INTERMEDIATE TO ADVANCED

WILLIAM GILLOCK

Recital Collection

Over 50 Beloved Masterpieces, including
Fountain in the Rain • Goldfish • A Memory of Vienna • New Orleans Nightfall
Polynesian Nocturne • Portrait of Paris • Sleighbells in the Snow
Sonatine • Valse Etude • Viennese Rondo

WILLIAM GILLOCK

THE WILLIS MUSIC COMPANY

Preface

2017 marks William Gillock's centennial year. To celebrate, this newly selected compendium of Gillock's finest recital pieces was re-edited and re-engraved.

Gillock firmly believed that repertoire choice was crucial to a student's success. "If a piece seems worth the effort of learning, the student is more likely to give willingly the time and thought necessary for a beautiful performance," he advised in a 1979 letter to teacher Becky Corley.

Renowned pedagogue Lynn Freeman Olson famously observed that the Gillock name "spells magic to teachers around the world" and that in each of his compositions "musical quality comes first." Martha Hilley, professor at the University of Texas in Austin, opined similarly in a 1993 article: "As a composer he stood for all that is right in piano literature."

We agree. It is our hope that the music of William Gillock will continue to be performed for centuries to come. Happy 100th, Bill.

-The Publishers

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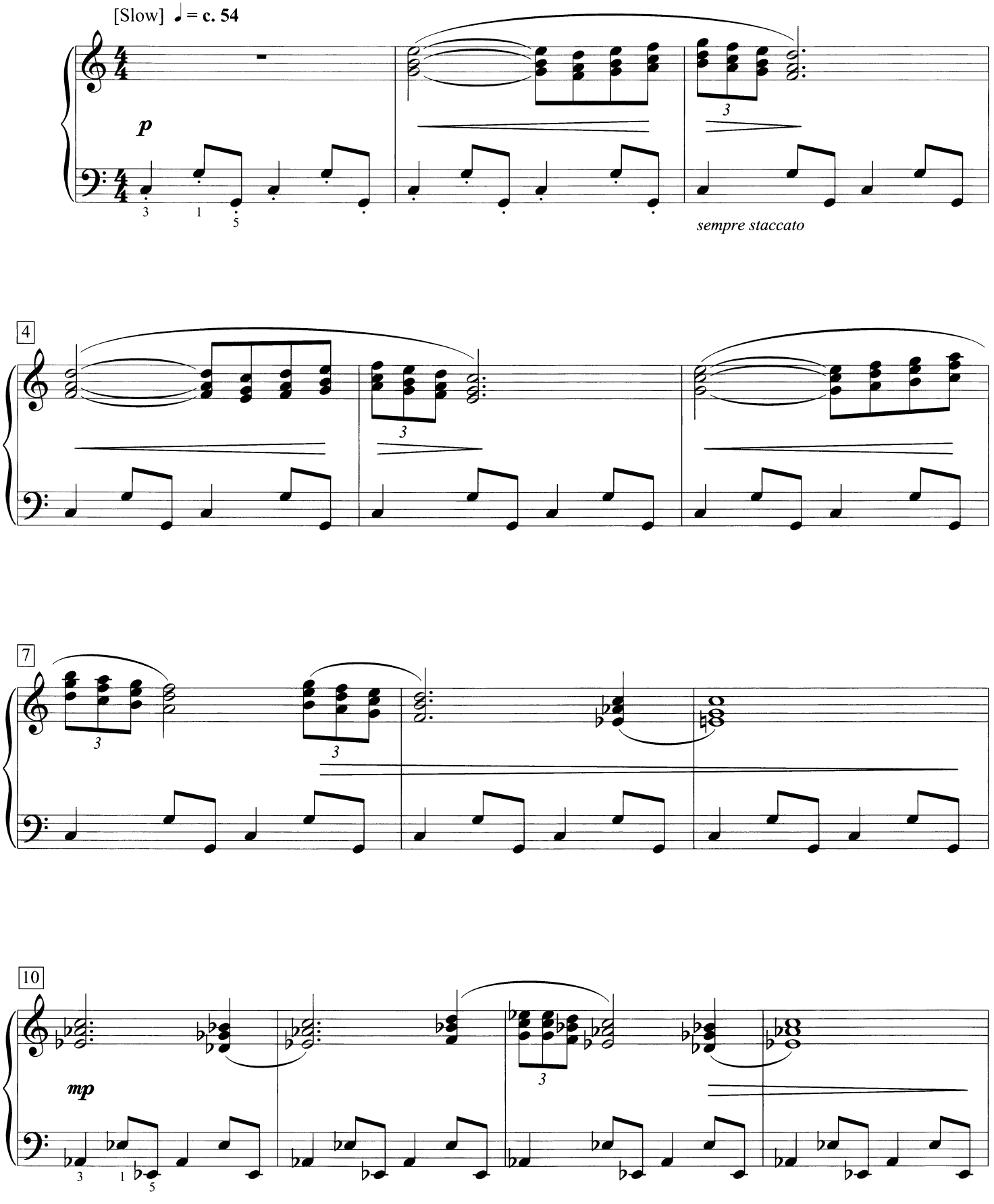
To the Metairie Senior Music Club

Adagio Esotico

William Gillock



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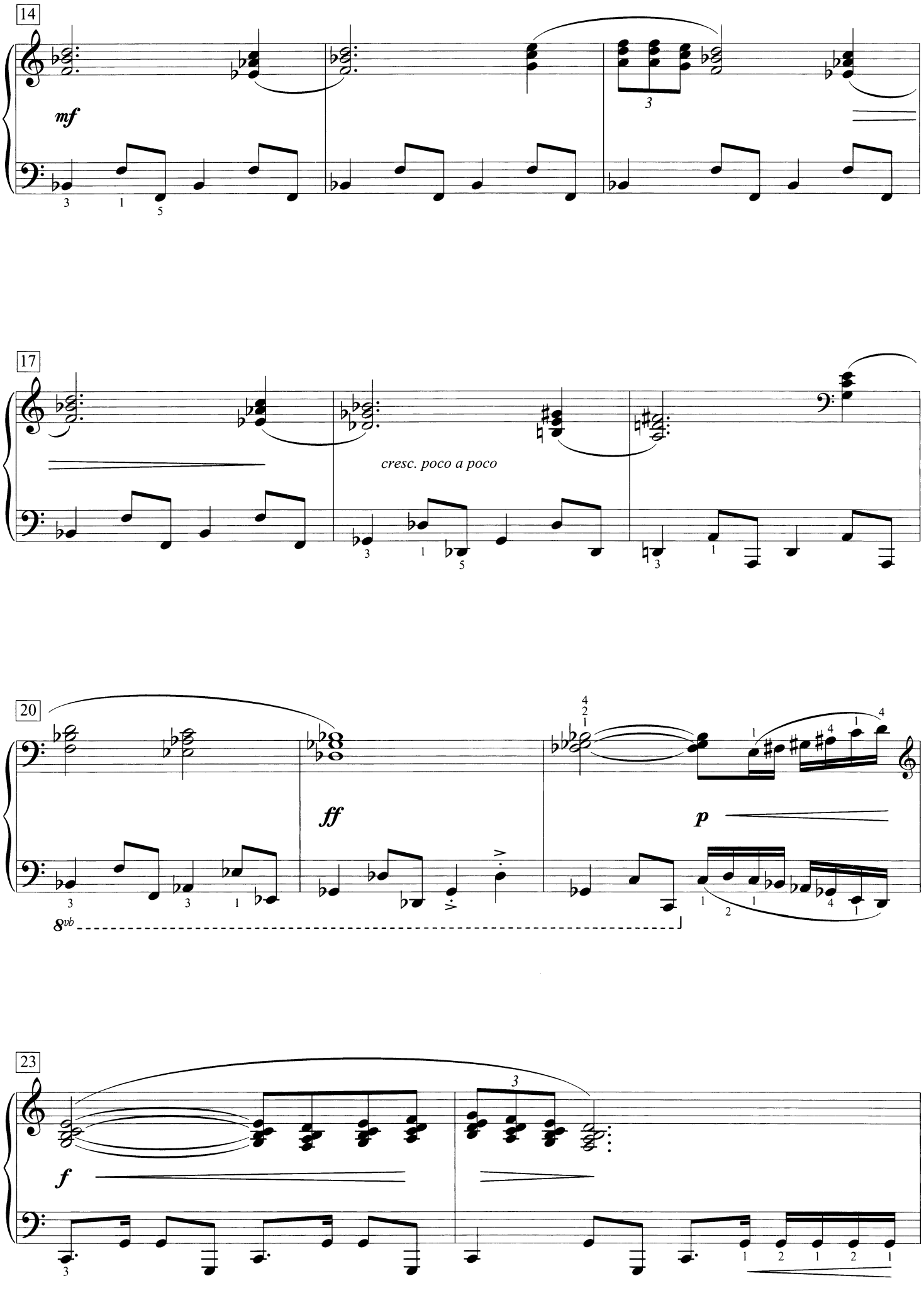
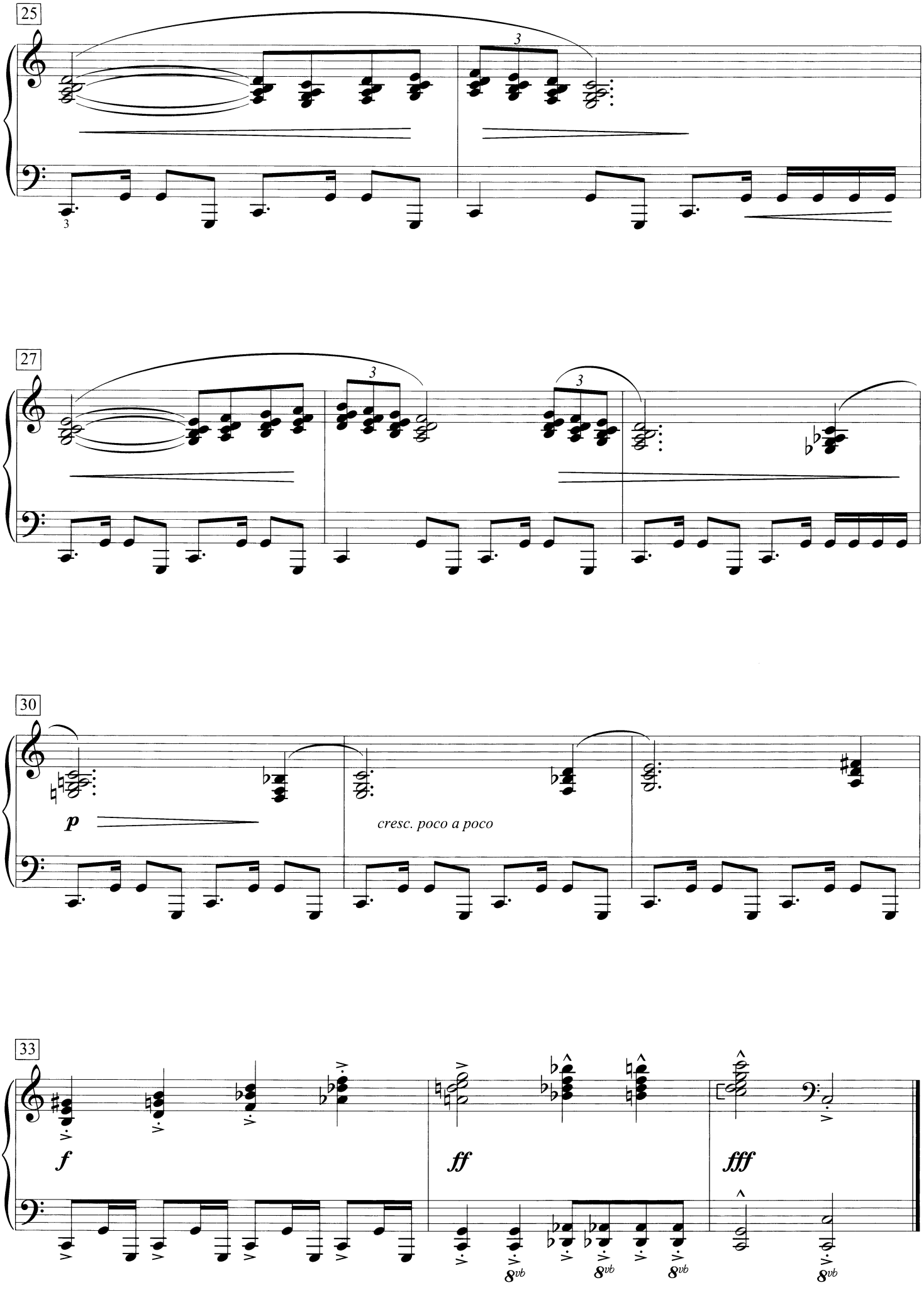

14
mf
17
cresc. poco a poco
20
ff
p
8vb
23
f

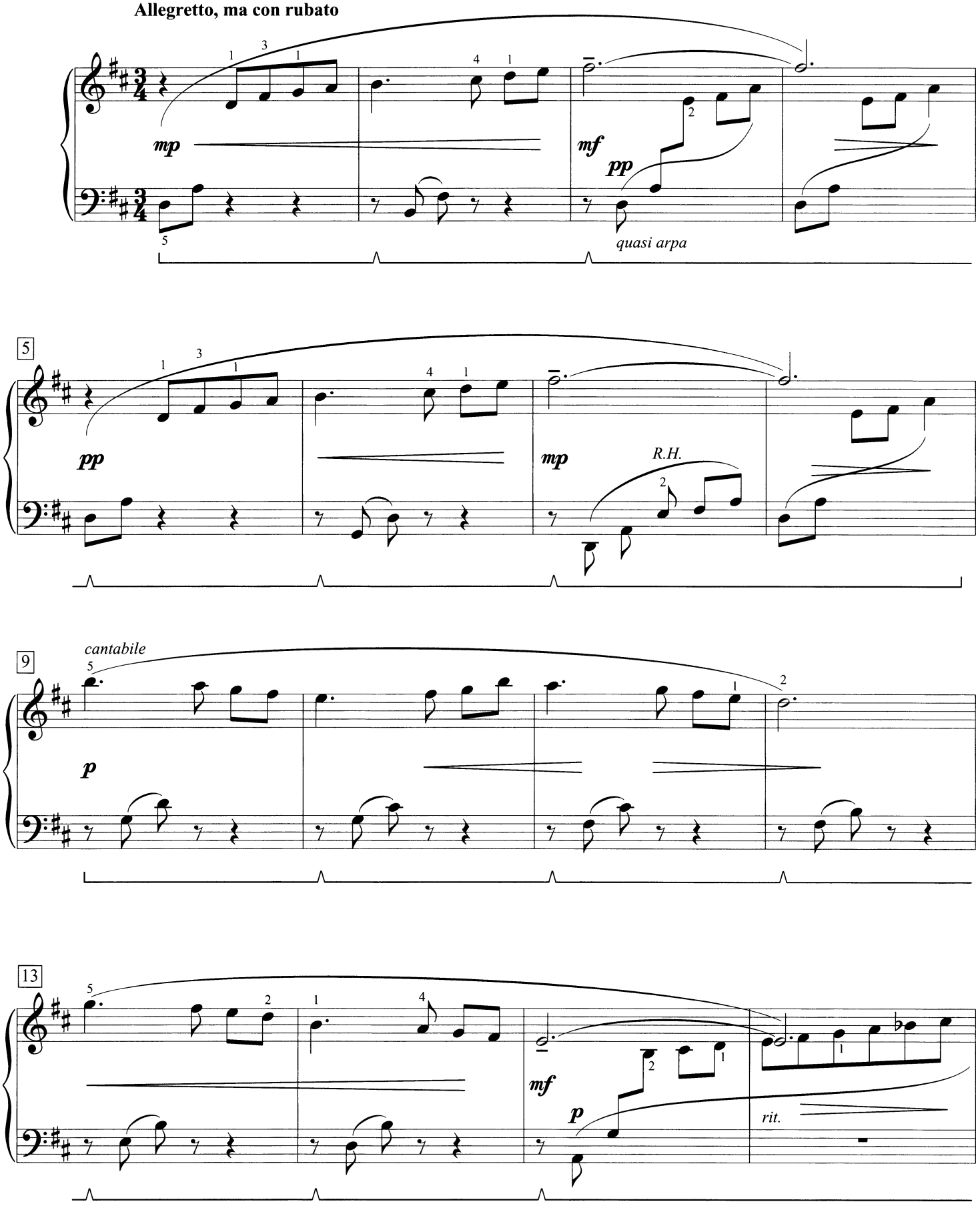

25
27
30
p
cresc. poco a poco
33
f
ff
fff
8vb
8vb
8vb
8vb

To Yvonne Reynolds

Arabesque Sentimentale

William Gillock

Allegretto, ma con rubato



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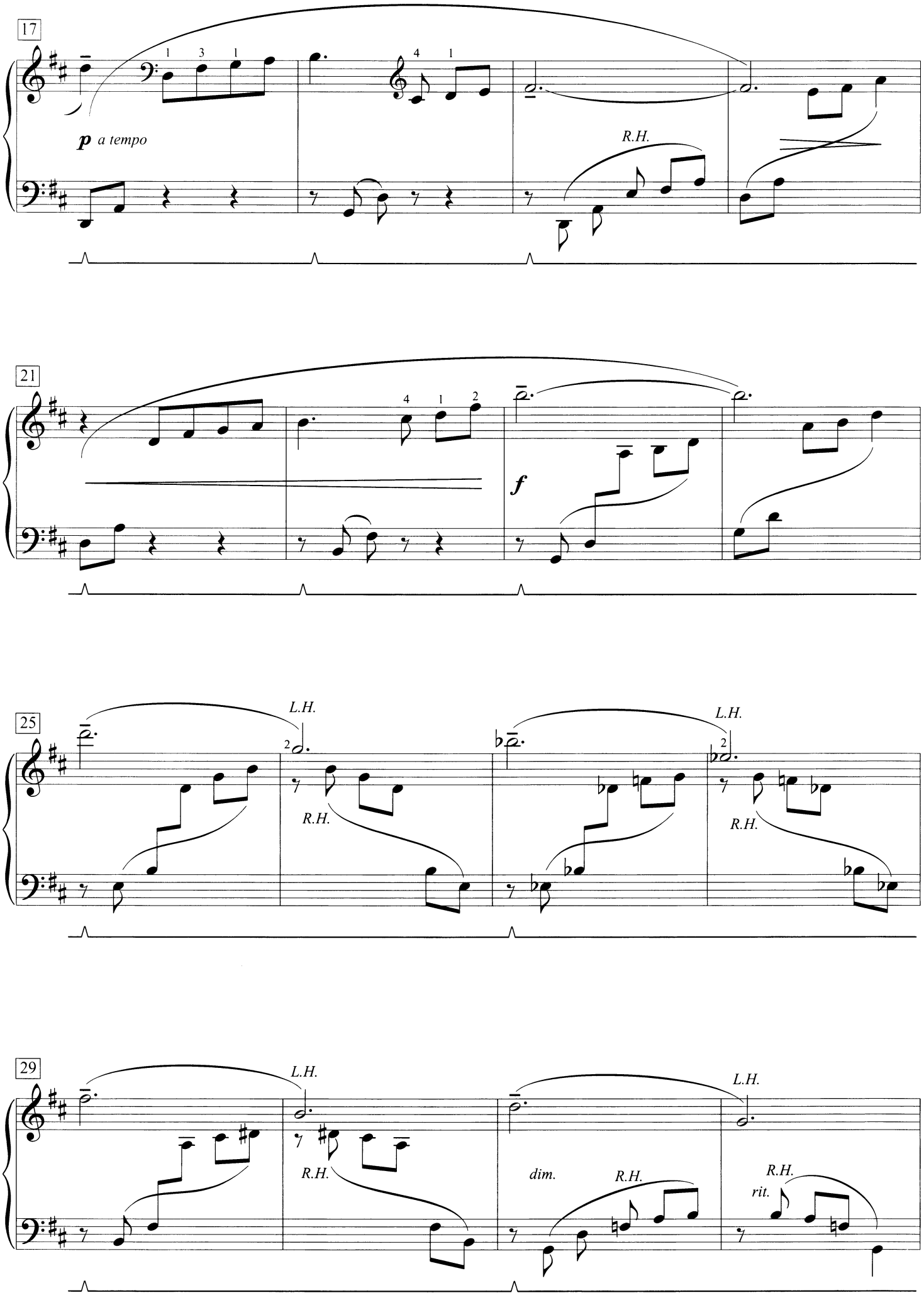
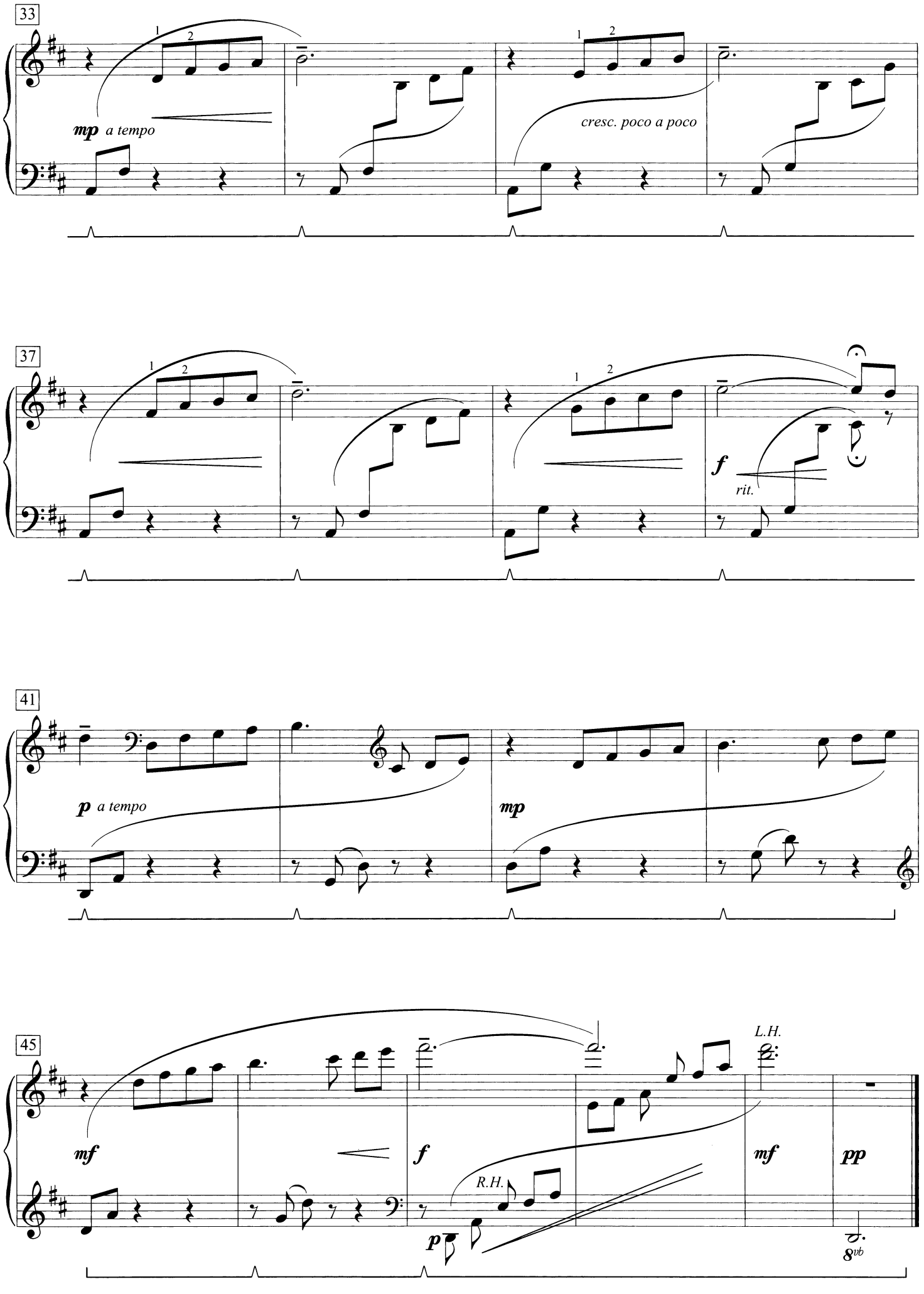
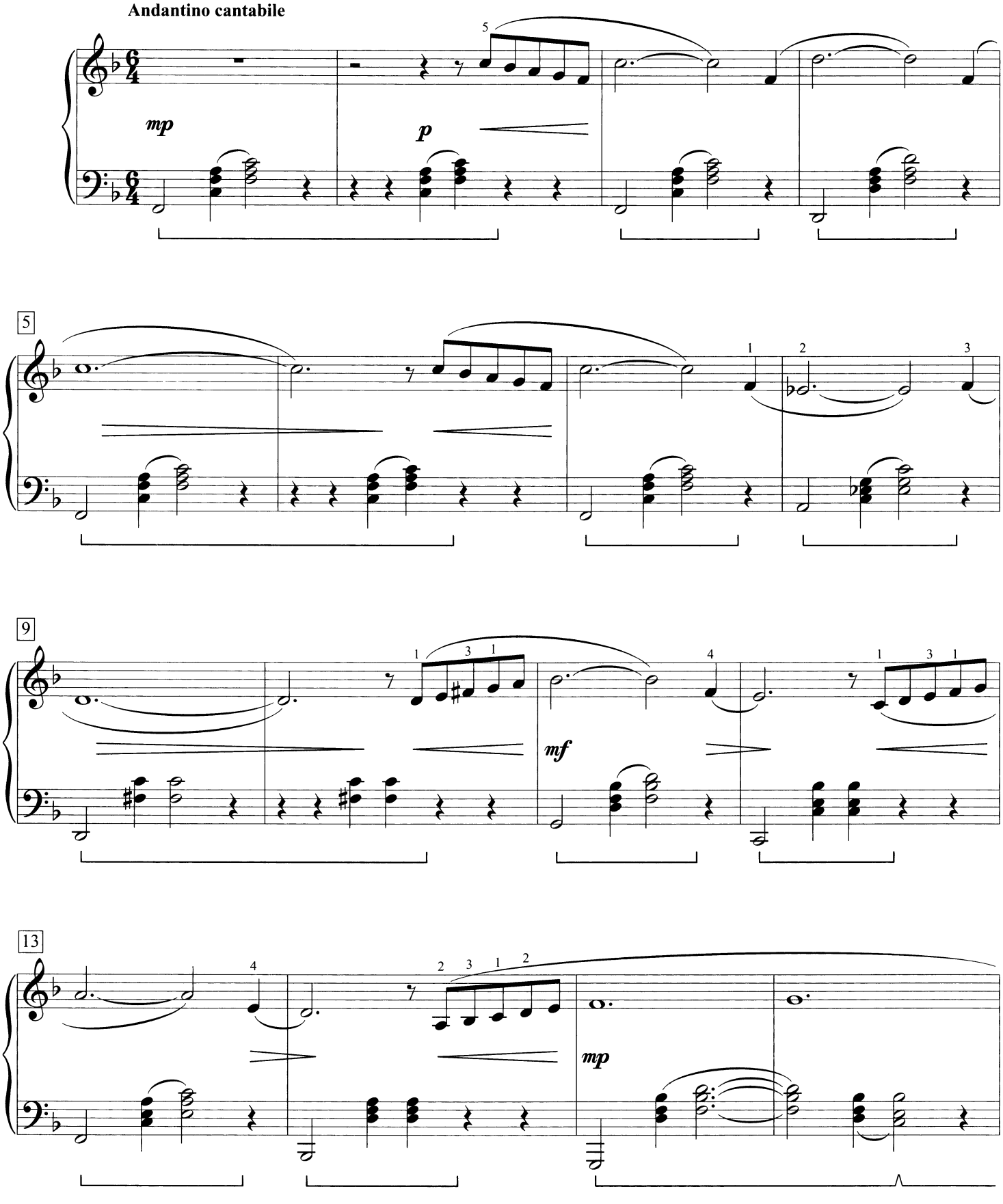

17
p a tempo
R.H.
21
f
25
L.H.
R.H.
L.H.
R.H.
29
L.H.
R.H.
dim.
R.H.
L.H.
R.H.
rit.


33
mp a tempo
cresc. poco a poco
37
f
rit.
41
p a tempo
mp
45
mf
f
R.H.
p
L.H.
mf
pp
8vb

Barcarolle

William Gillock



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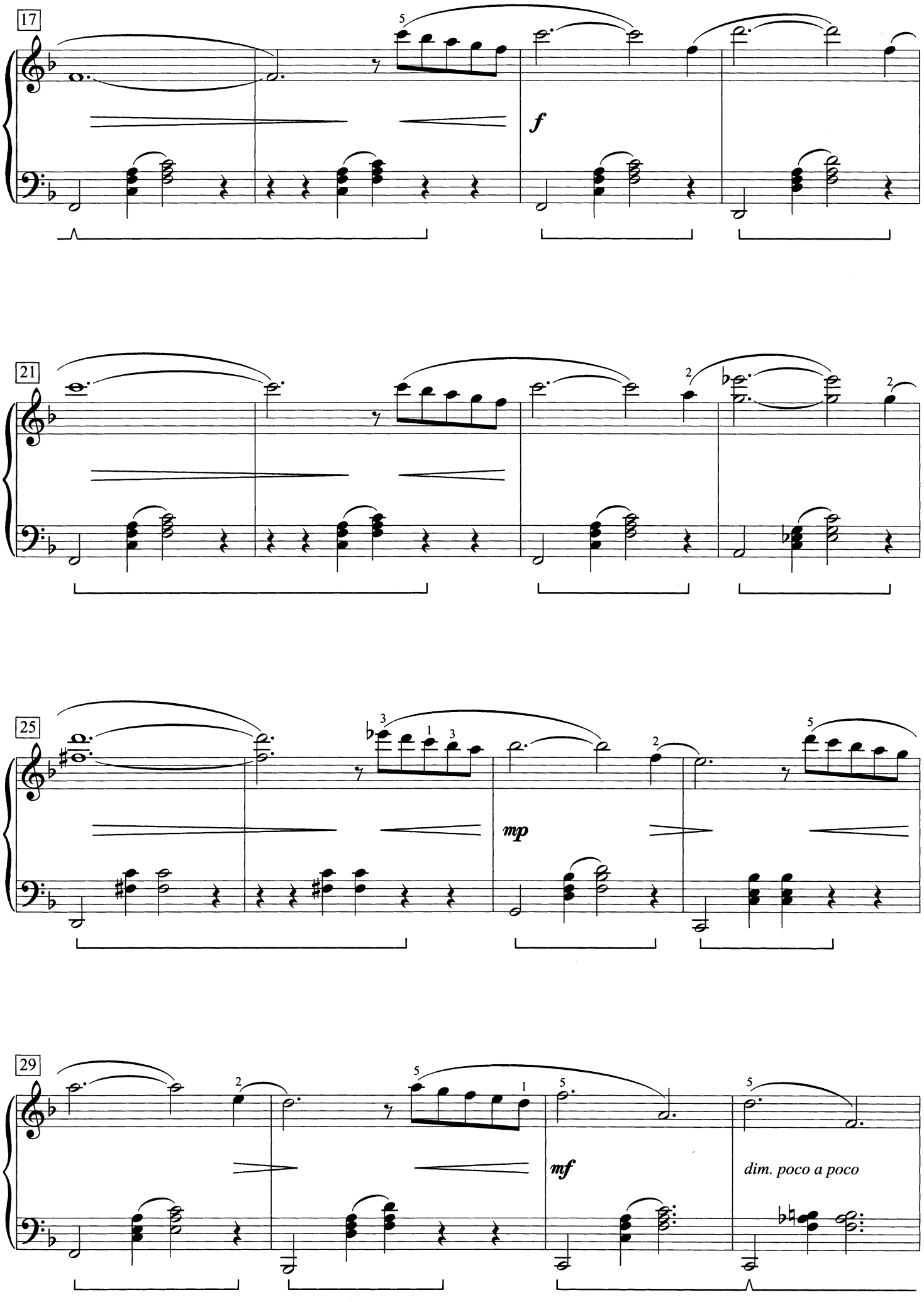
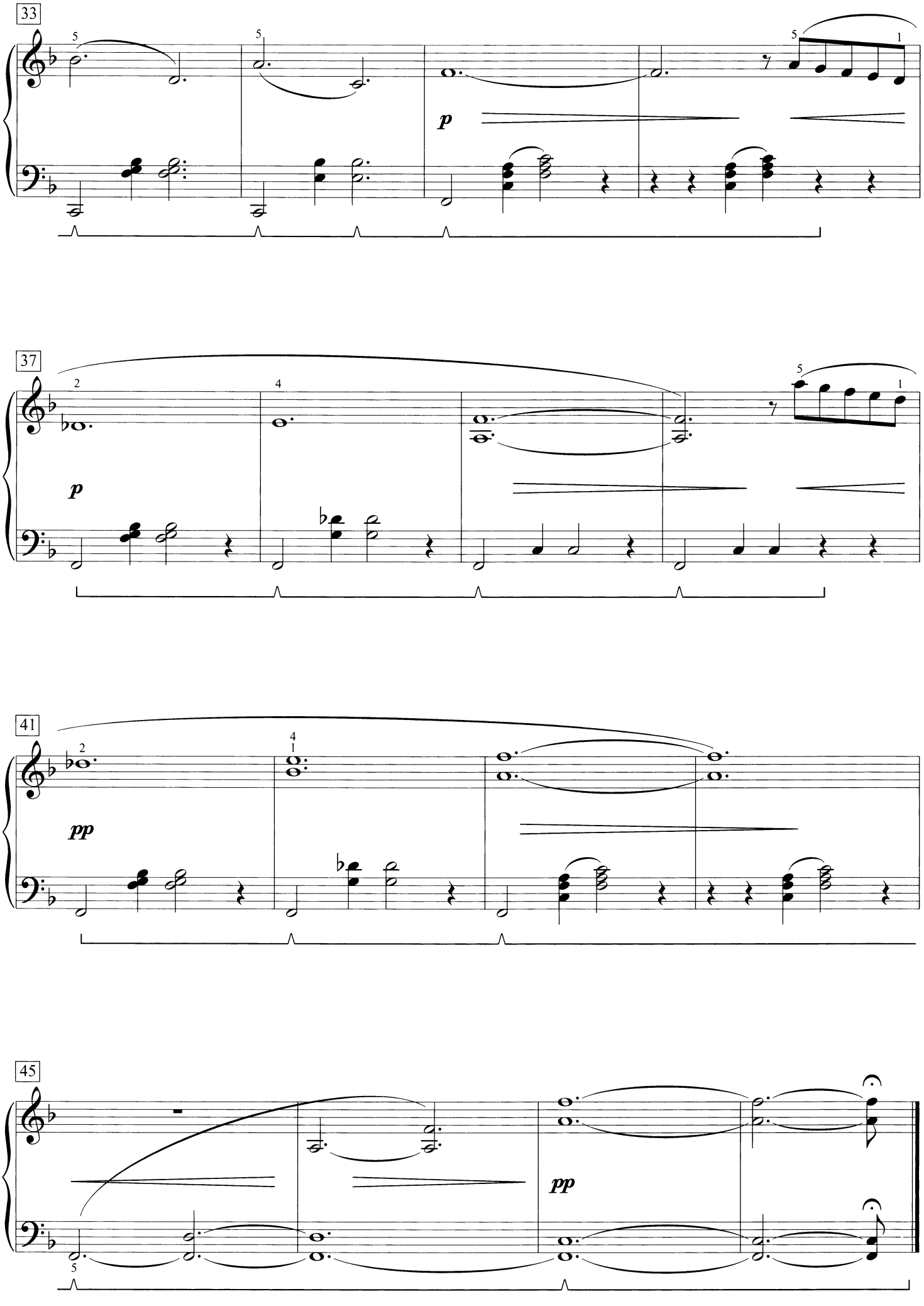

17
f
21
25
mp
29
mf
dim. poco a poco


33
37
41
45
p
pp

Bill Bailey

Won't You Please Come Home

Hughie Canon
Arranged by William Gillock

Bright bounce tempo ♩ = c. 96 ♫ = ♩ ♪

f *p* *mf* *p*

6

11

light staccato throughout, like a plucked string bass

16

21

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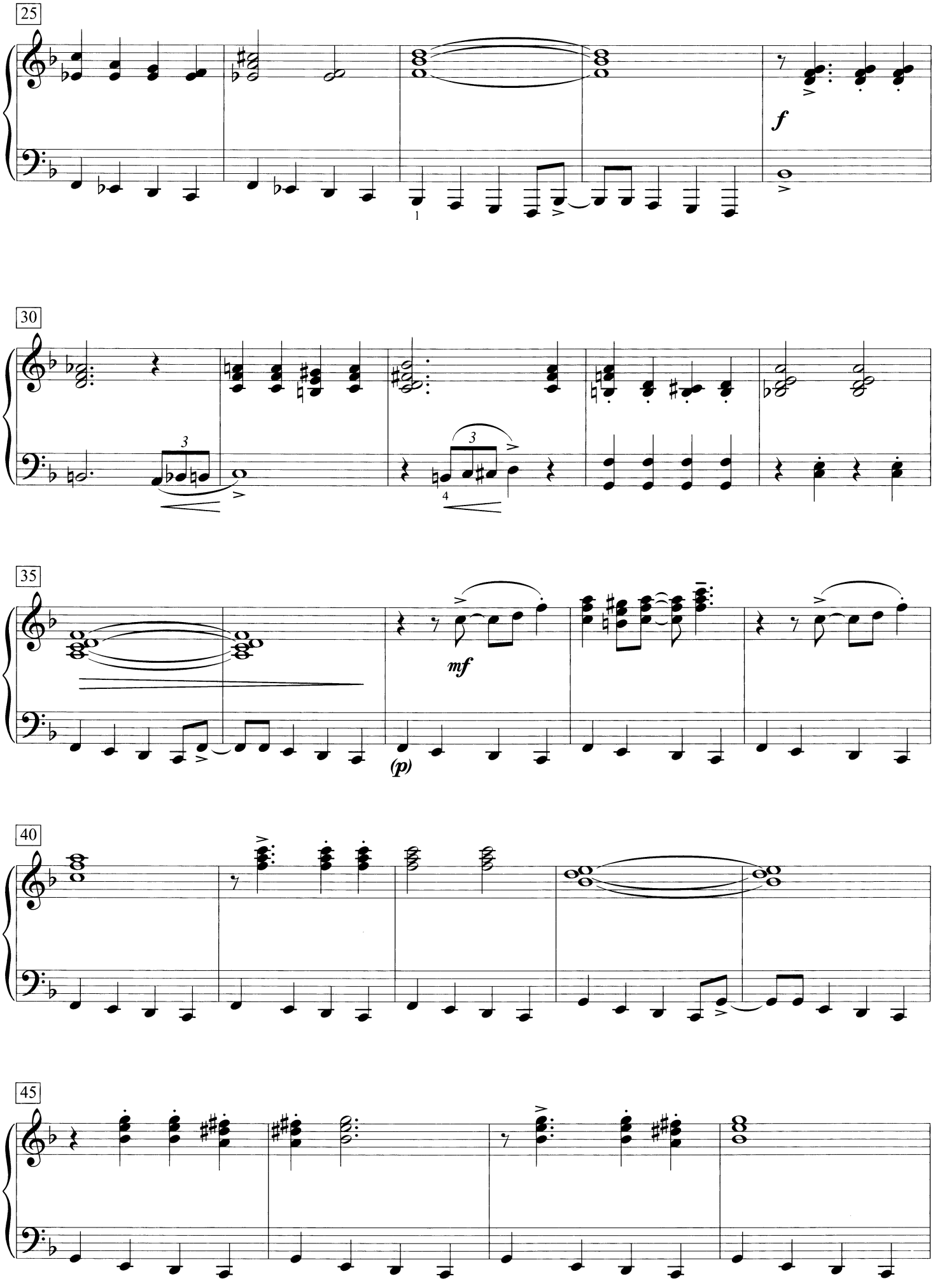
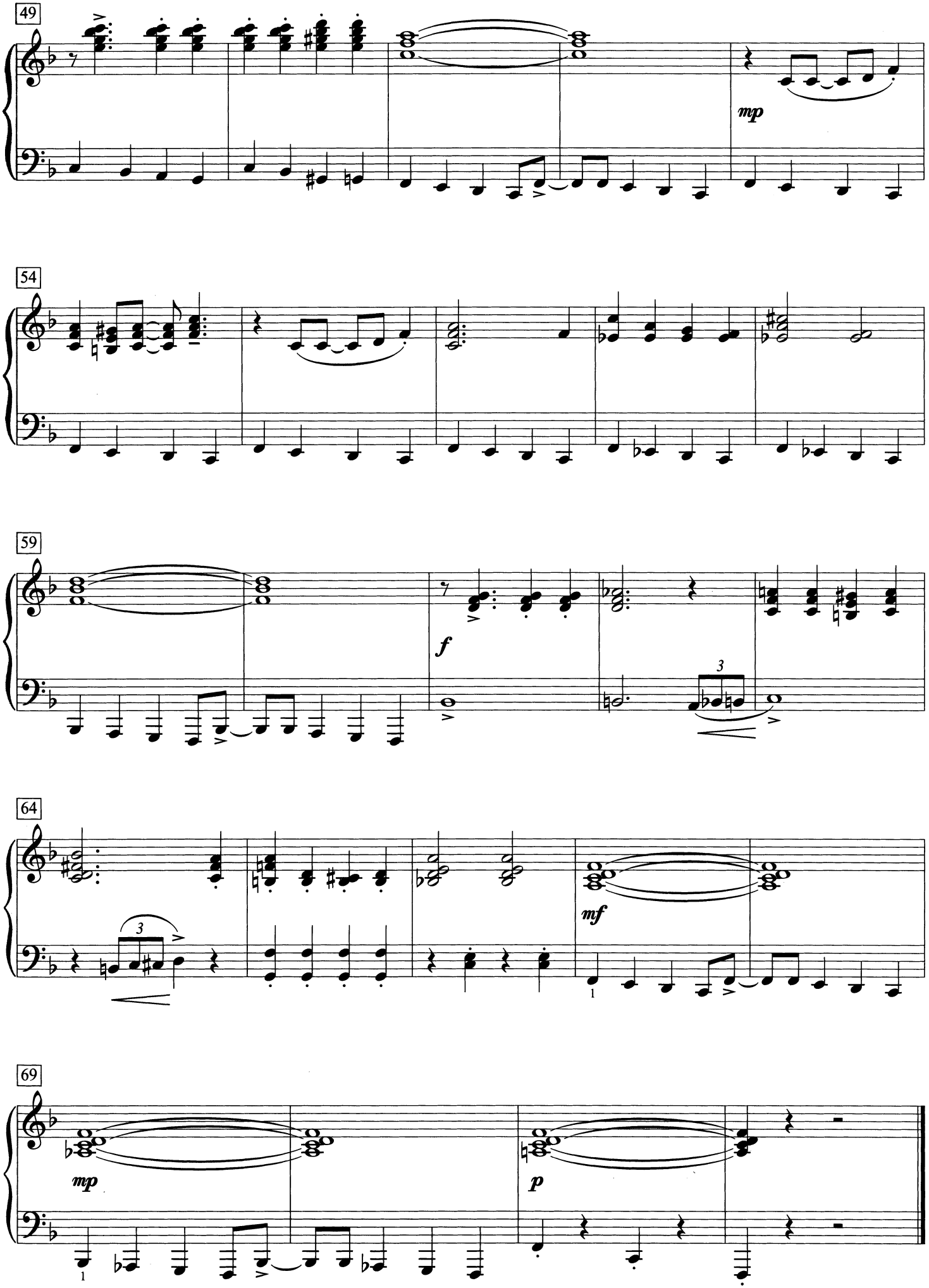

25
f
30
3
3
4
35
mf
(p)
40
45

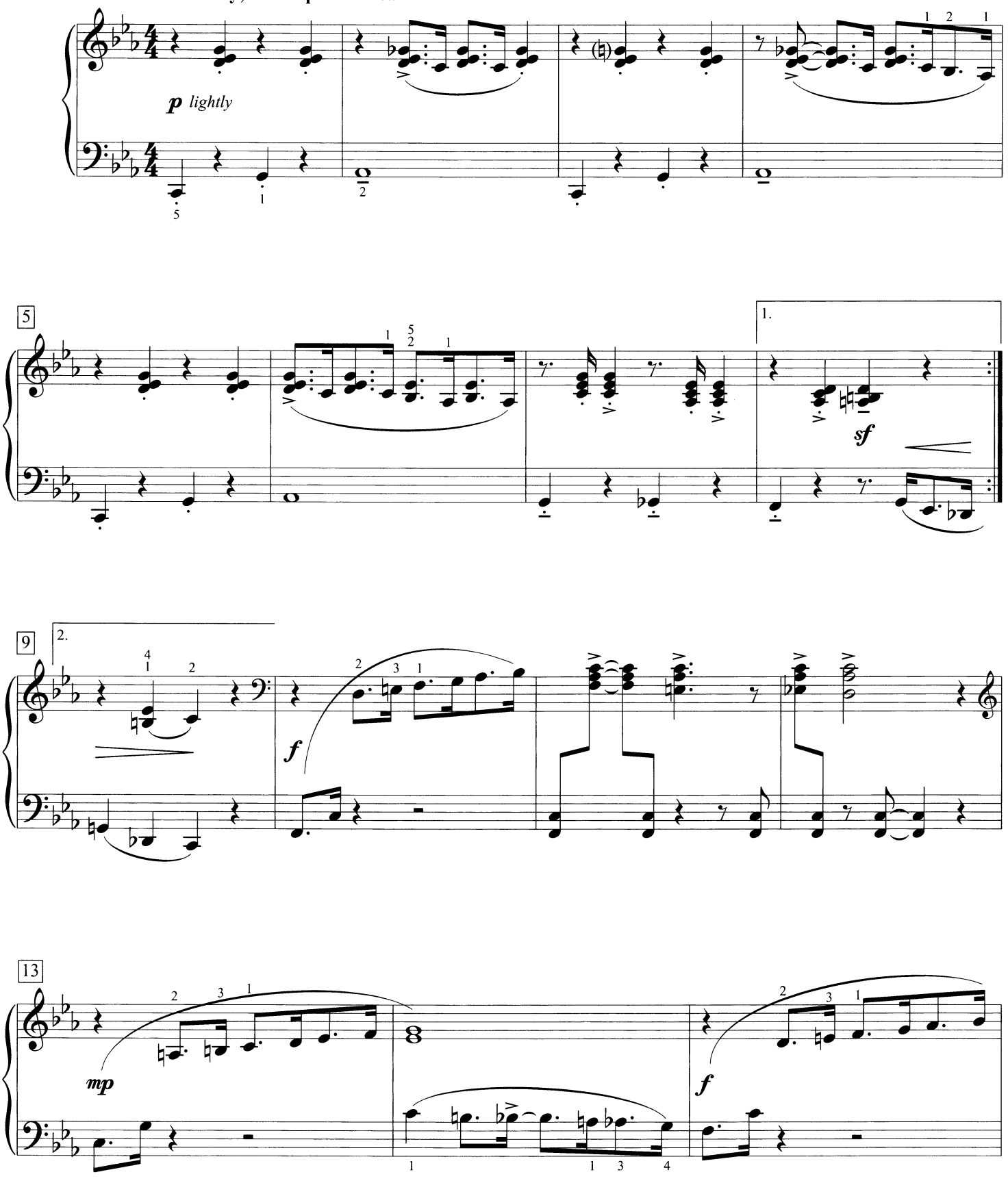

49
mp
54
59
f
3
64
3
mf
1
69
mp
p
1

To Elizabeth Morris

Blue Mood

William Gillock

Moderately; with a precise beat



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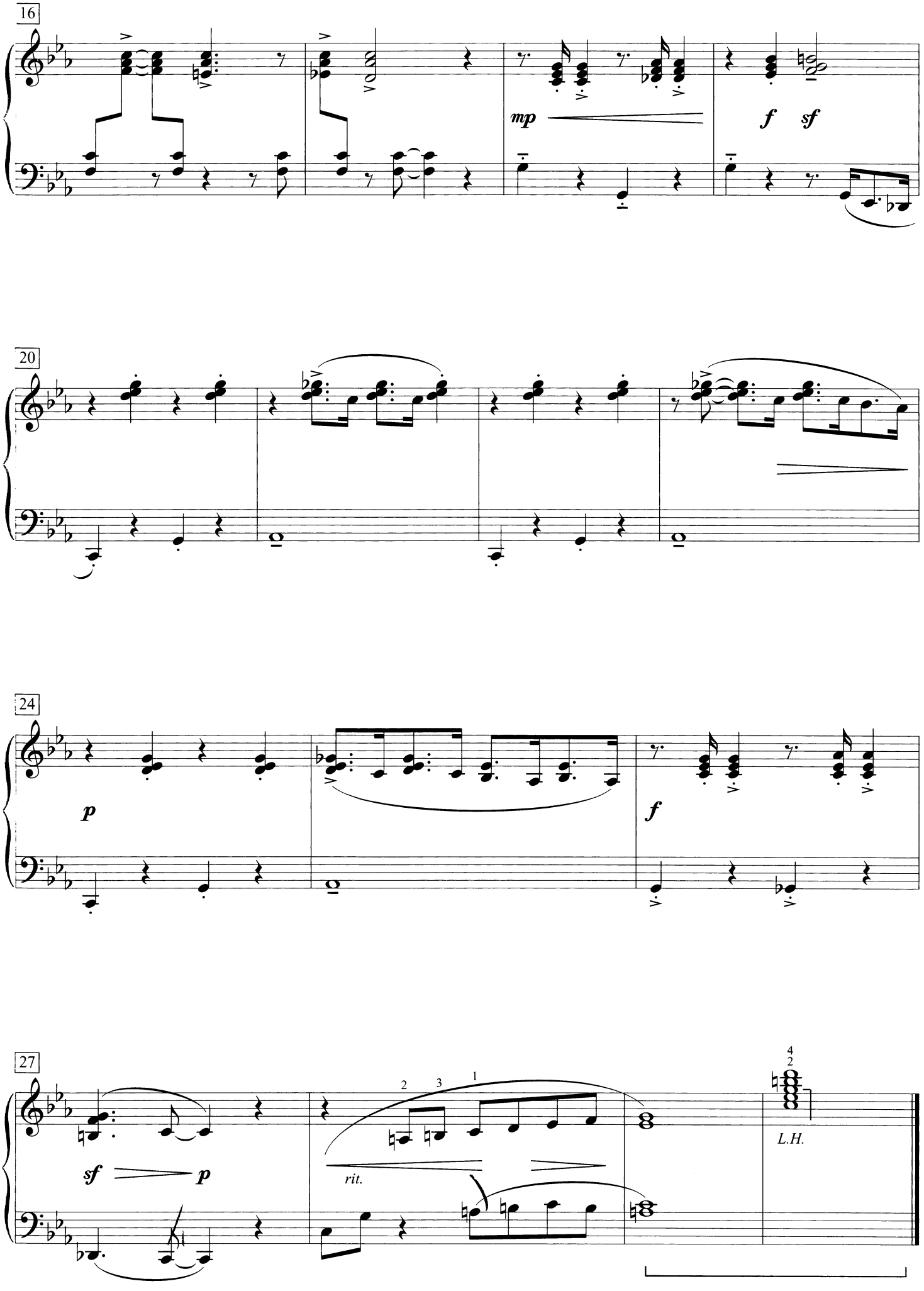
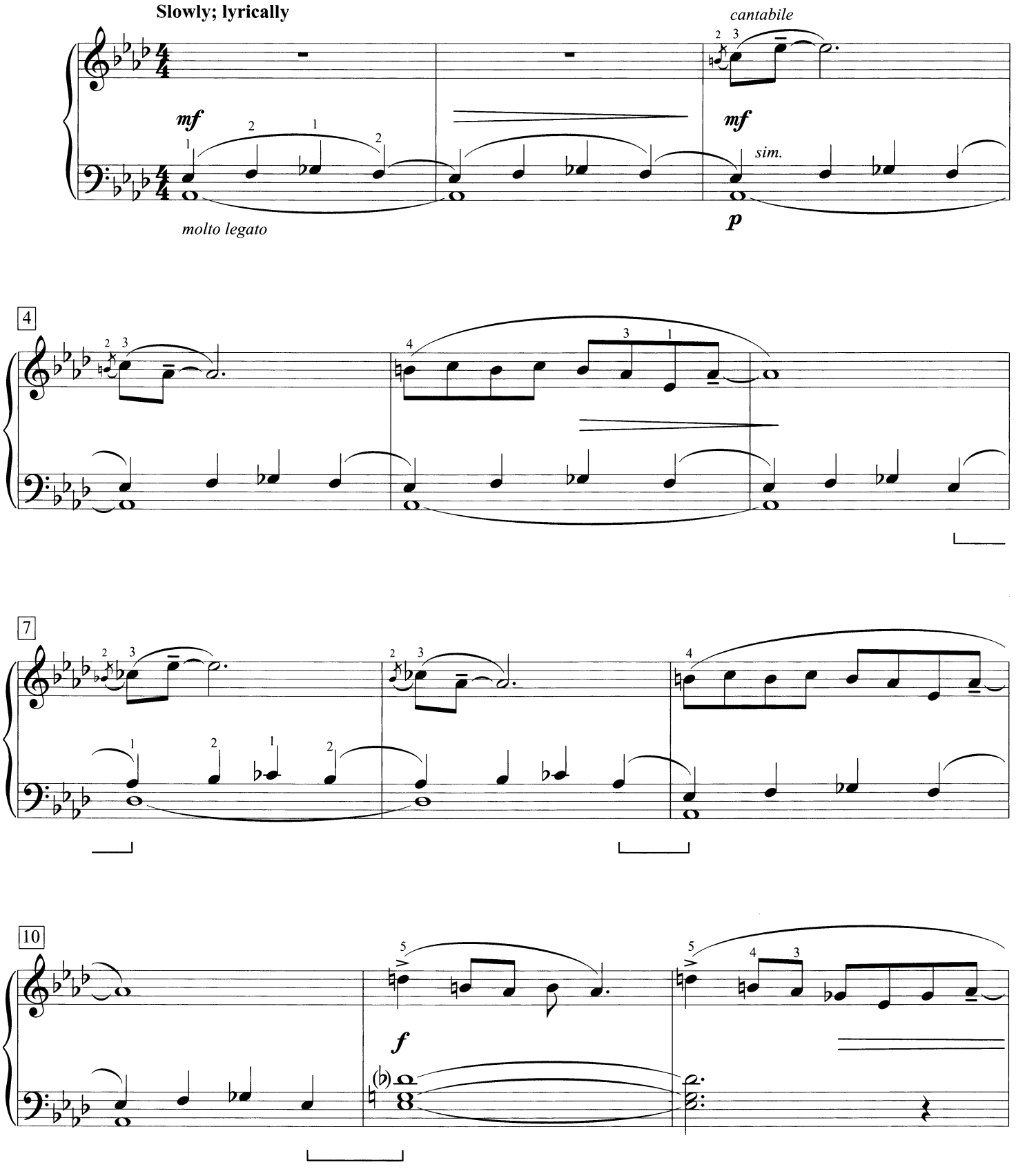

16
mp
f sf
20
24
p
f
27
sf p
rit.
2 3 1
4 2
L.H.

To Kimberly Diane

Blues Motif

William Gillock



Note: Although the composer prefers that all eighth notes be played as written, the player may take the liberty of treating any or all as $\overset{3}{\sqcap\!\sqcap}$ patterns.

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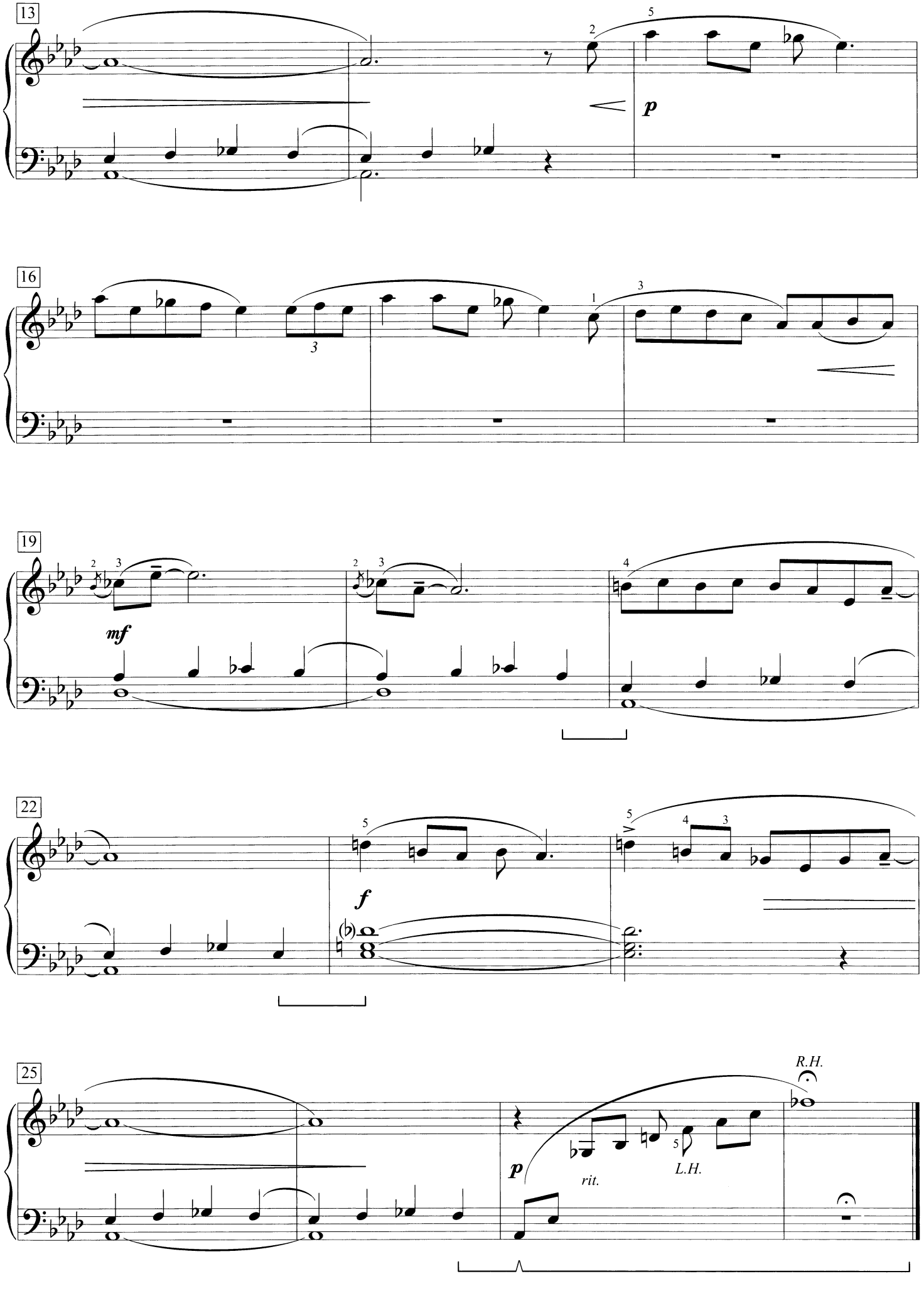
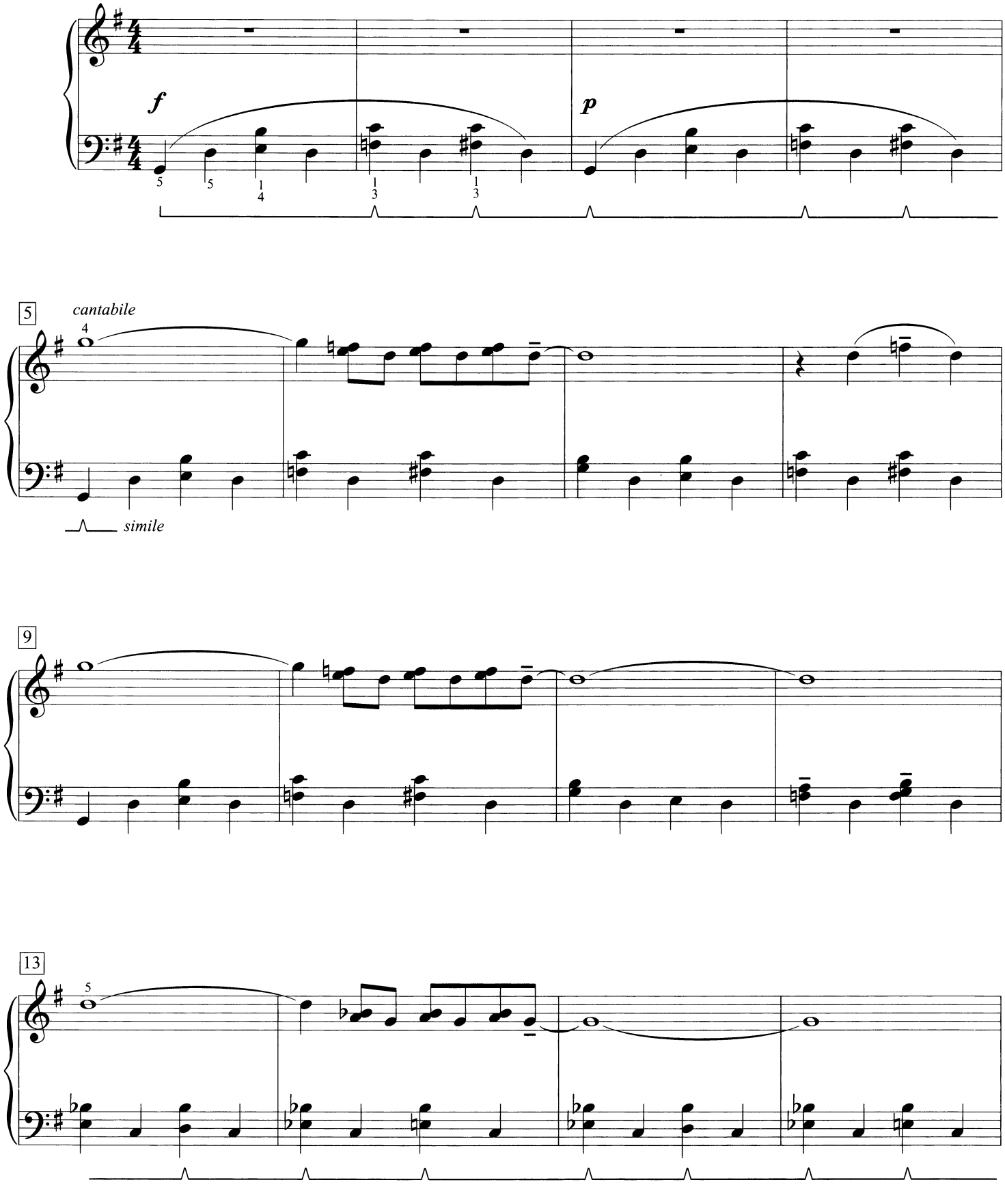

13
16
19
22
25
p
mf
f
rit.
L.H.
R.H.

To Douglas Kozuma

Blues Prelude

William Gillock

Slow ballad, with flexibility



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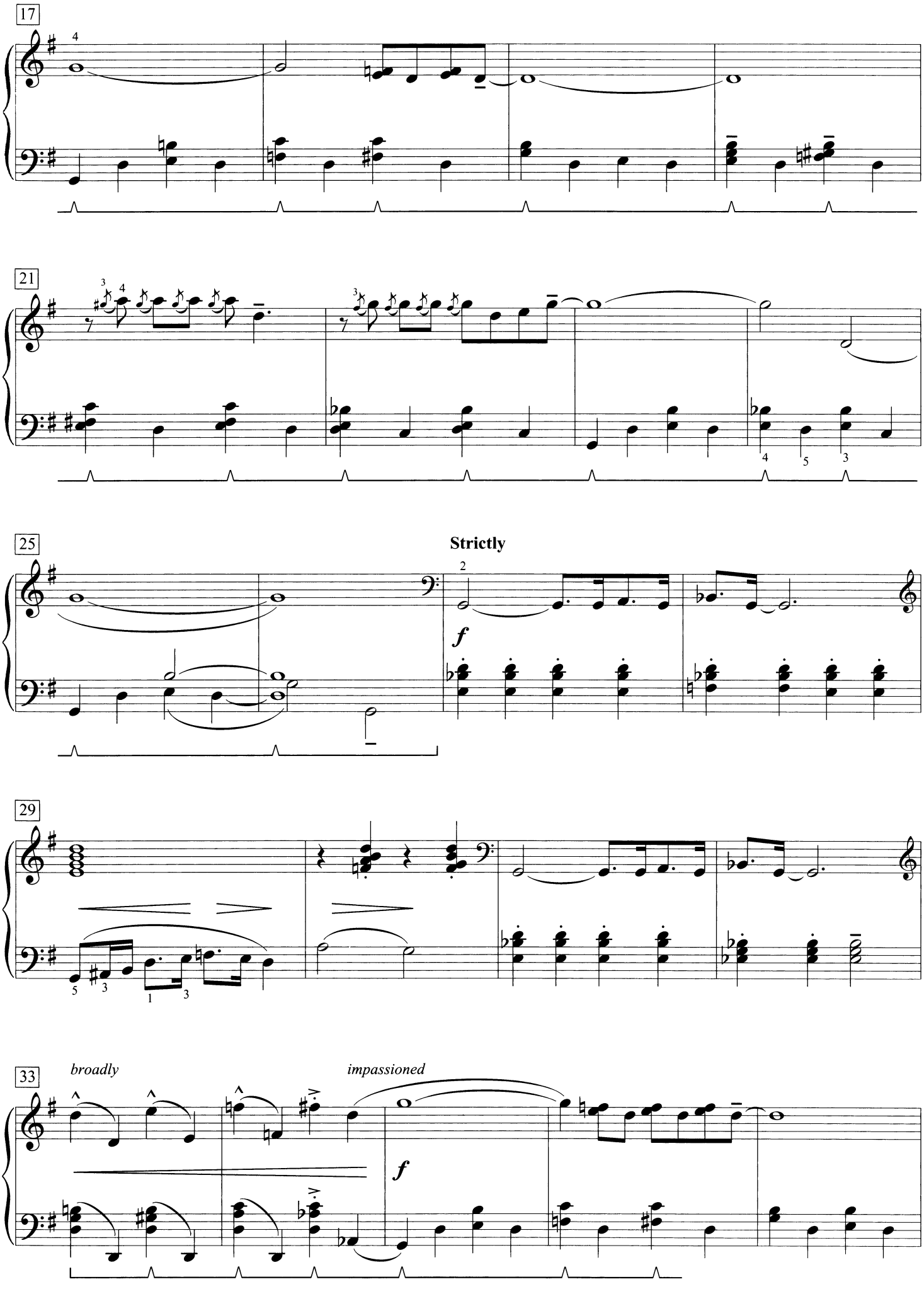
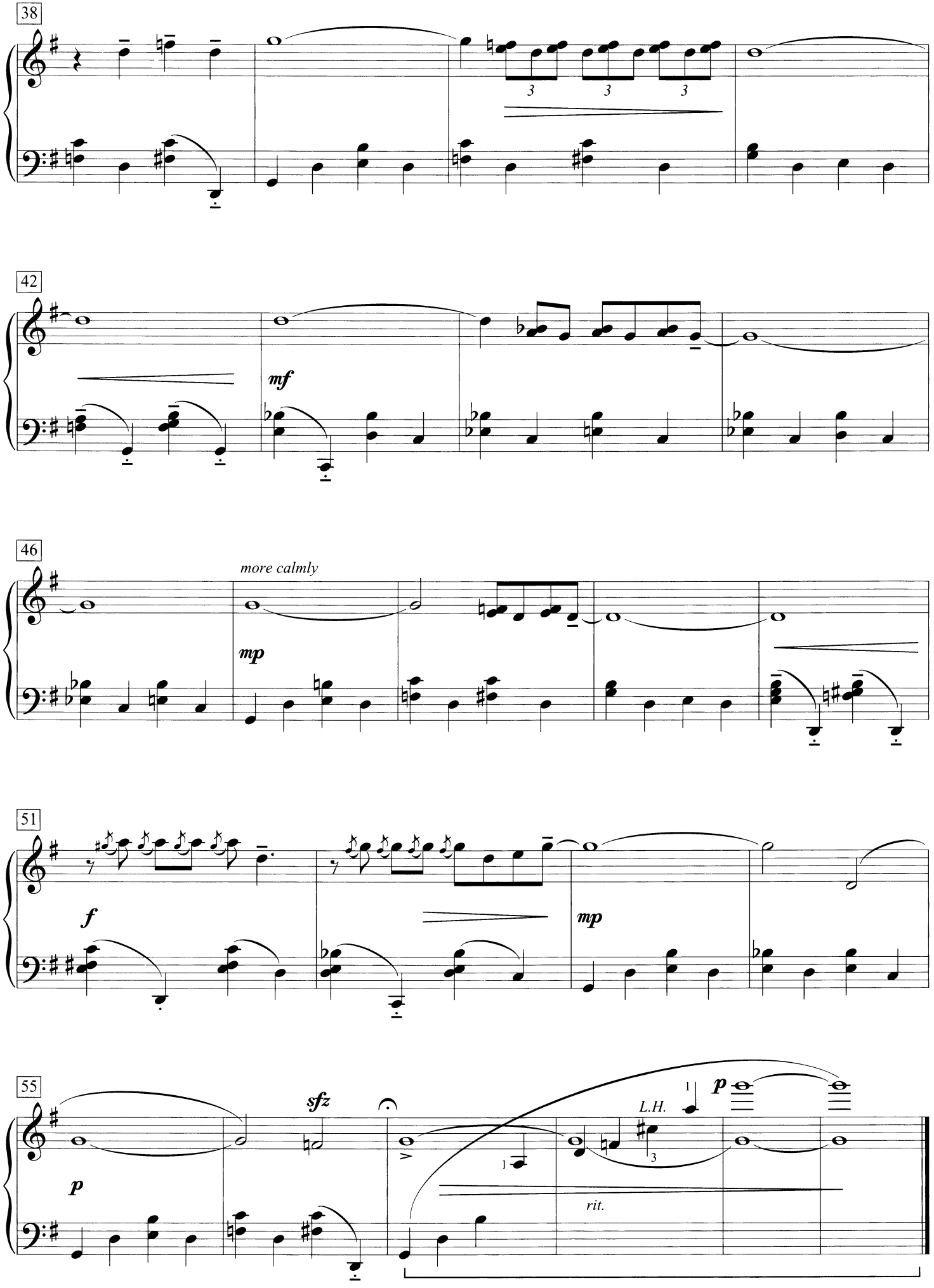

17
21
25
Strictly
f
29
33
broadly
impassioned
f

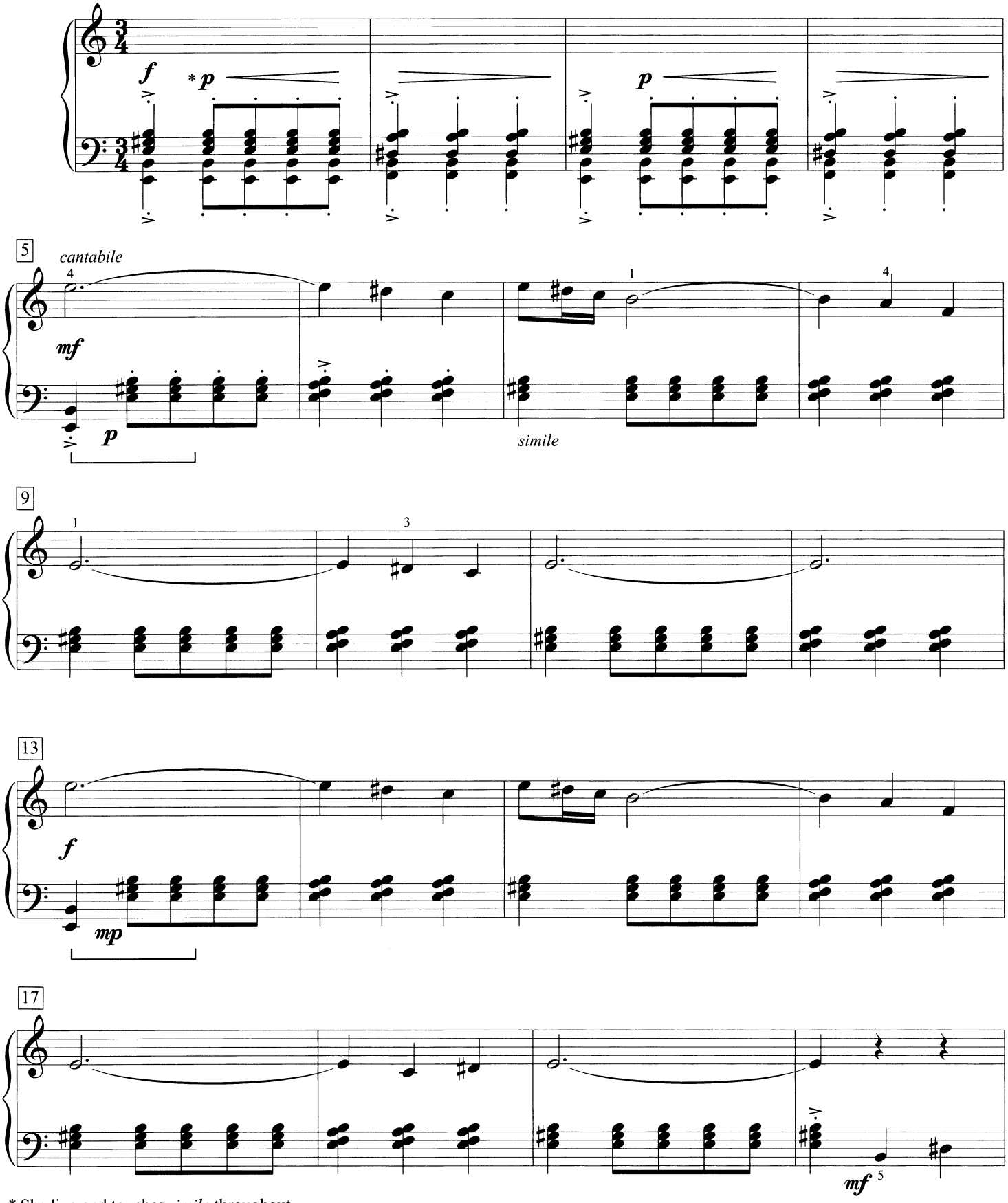

38
42
mf
46
more calmly
mp
51
f
mp
55
sfz
p
L.H.
p
rit.

To my friend, Nina M. Stackpole

Castanets

William Gillock

Steadily, in slow motion



* Shading and touches *simile* throughout.

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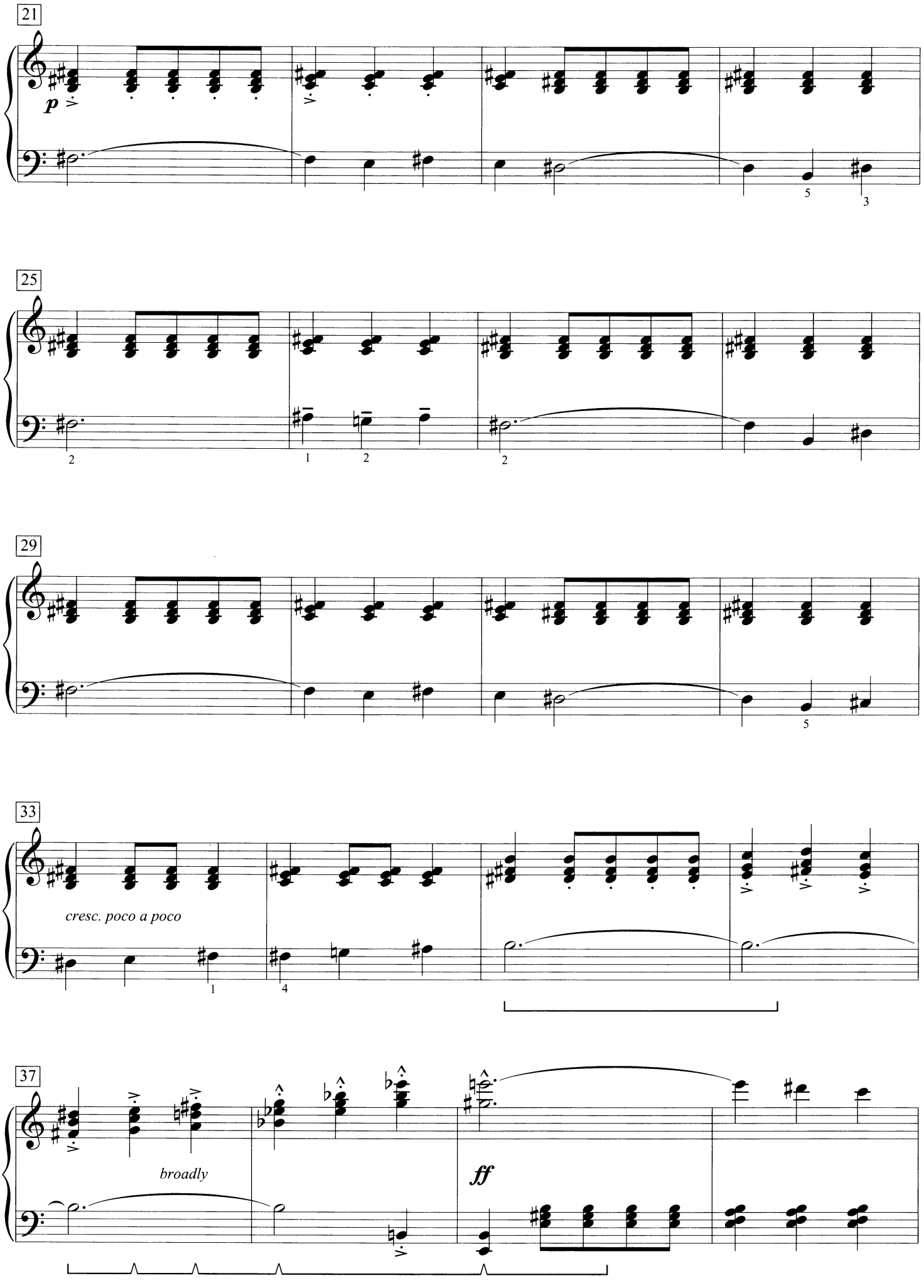
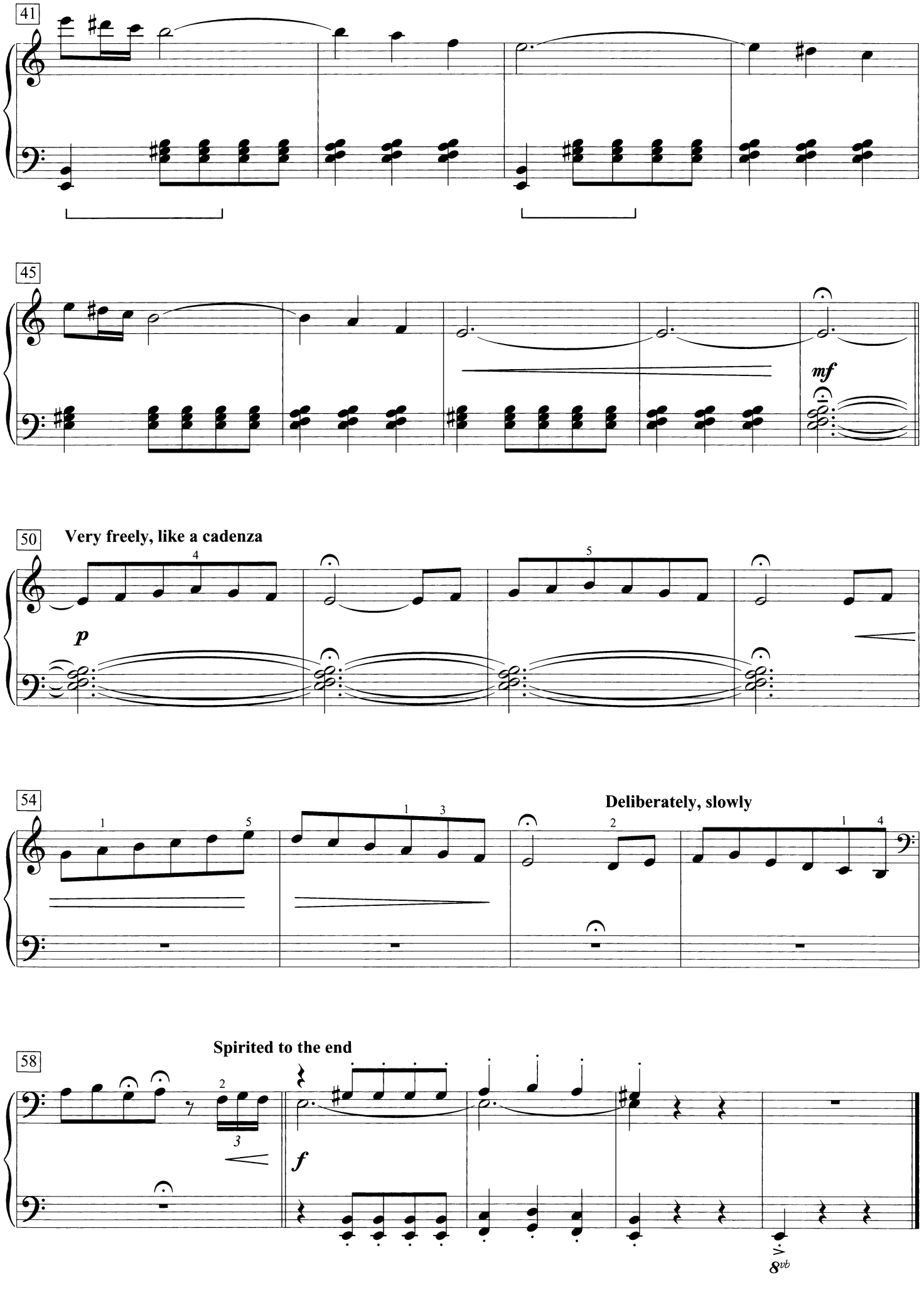
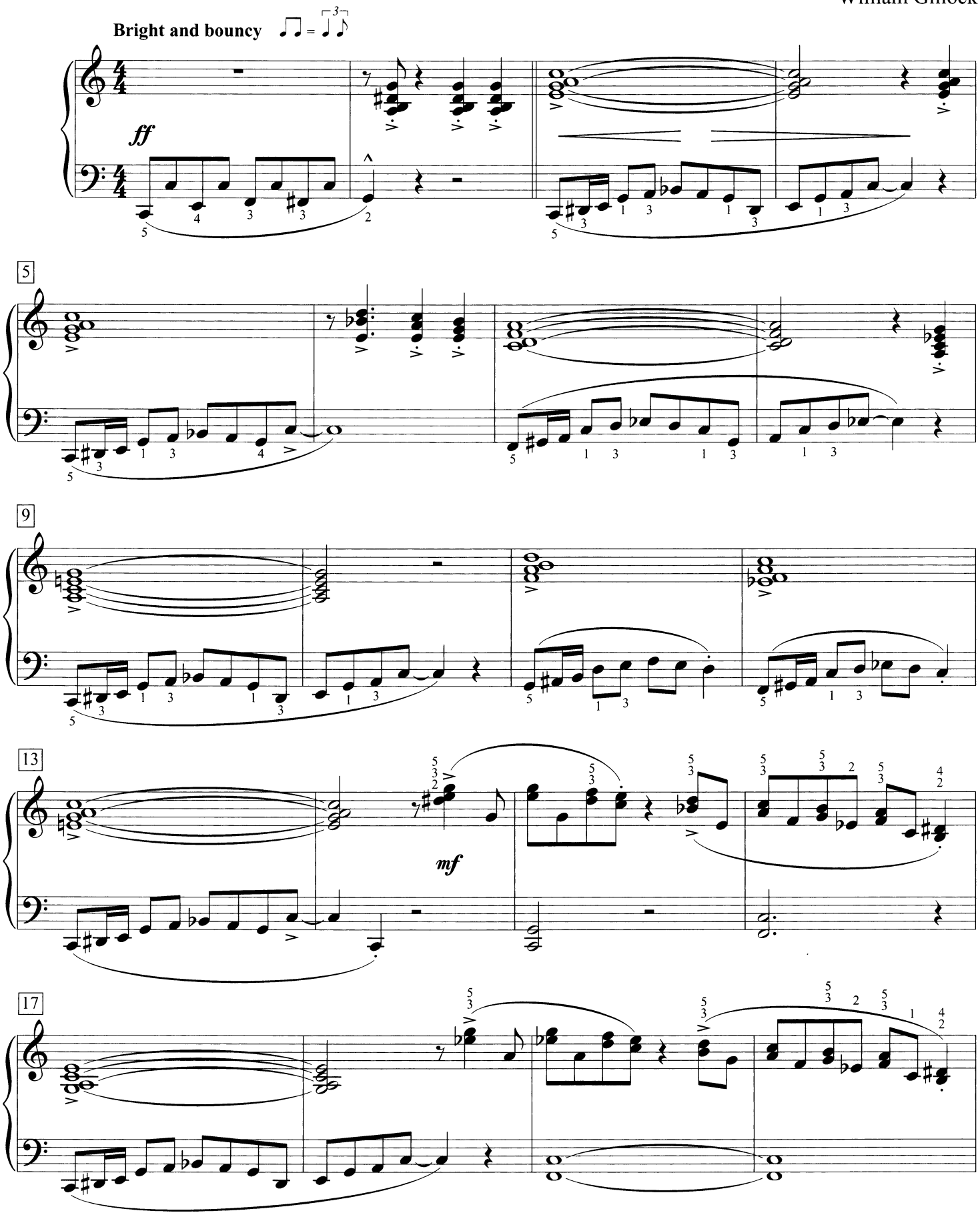

21
p
25
29
33
cresc. poco a poco
37
broadly
ff


41
45
mf
50
Very freely, like a cadenza
p
54
Deliberately, slowly
58
Spirited to the end
f
8vb

To Daryl Kamita

Boogie Prelude

William Gillock



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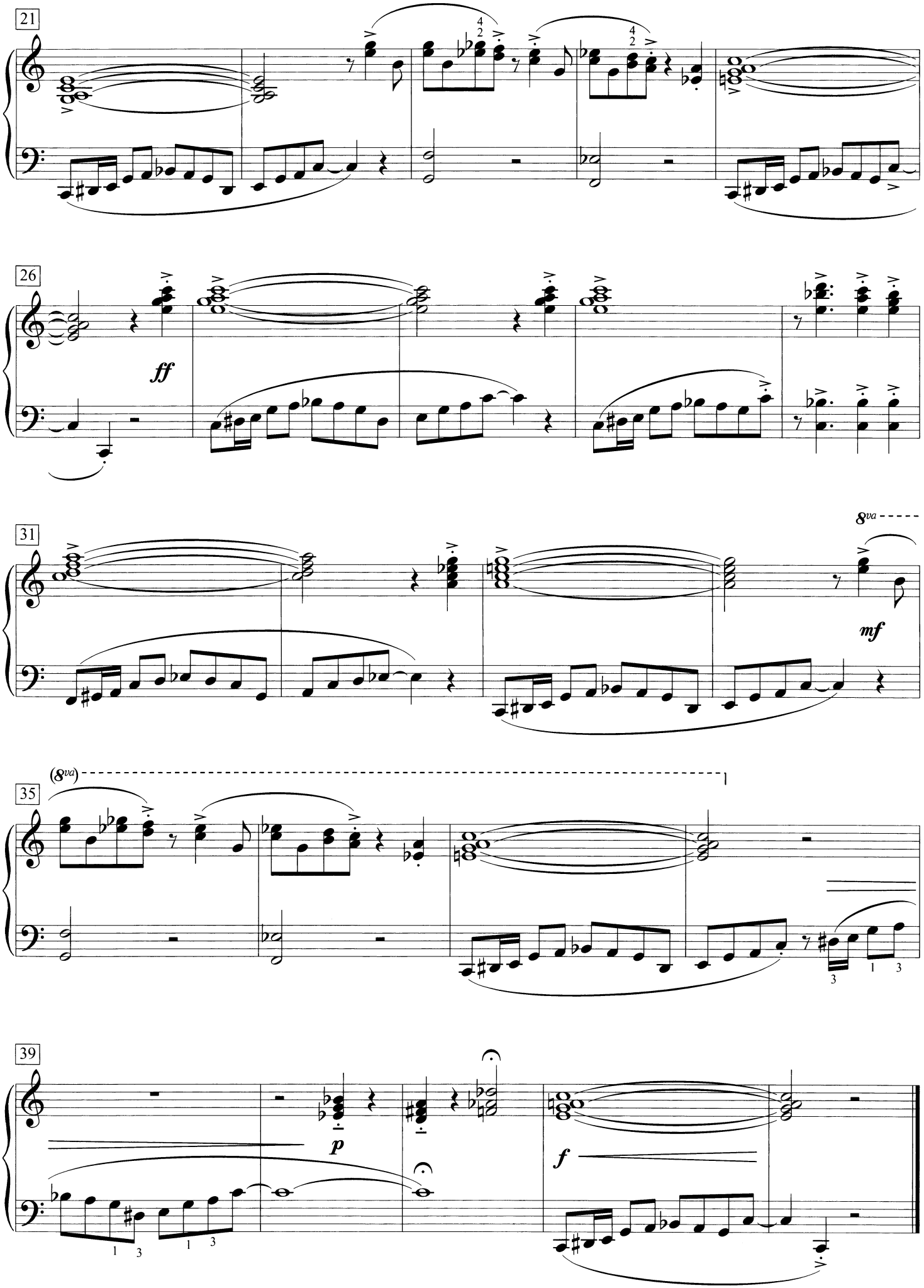
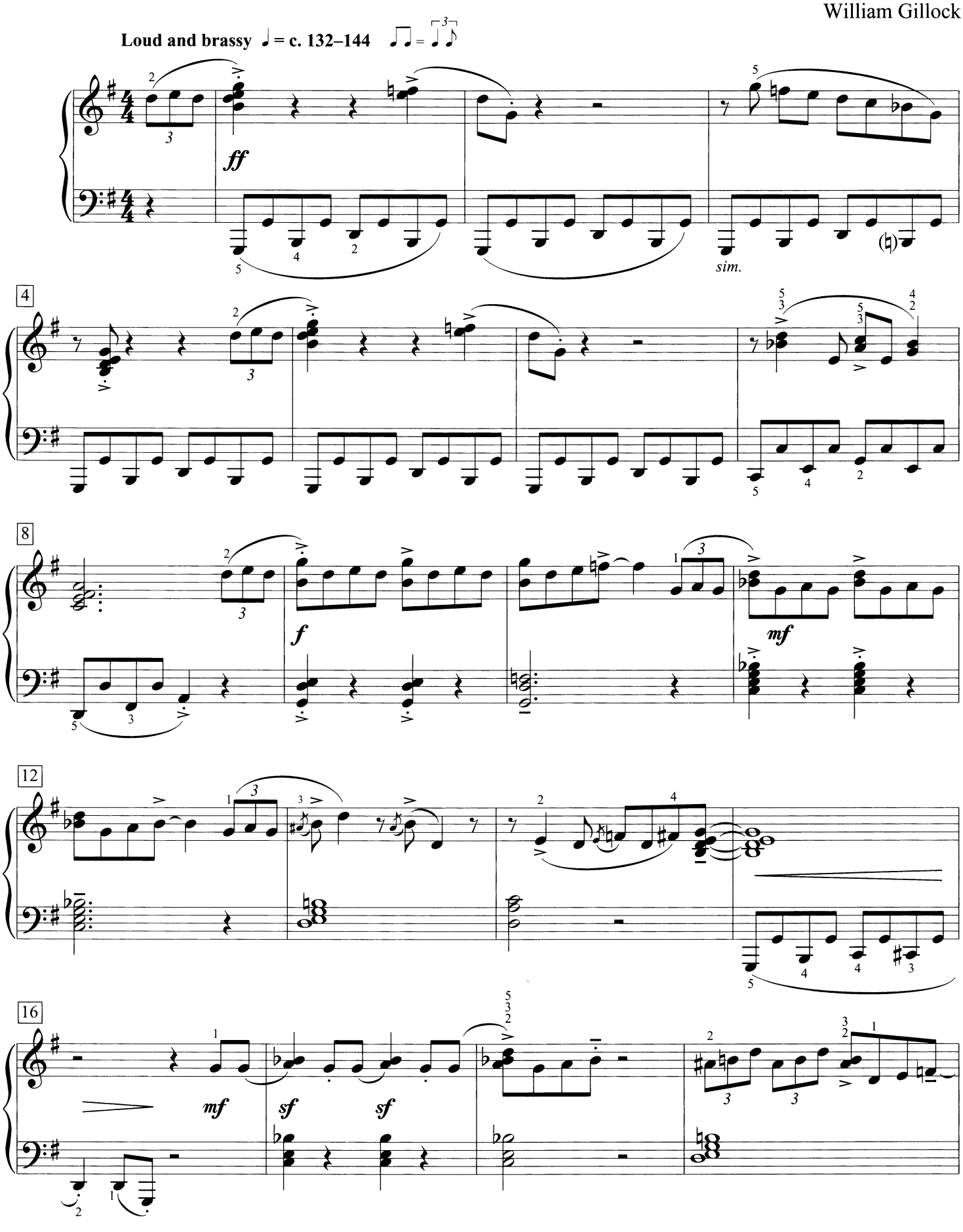

21
26
ff
31
8va
mf
(8va)
35
39
p
f

Bourbon Street Saturday Night

William Gillock



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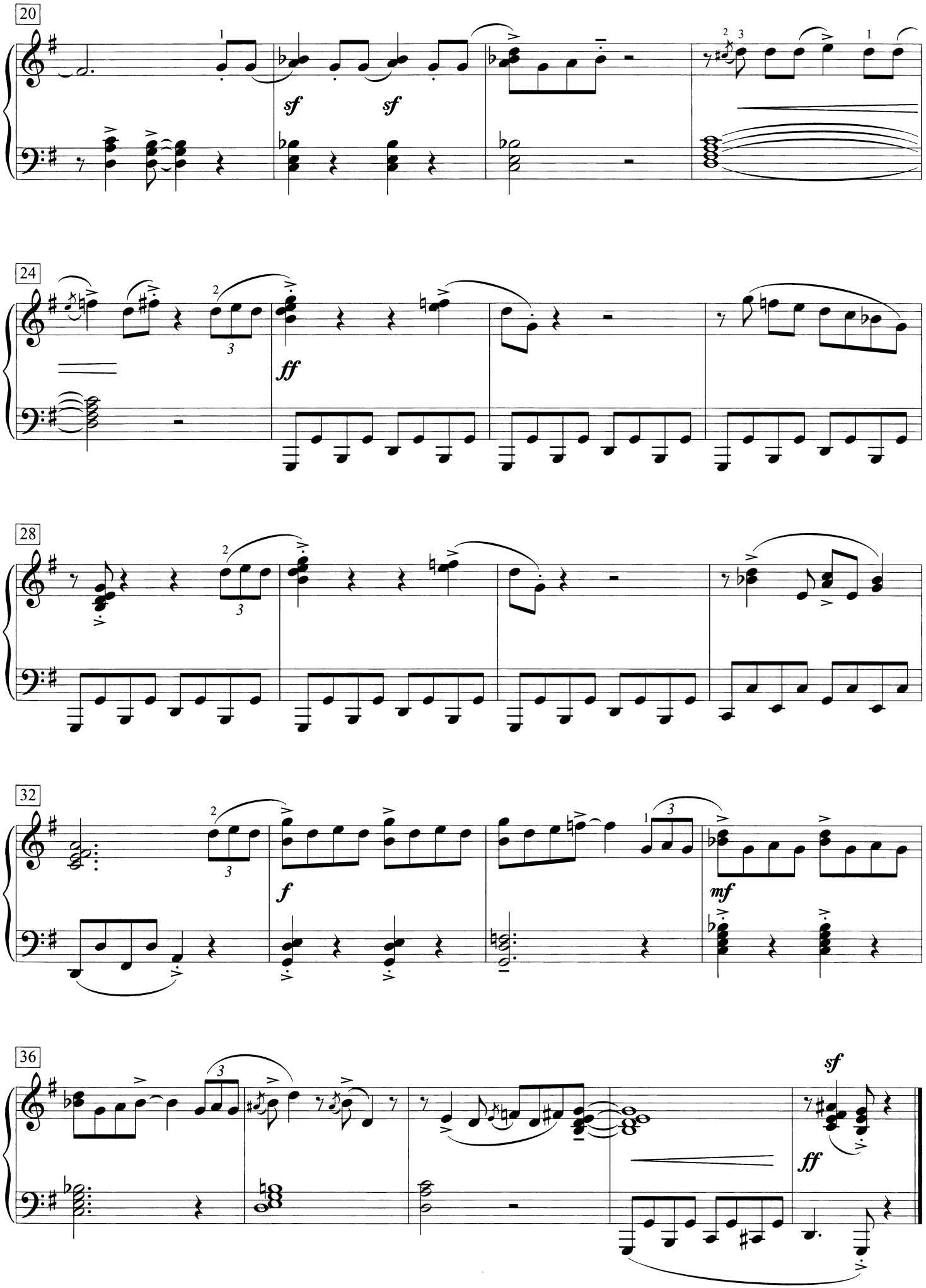
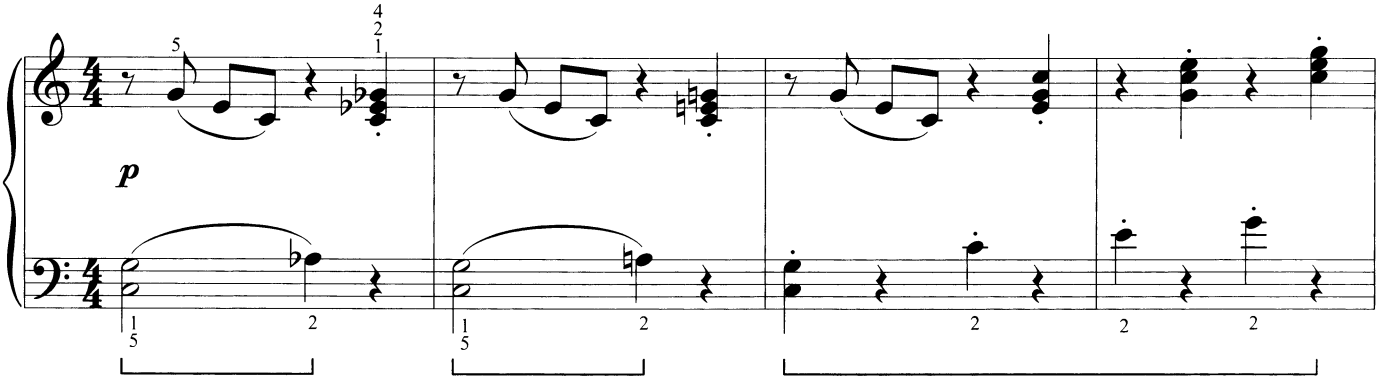
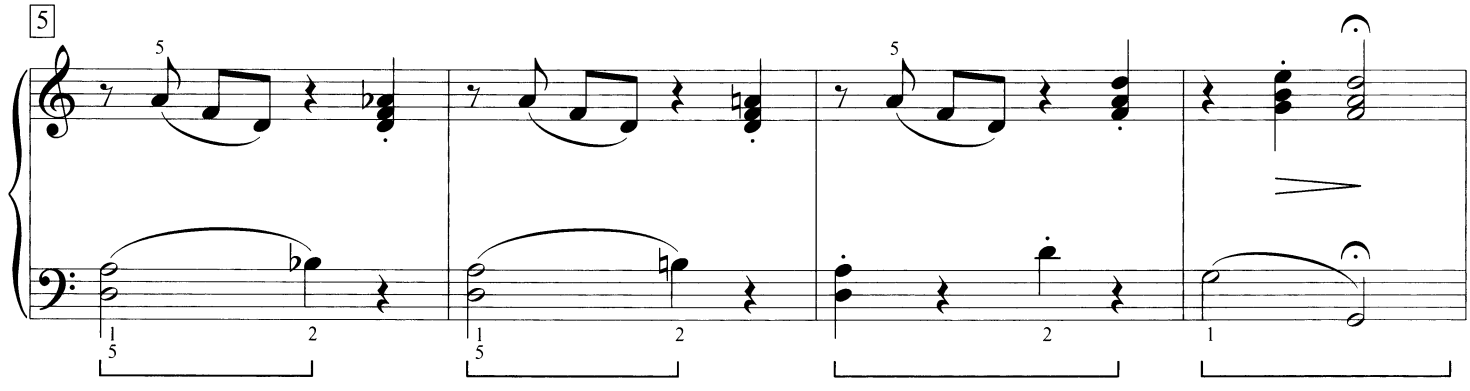

20
sf
sf
24
ff
28
32
f
mf
36
sf
ff

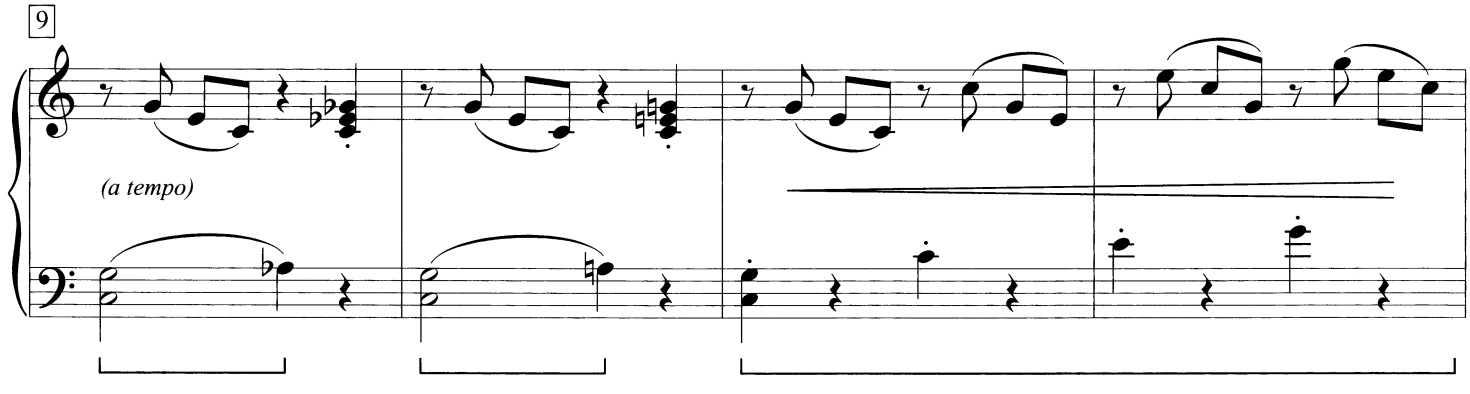
Capriccietto

William Gillock

Allegretto







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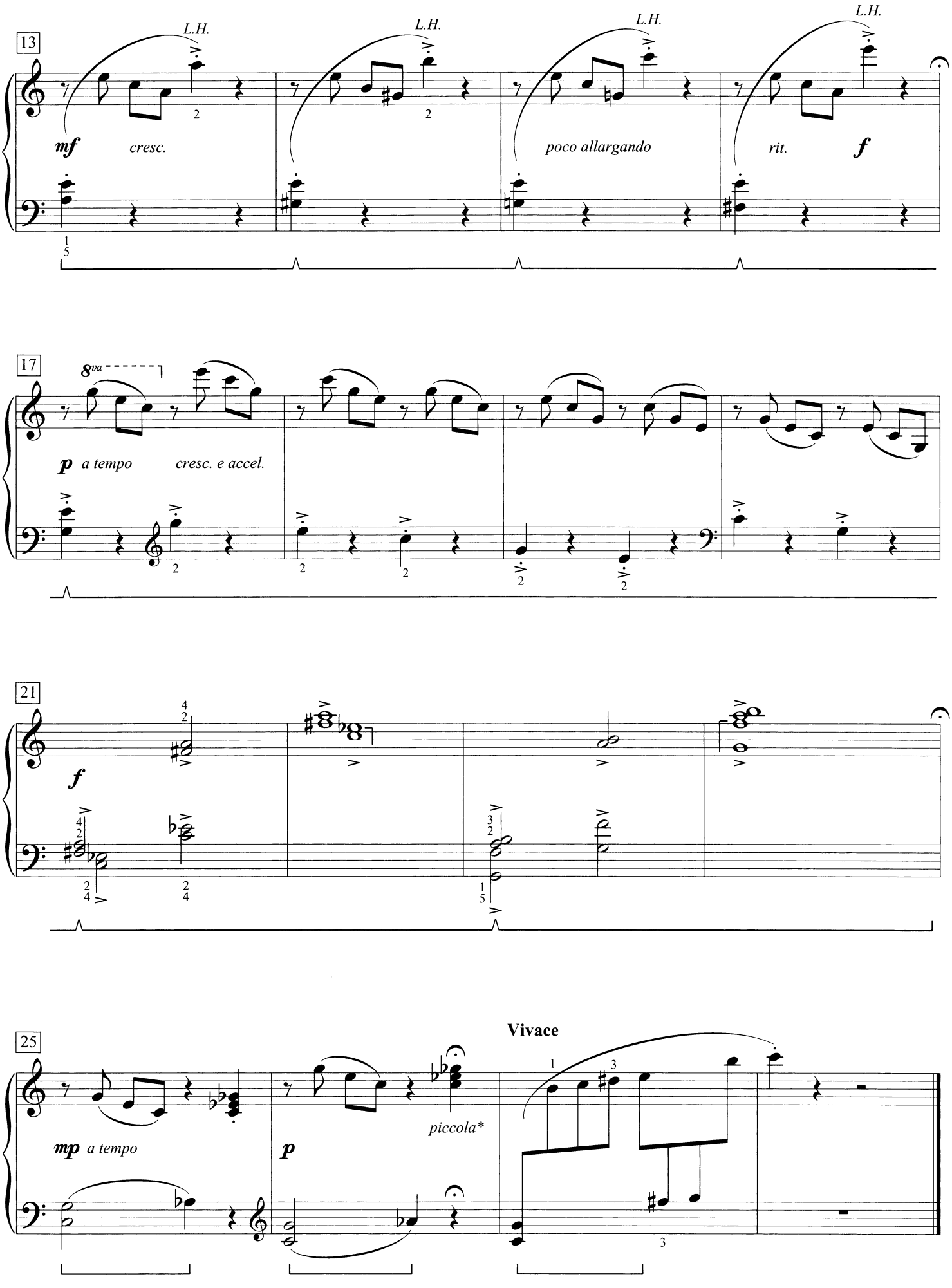
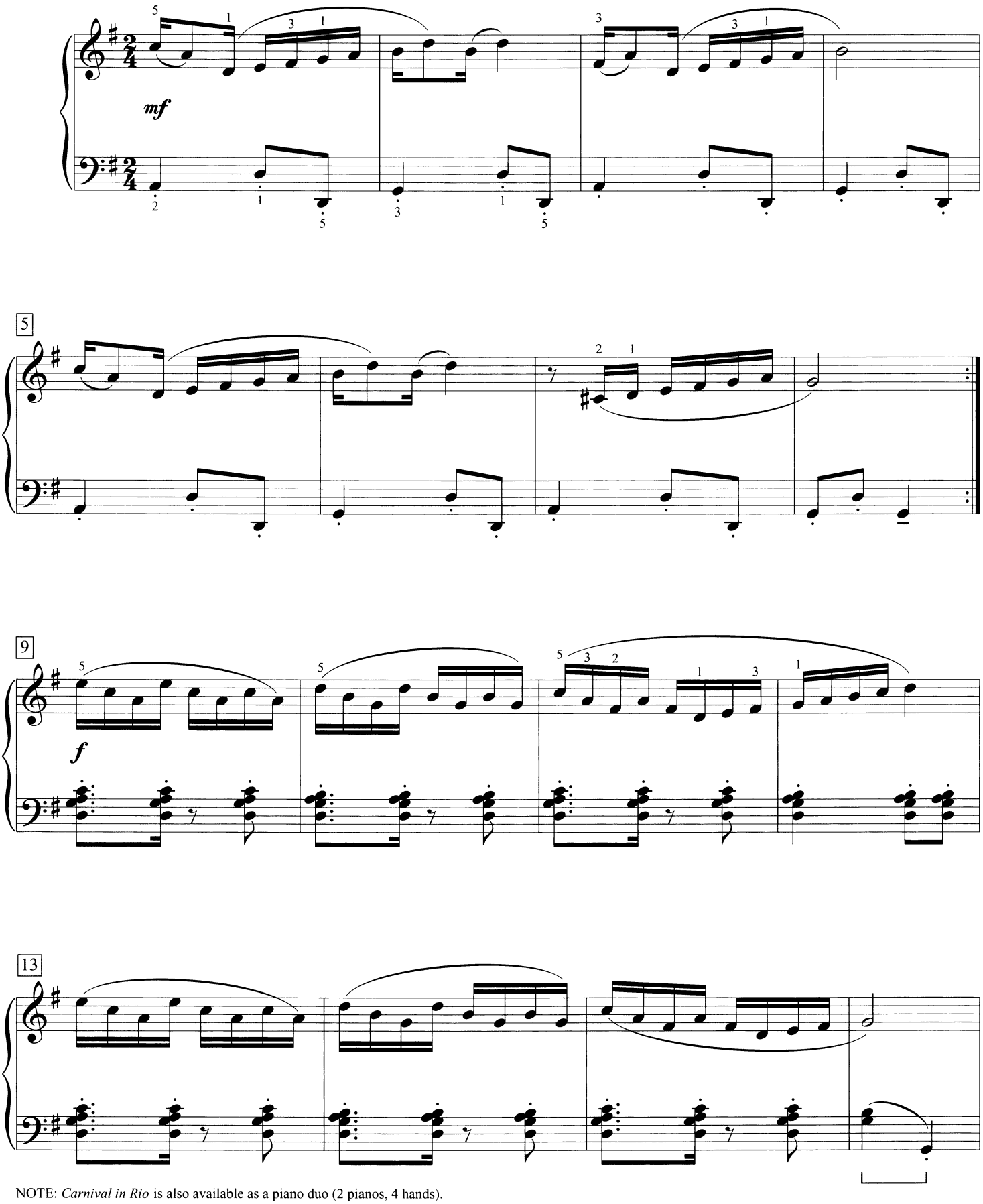


* Italian for "short"

Carnival in Rio

William Gillock

Tempo di Samba



NOTE: *Carnival in Rio* is also available as a piano duo (2 pianos, 4 hands).

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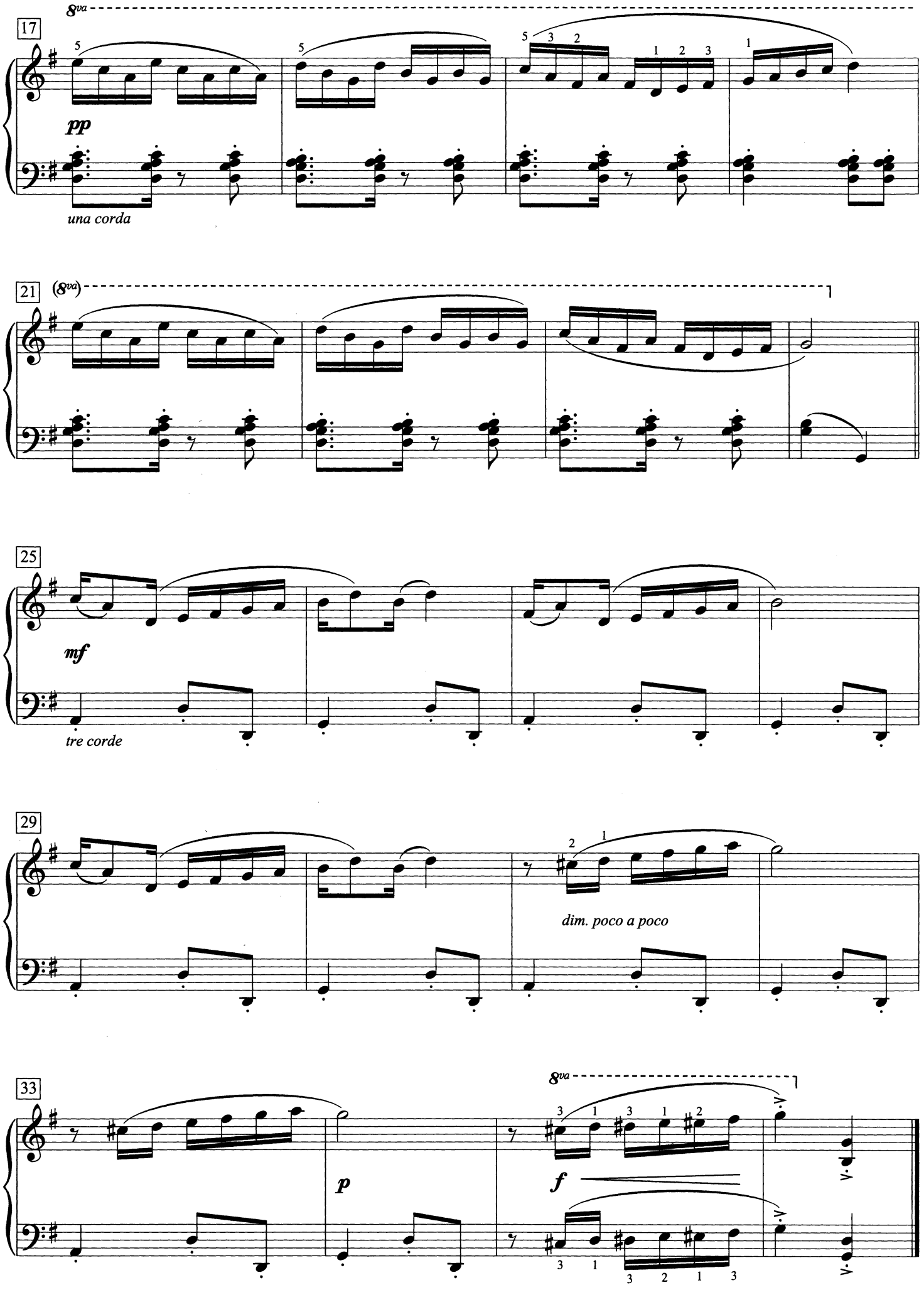
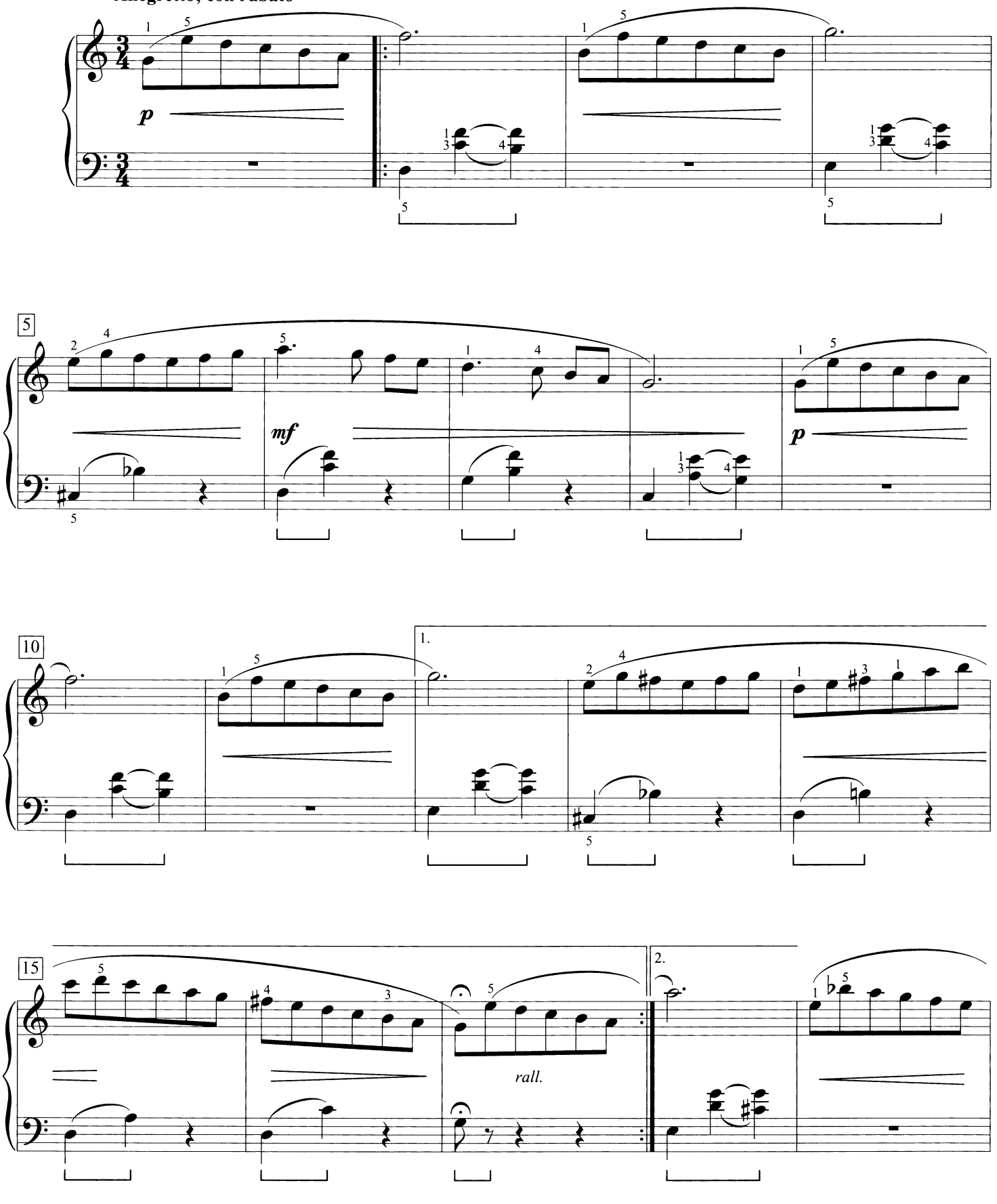

8va
17
pp
una corda
21
(8va)
25
mf
tre corde
29
dim. poco a poco
33
8va
p
f

To Donnagay Lynn

Dancing in a Dream

William Gillock

Allegretto; con rubato



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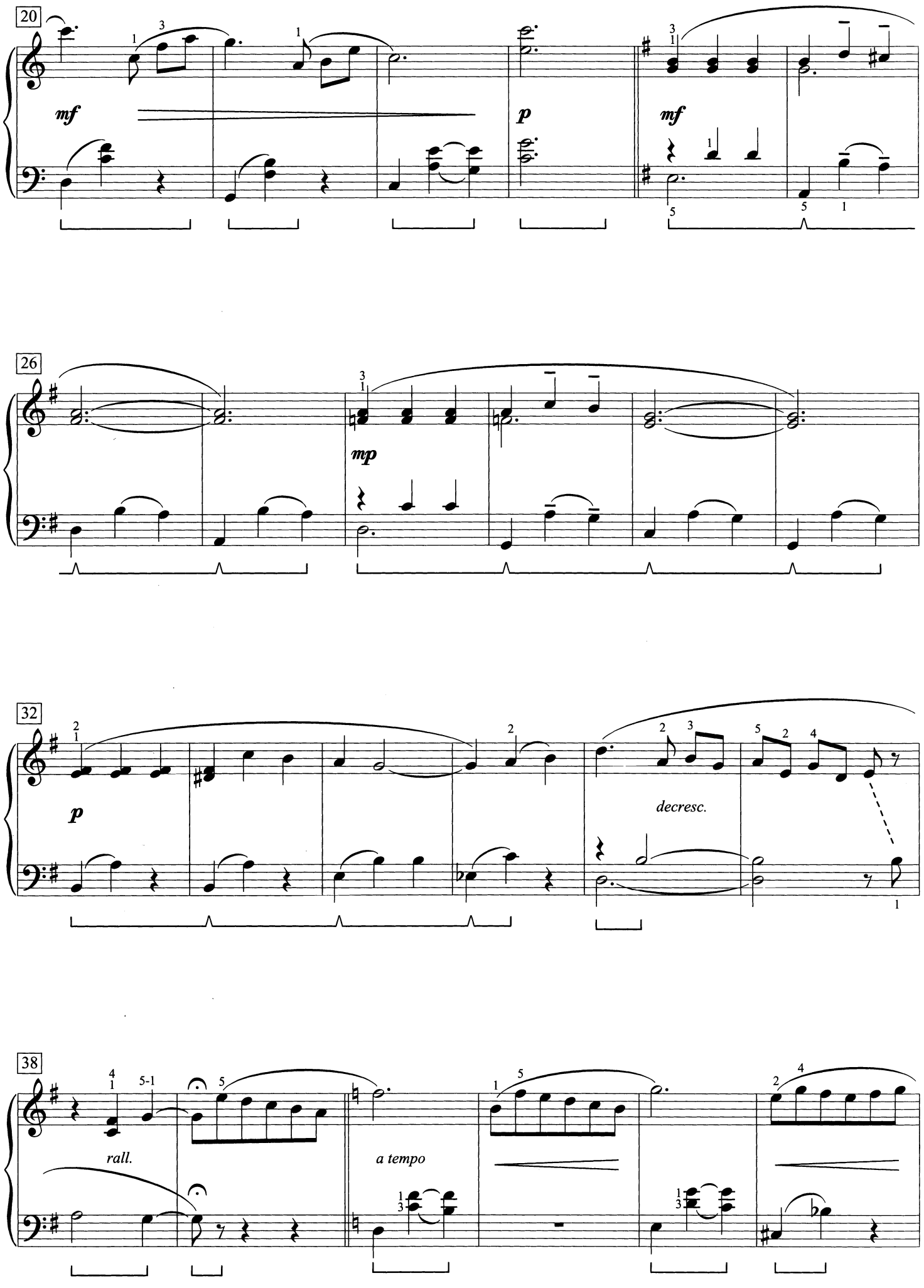
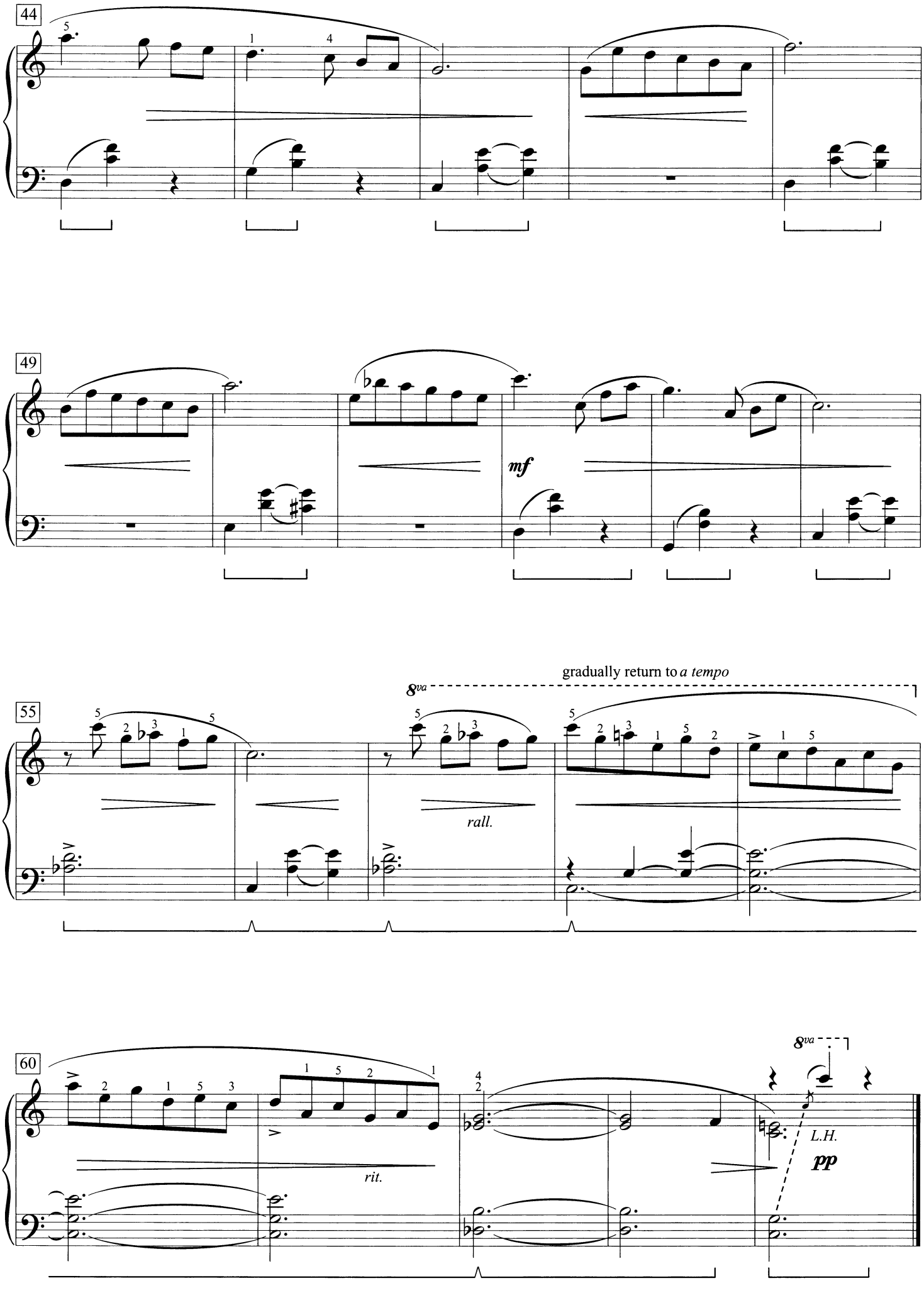

20
mf
p
mf
26
mp
32
p
decresc.
38
rall.
a tempo

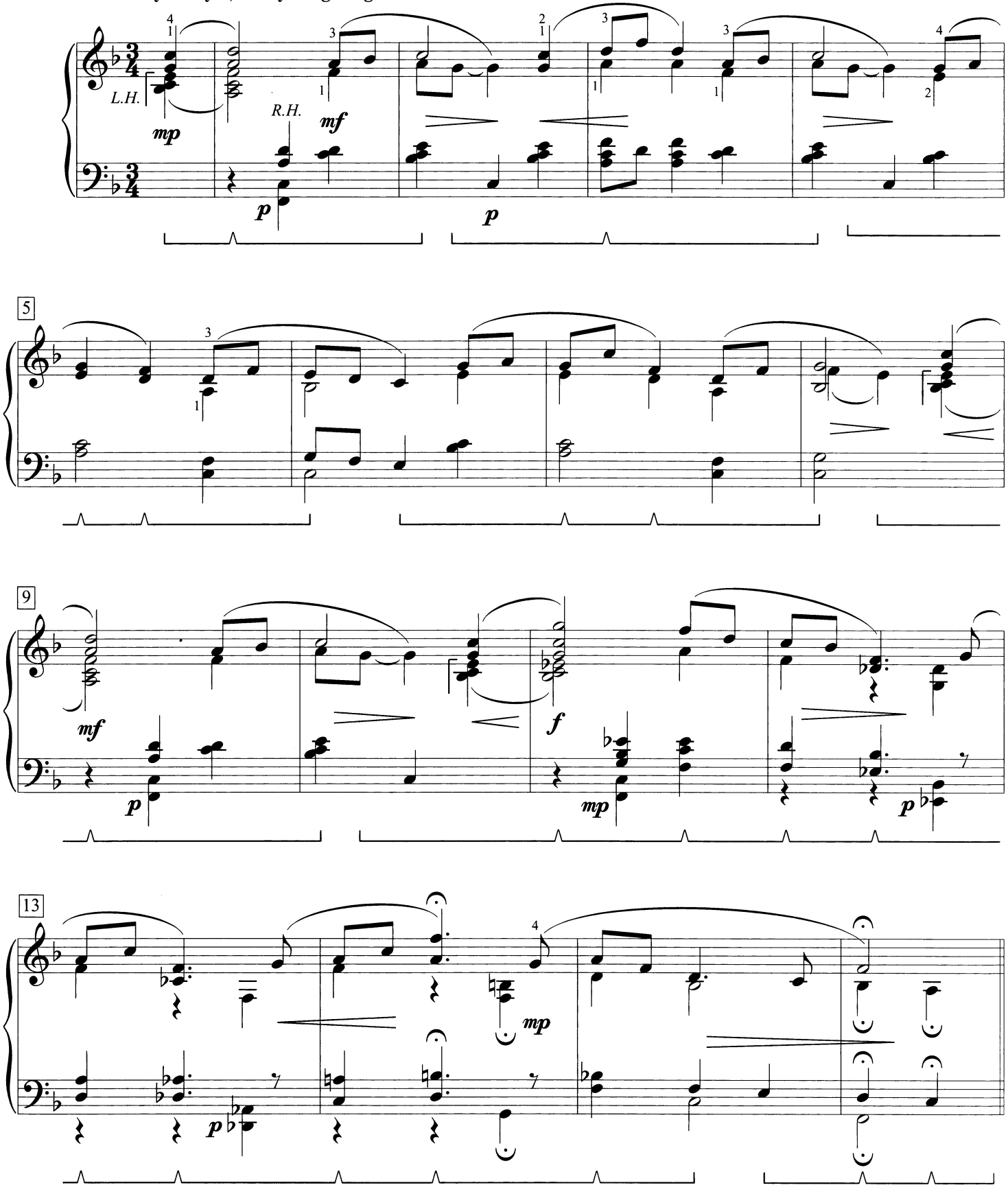

44
49
mf
55
8va
gradually return to a tempo
rall.
60
rit.
8va
L.H.
pp

Fondly dedicated to the 80th anniversary of
The New Orleans Music Teachers Association

Deserted Plantation

William Gillock

In lyric style; always lingering ♩ = c. 54



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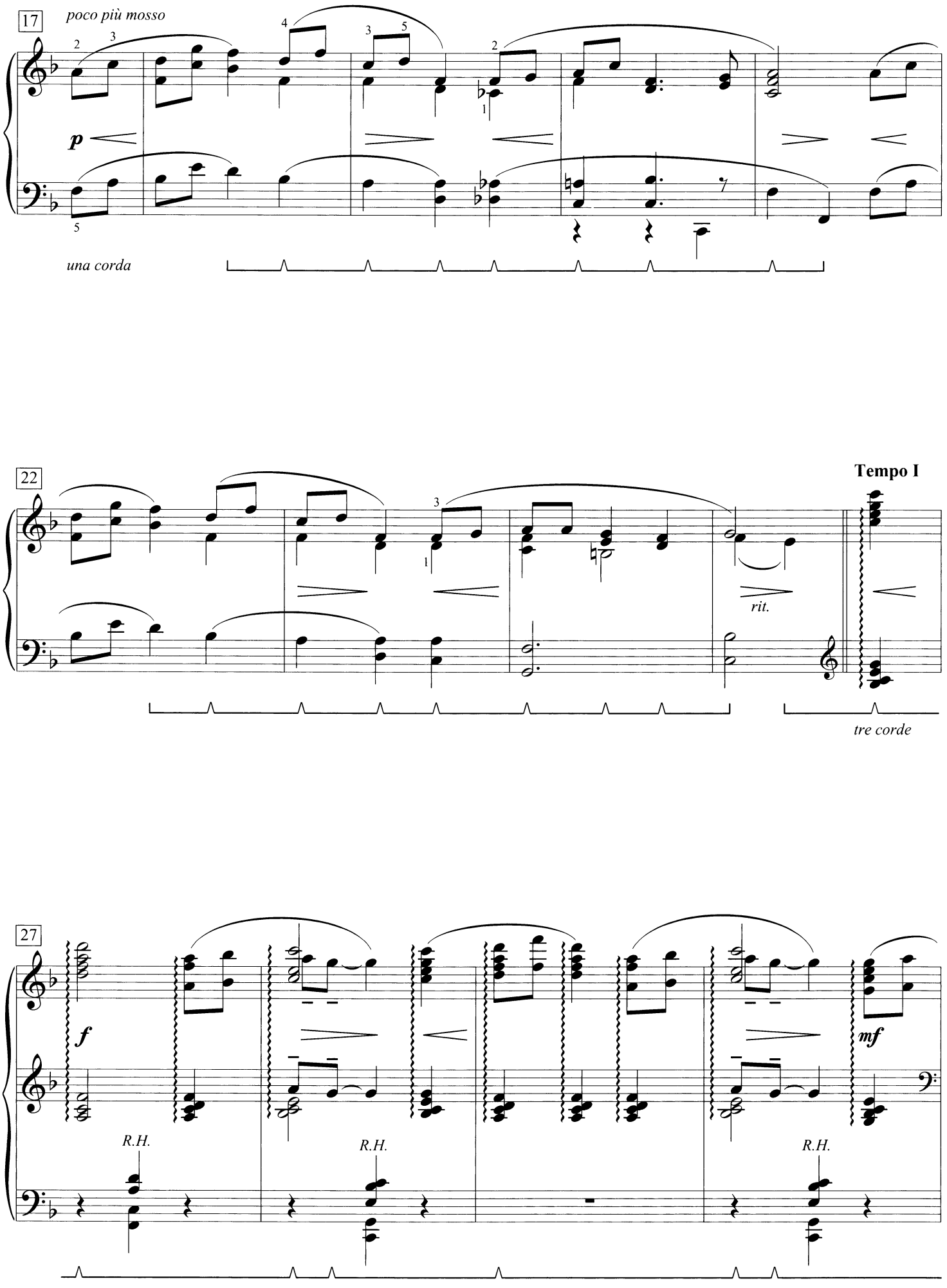
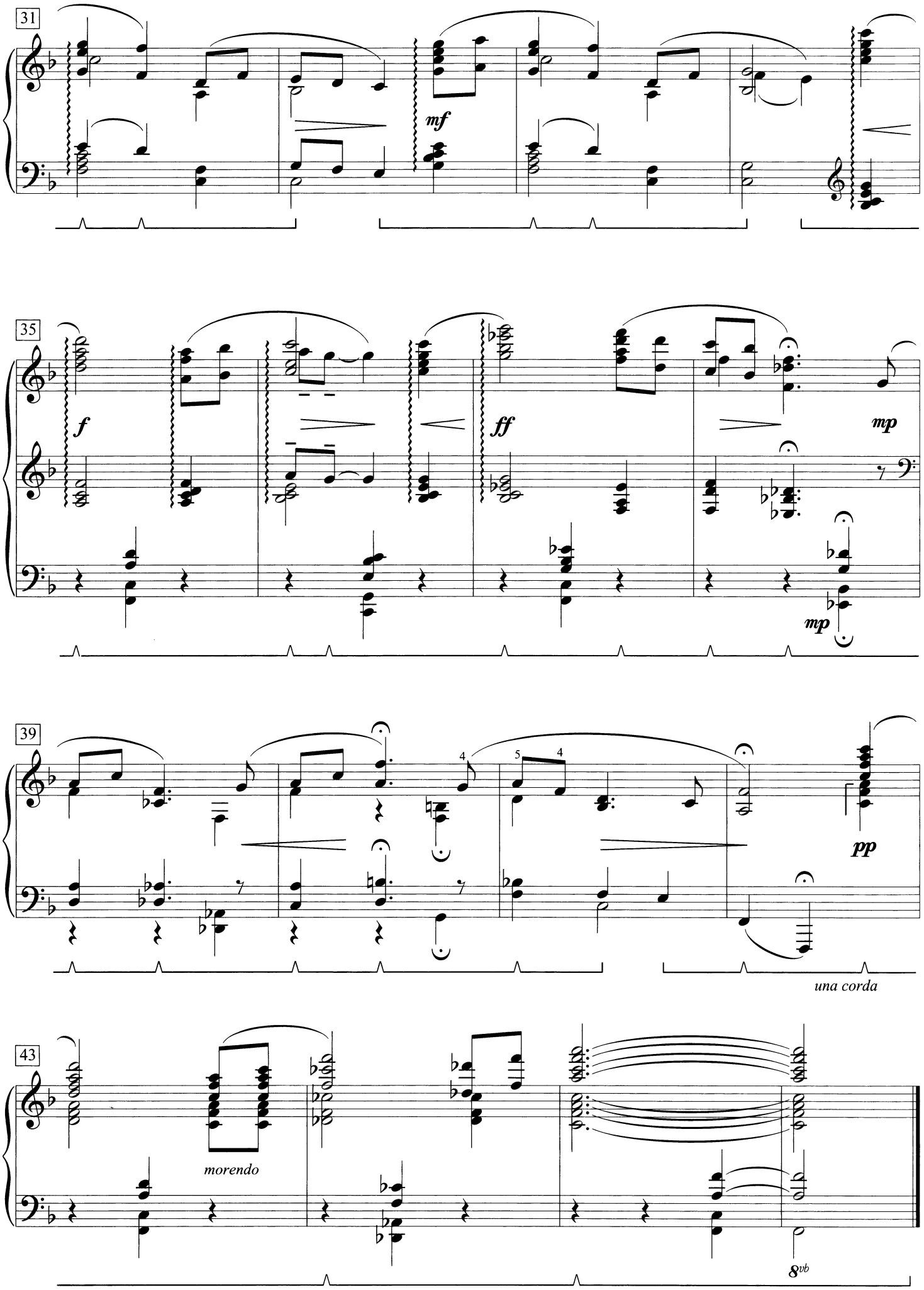
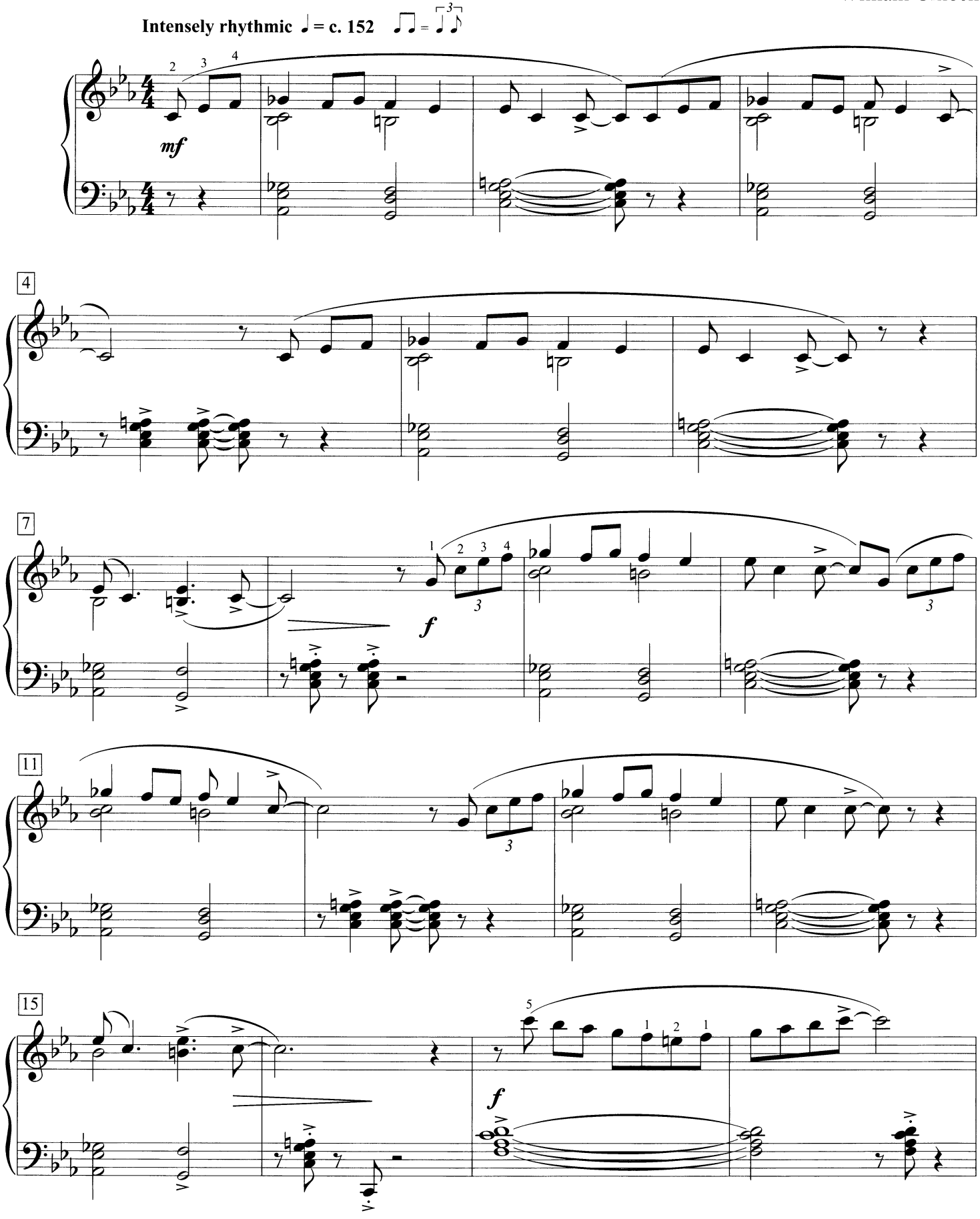

17
poco più mosso
p
una corda
22
Tempo I
rit.
tre corde
27
f
mf
R.H.
R.H.
R.H.


31
mf
35
f
ff
mp
mp
39
4
5
4
pp
una corda
43
morendo
8vb

Downtown Beat

William Gillock



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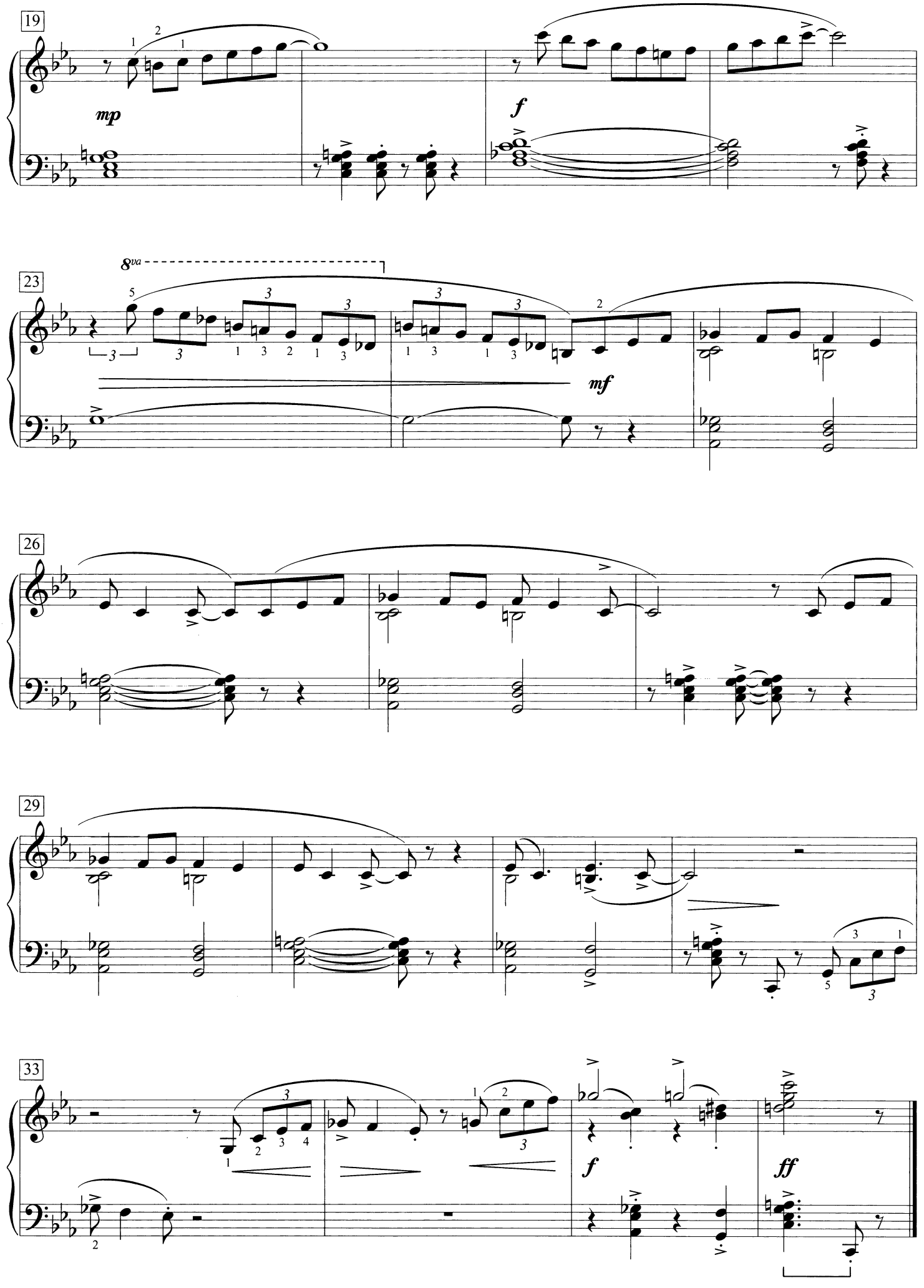
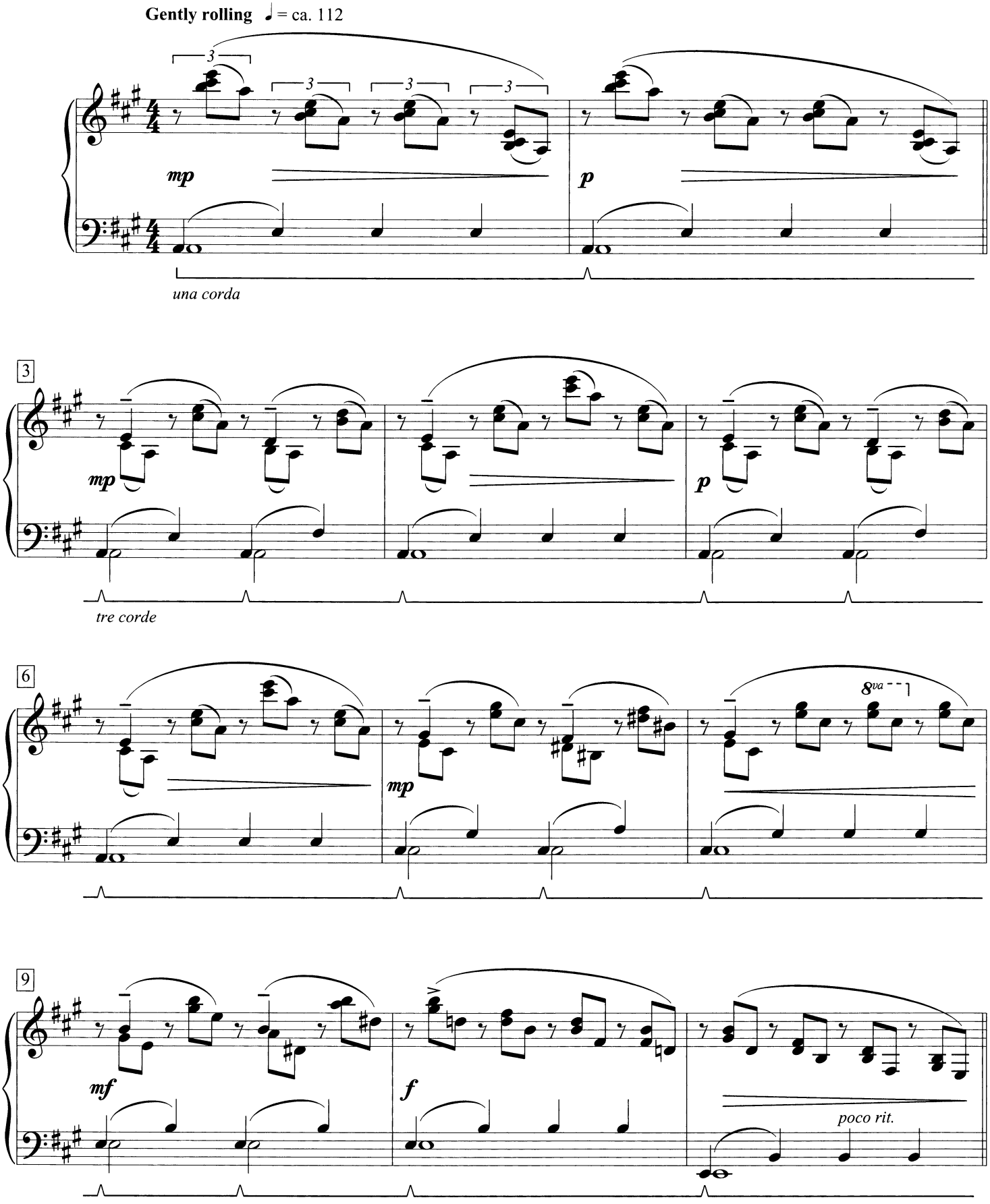

19
mp
f
23
8va
mf
26
29
33
f
ff

Dedicated to Tompkins County Junior Music Clubs, Ithaca, New York

Etude in A Major
(The Coral Sea)

William Gillock



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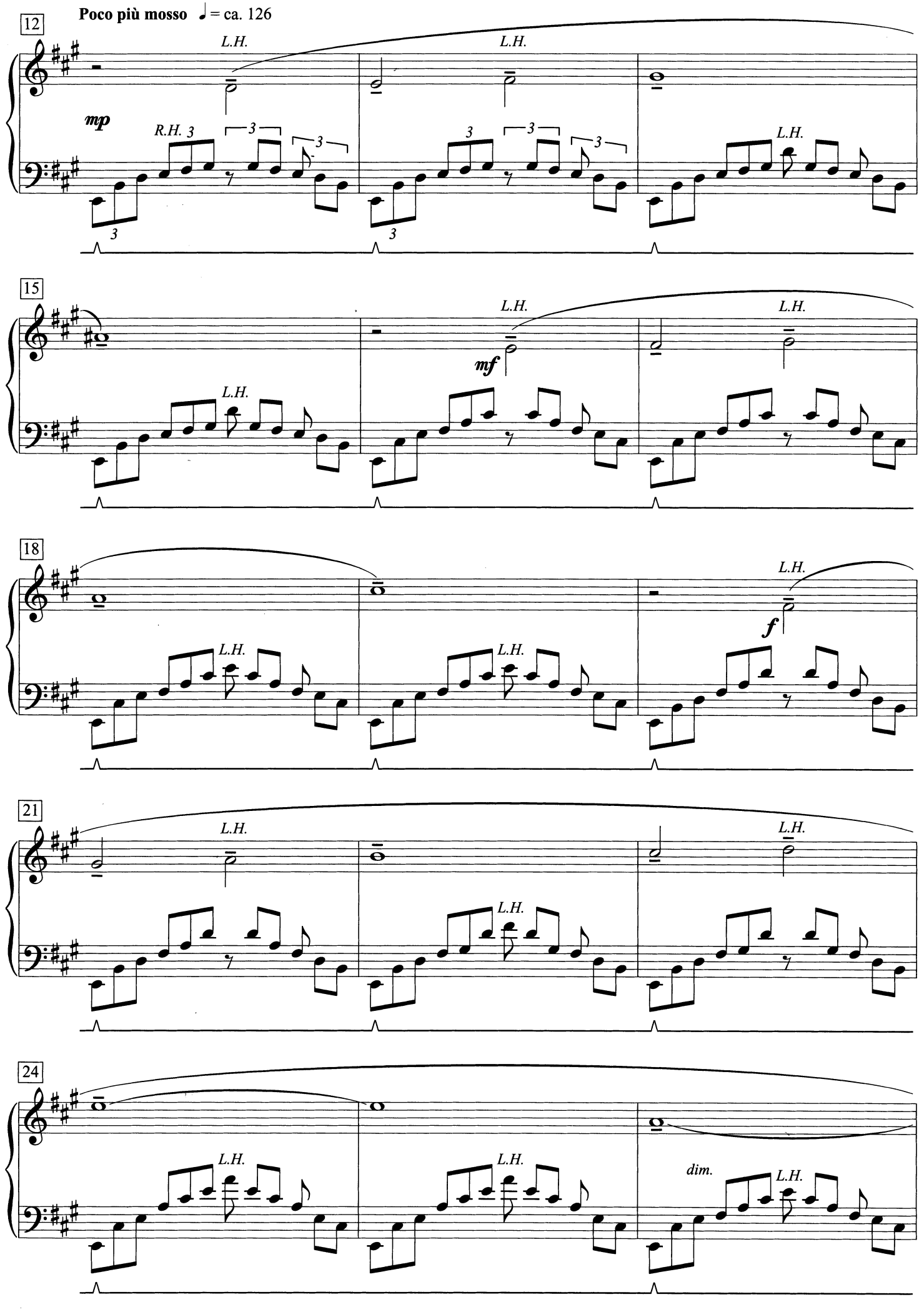
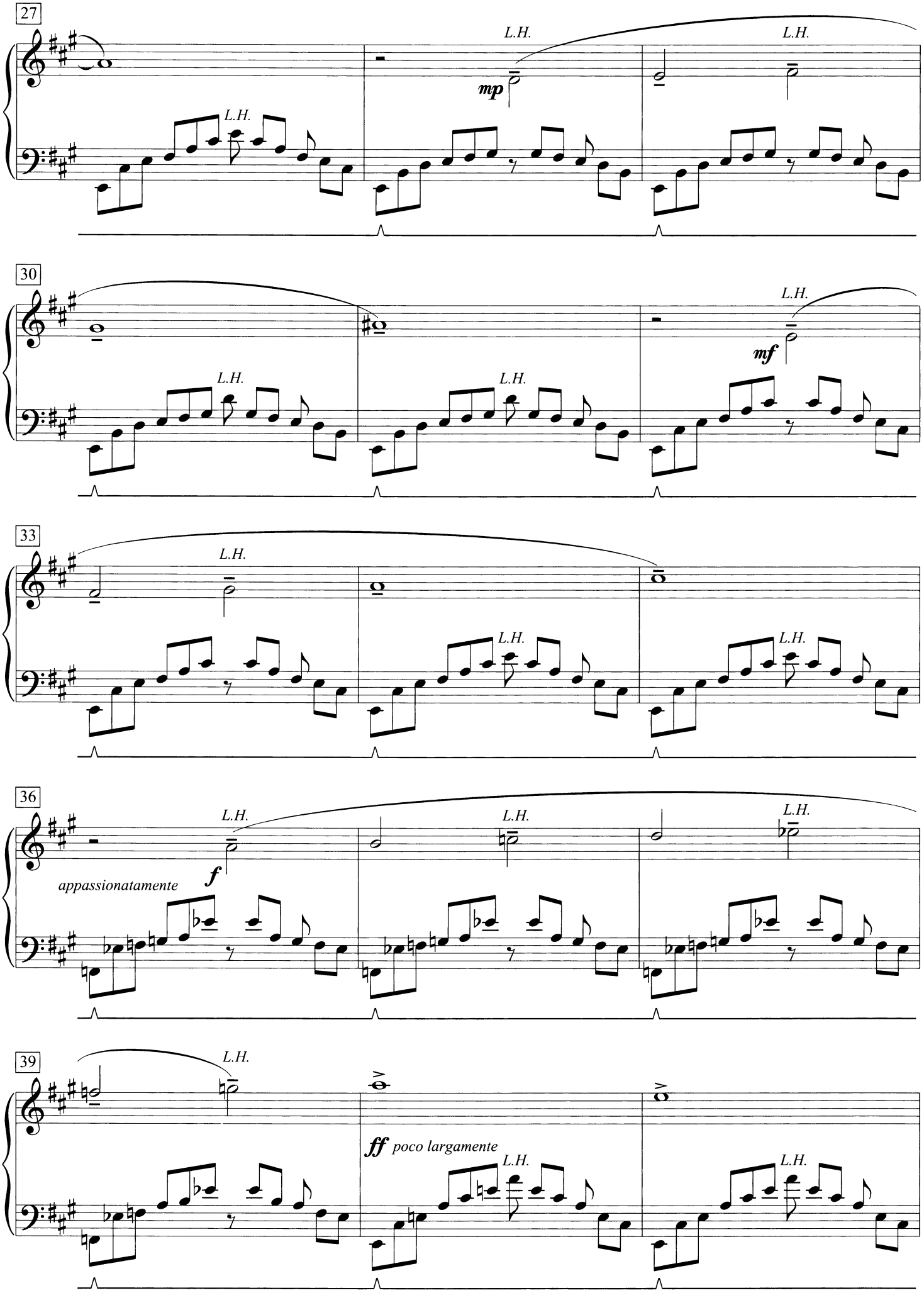
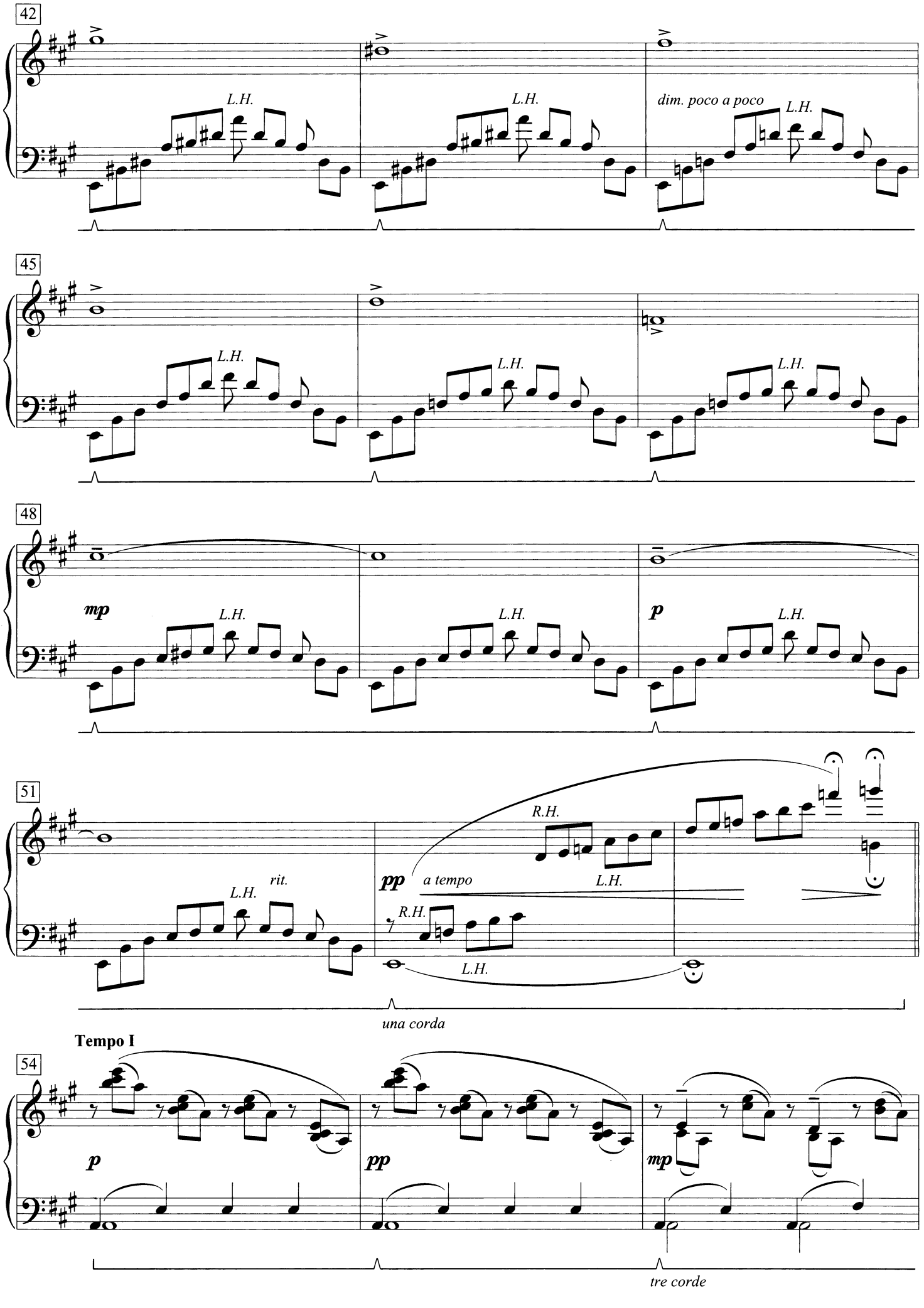
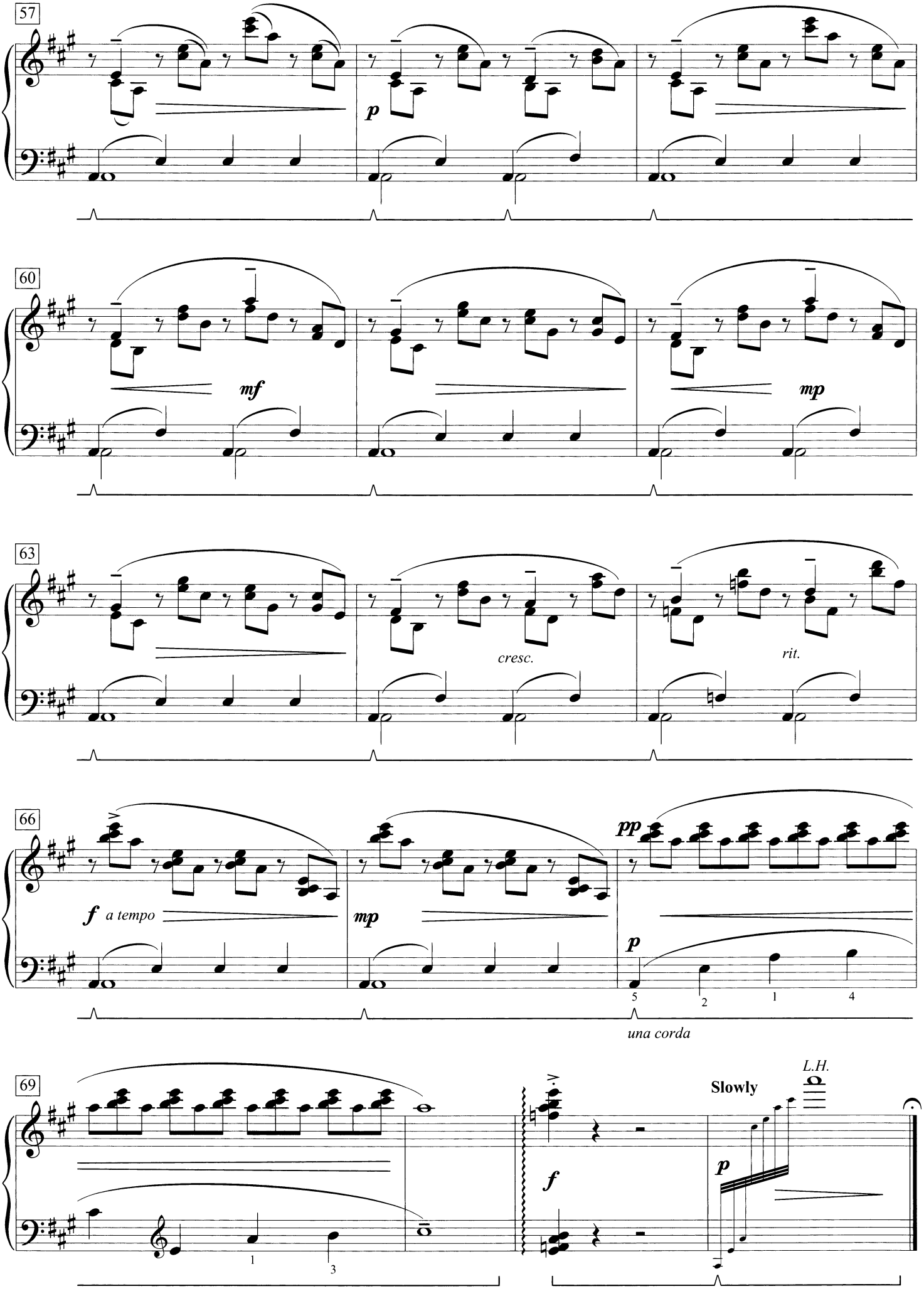

Poco più mosso ♩ = ca. 126
12
L.H.
L.H.
mp
R.H.
15
L.H.
mf
18
f
21
24
dim.


27
L.H.
L.H.
mp
L.H.
30
L.H.
mf
L.H.
L.H.
33
L.H.
L.H.
L.H.
36
L.H.
L.H.
L.H.
f
appassionatamente
39
L.H.
ff poco largamente
L.H.
L.H.


42
L.H.
L.H.
dim. poco a poco
L.H.
45
L.H.
L.H.
L.H.
48
mp
L.H.
L.H.
p
L.H.
51
L.H.
rit.
pp
a tempo
R.H.
L.H.
R.H.
L.H.
una corda
Tempo I
54
p
pp
mp
tre corde

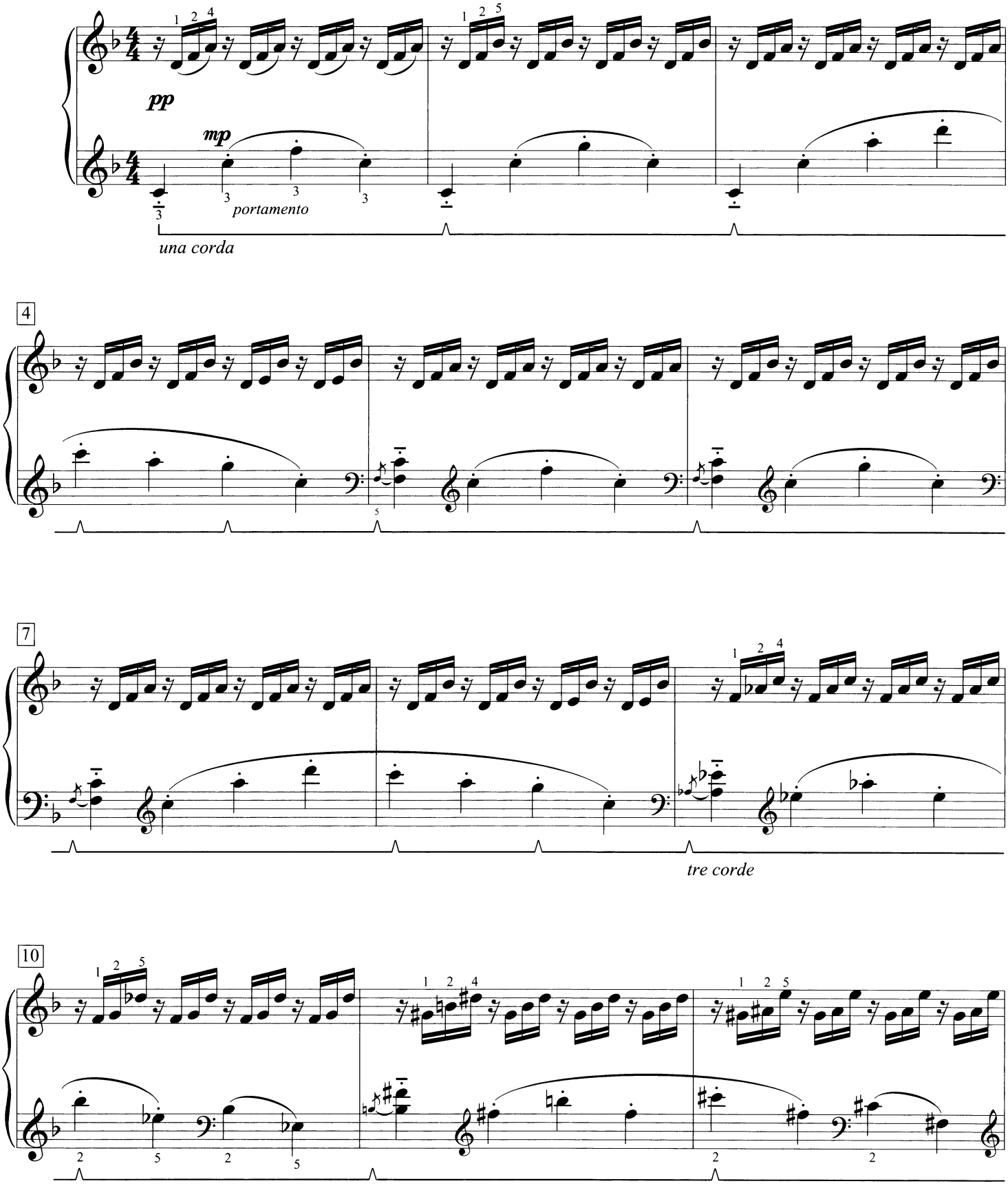

57
p
60
mf
mp
63
cresc.
rit.
66
f a tempo
mp
pp
p
una corda
69
Slowly
L.H.
f
p

To the Lakeview Metronome Club of New Orleans

Fountain in the Rain

William Gillock

Gently flowing ♩ = ca. 88



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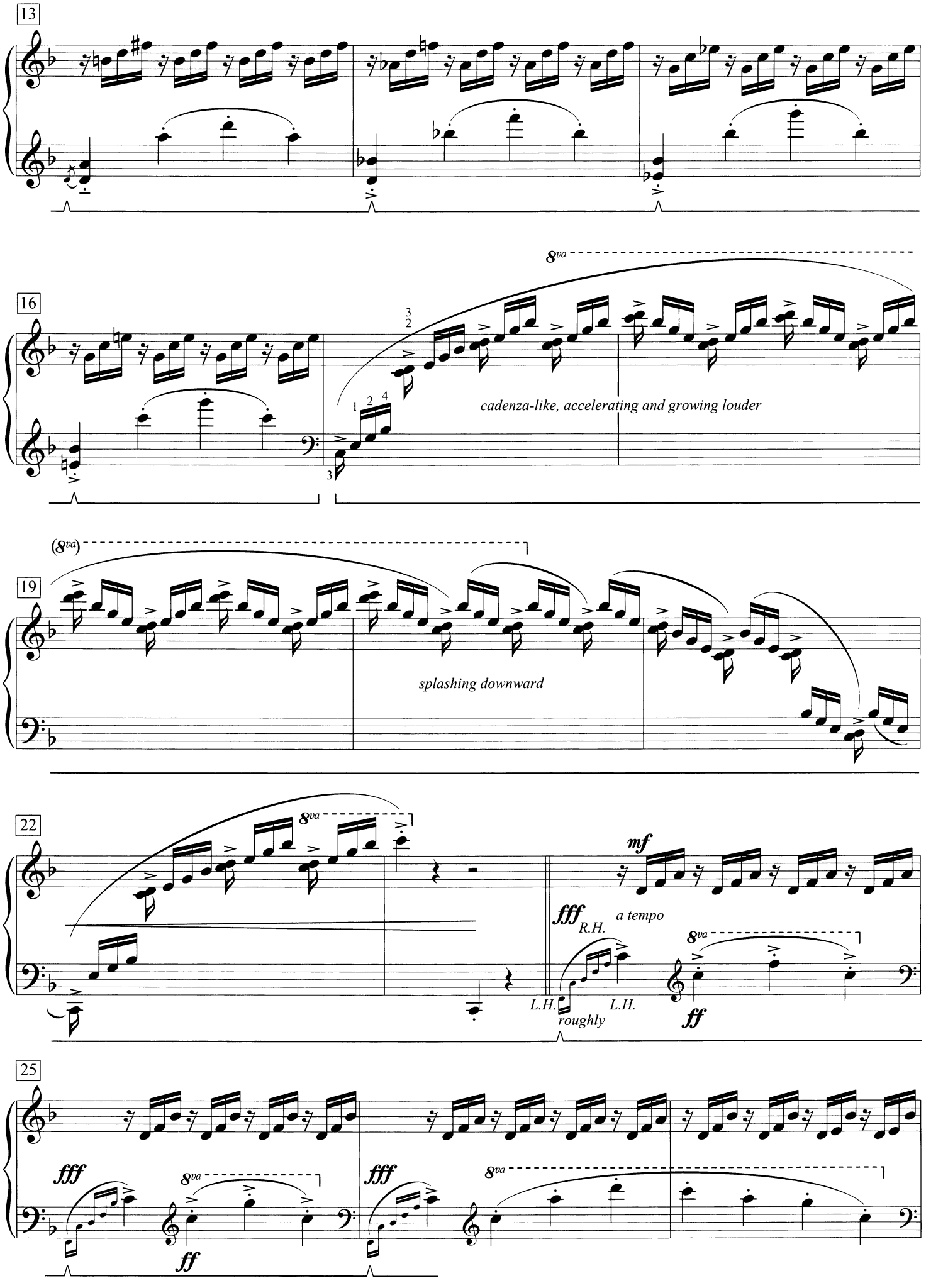
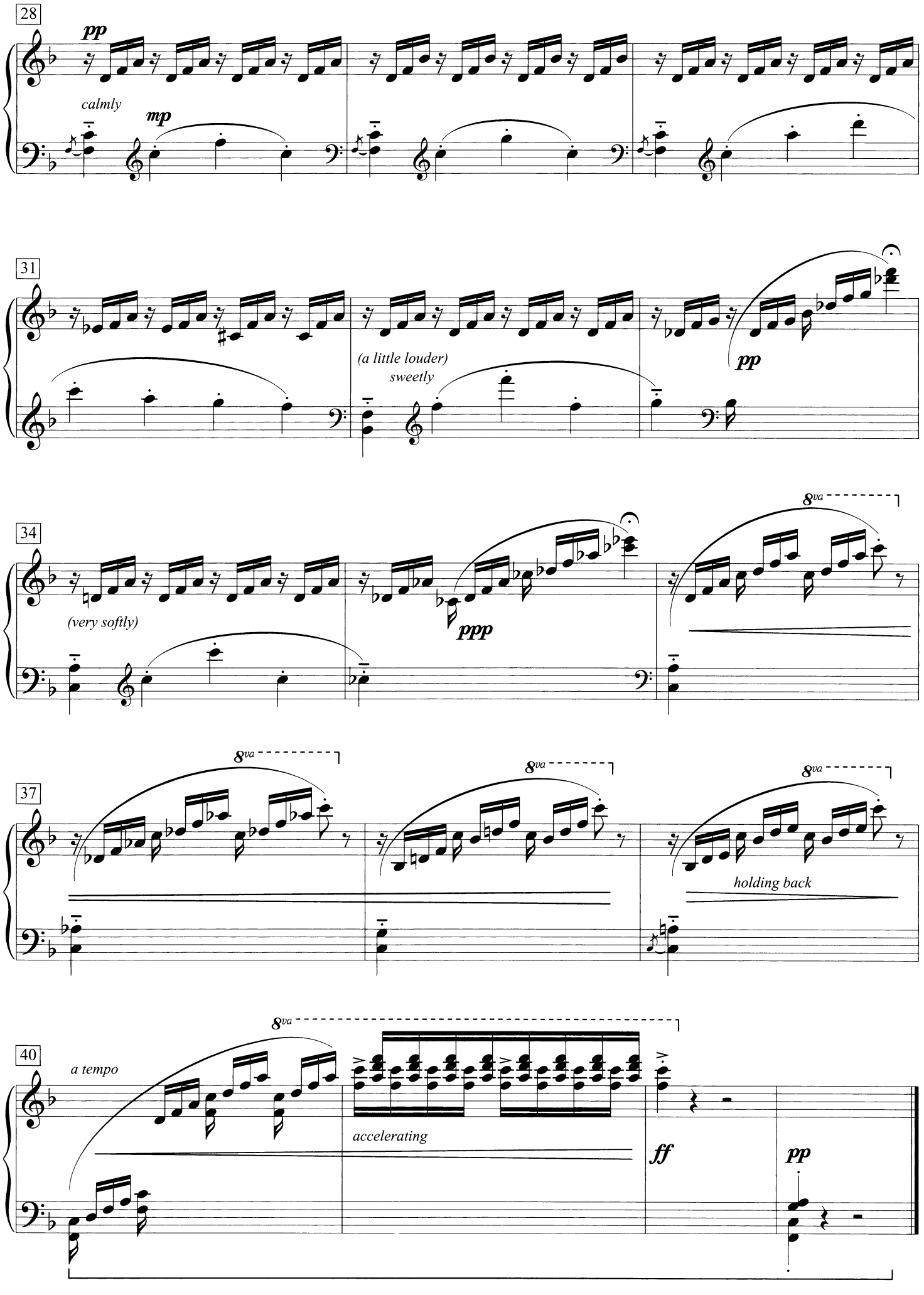
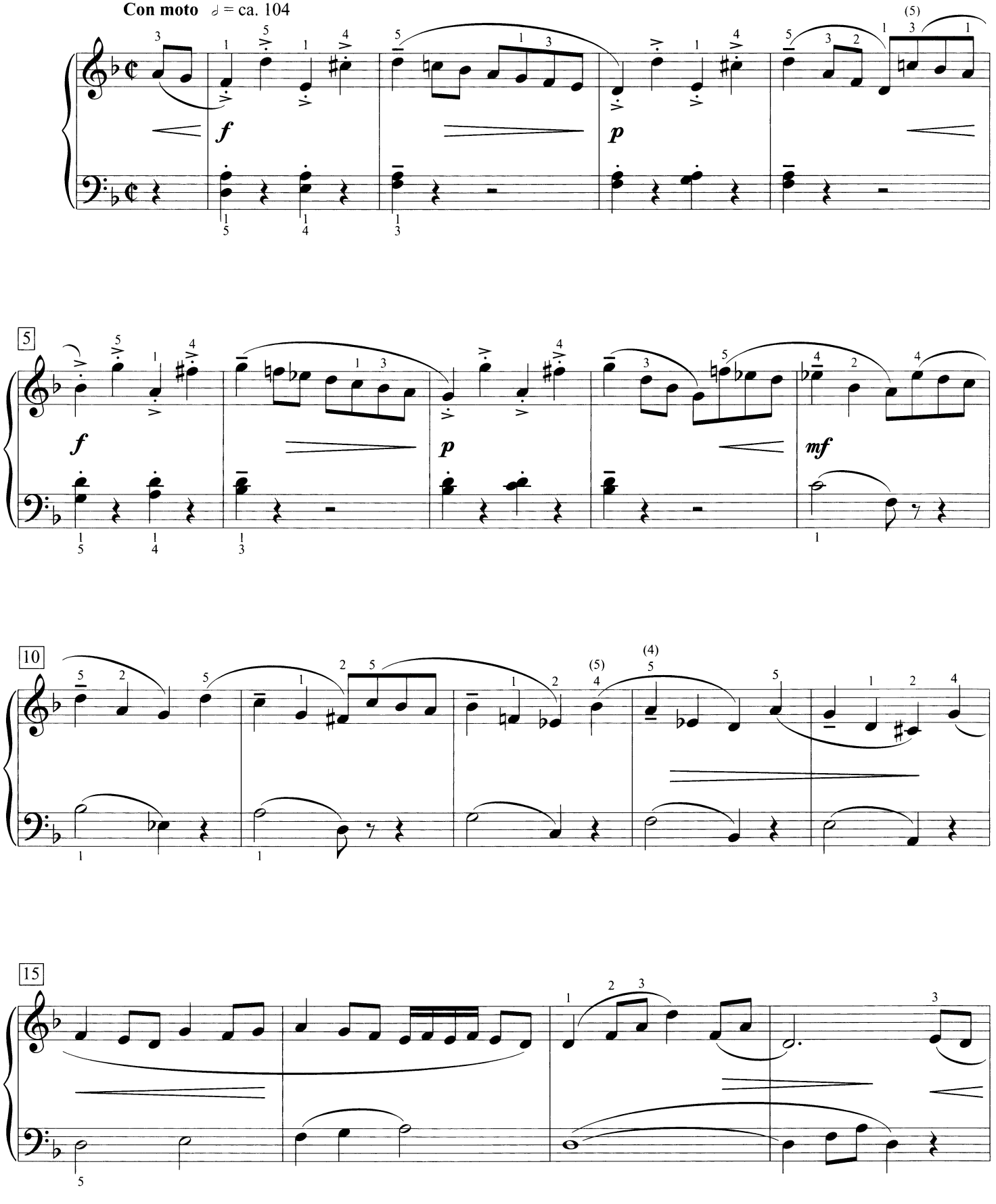

13
16
8va
cadenza-like, accelerating and growing louder
(8va)
19
splashing downward
22
8va
mf
fff
R.H.
a tempo
8va
L.H.
roughly
L.H.
ff
25
fff
8va
ff
fff
8va


28
pp
calmly
mp
31
(a little louder)
sweetly
pp
34
(very softly)
ppp
8va
37
8va
8va
8va
holding back
40
a tempo
8va
accelerating
ff
pp

To Tommy Eaton

Festive Piece

William Gillock



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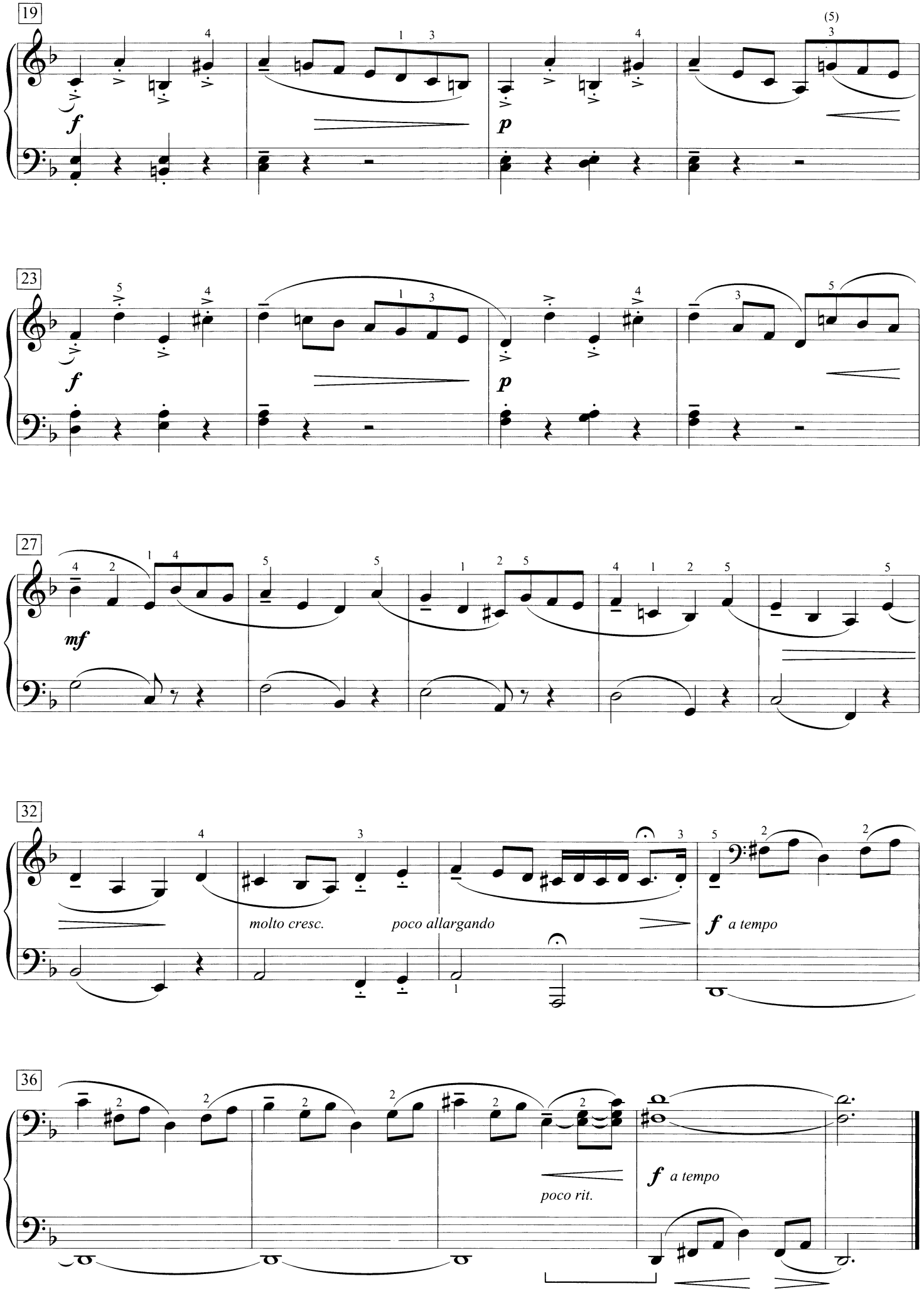
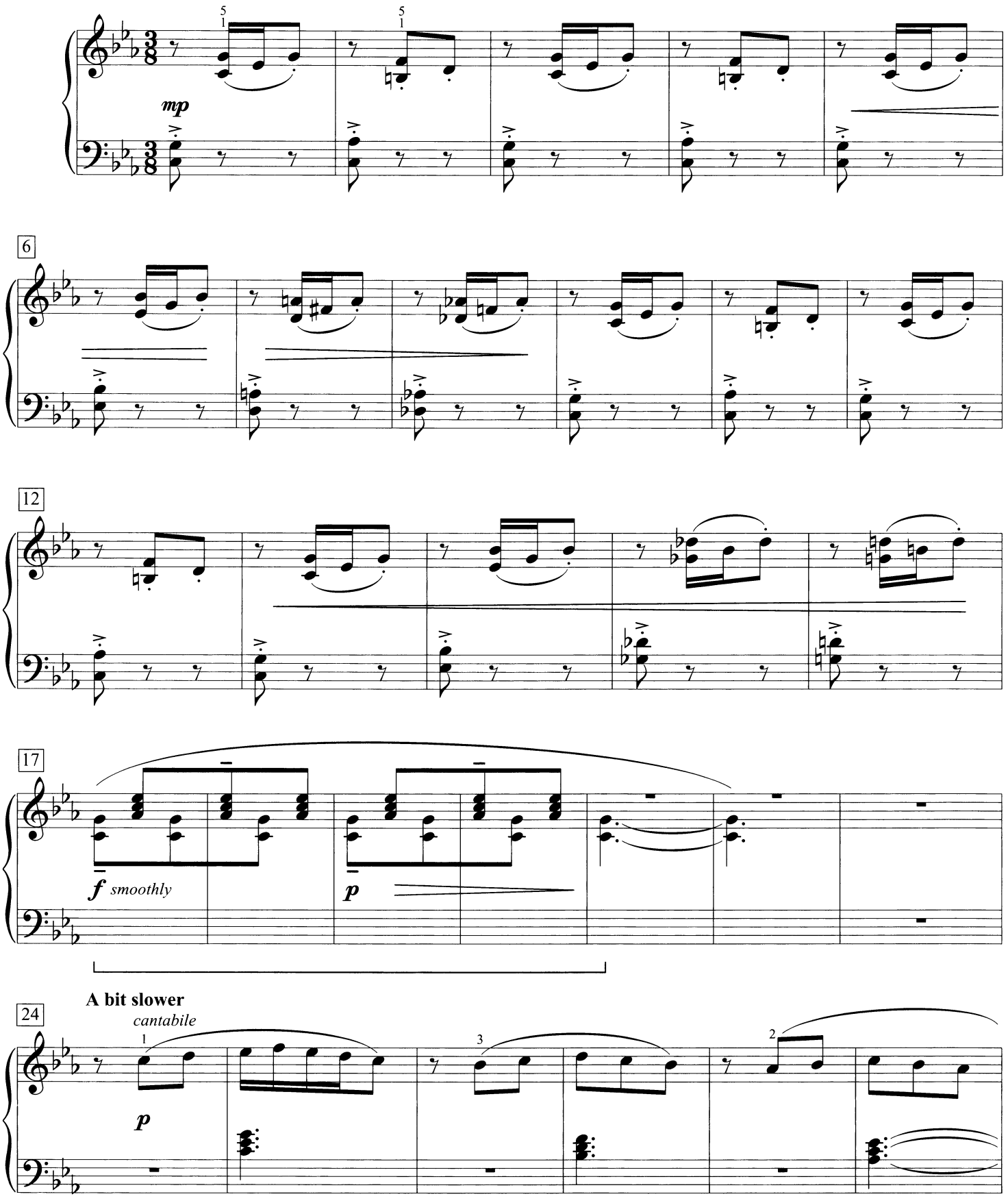

19
f
p
23
f
p
27
mf
32
molto cresc.
poco allargando
f a tempo
36
poco rit.
f a tempo

Flamenco

William Gillock

Intensely rhythmic



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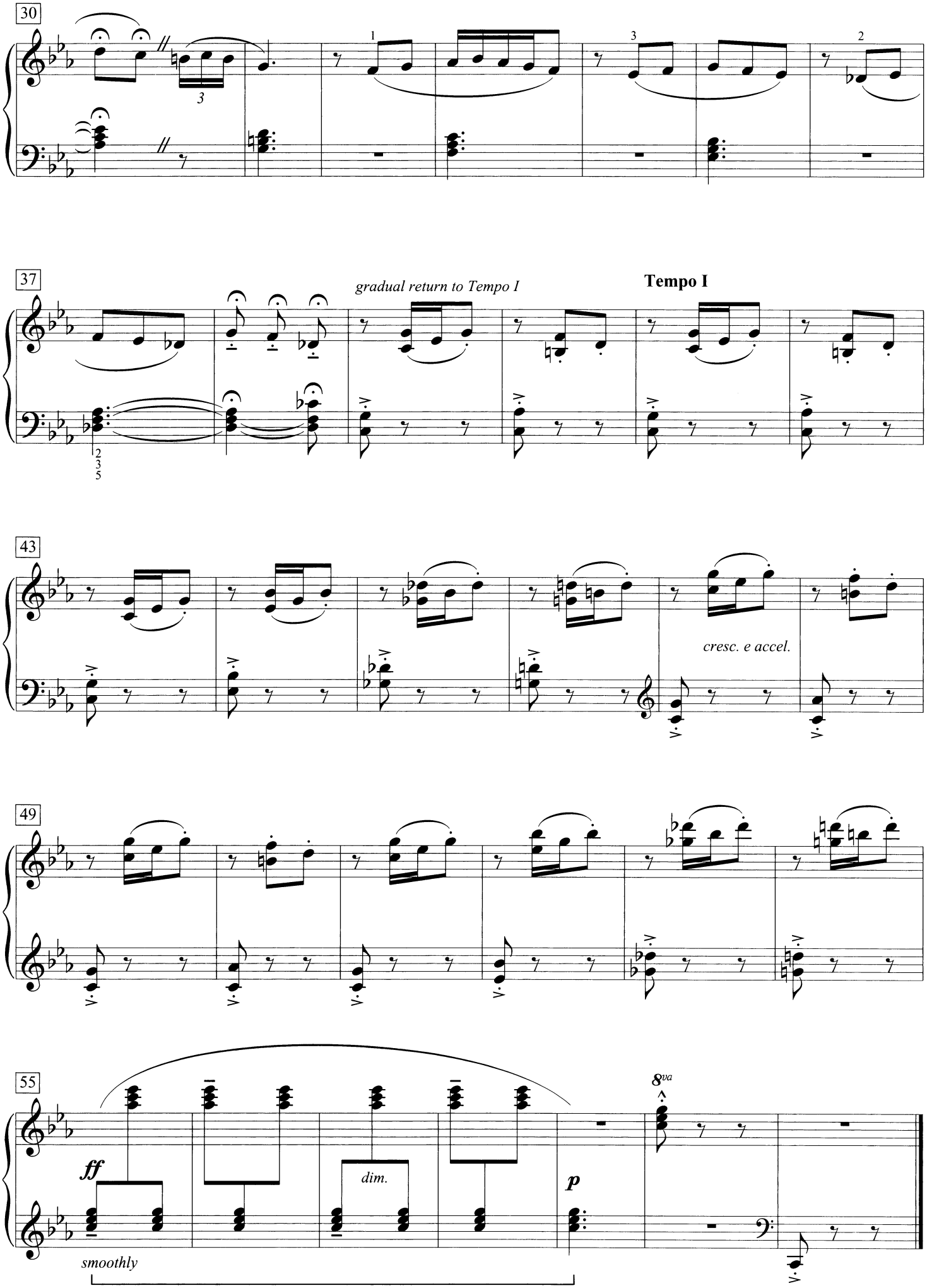
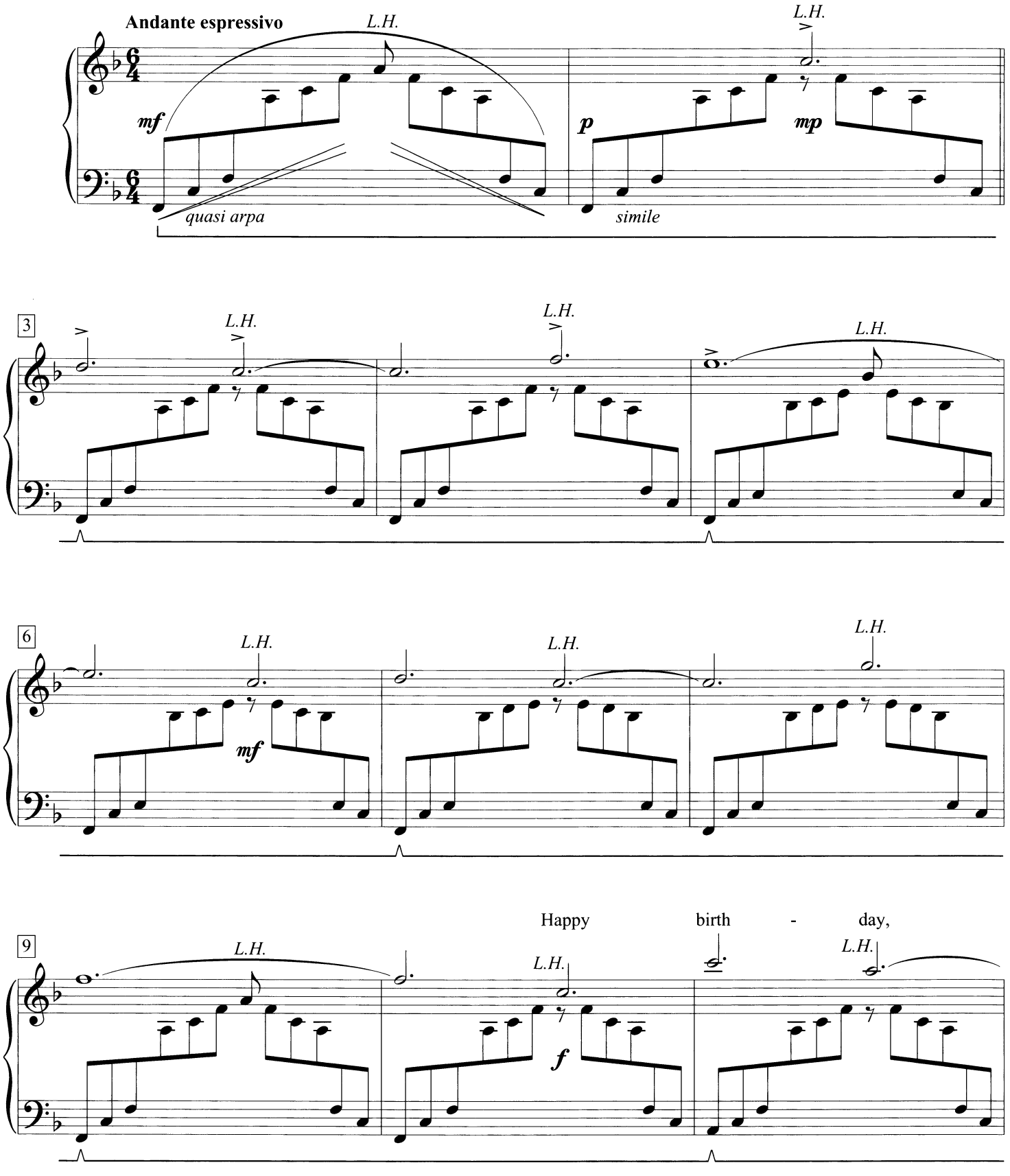

30
37
gradual return to Tempo I
Tempo I
43
cresc. e accel.
49
55
ff
dim.
p
8va
smoothly

Happy Birthday to You

For Richard Rejino, on the occasion of his 30th birthday
at the National Piano Teachers Institute, 1987

Words and Music by Mildred J. Hill and Patty S. Hill
Arranged by William Gillock



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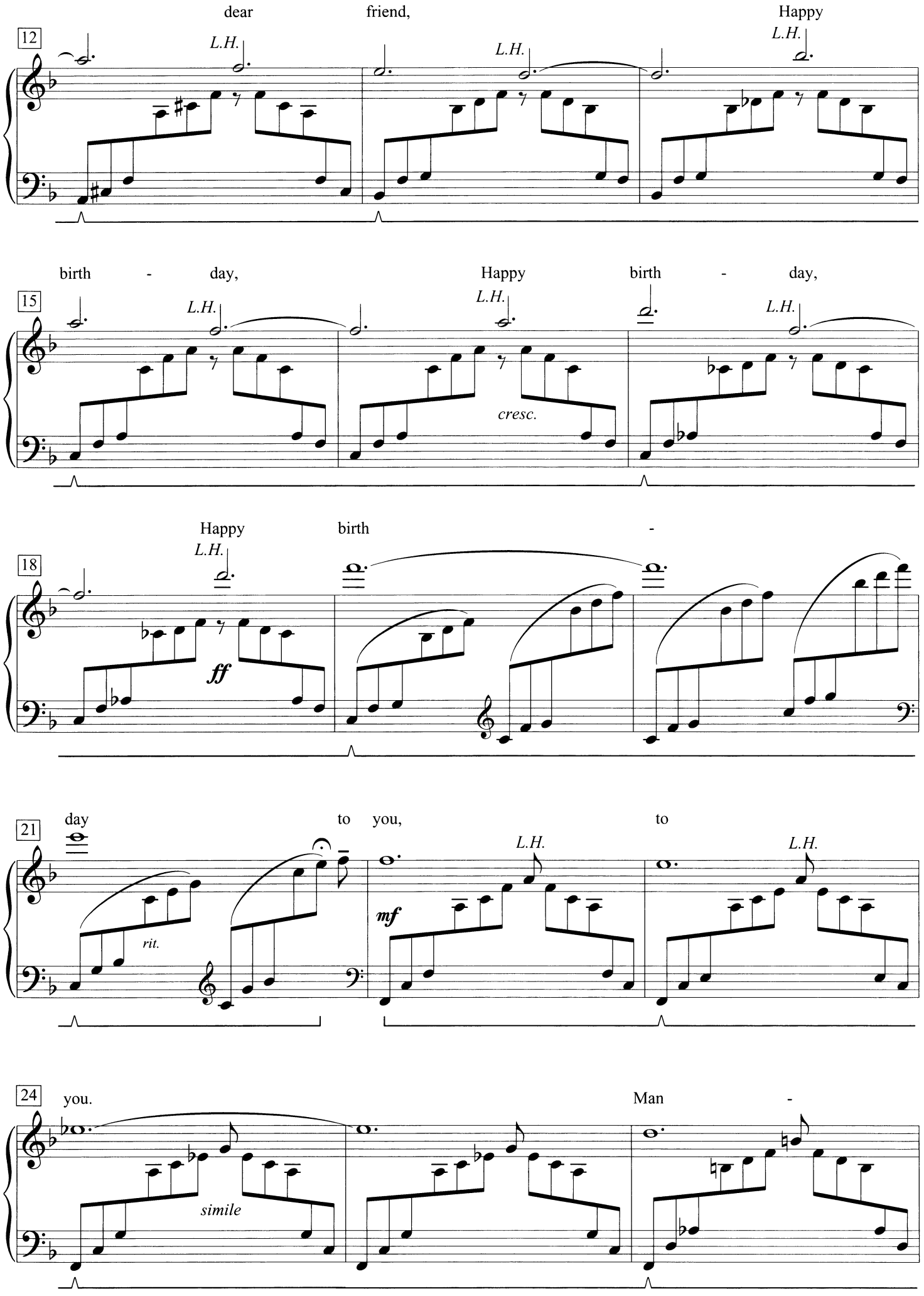
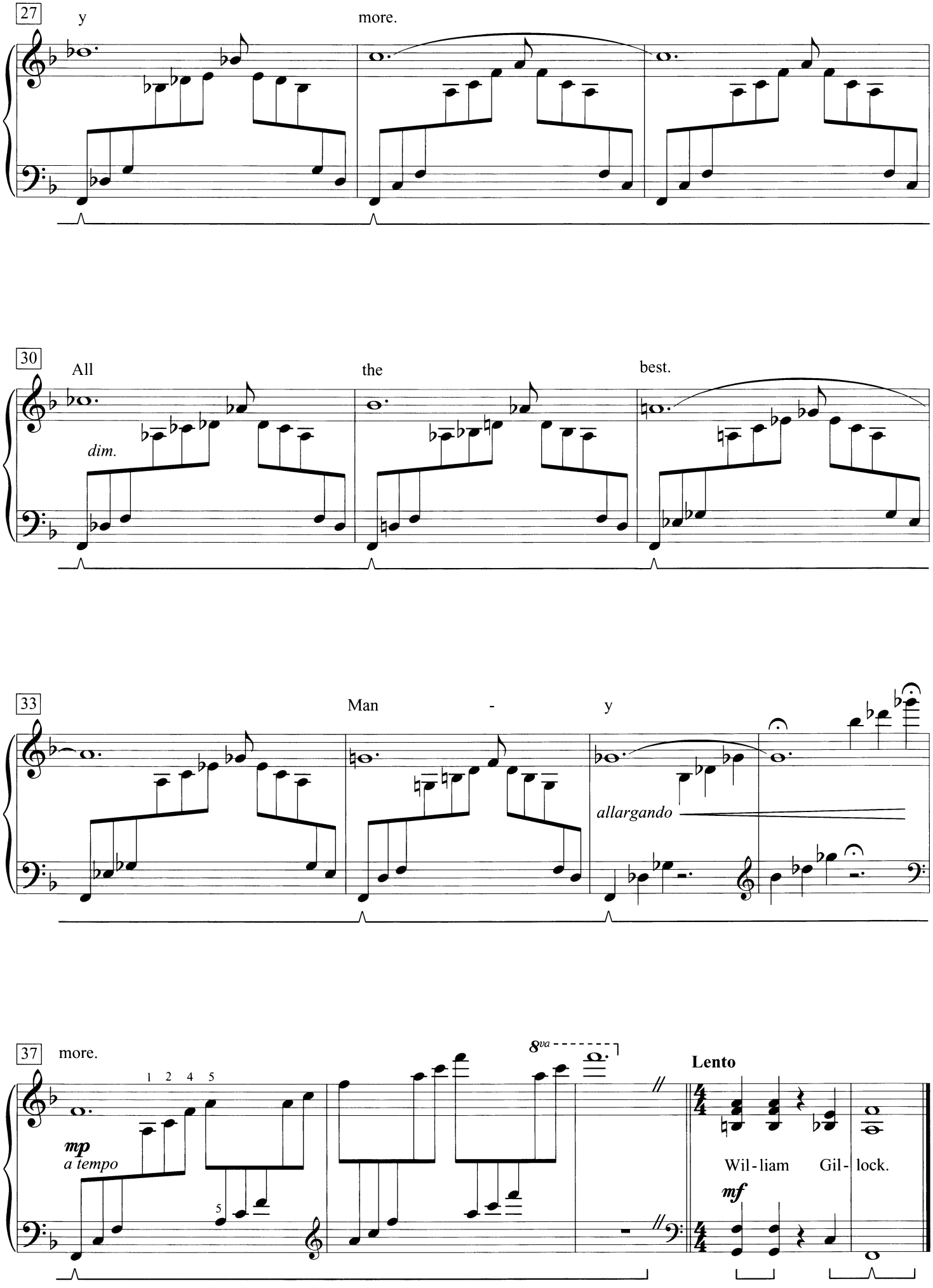

dear
friend,
Happy
12
L.H.
L.H.
L.H.
birth - day,
Happy
birth - day,
15
L.H.
L.H.
L.H.
cresc.
Happy
birth -
18
L.H.
ff
day
to you,
to
21
L.H.
L.H.
rit.
mf
you.
Man -
24
simile

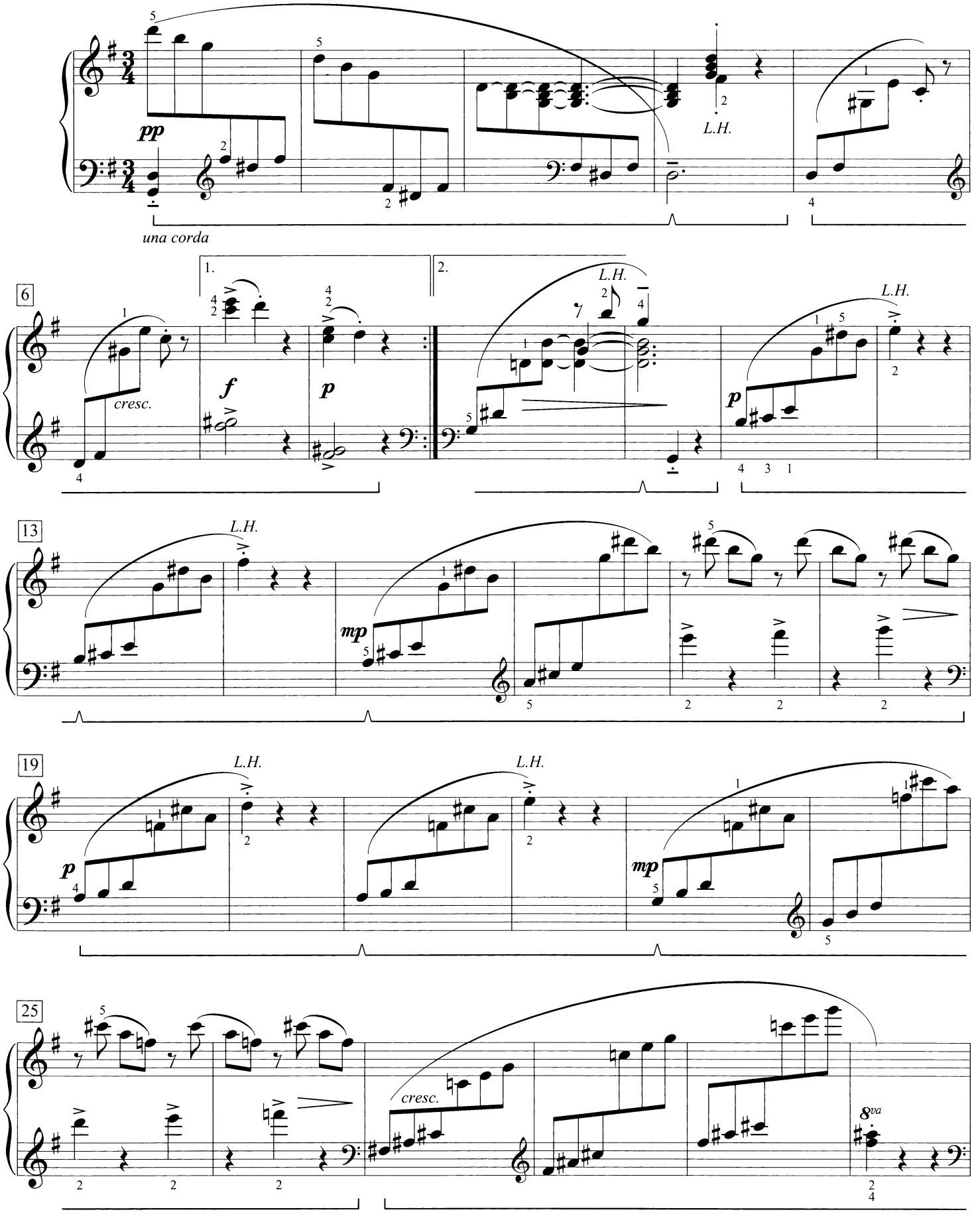

27
y
more.
30
All
the
best.
dim.
33
Man
-
y
allargando
37
more.
1 2 4 5
5
mp
a tempo
8va
Lento
Wil-liam
Gil-lock.
mf

To the New Jersey Music Education Council, Inc.

Goldfish

William Gillock

In a flowing manner, but with much flexibility



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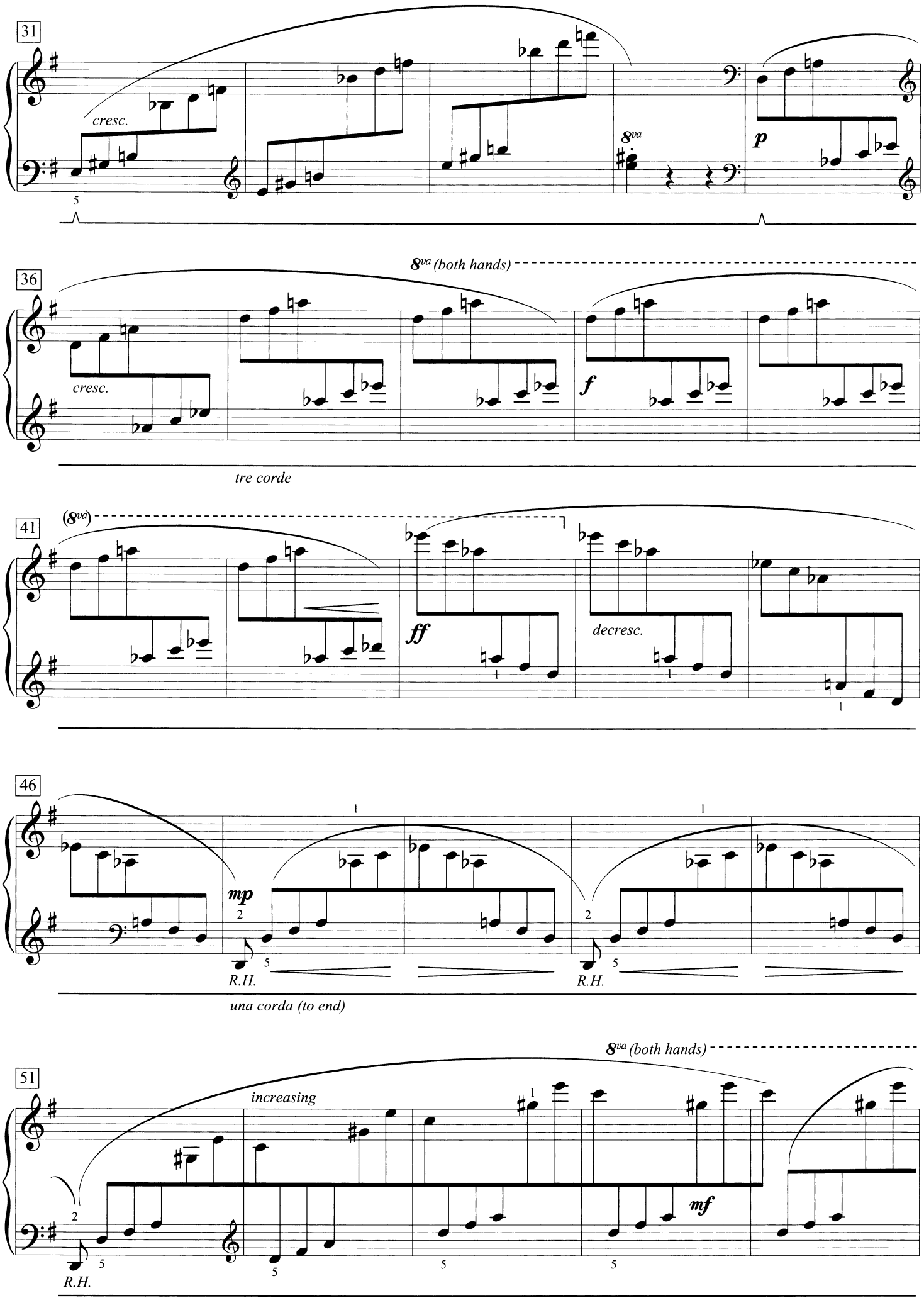
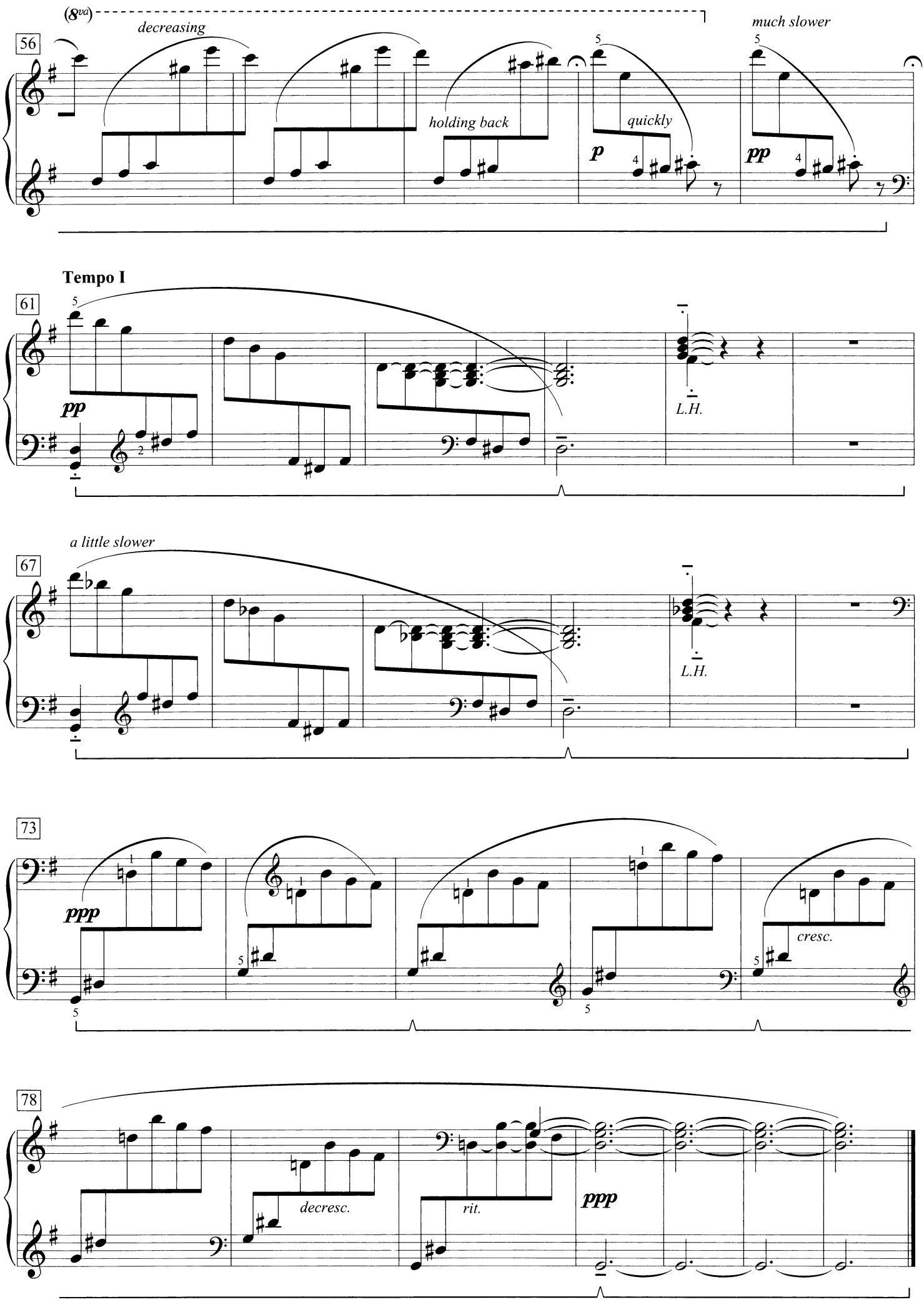

31
cresc.
8va
p
36
8va (both hands)
cresc.
f
tre corde
41
(8va)
ff
decresc.
46
mp
R.H.
R.H.
una corda (to end)
51
8va (both hands)
increasing
mf
R.H.

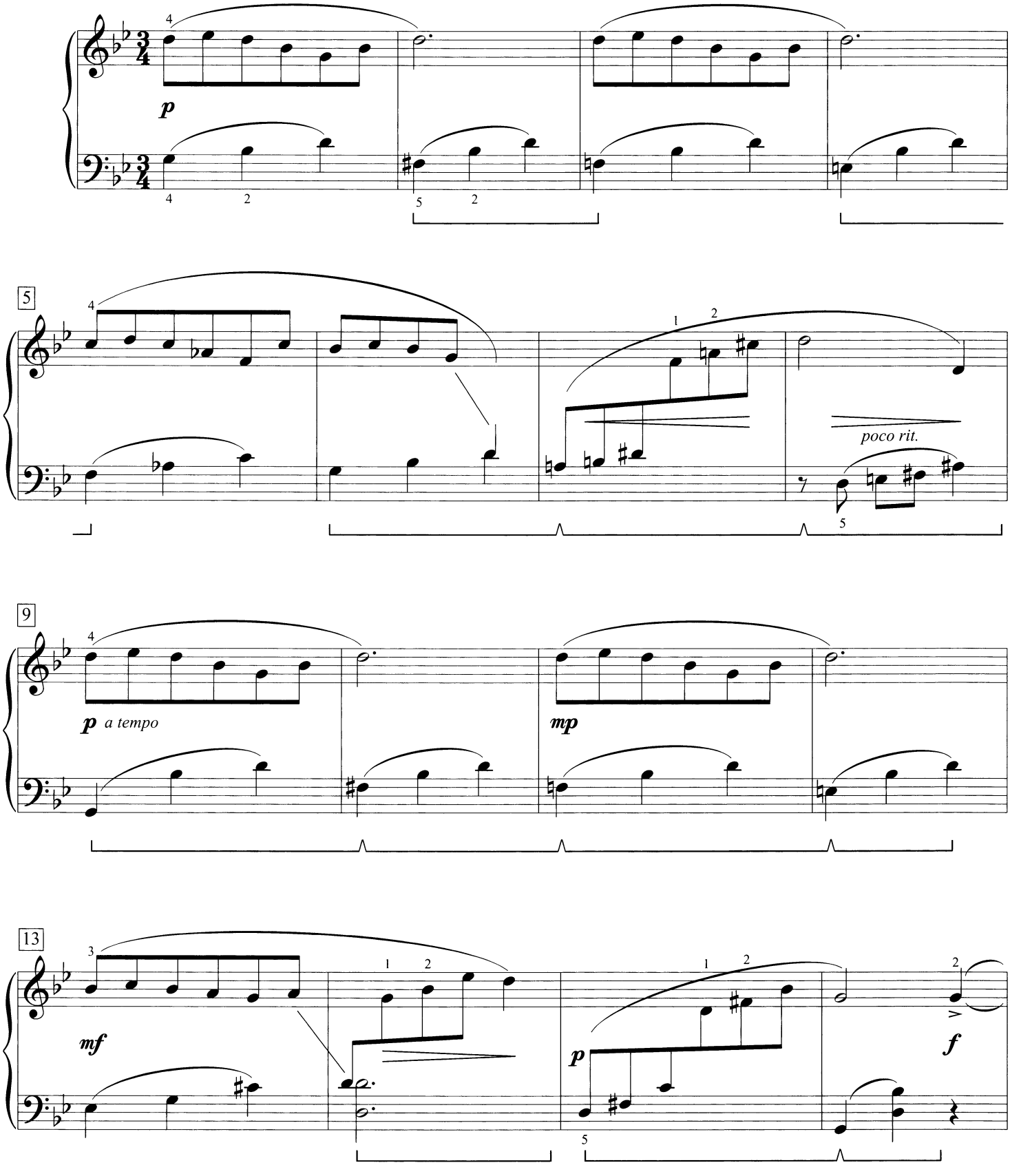

(8va)
56
decreasing
holding back
quickly
much slower
p
pp
Tempo I
61
pp
L.H.
a little slower
67
L.H.
73
ppp
cresc.
78
decresc.
rit.
ppp

For Catherine Rollin

Homage to Chopin*

William Gillock

Allegretto cantabile



* First published as "Hommage to Chopin" in the key of G-sharp Minor.

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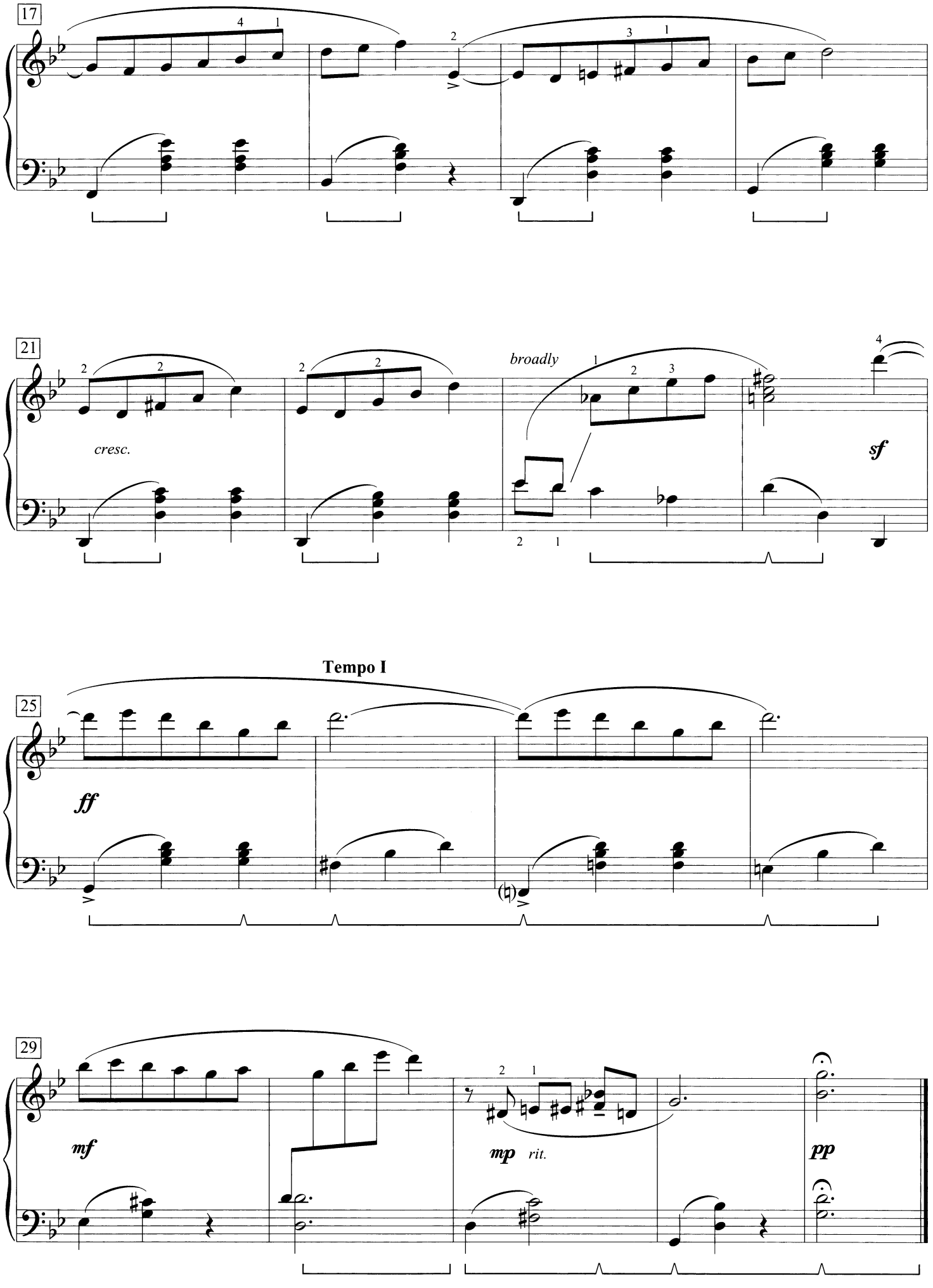
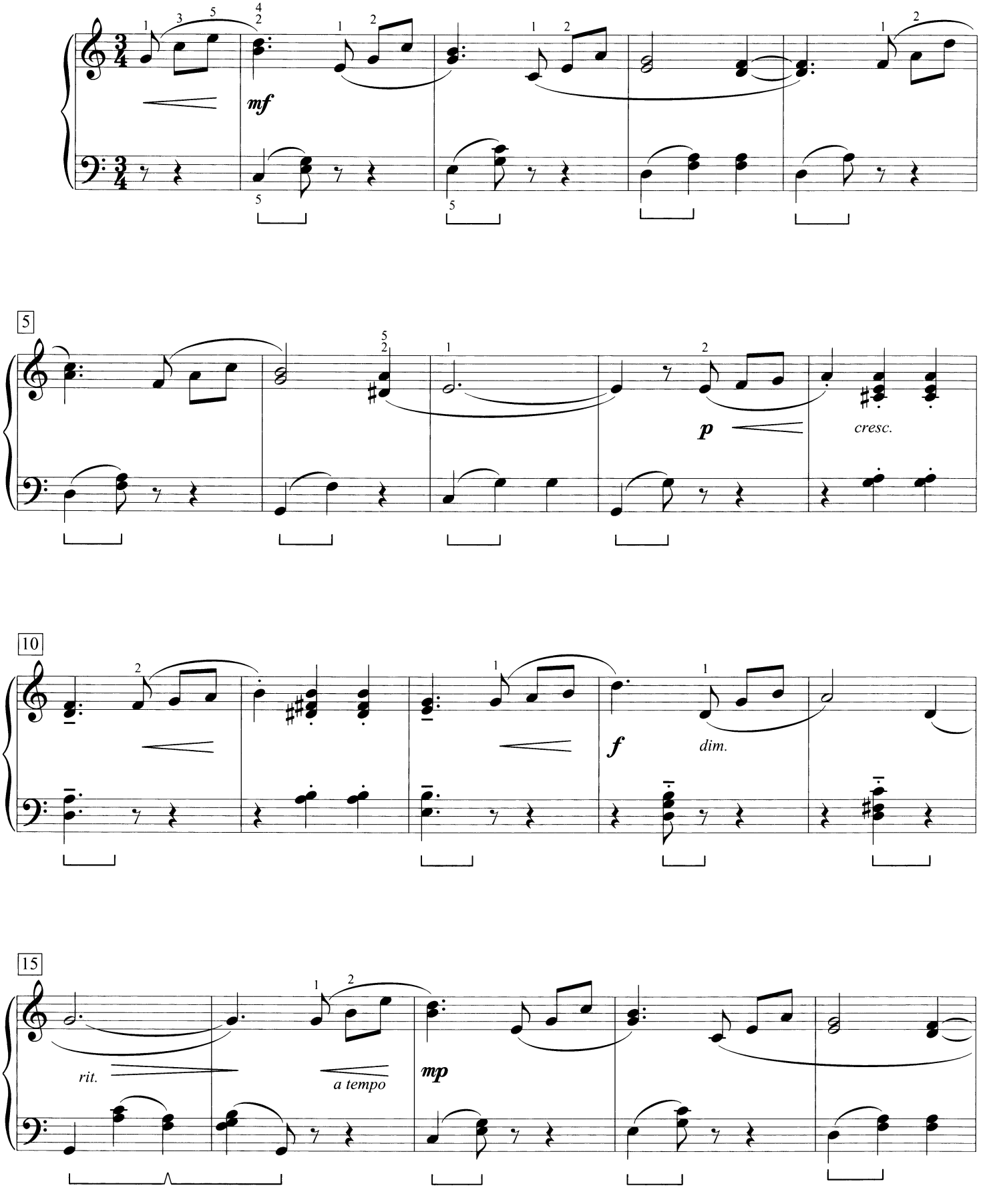

17
21
cresc.
broadly
sf
Tempo I
25
ff
29
mf
mp
rit.
pp

In Old Vienna

William Gillock

Tempo di valse Viennese



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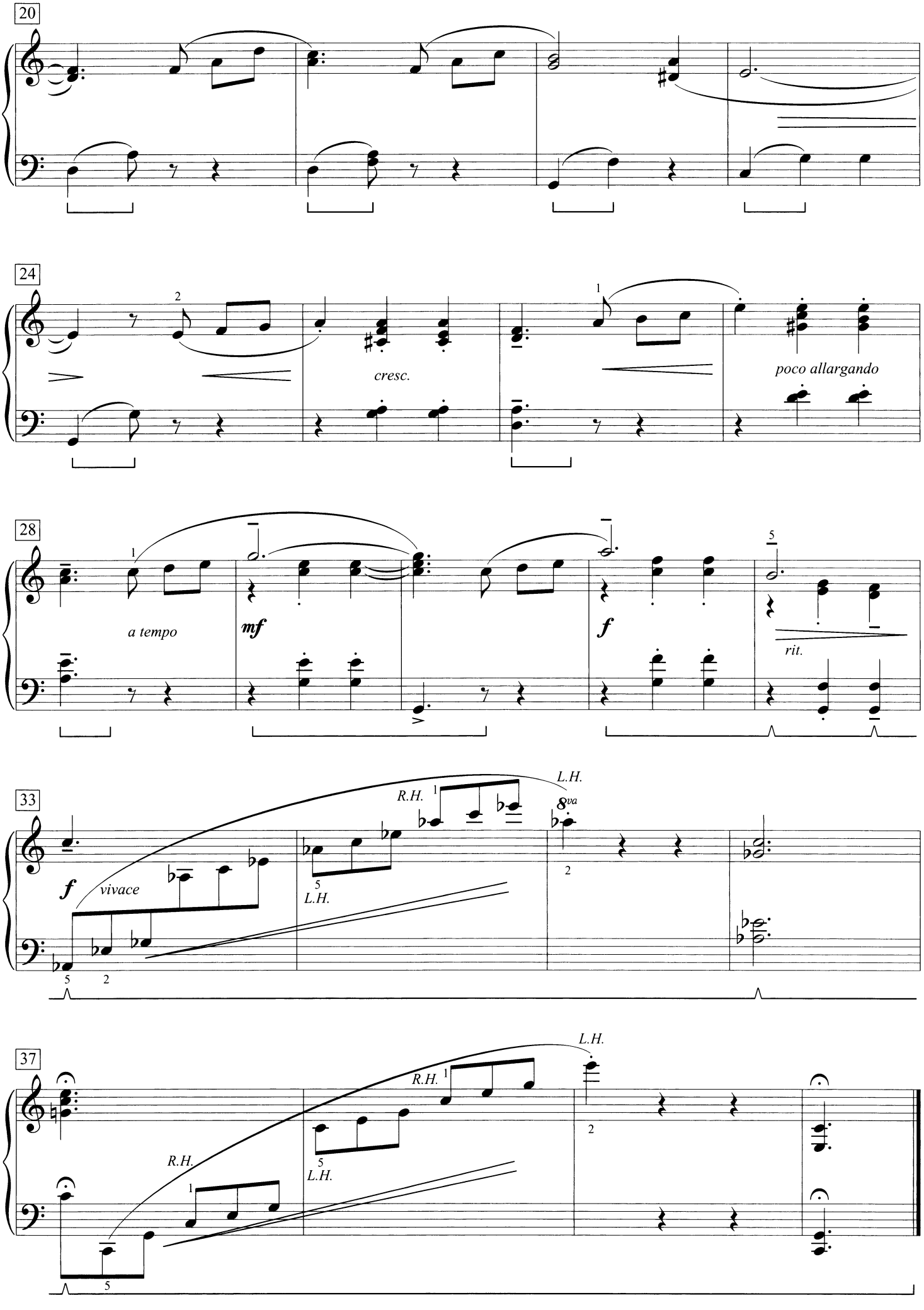
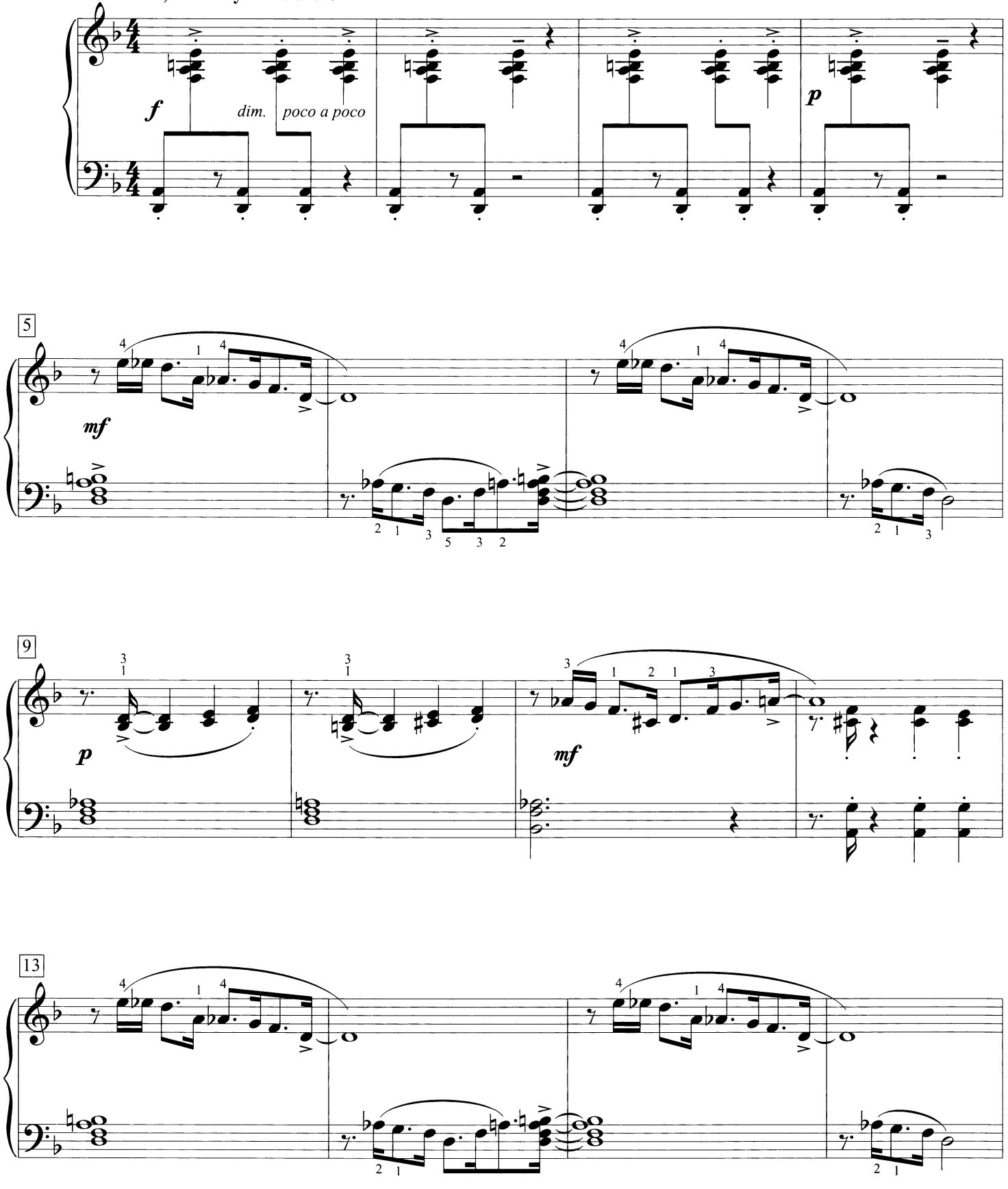

20
24
cresc.
poco allargando
28
a tempo
mf
f
rit.
33
f
vivace
R.H.
L.H.
8va
37
R.H.
L.H.

To Virginia Lum

Jazz Prelude

William Gillock

Fast; with rhythmic drive



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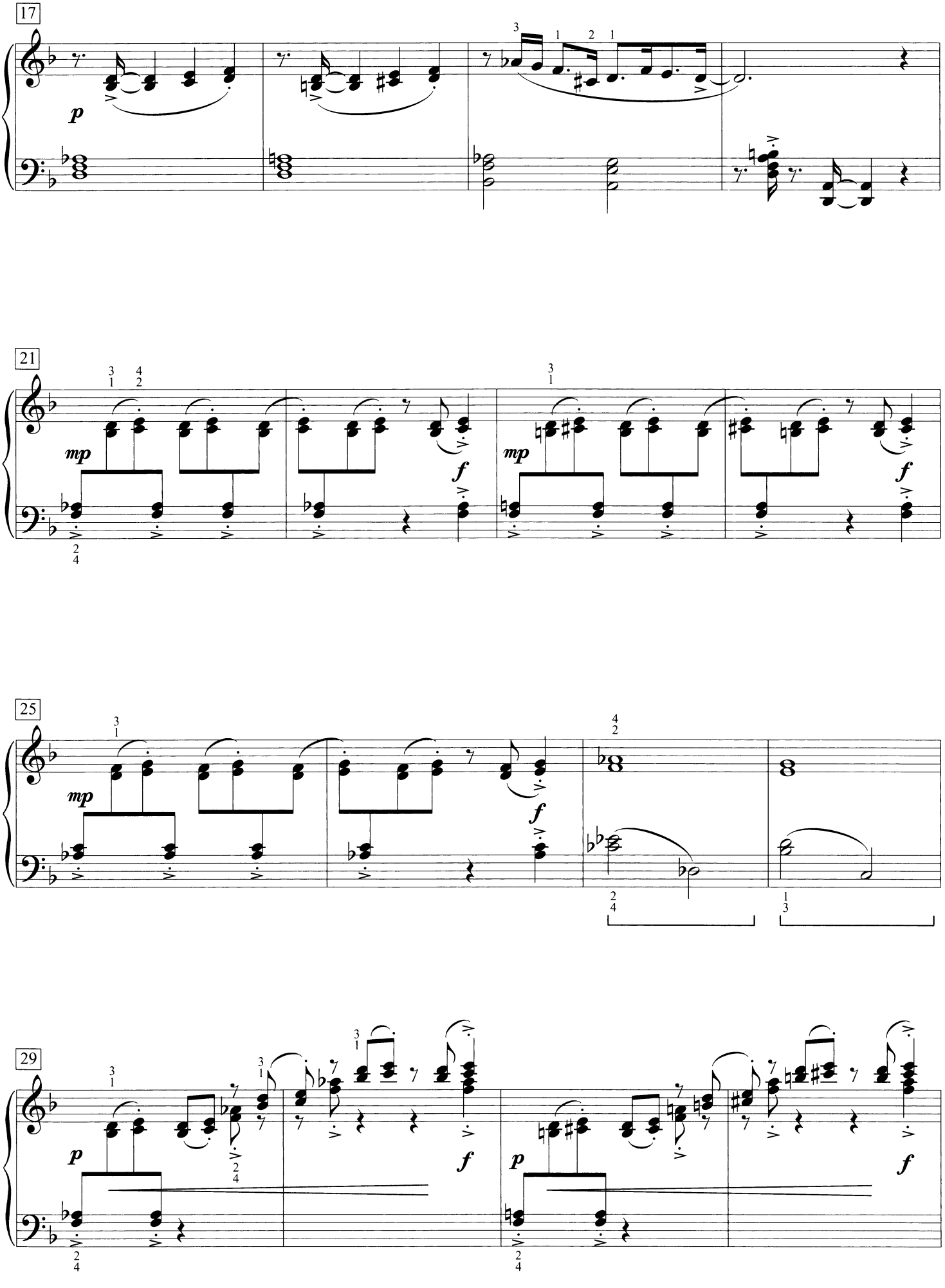
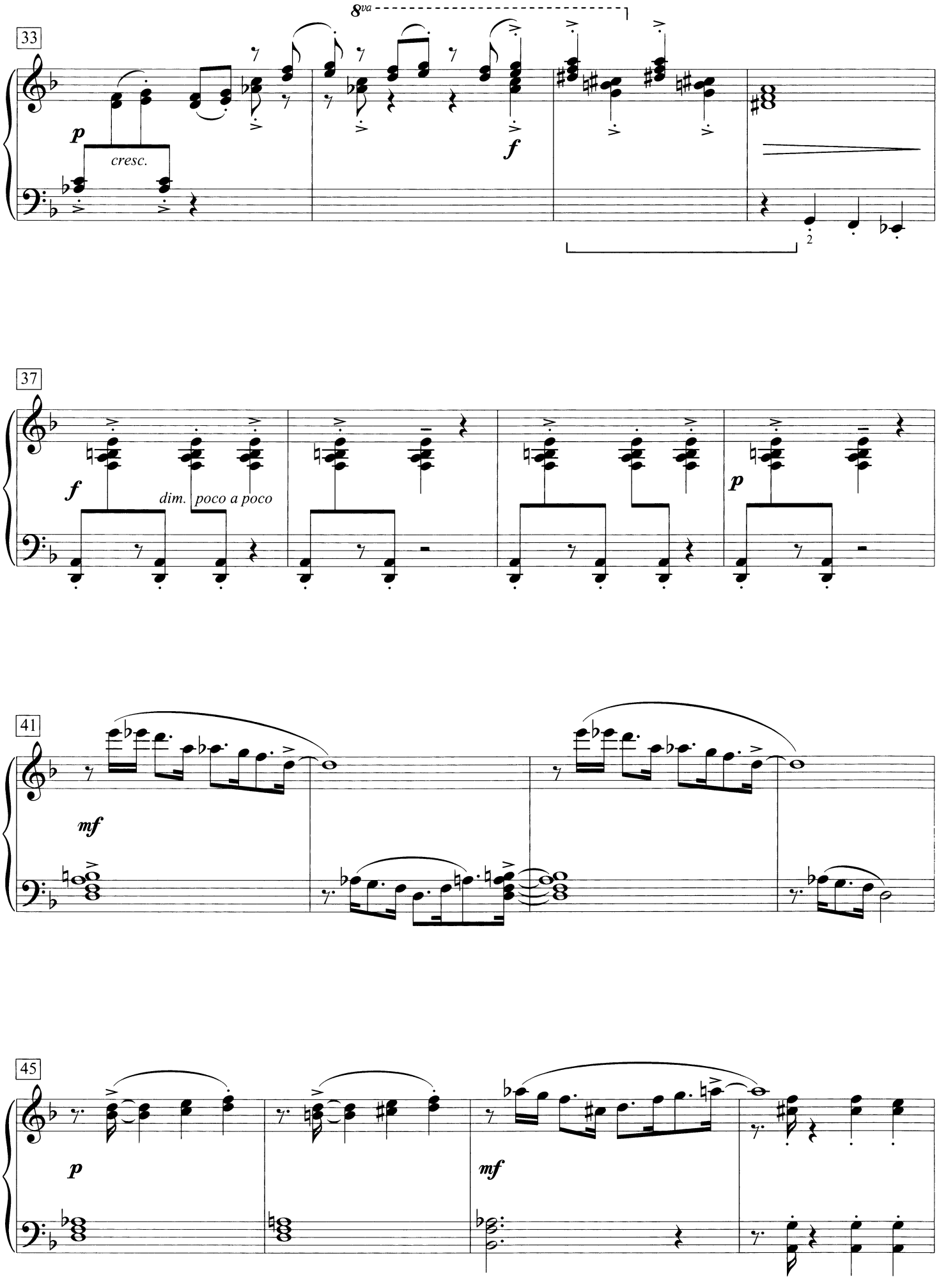
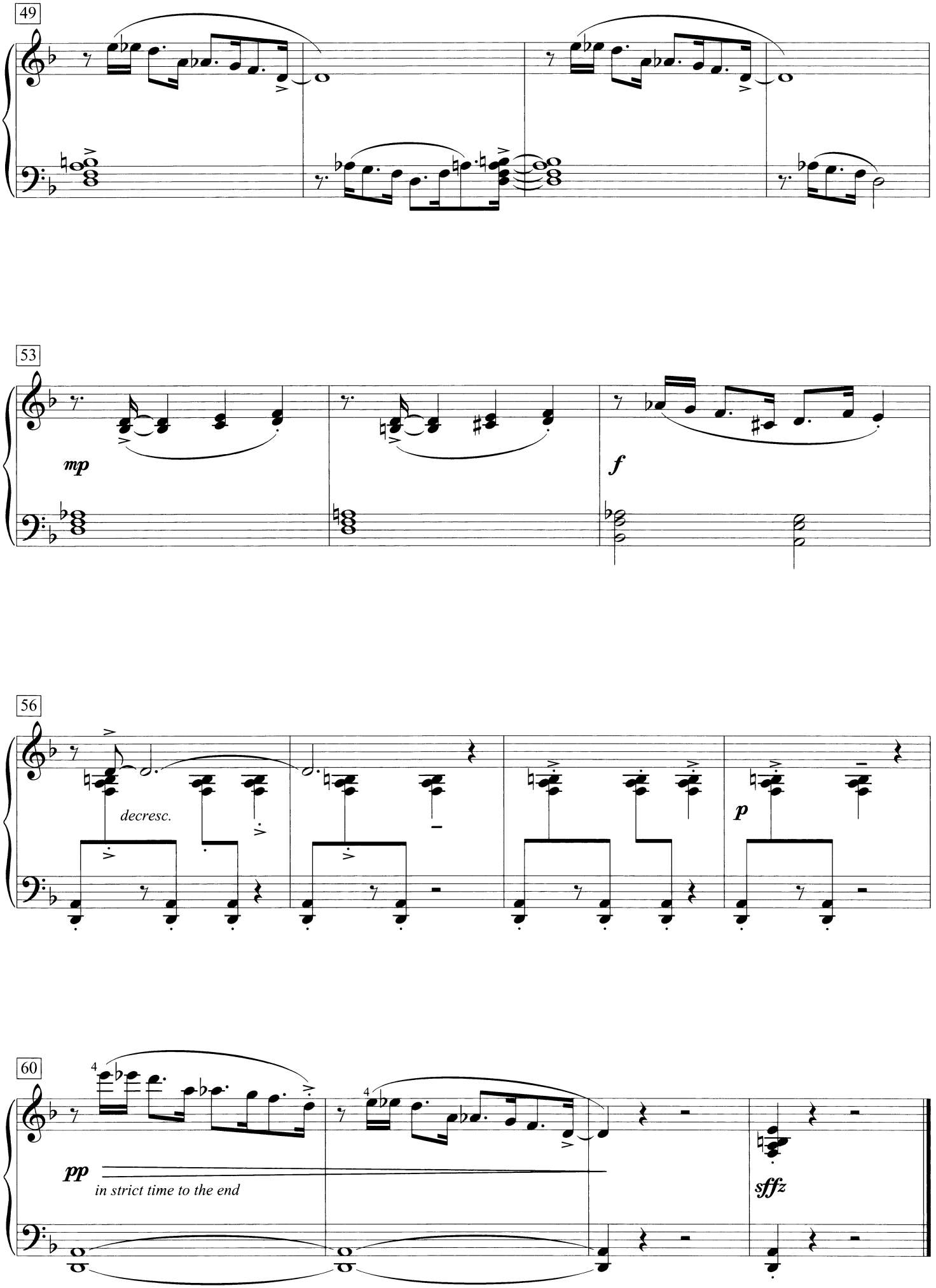

17
21
25
29

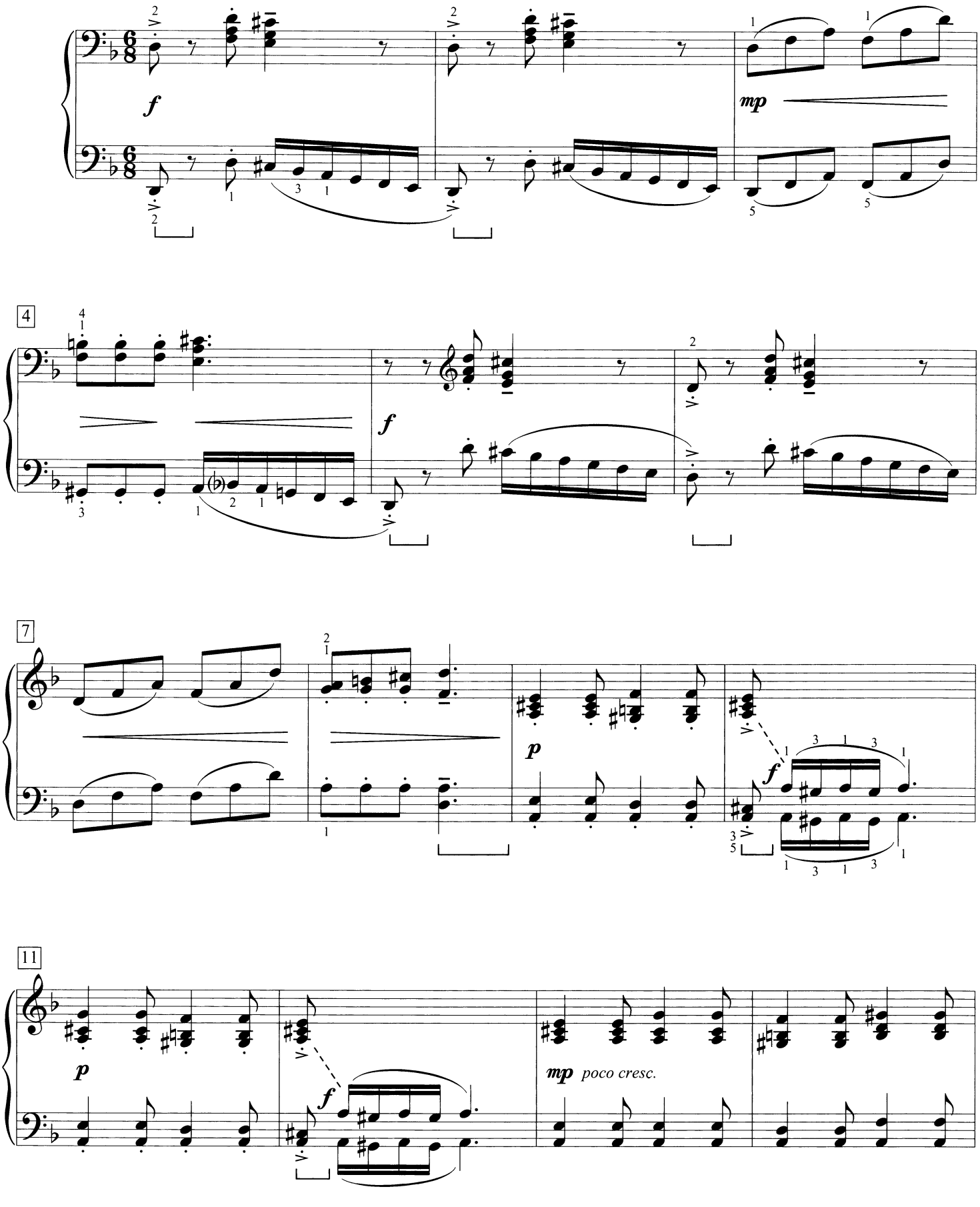

33
8va
p
cresc.
f
37
f
dim. poco a poco
p
41
mf
45
p
mf


49
53
mp
f
56
decresc.
p
60
4
4
pp
in strict time to the end
sffz

Journey in the Night

William Gillock

Allegro con brio



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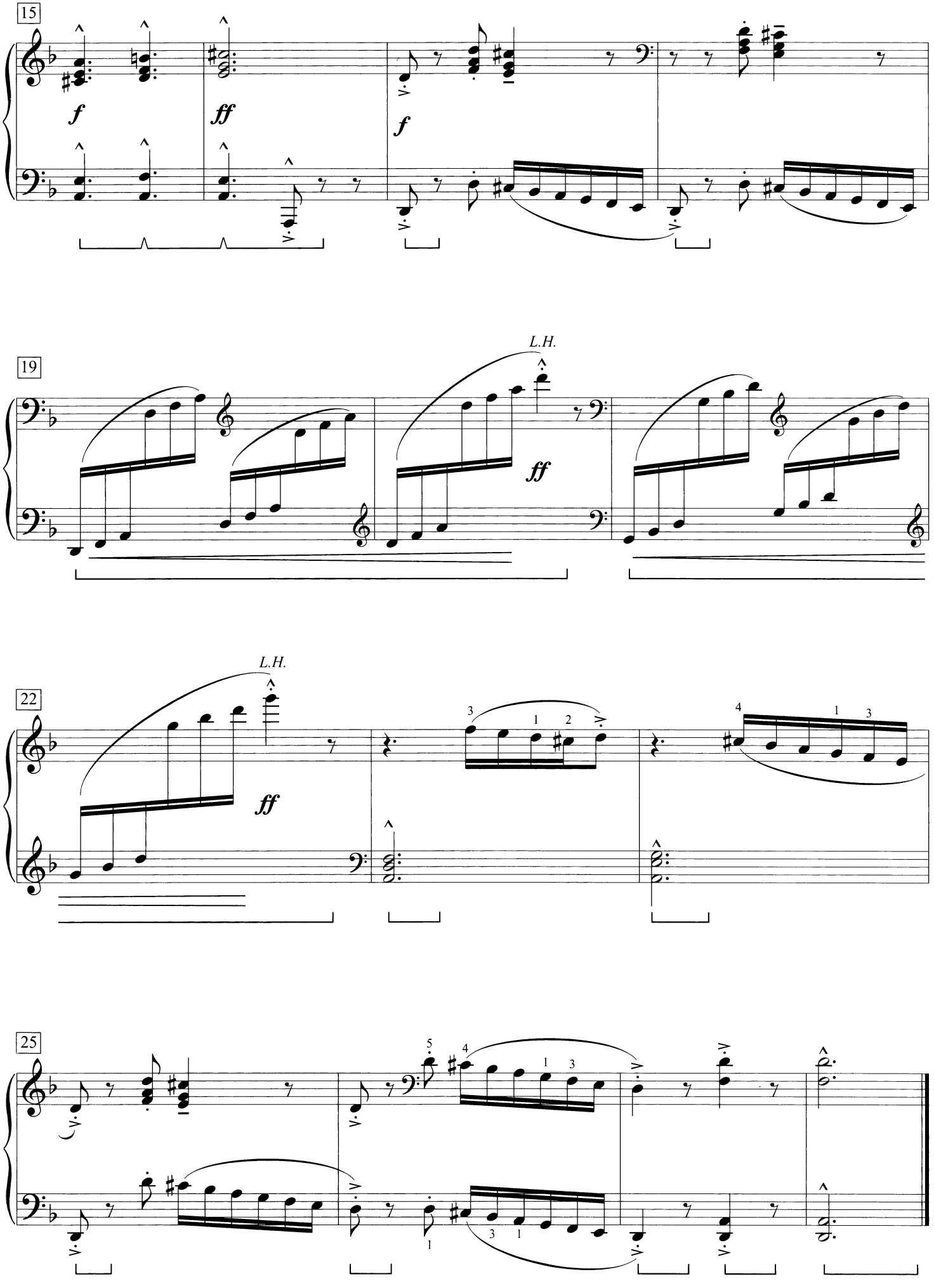
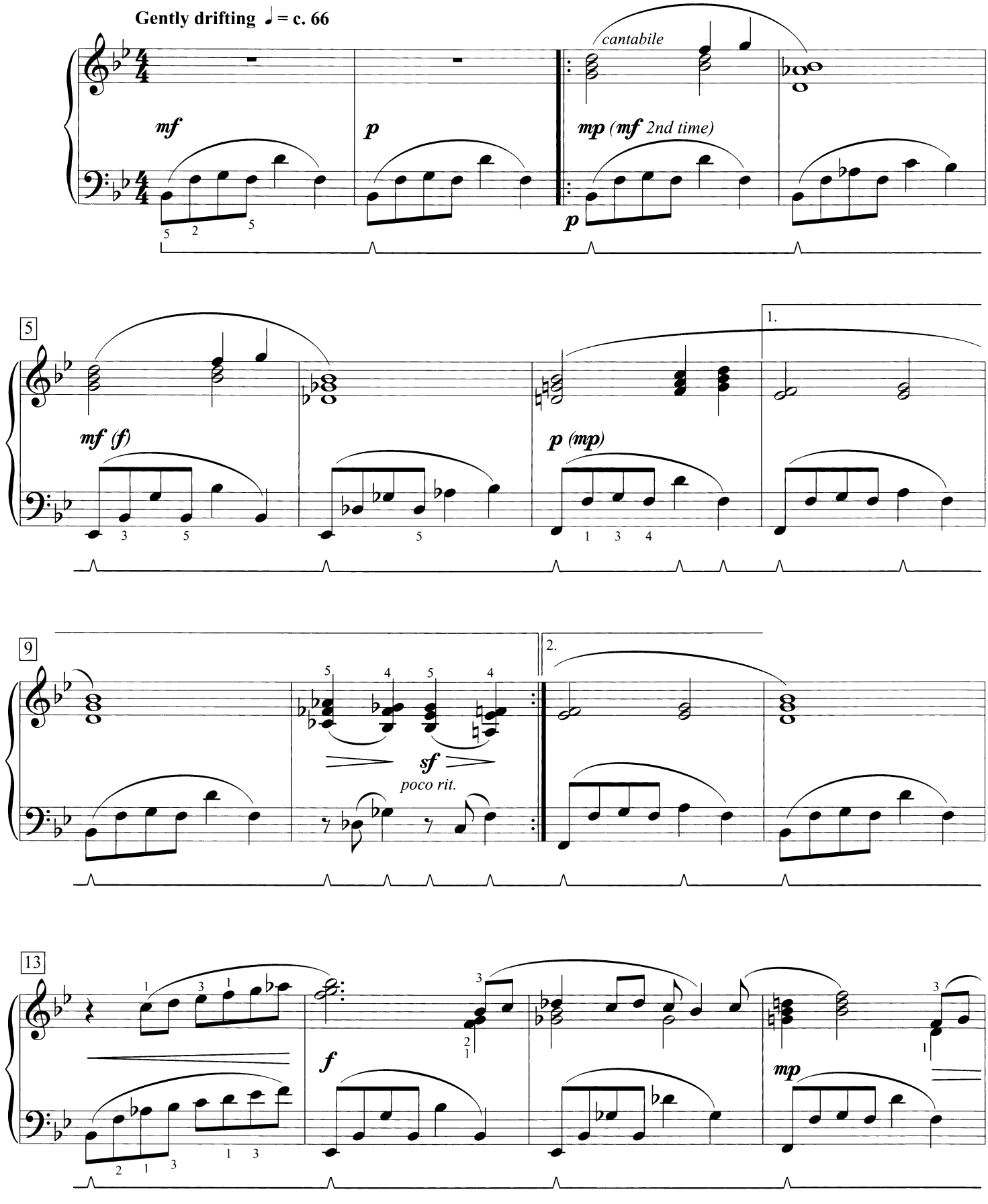

15
f
ff
f
19
L.H.
ff
22
L.H.
ff
25

To Ruth Baskett

Lazy Bayou

William Gillock



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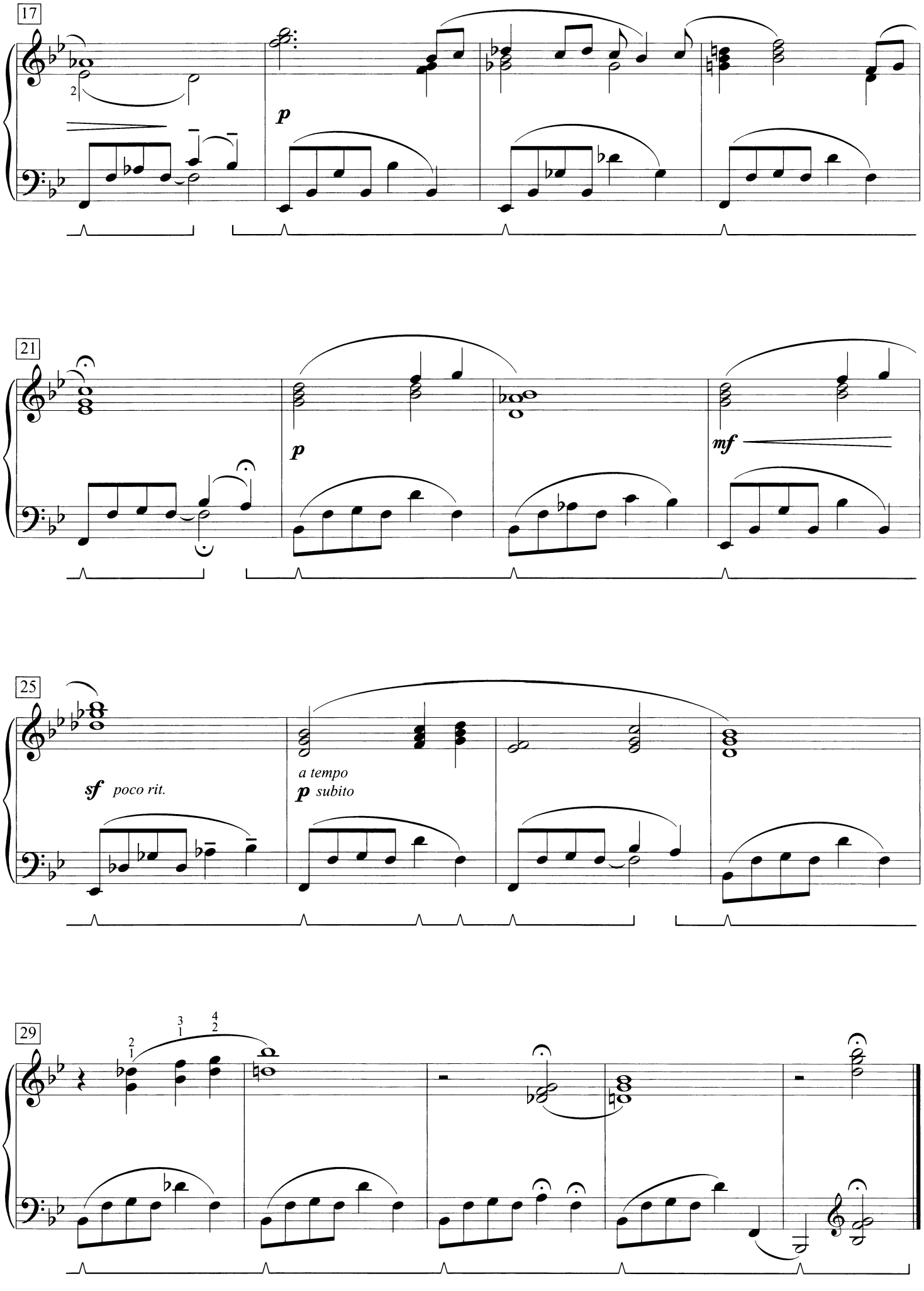
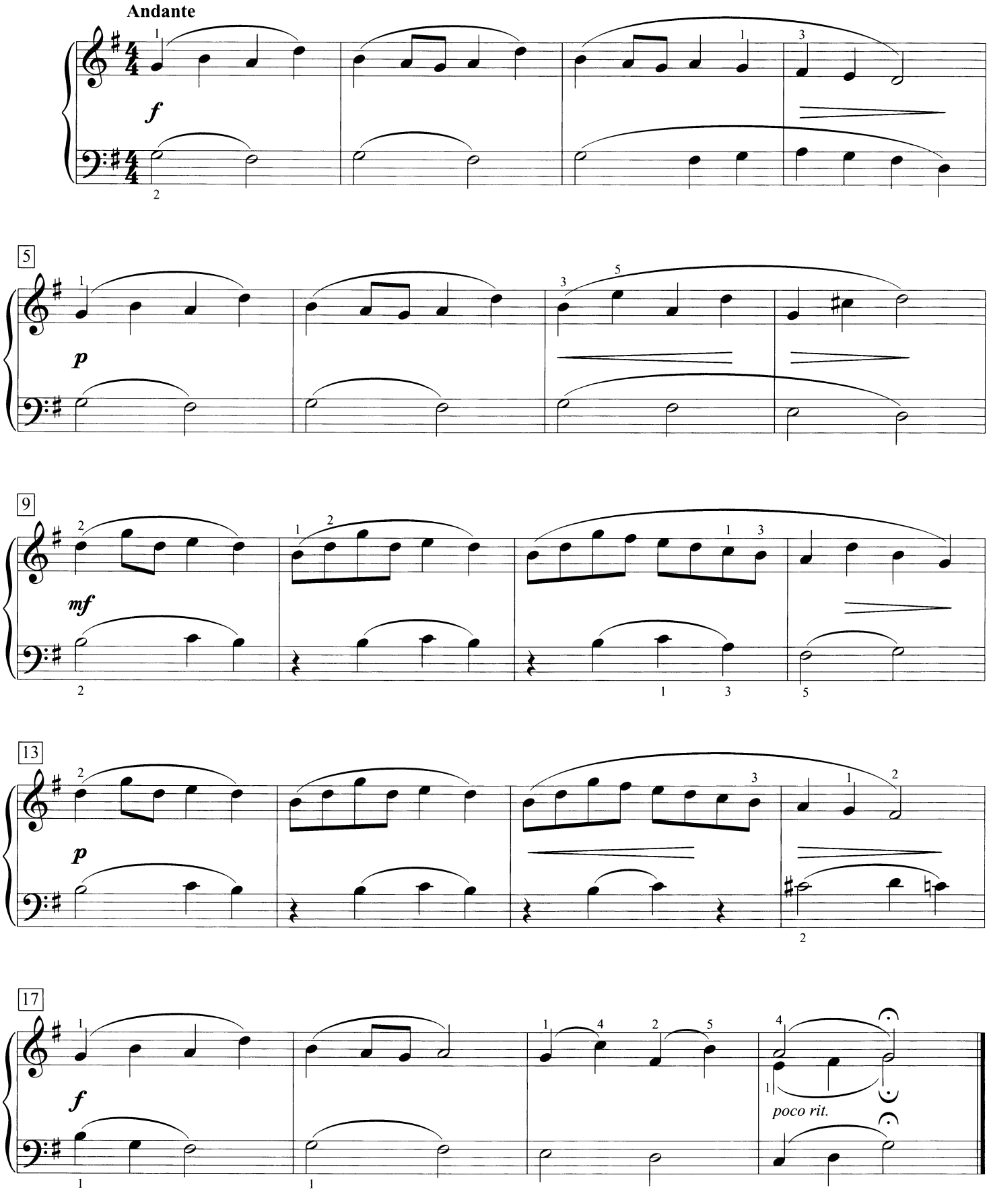

17
p
21
p
mf
25
sf poco rit.
a tempo
p subito
29

For Charlotte M. L. Willis

Little Suite in Baroque Style

I. Prelude

William Gillock



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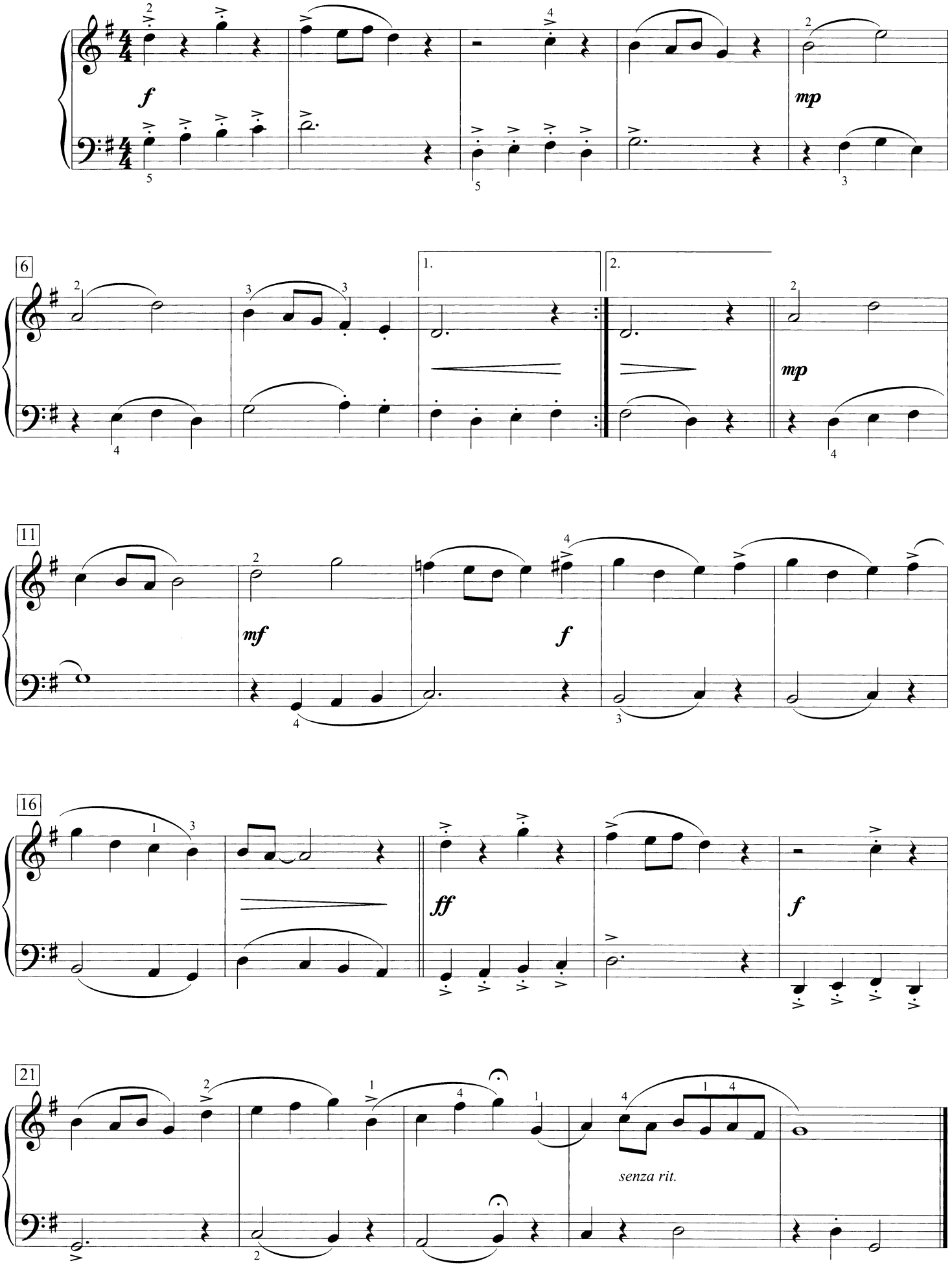
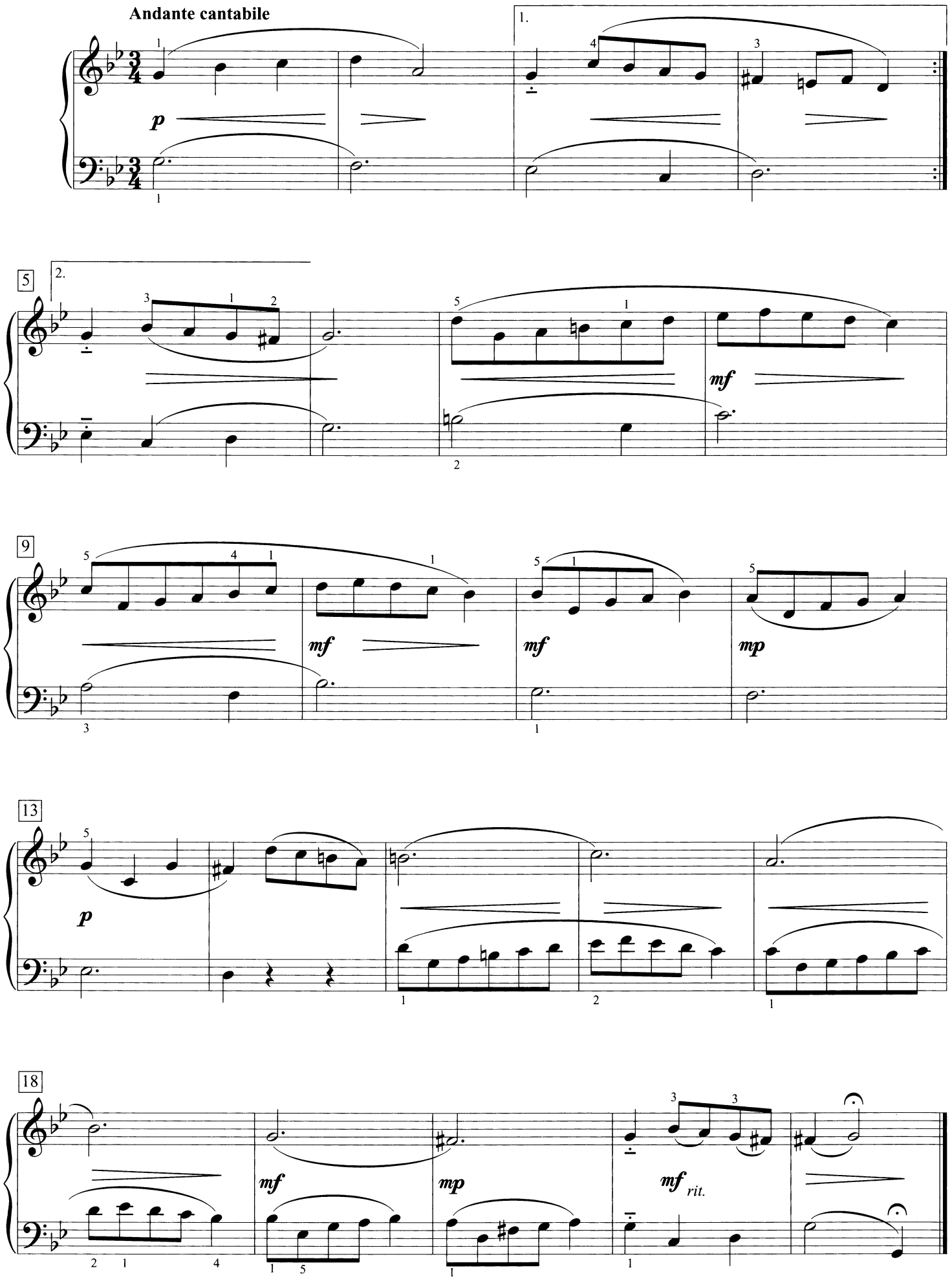
II. Festive March

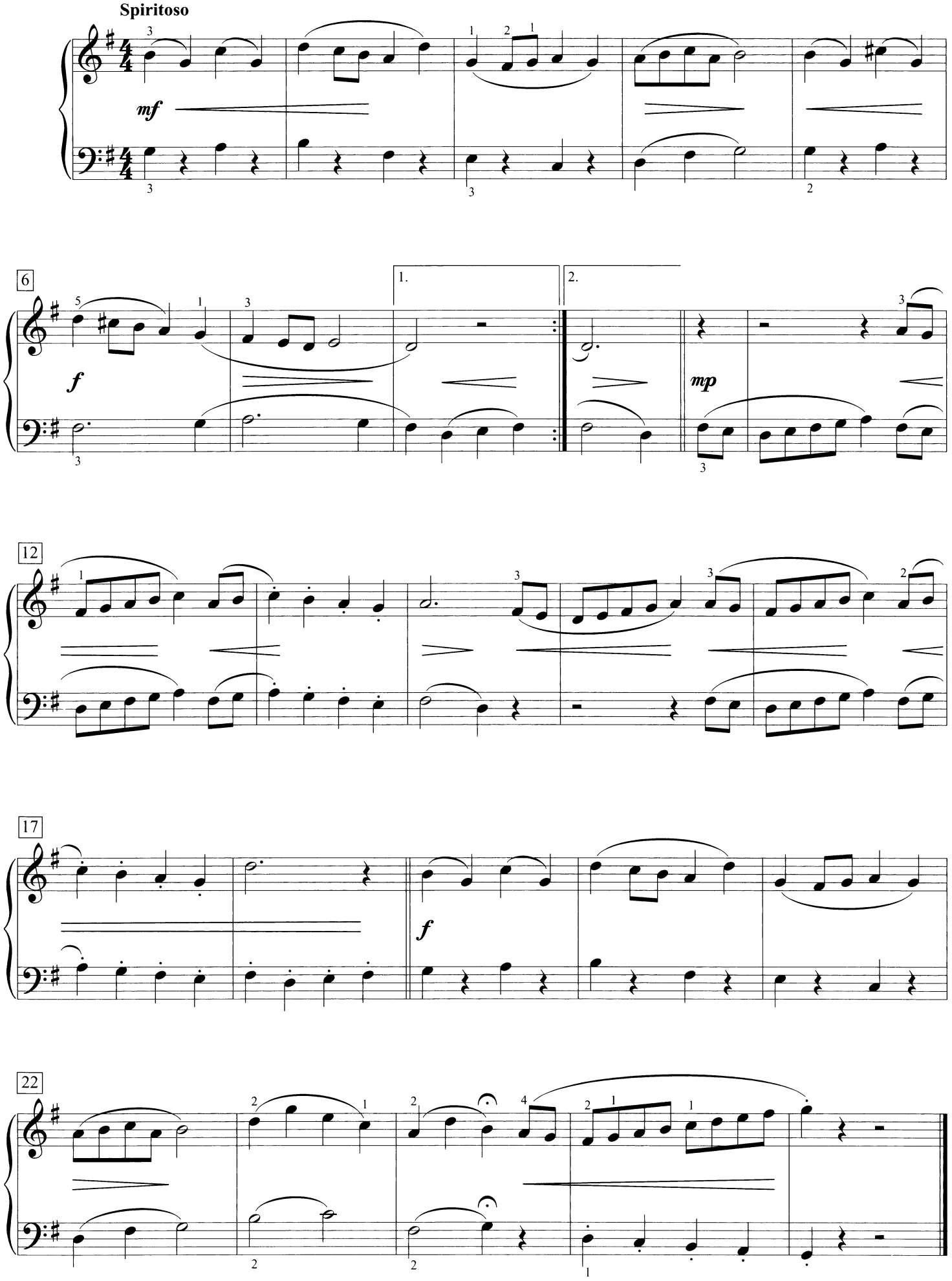
Allegro deciso



III. Song of the Troubador



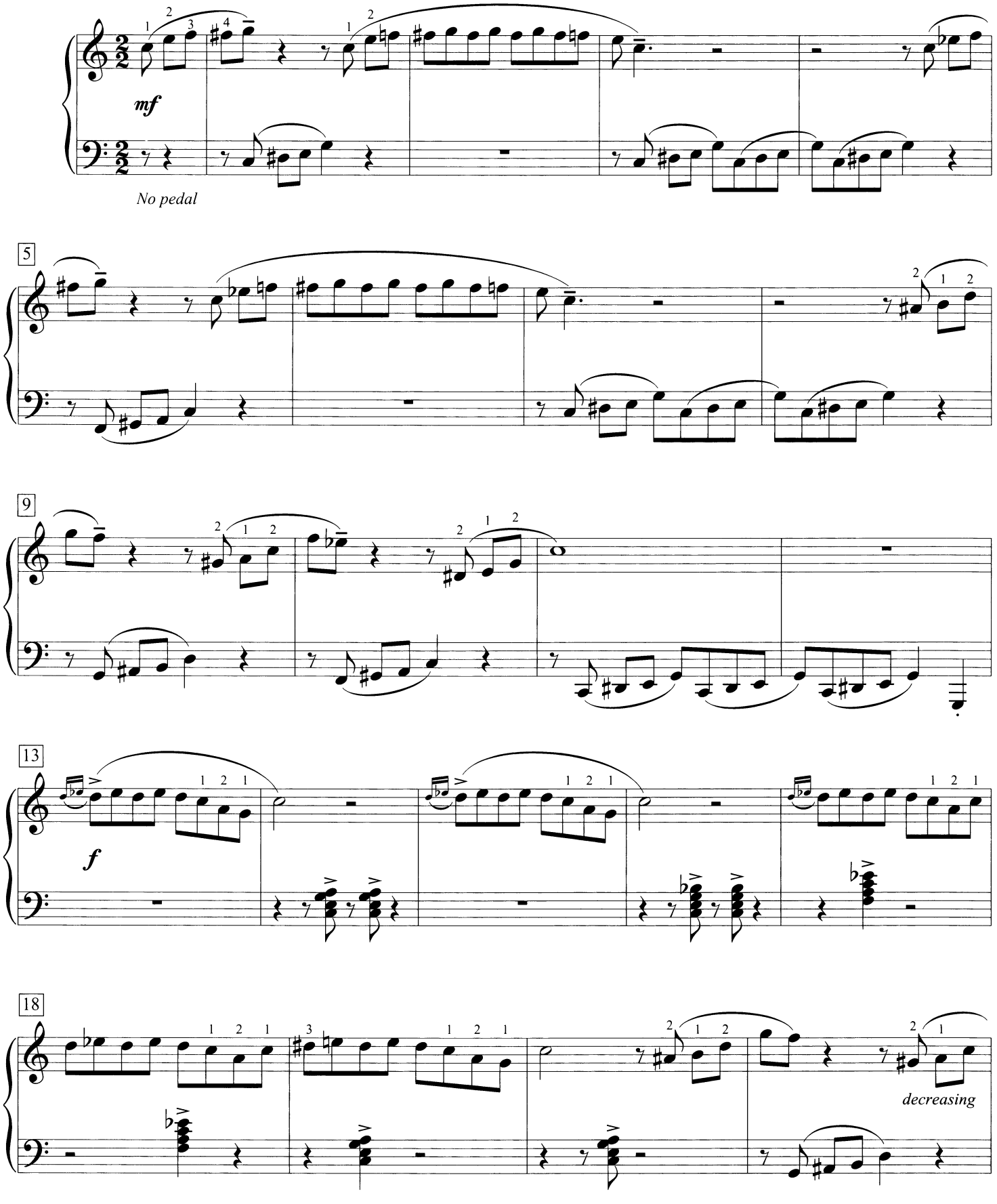
IV. Lively Dance



Mardi Gras

William Gillock

Frenzied ♩ = c. 96



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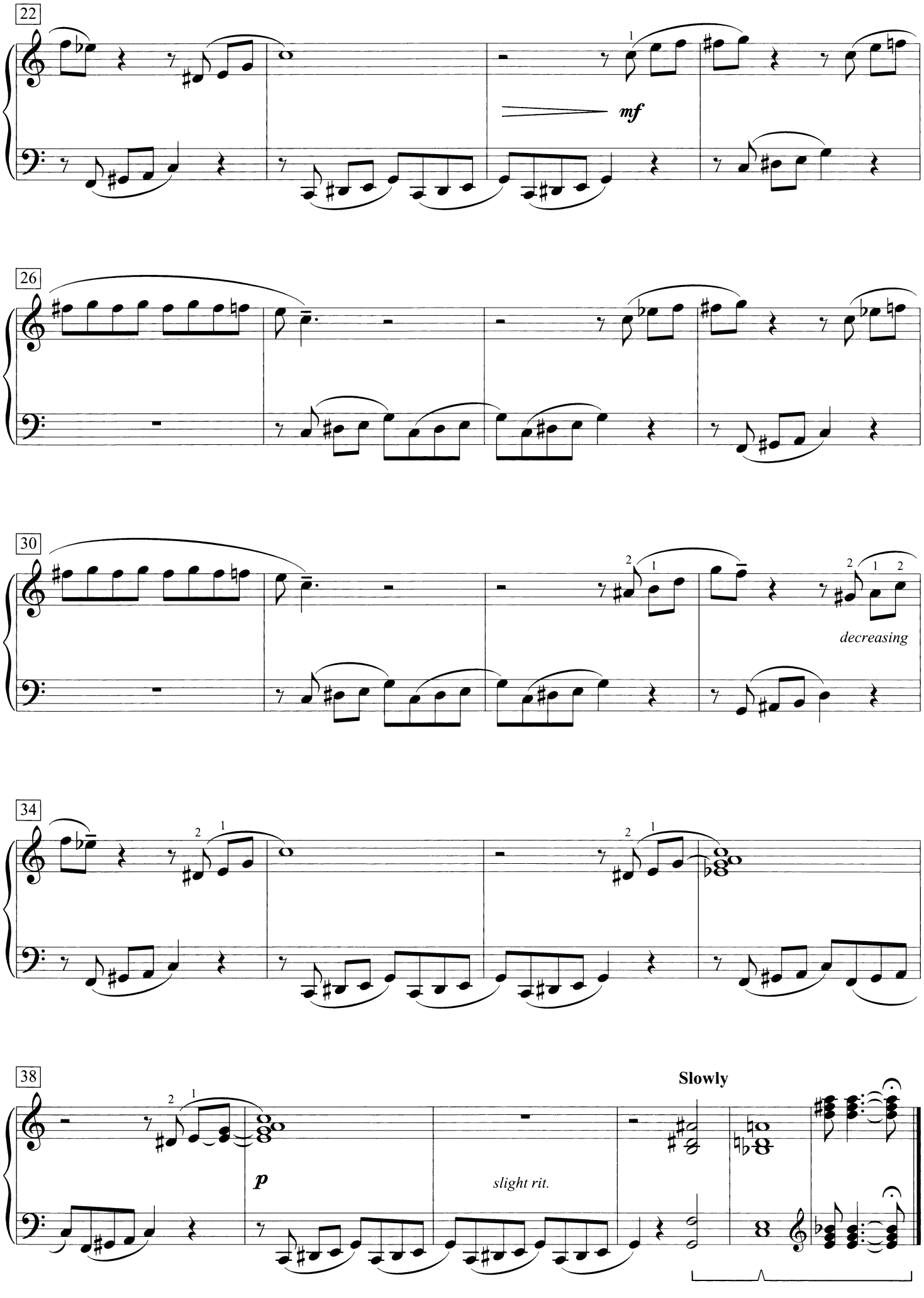
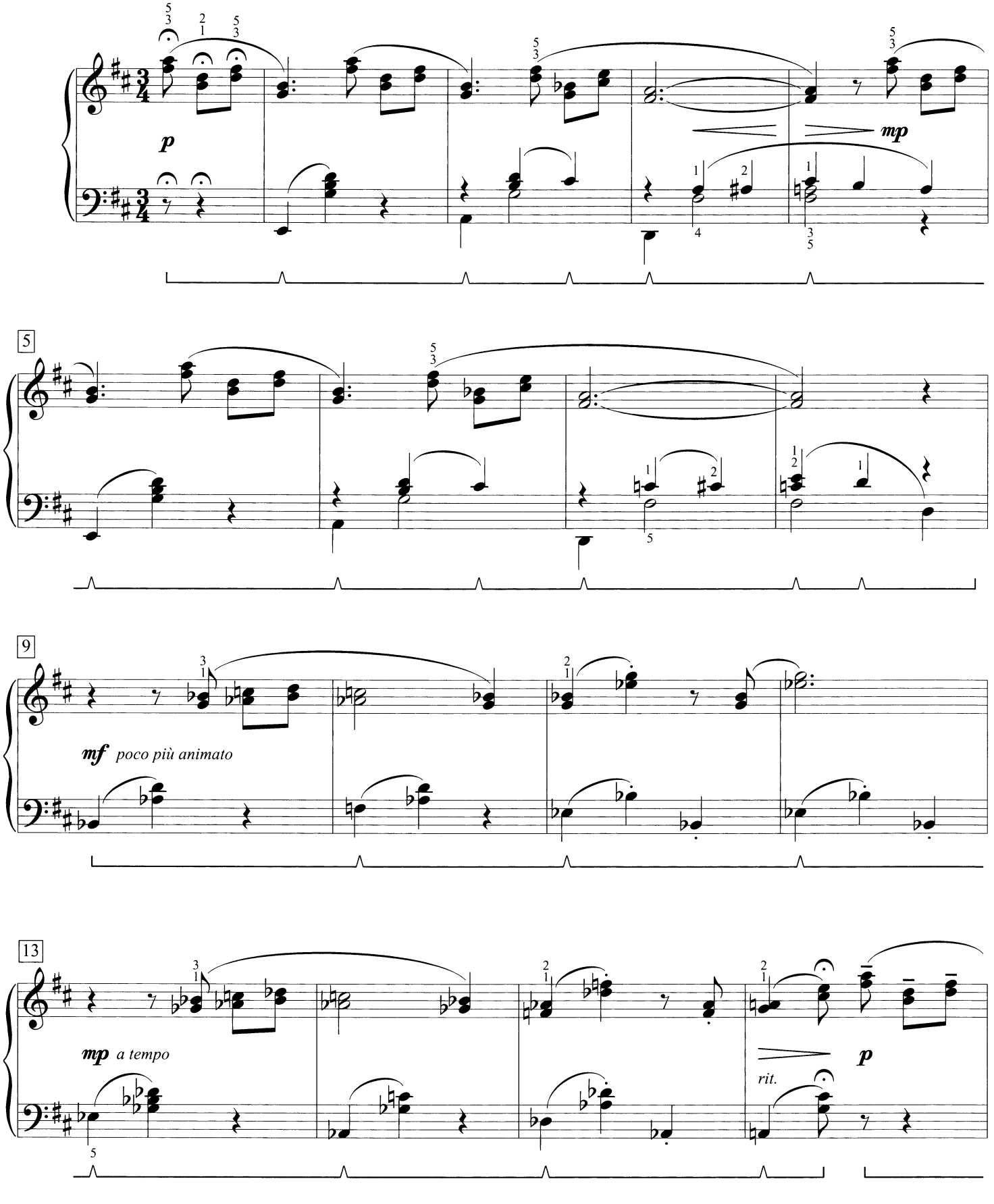

22
mf
26
30
decreasing
34
38
p
slight rit.
Slowly

To Eugenia O'Reilly

A Memory of Vienna

William Gillock

Tempo di valse lento, con molto rubato



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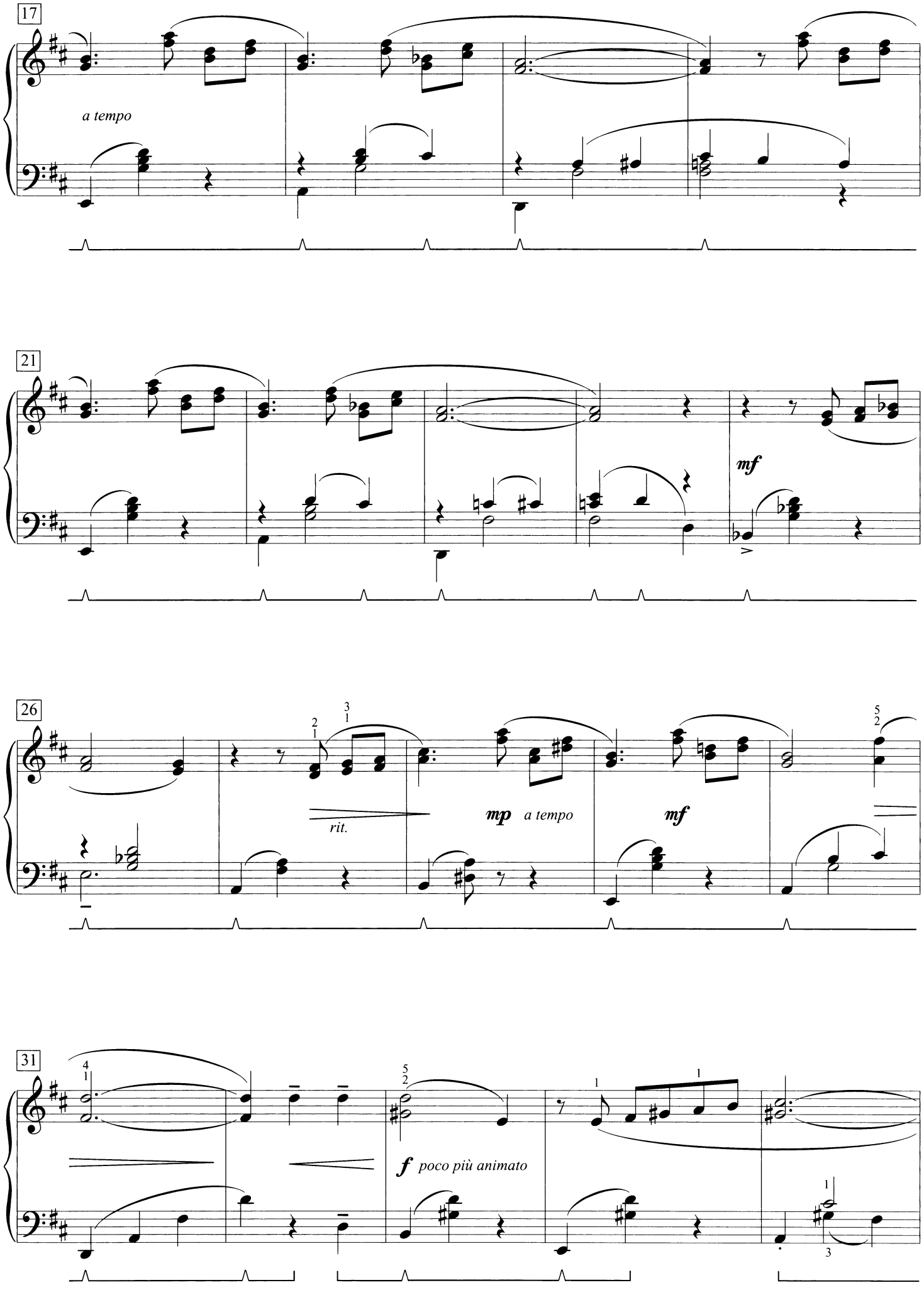
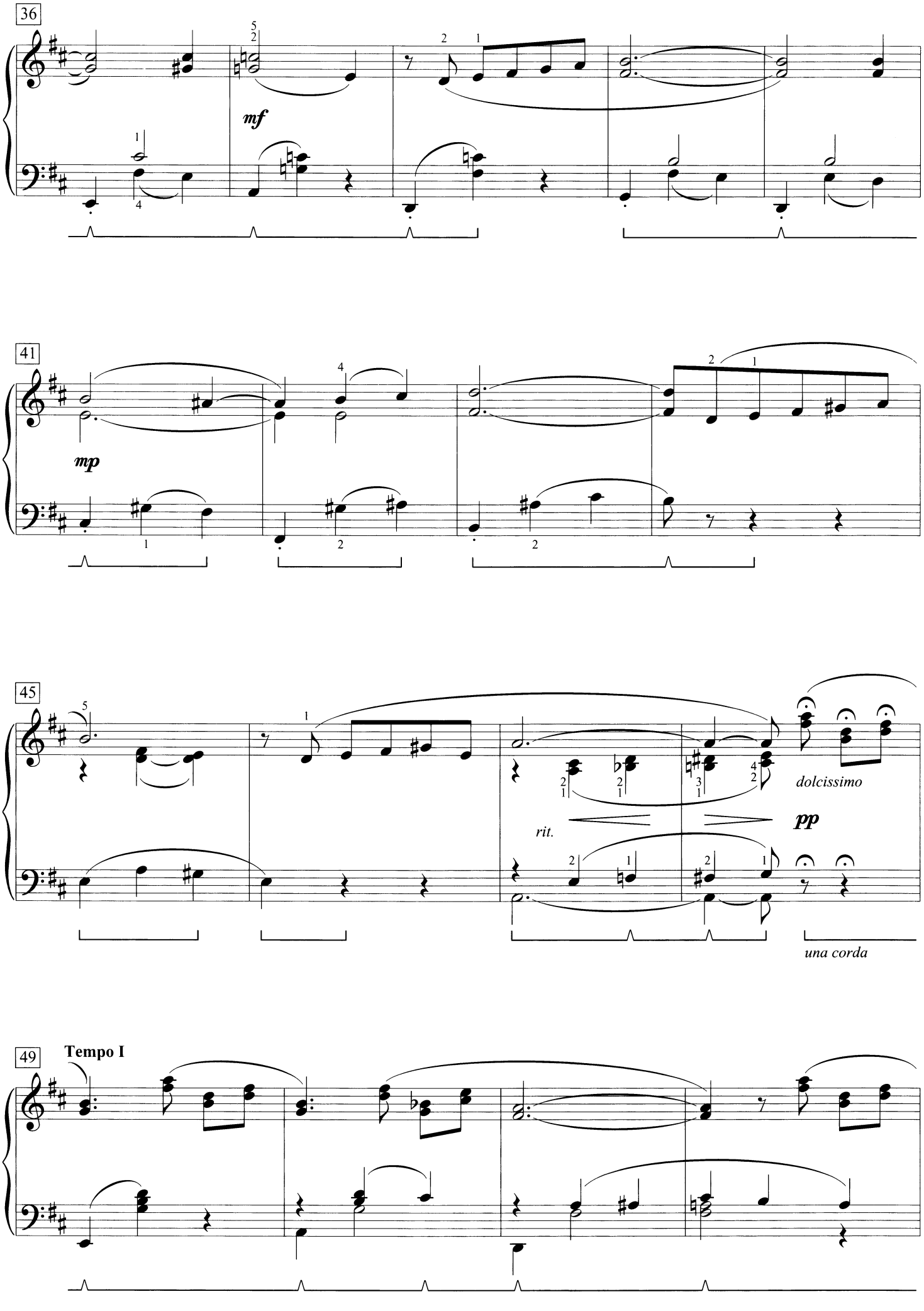
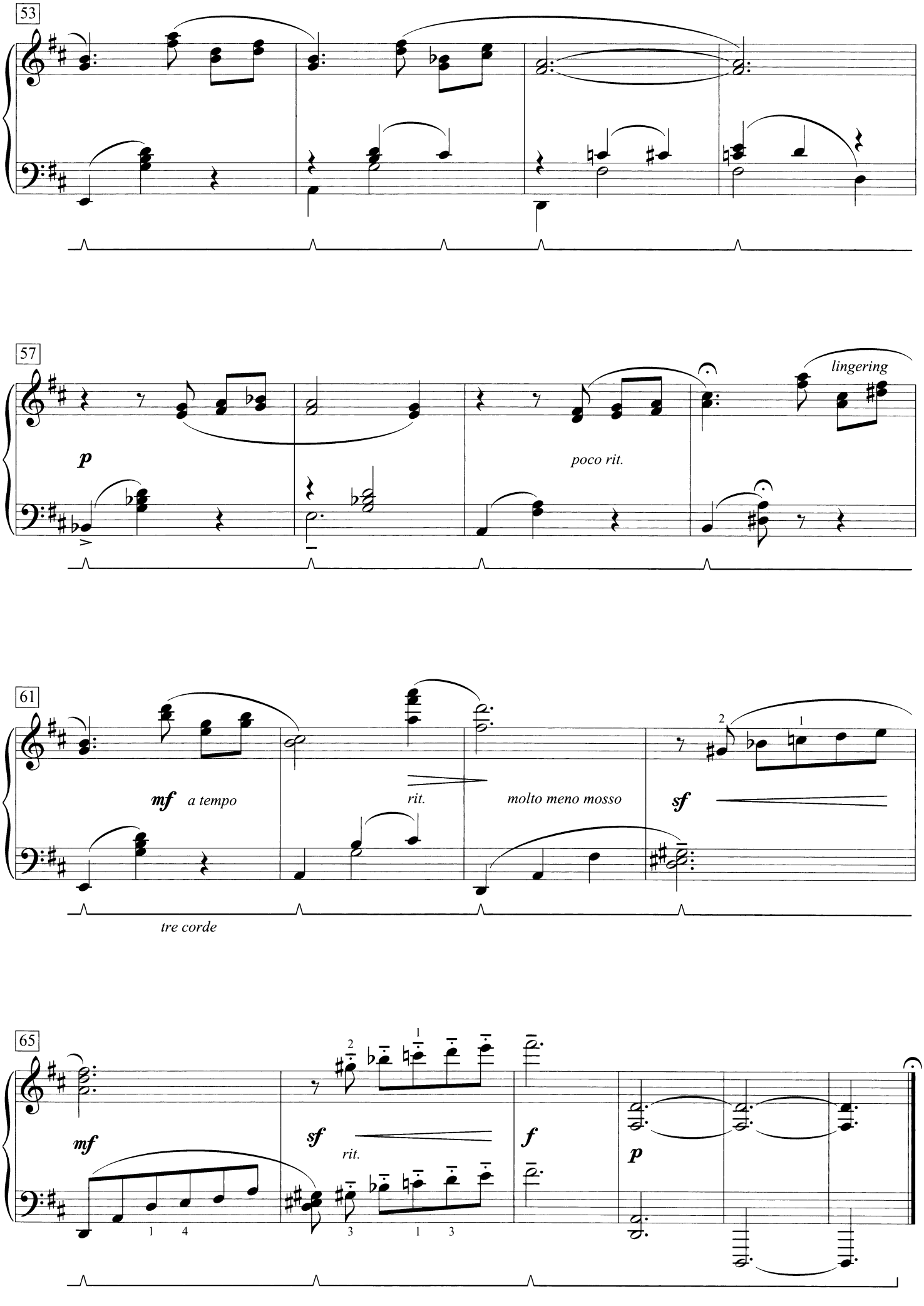
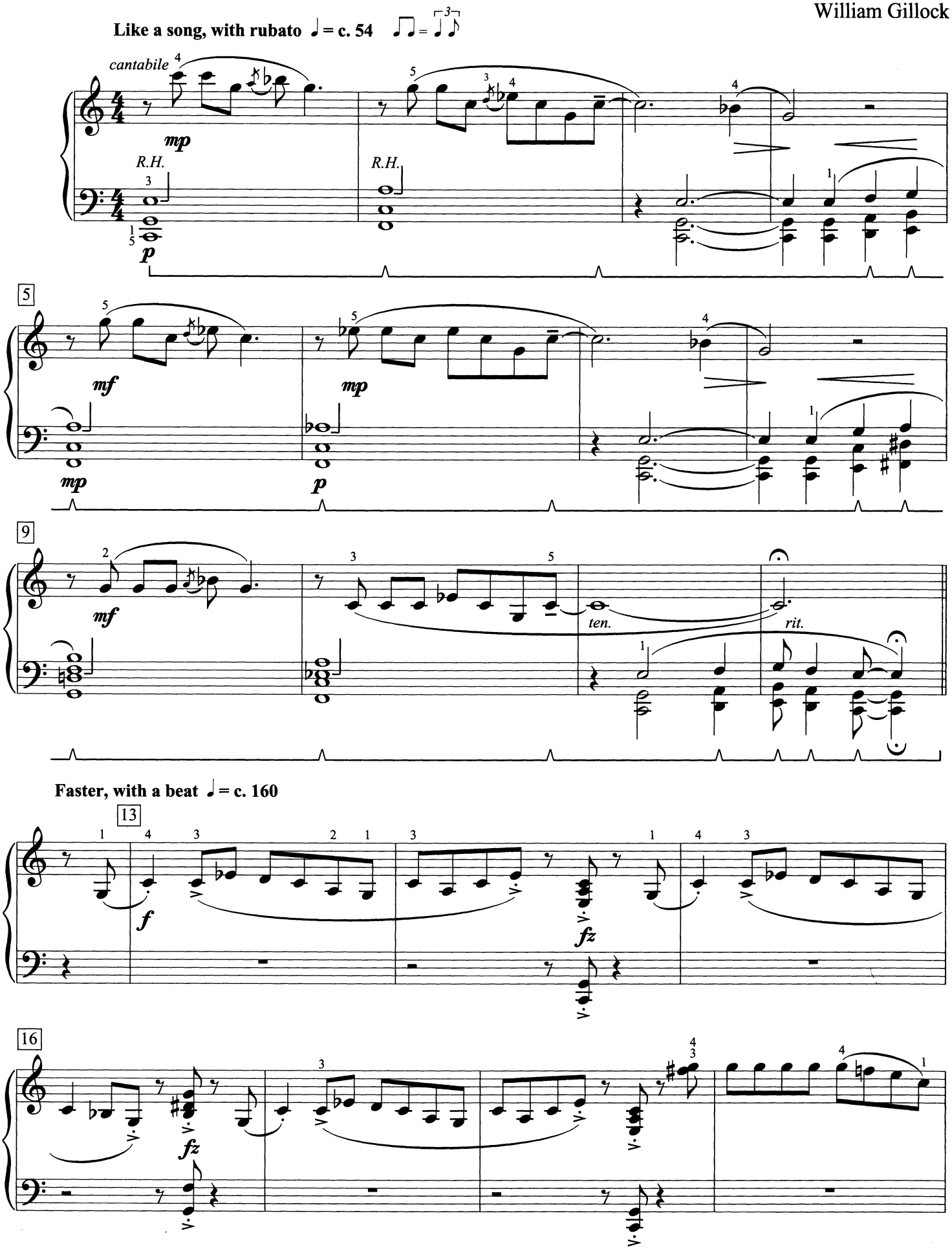

17
a tempo
21
mf
26
rit.
mp a tempo
mf
31
f poco più animato


36
mf
41
mp
45
rit.
dolcissimo
pp
una corda
49
Tempo I


53
57
p
poco rit.
lingering
61
mf a tempo
rit.
molto meno mosso
sf
tre corde
65
mf
sf
rit.
f
p

New Orleans Nightfall

William Gillock


Like a song, with rubato ♩ = c. 54

Faster, with a beat ♩ = c. 160

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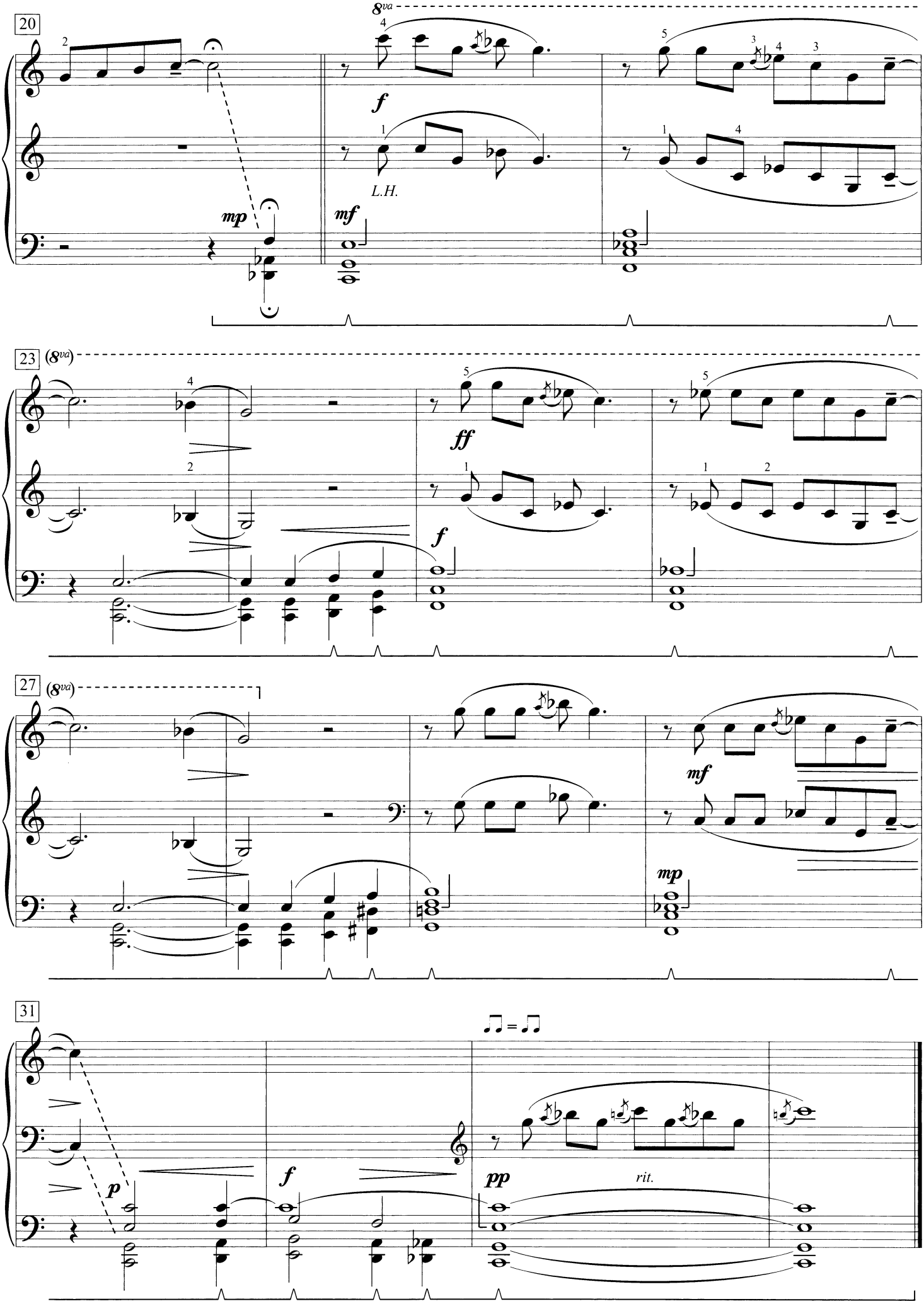
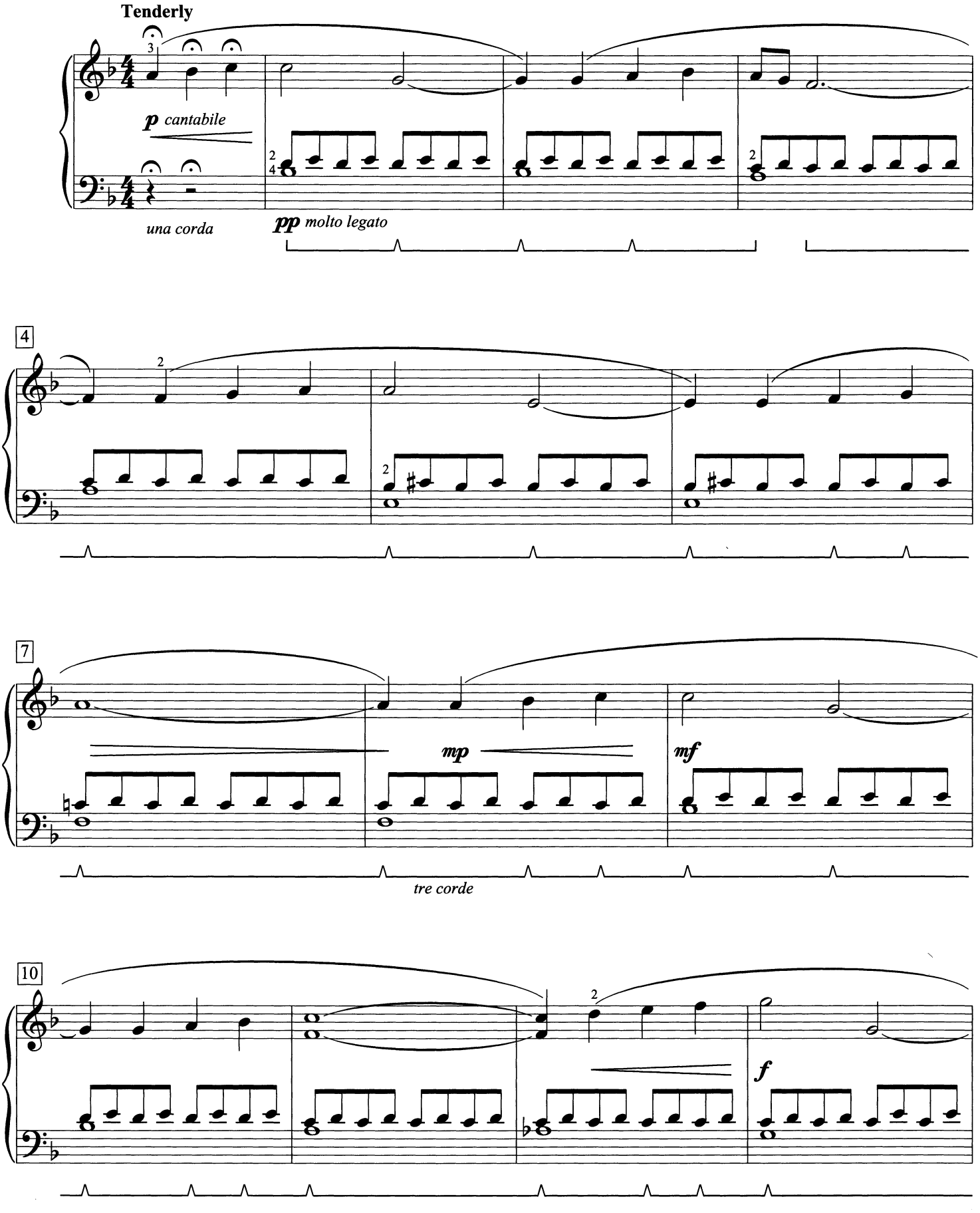
Tempo I, but with a more pronounced beat



For the 25th Anniversary of the Joplin, Missouri Piano Teachers' Association

Night Serenade

William Gillock



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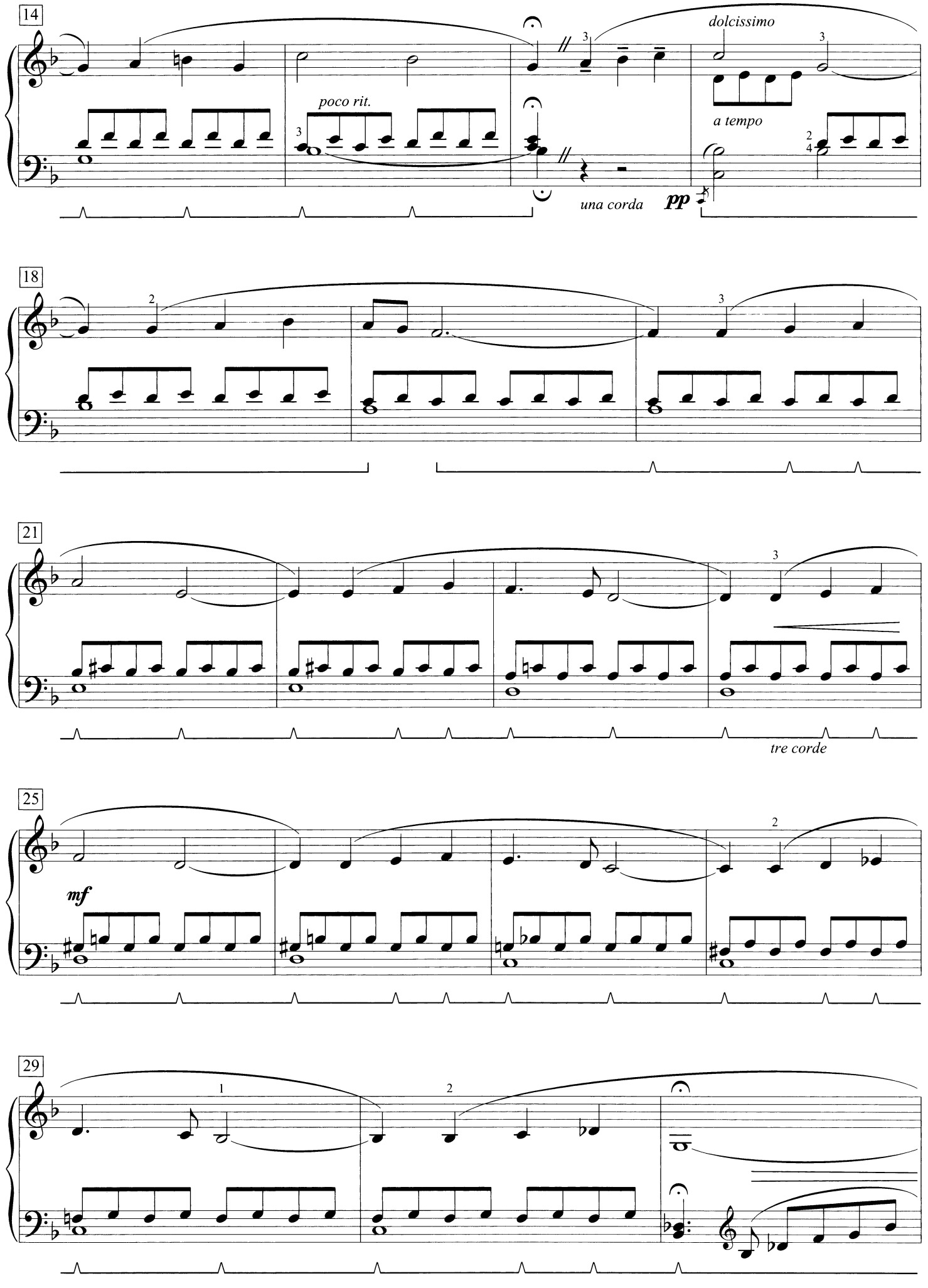
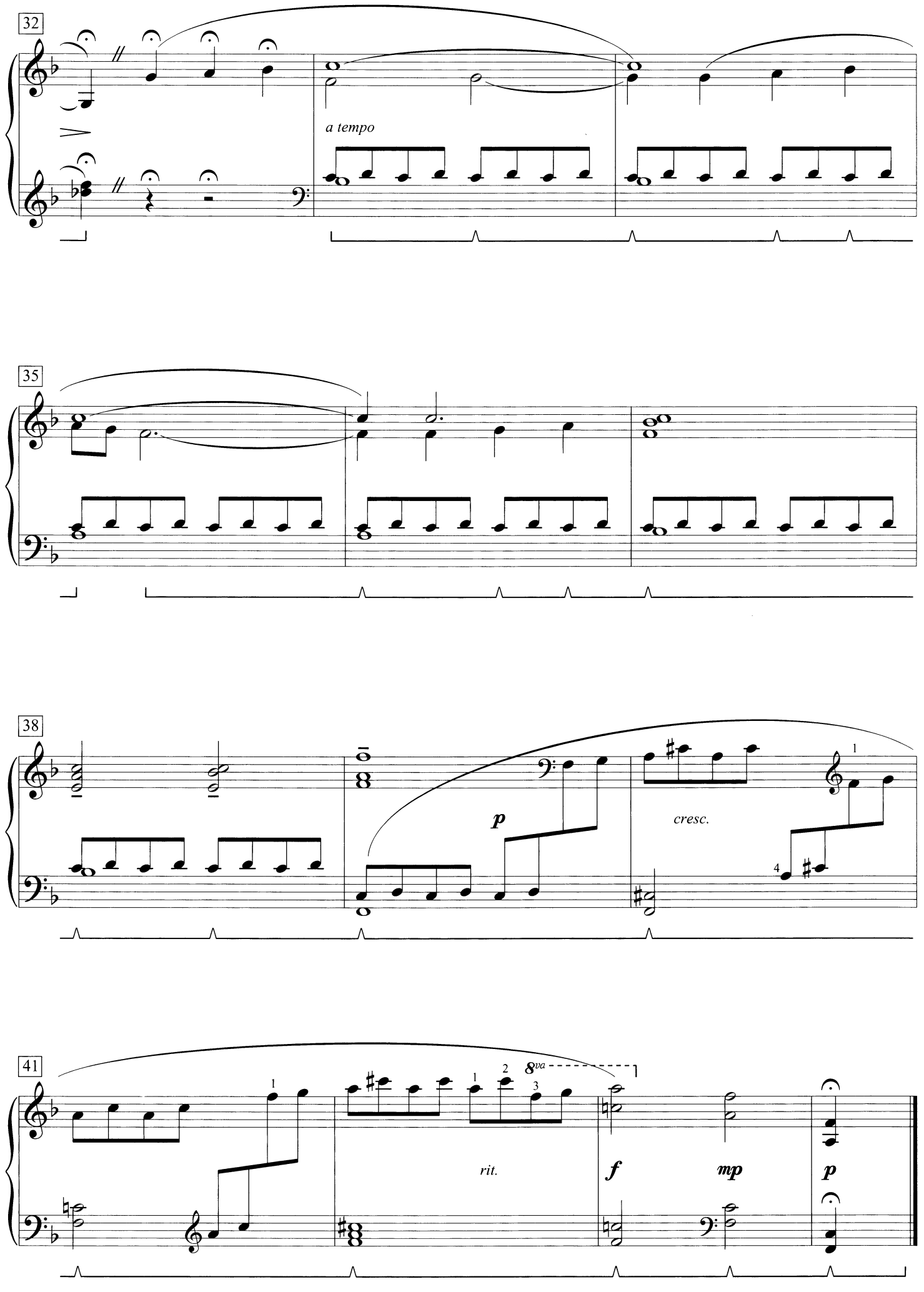
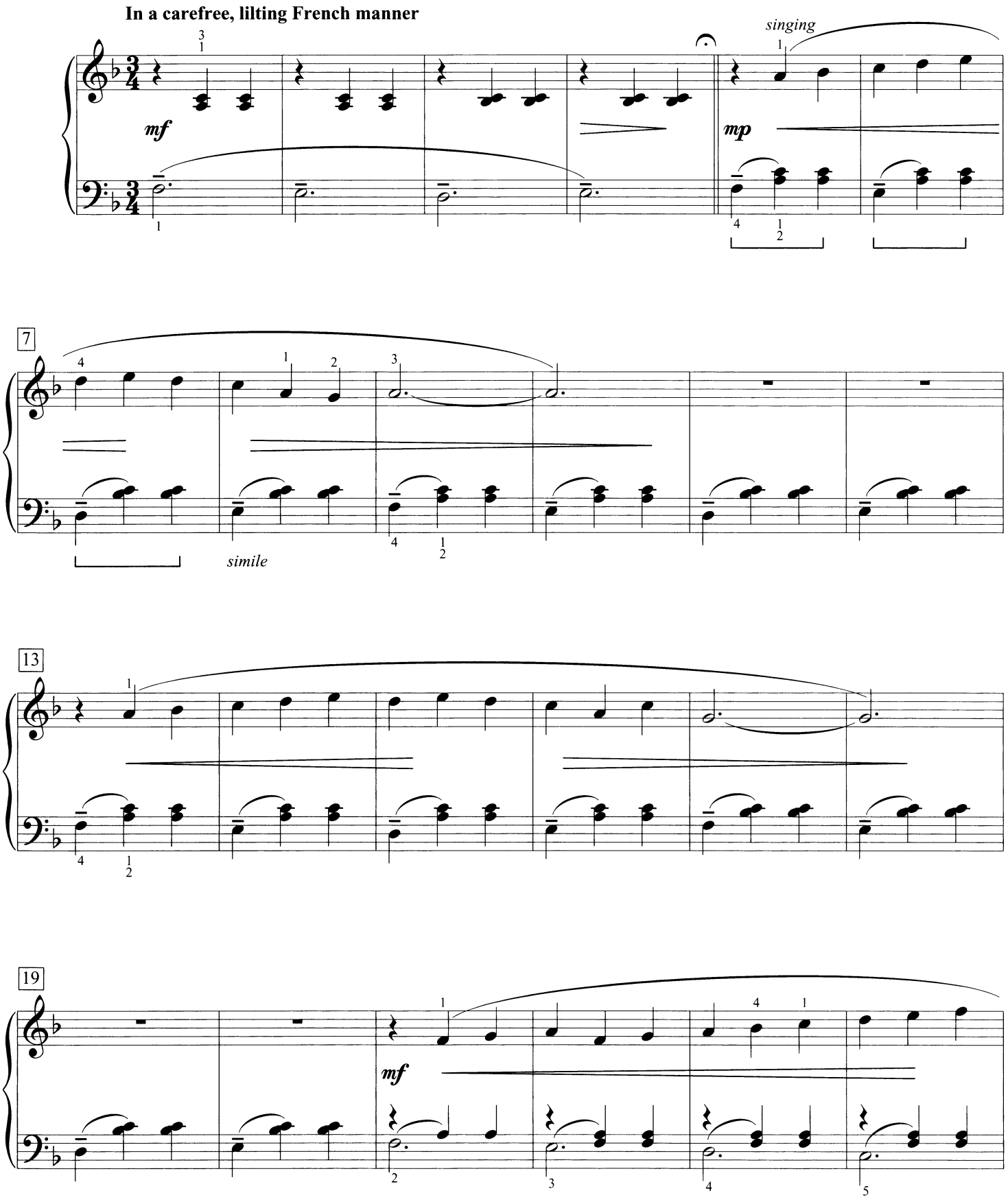

14
poco rit.
dolcissimo
a tempo
una corda
pp
18
21
tre corde
25
mf
29


32
a tempo
35
38
p
cresc.
41
8va
rit.
f
mp
p

To Ruth Adele Miller

On a Paris Boulevard

William Gillock



NOTE: *On a Paris Boulevard* is also available as a piano duo (2 pianos, 4 hands).

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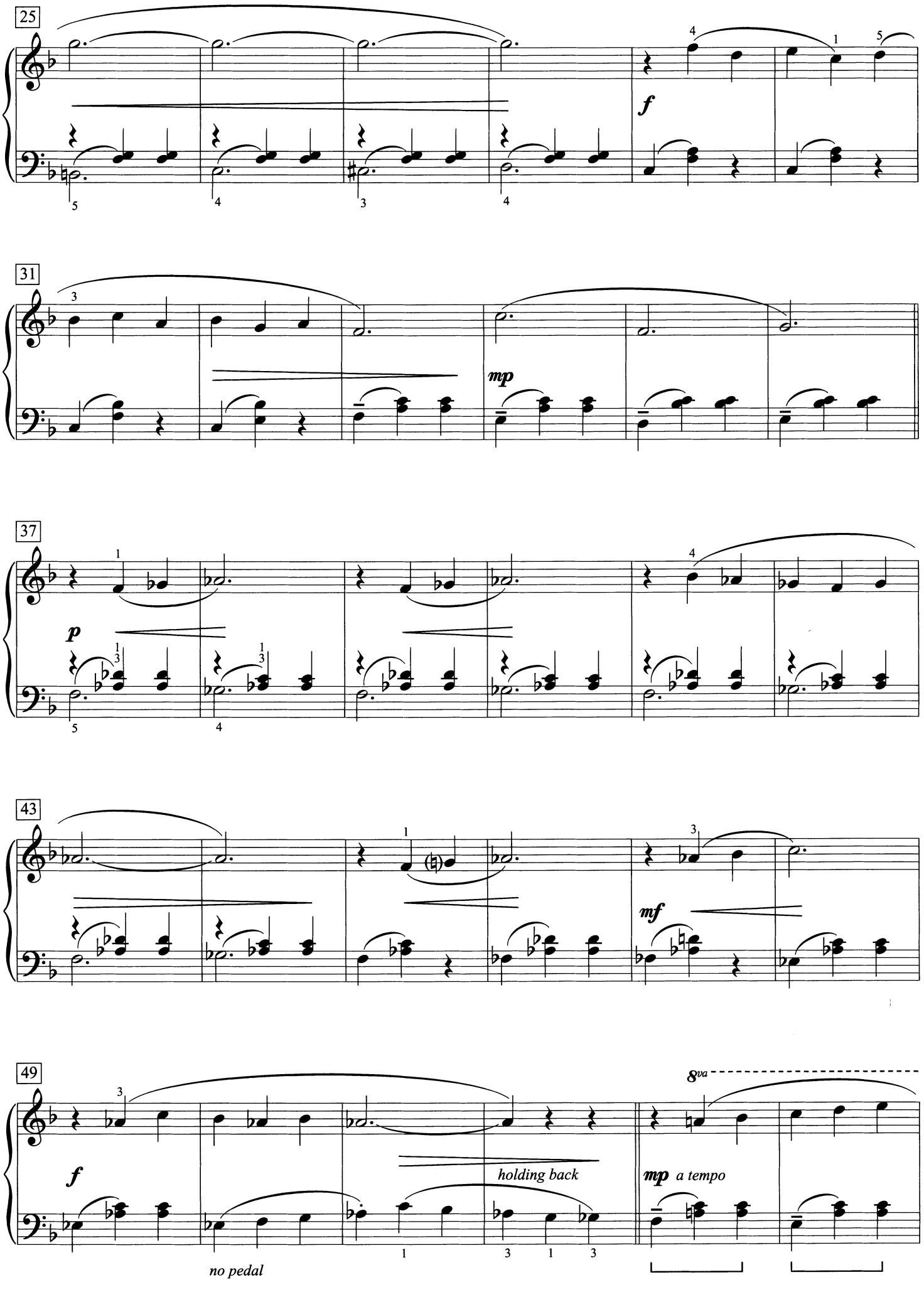
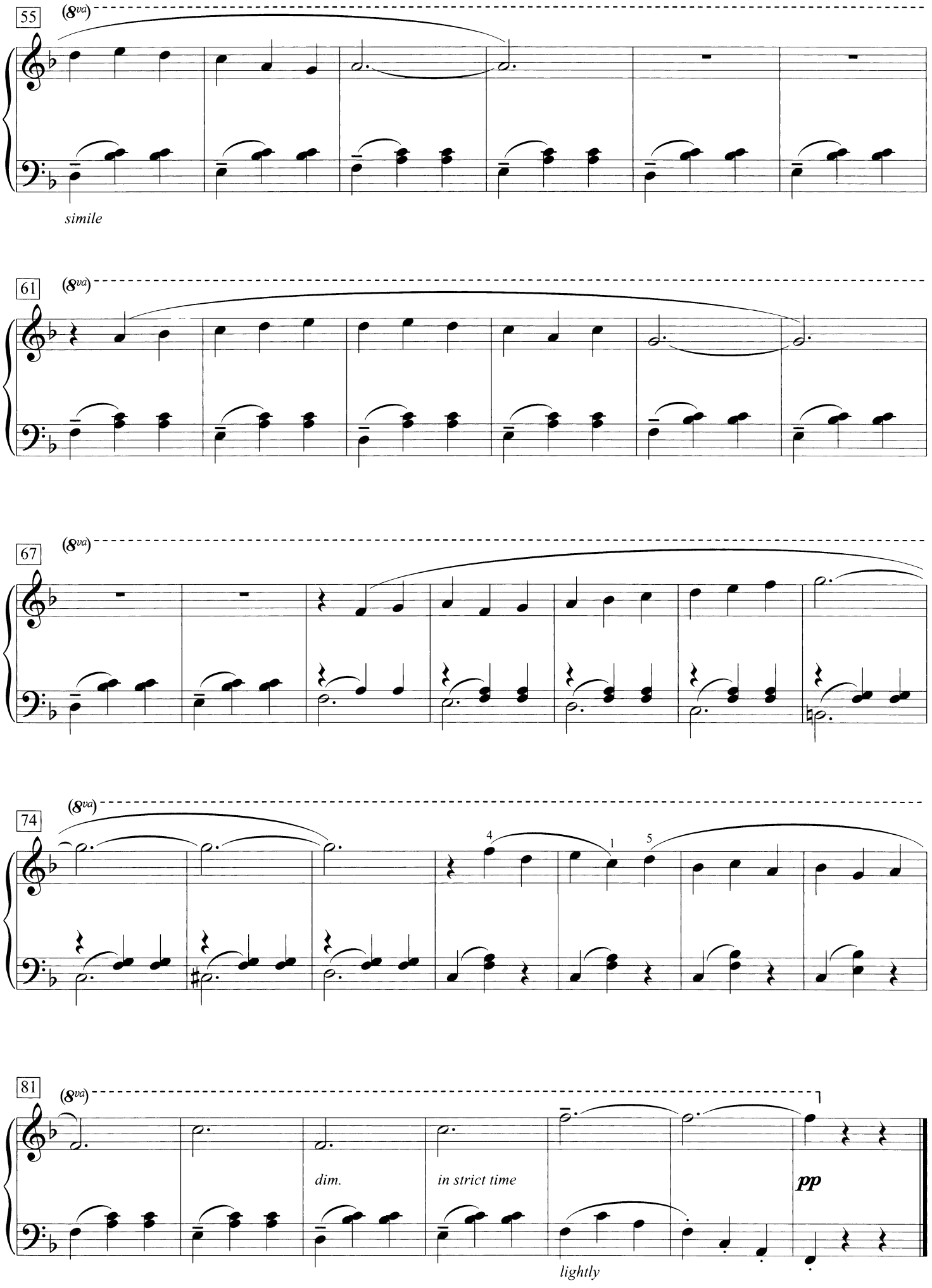

25
f
31
mp
37
p
43
mf
49
f
holding back
mp a tempo
8va
no pedal

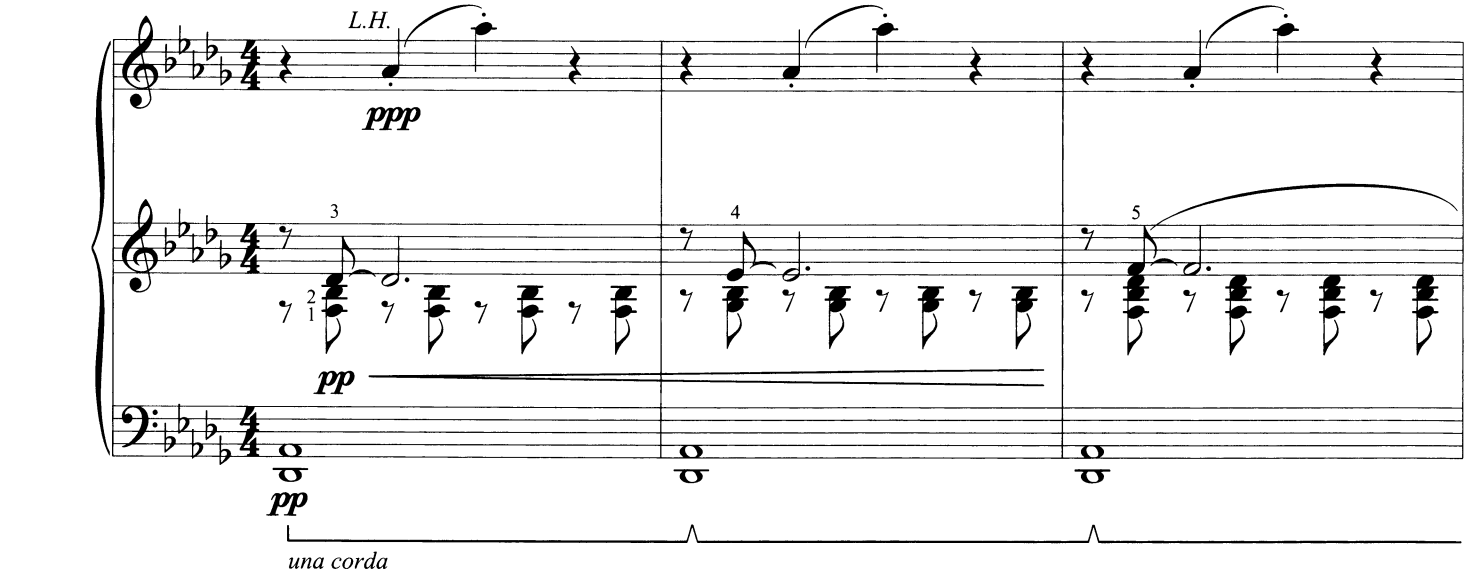

55
(8va)
simile
61
(8va)
67
(8va)
74
(8va)
4
1
5
81
(8va)
dim.
in strict time
pp
lightly

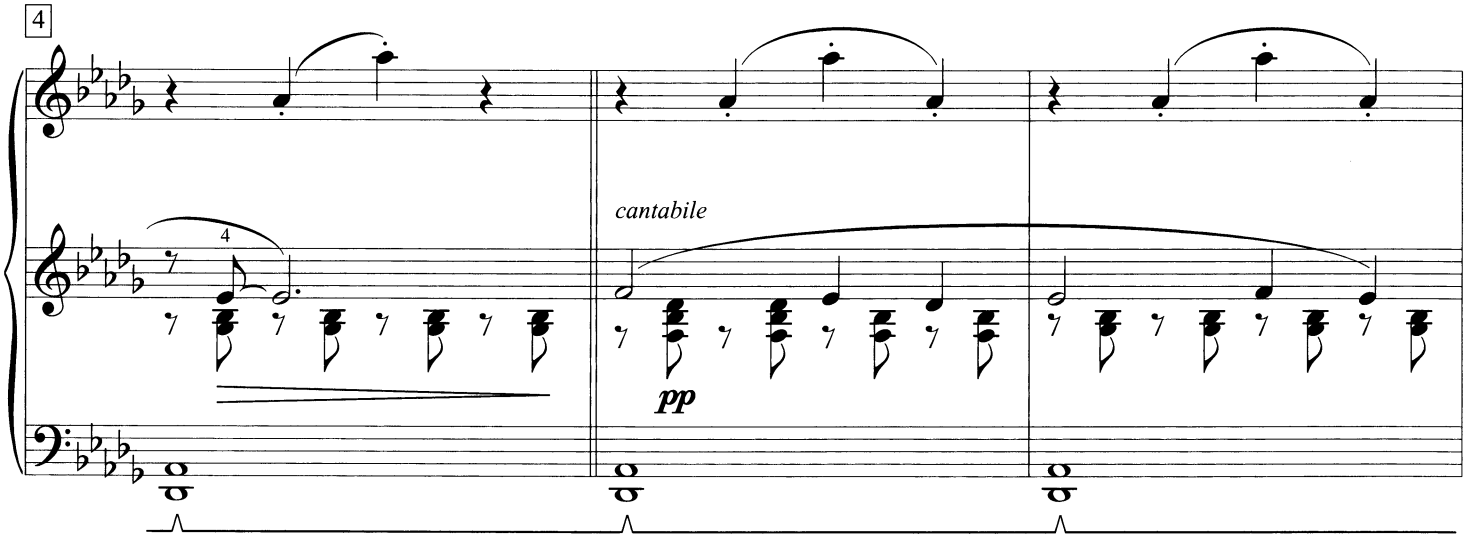
To Robert Harris

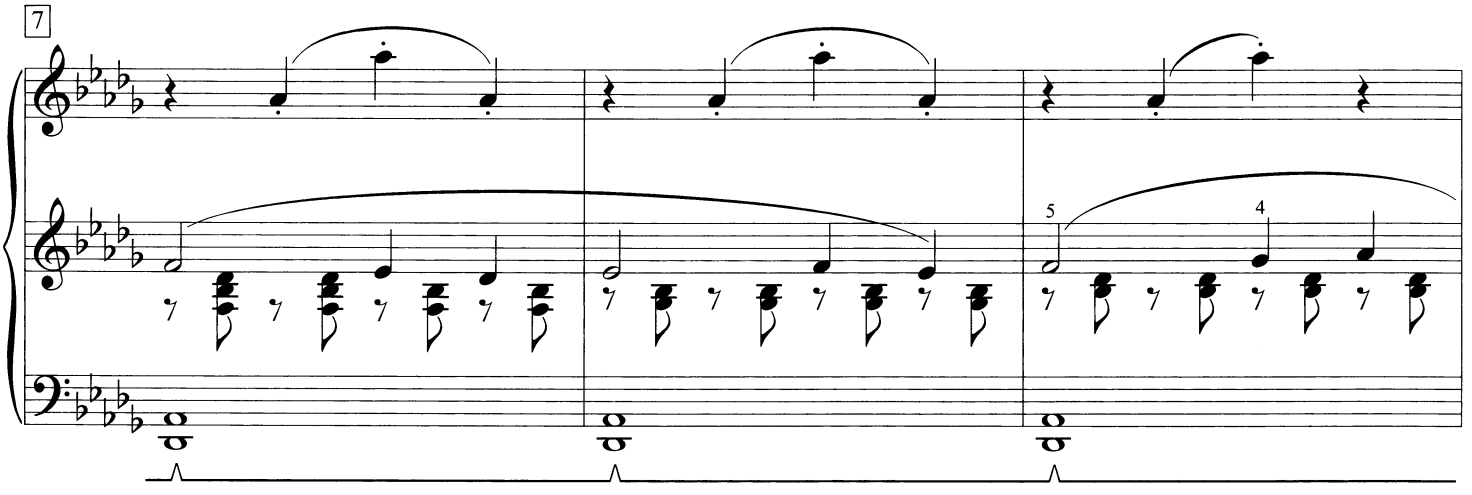
Nocturne

William Gillock

Very quietly; lingering ♩ = ca. 58







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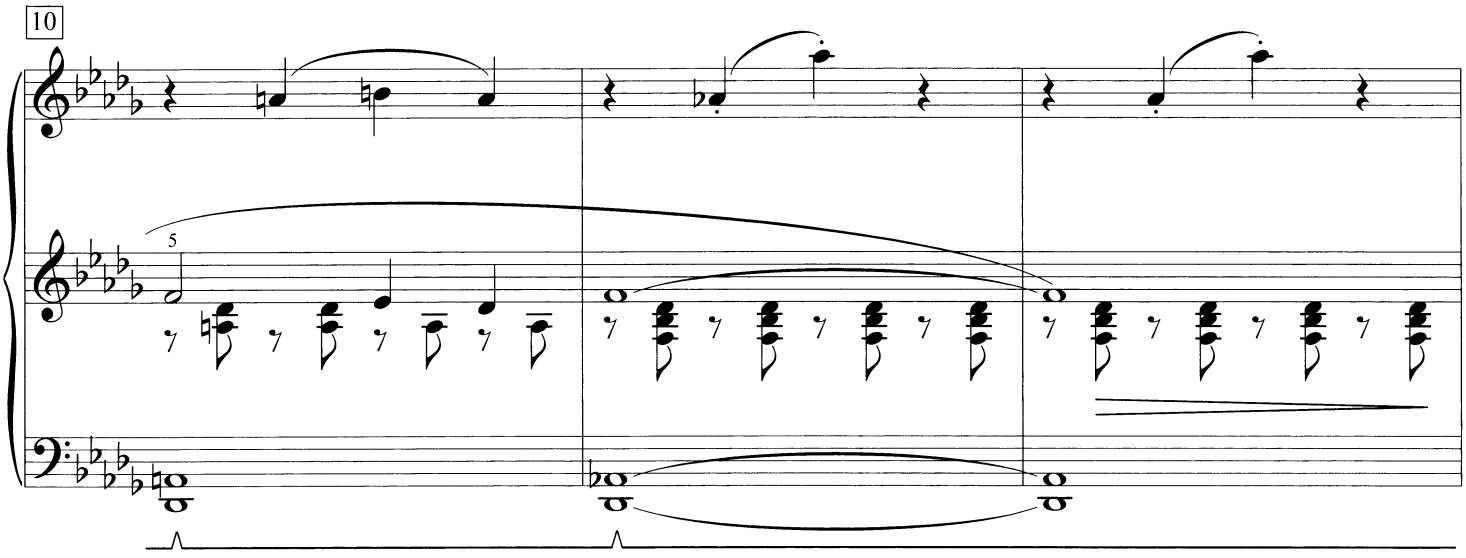
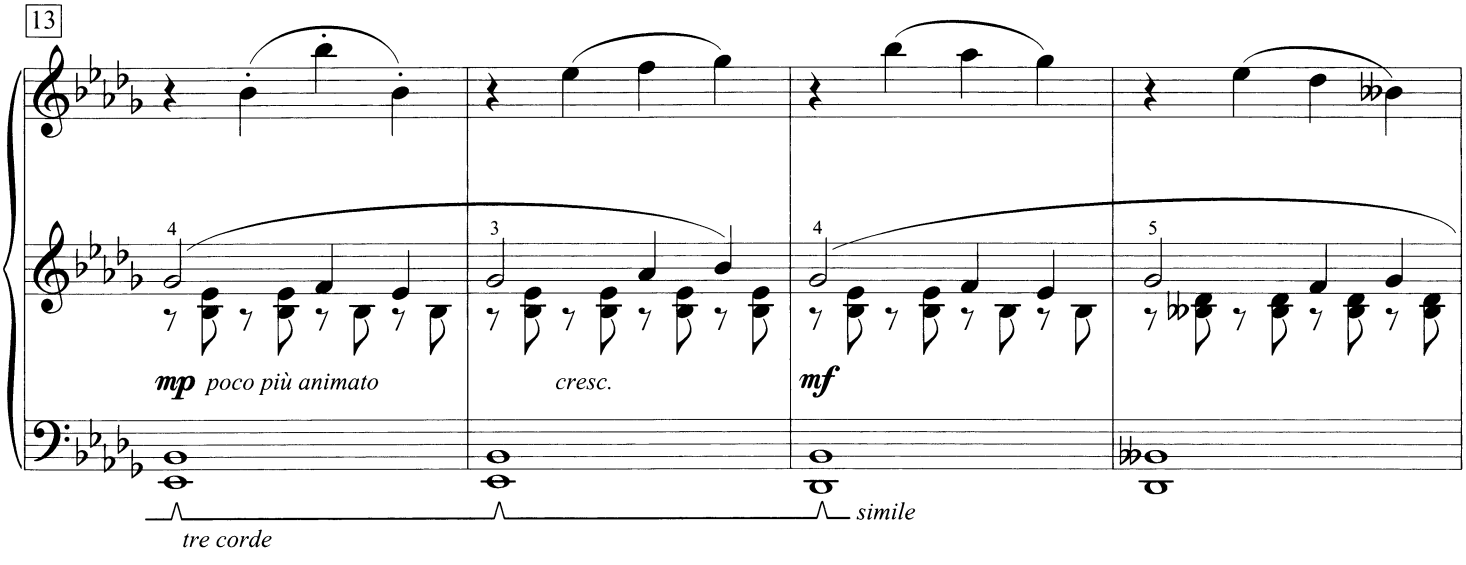
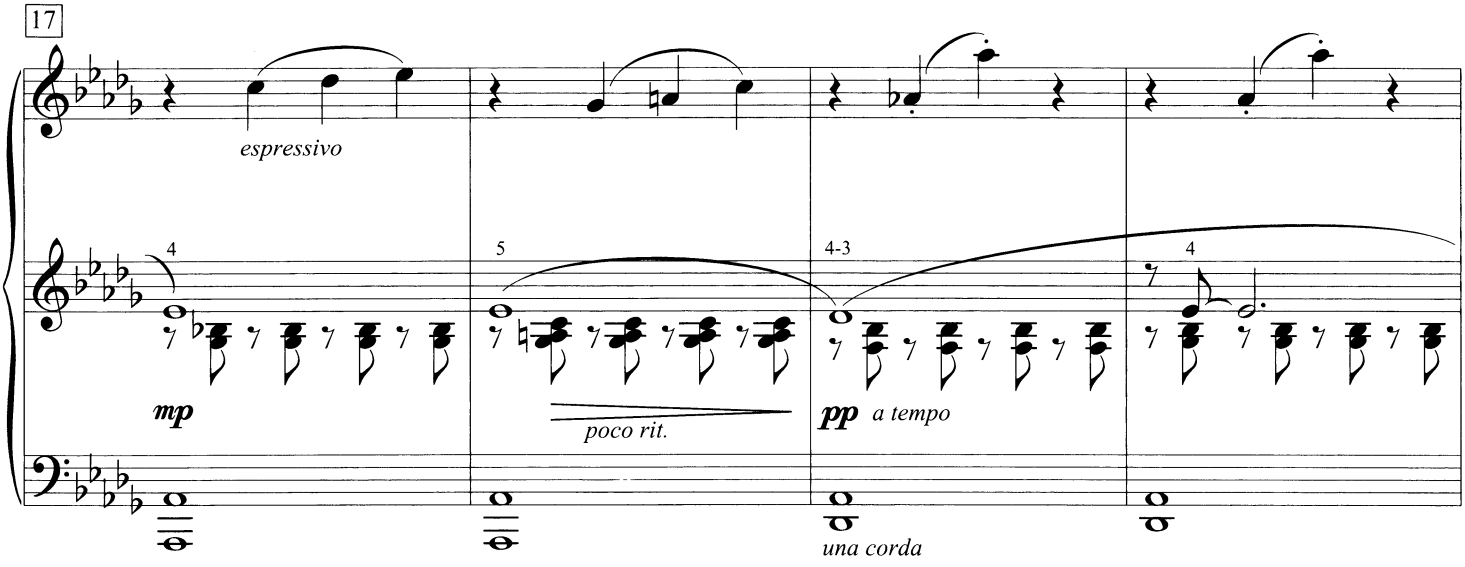
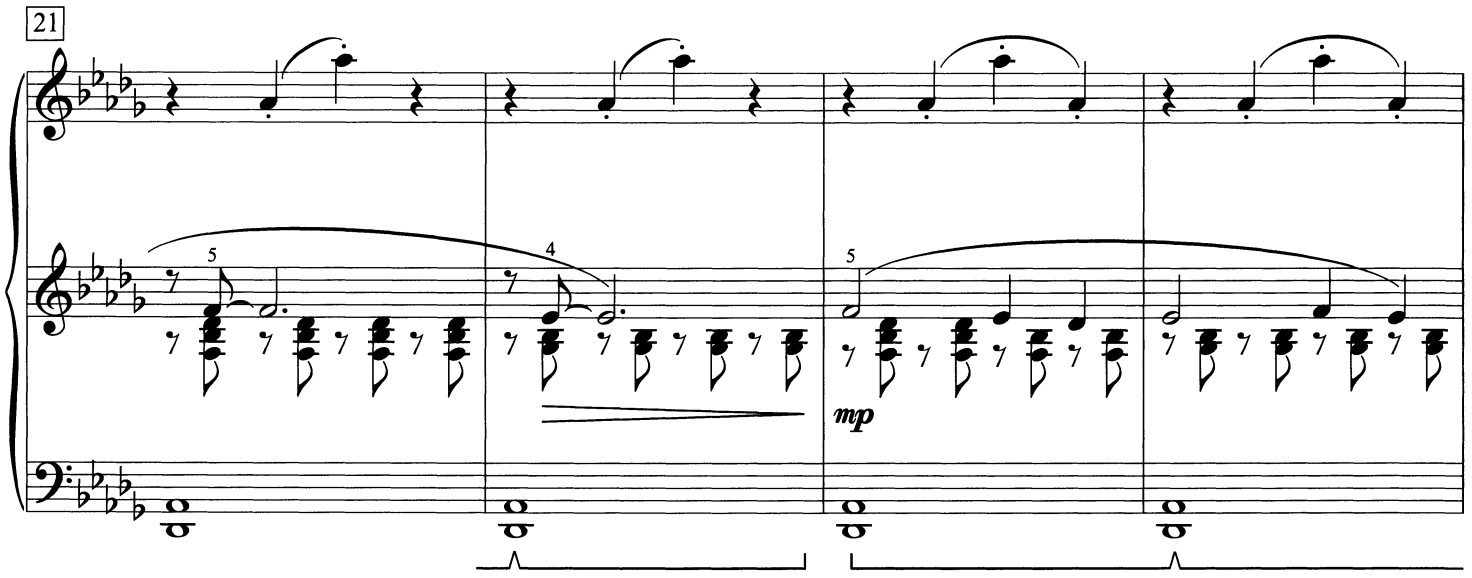
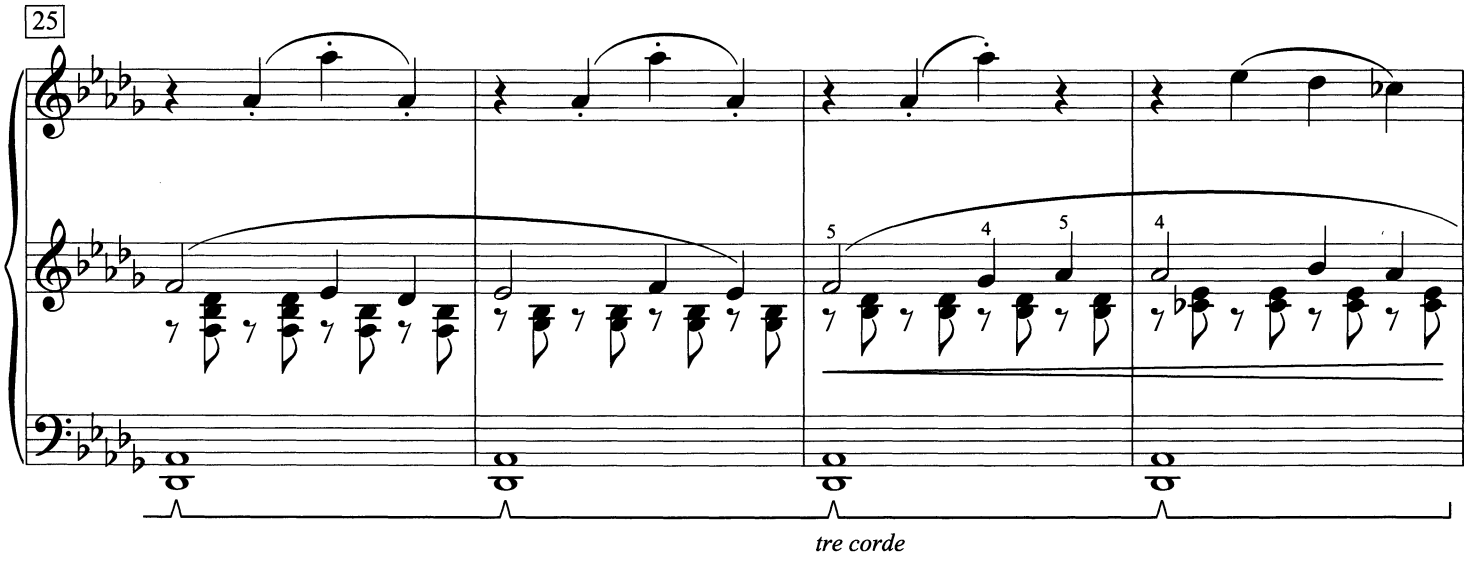
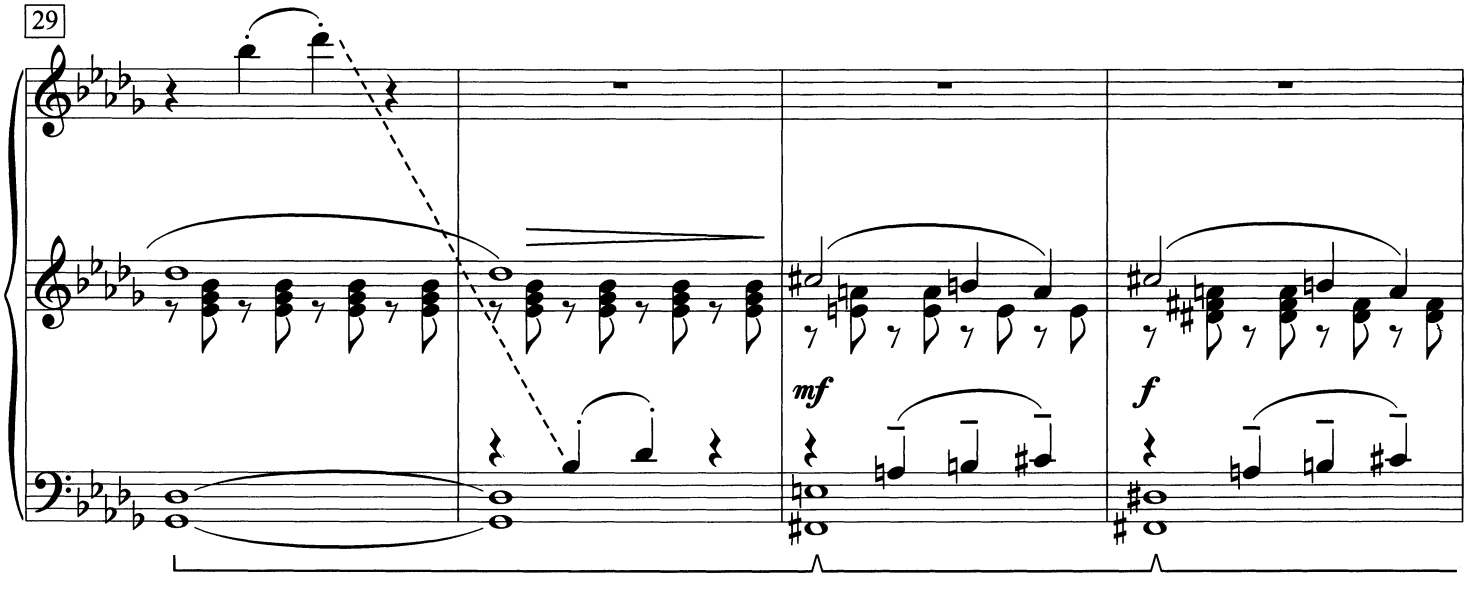

10
5

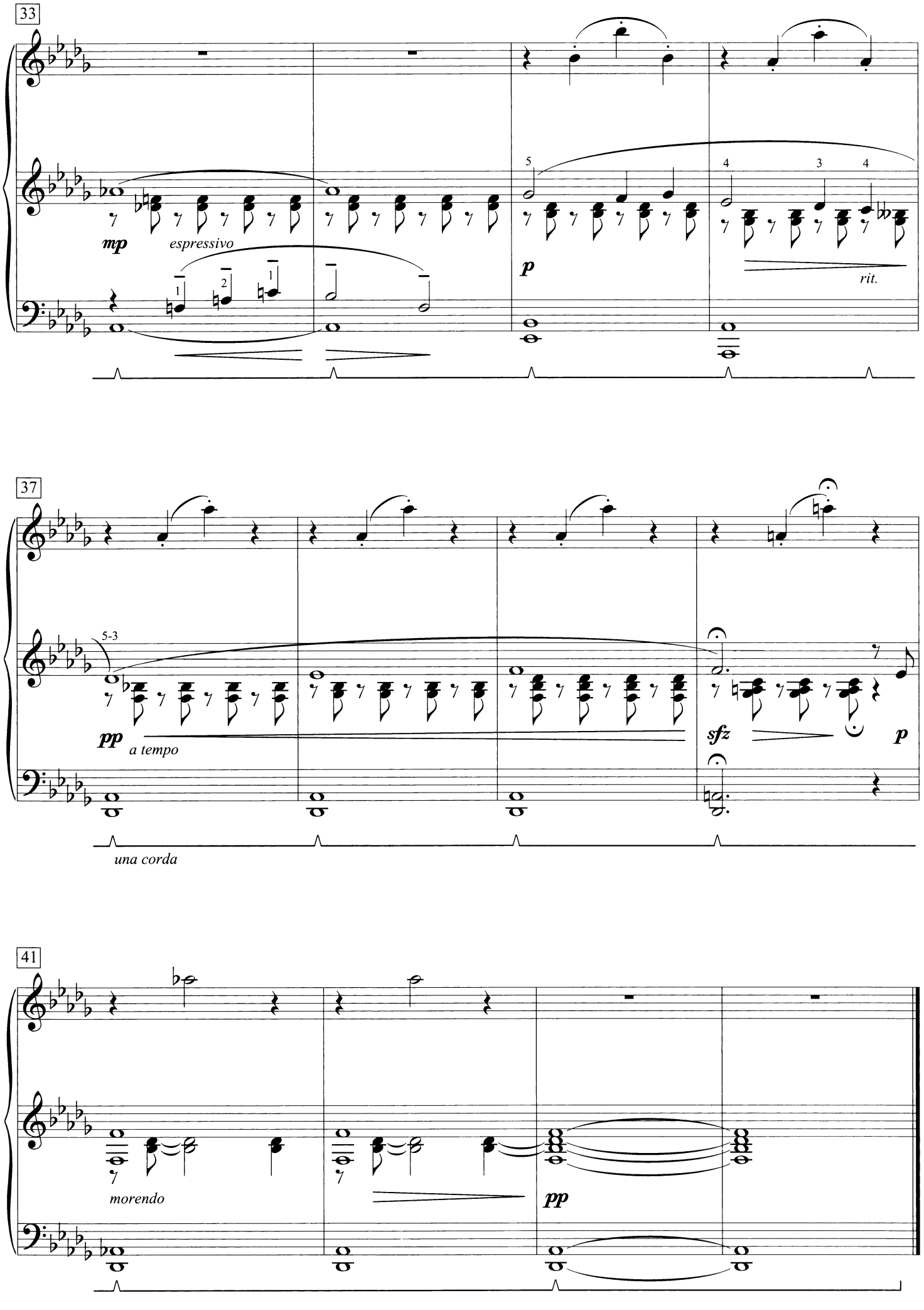

13
4
3
4
5
mp poco più animato
cresc.
mf
tre corde
simile


17
espressivo
4
5
4-3
4
mp
poco rit.
pp a tempo
una corda


21
mp


25
tre corde


29
mf
f

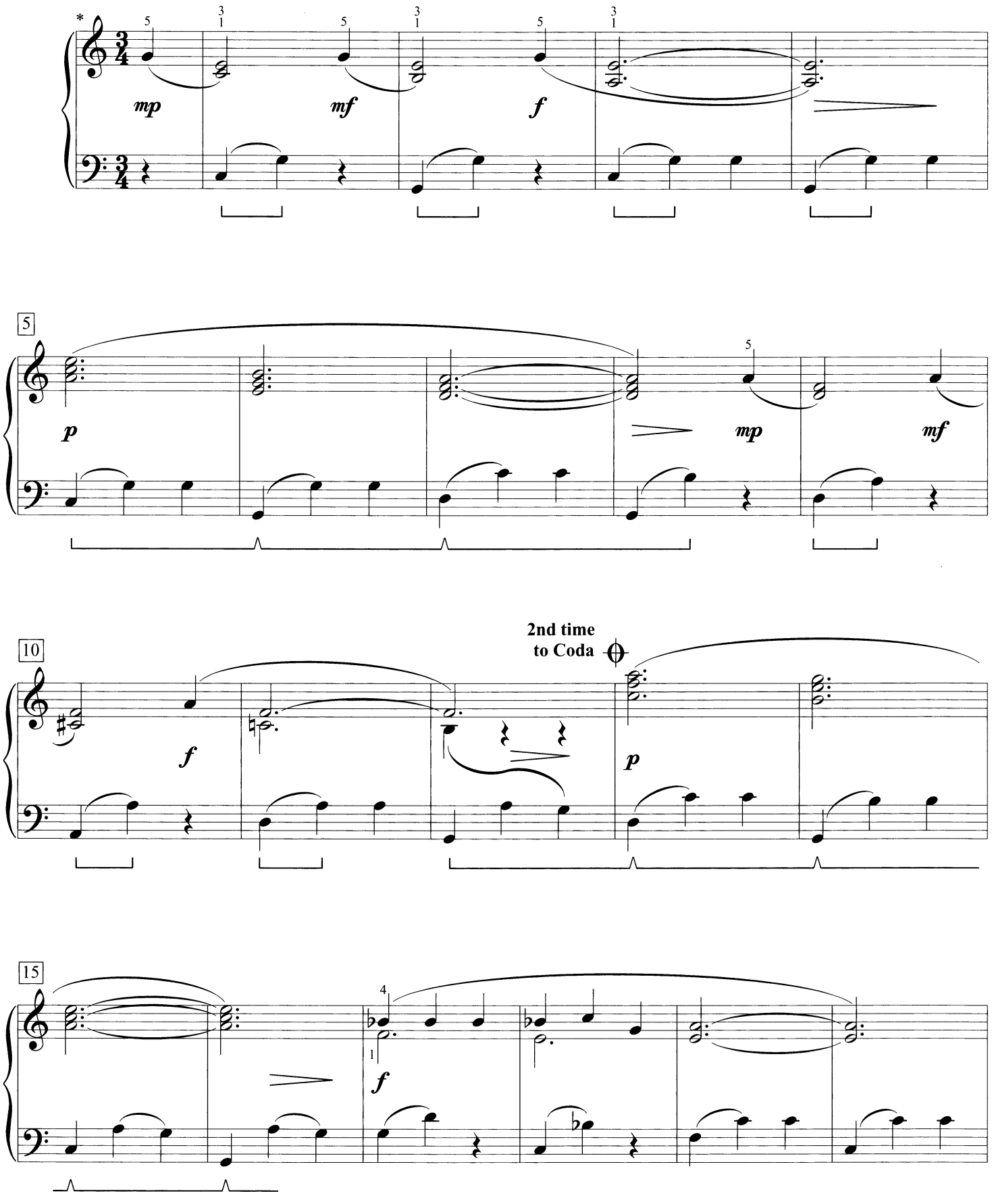

33
mp
espressivo
p
rit.
37
5-3
pp
a tempo
una corda
sfz
p
41
morendo
pp

For Glenda Austin

On the Champs-Élysées

William Gillock

With a steady dance beat and minimal rhythmic nuance



* Original key D-flat Major.

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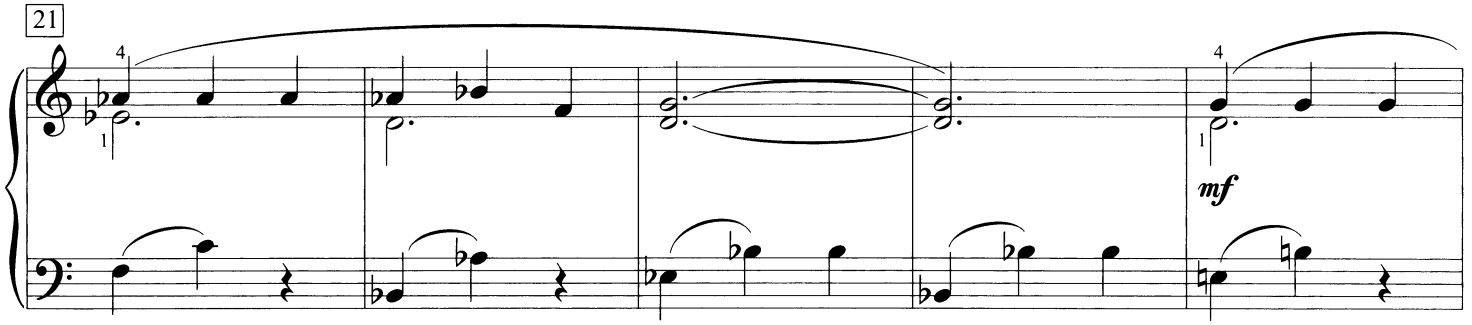
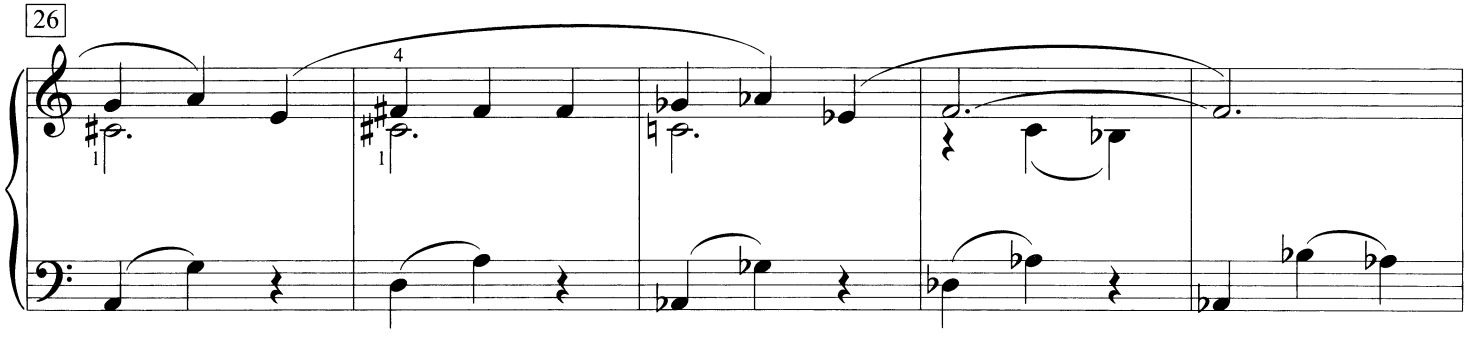
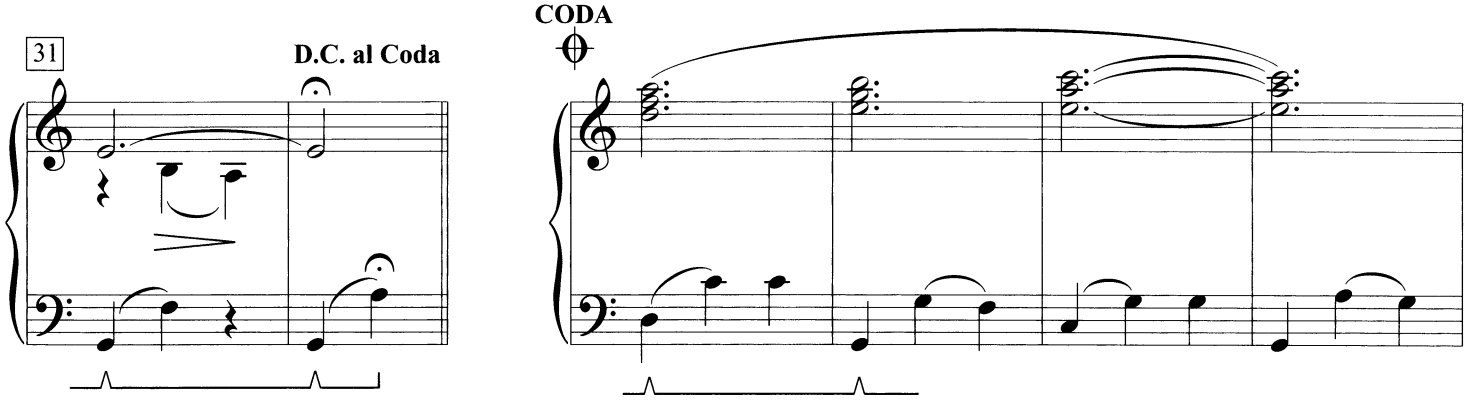
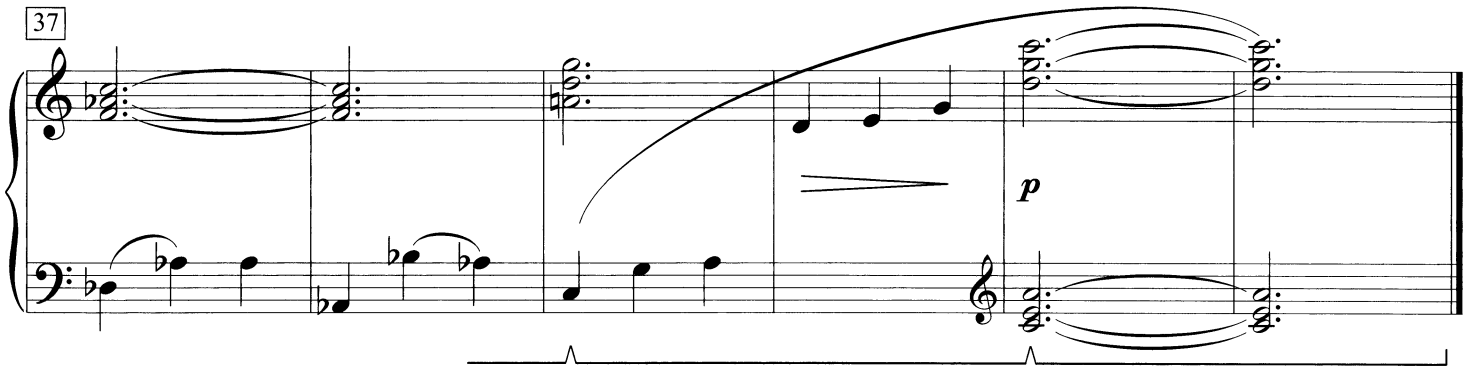

21
mf


26

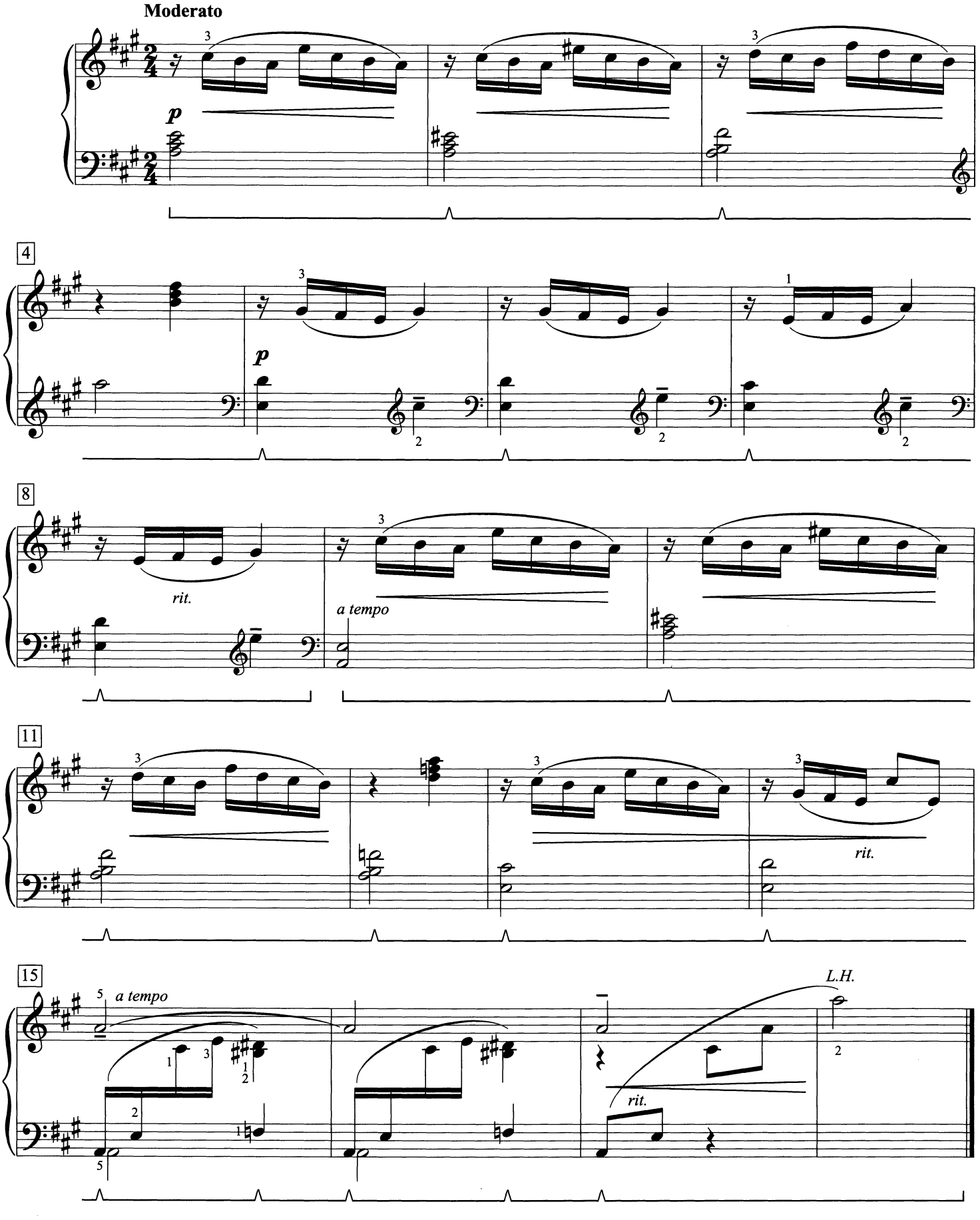

31
D.C. al Coda
CODA


37
p

For Enid Wheeler

Petite Etude

William Gillock



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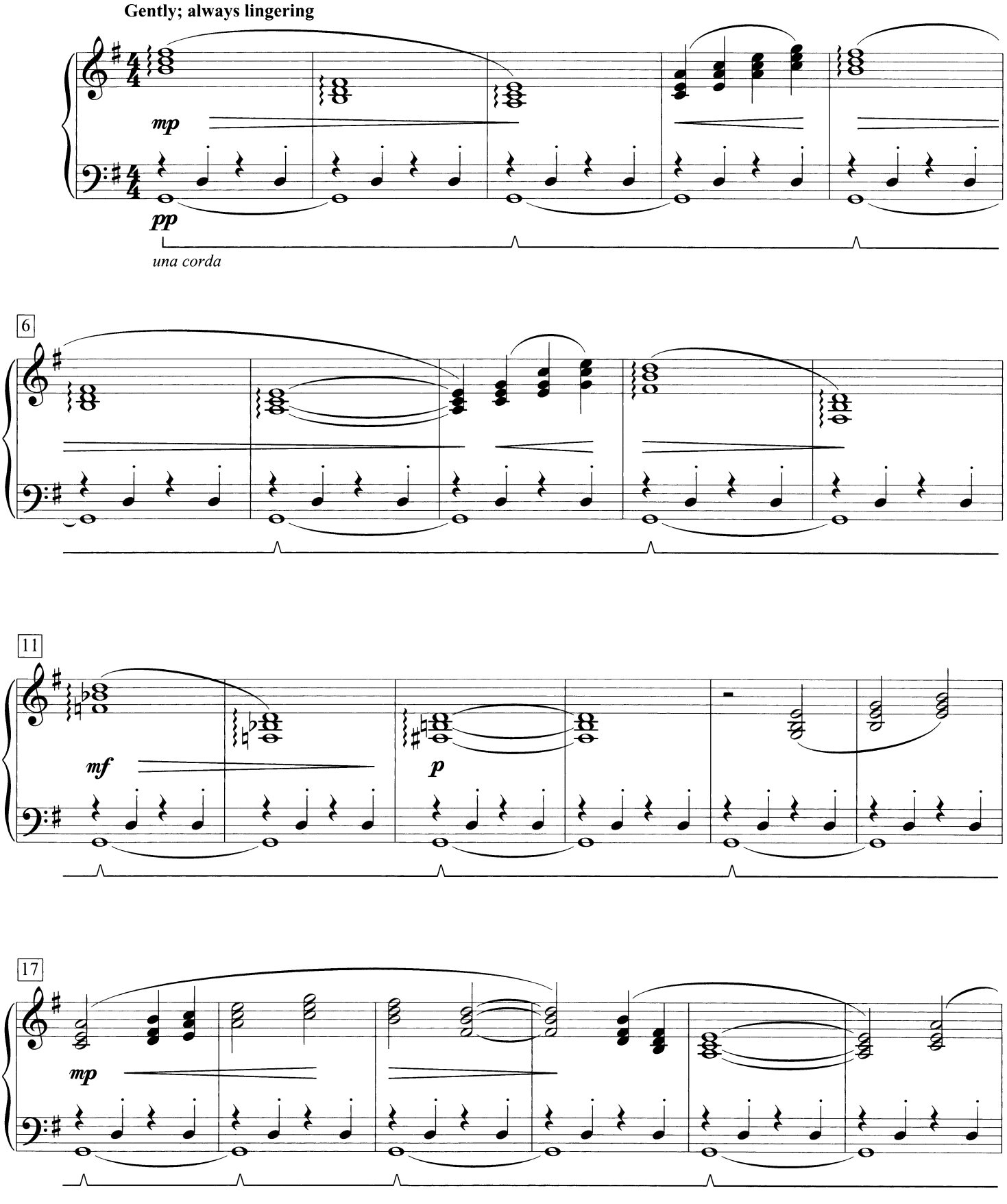
To the Hawai'i chapter of the National Guild of Piano Teachers

Polynesian Nocturne

William Gillock



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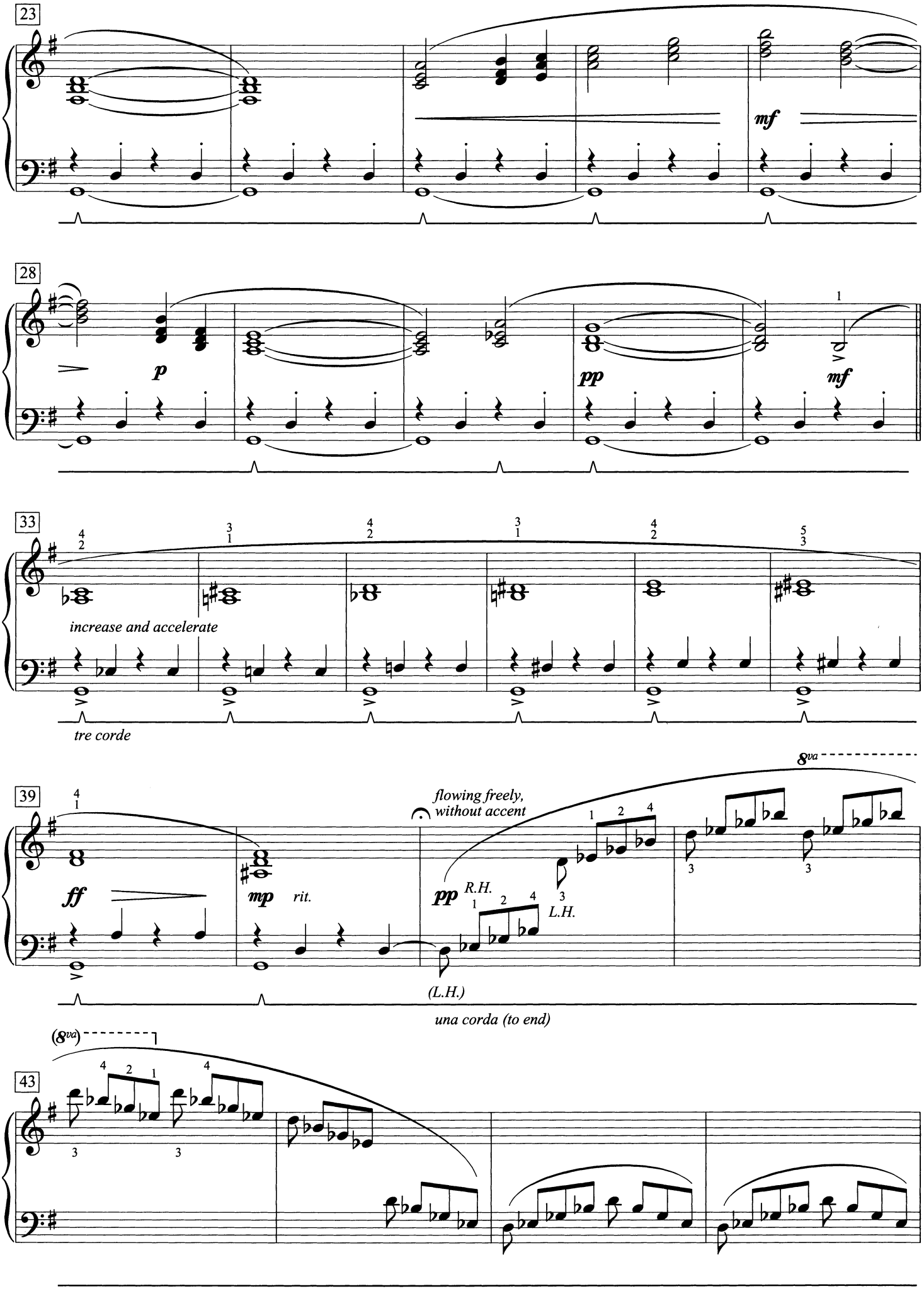
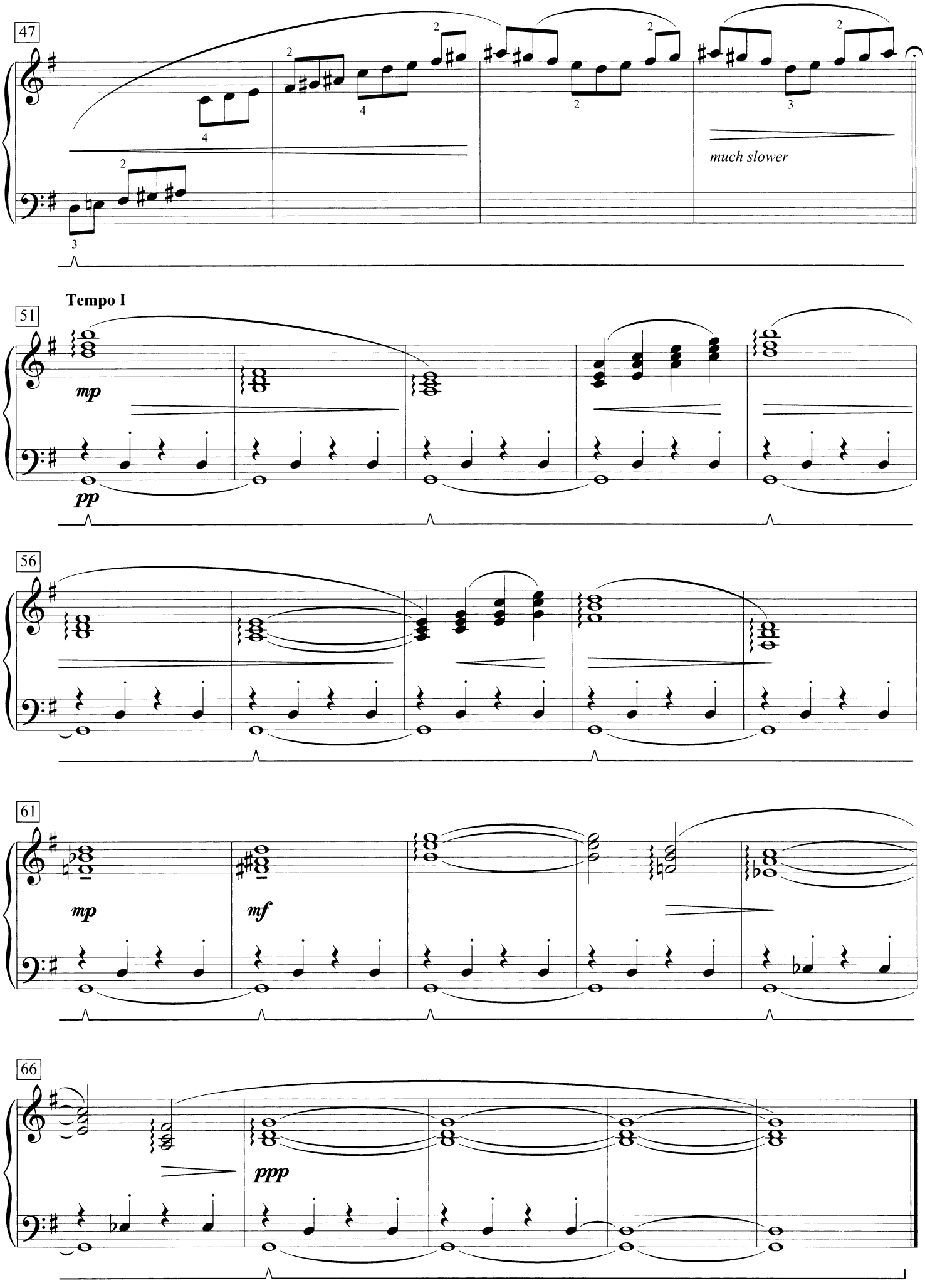

23
mf
28
p
pp
mf
33
increase and accelerate
tre corde
39
ff
mp
rit.
flowing freely,
without accent
pp
R.H.
L.H.
(L.H.)
una corda (to end)
8va
(8va)
43

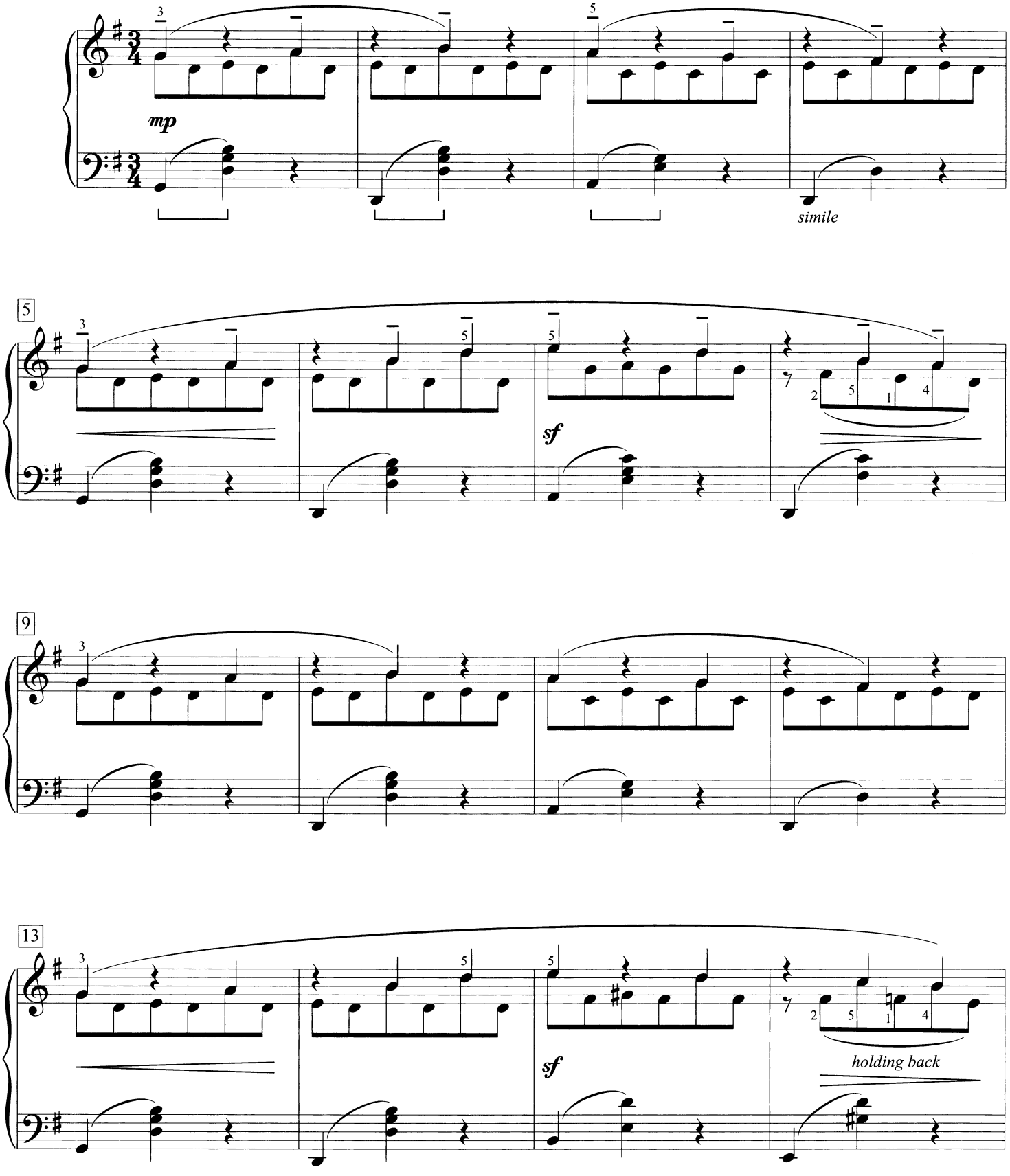

47
much slower
Tempo I
51
mp
pp
56
61
mp
mf
66
ppp

To Earl Jones

Portrait of Paris

William Gillock

Vivaciously, but with romantic tempo liberties



NOTE: *Portrait of Paris* is also available as a piano duo (2 pianos, 4 hands).

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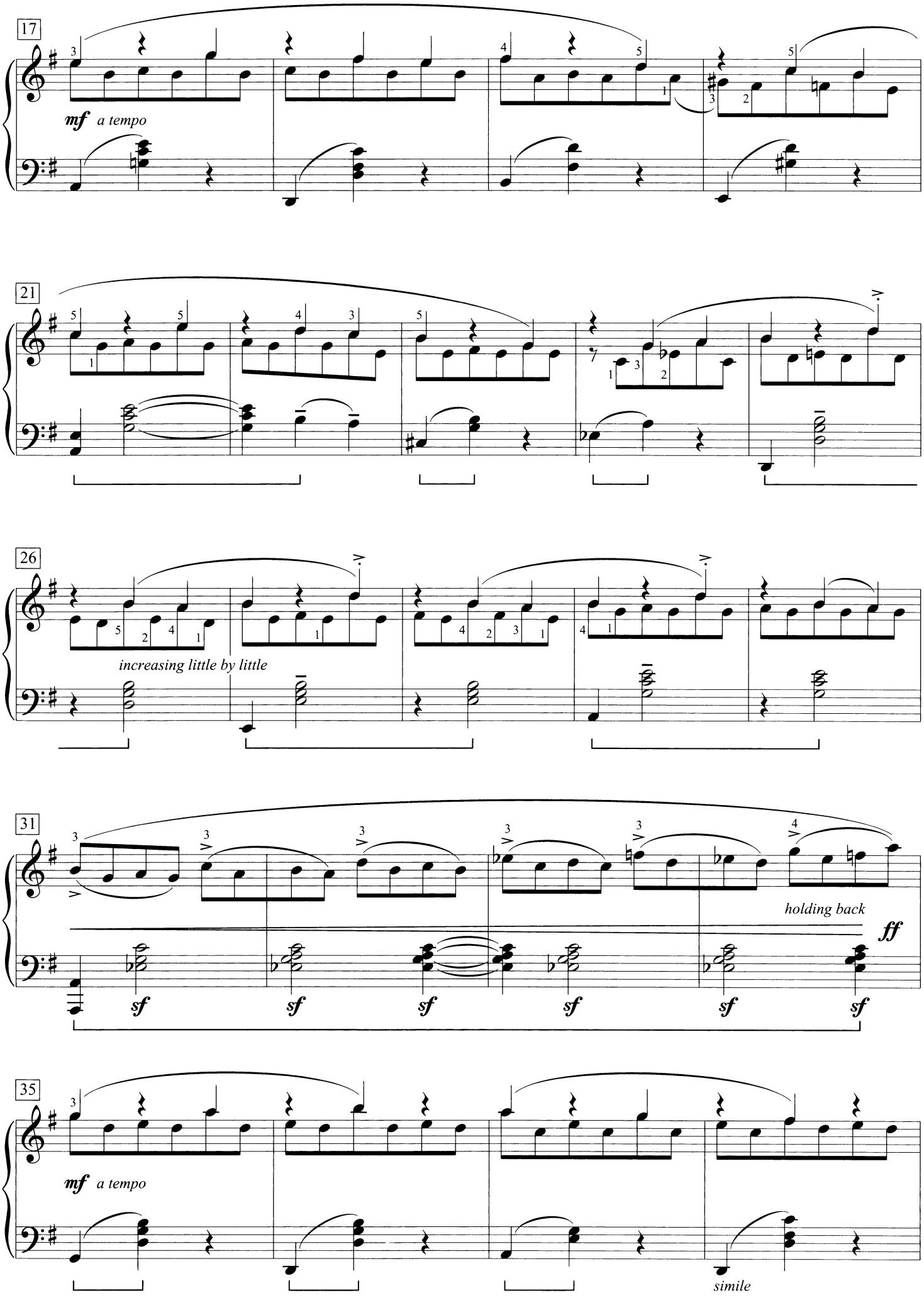
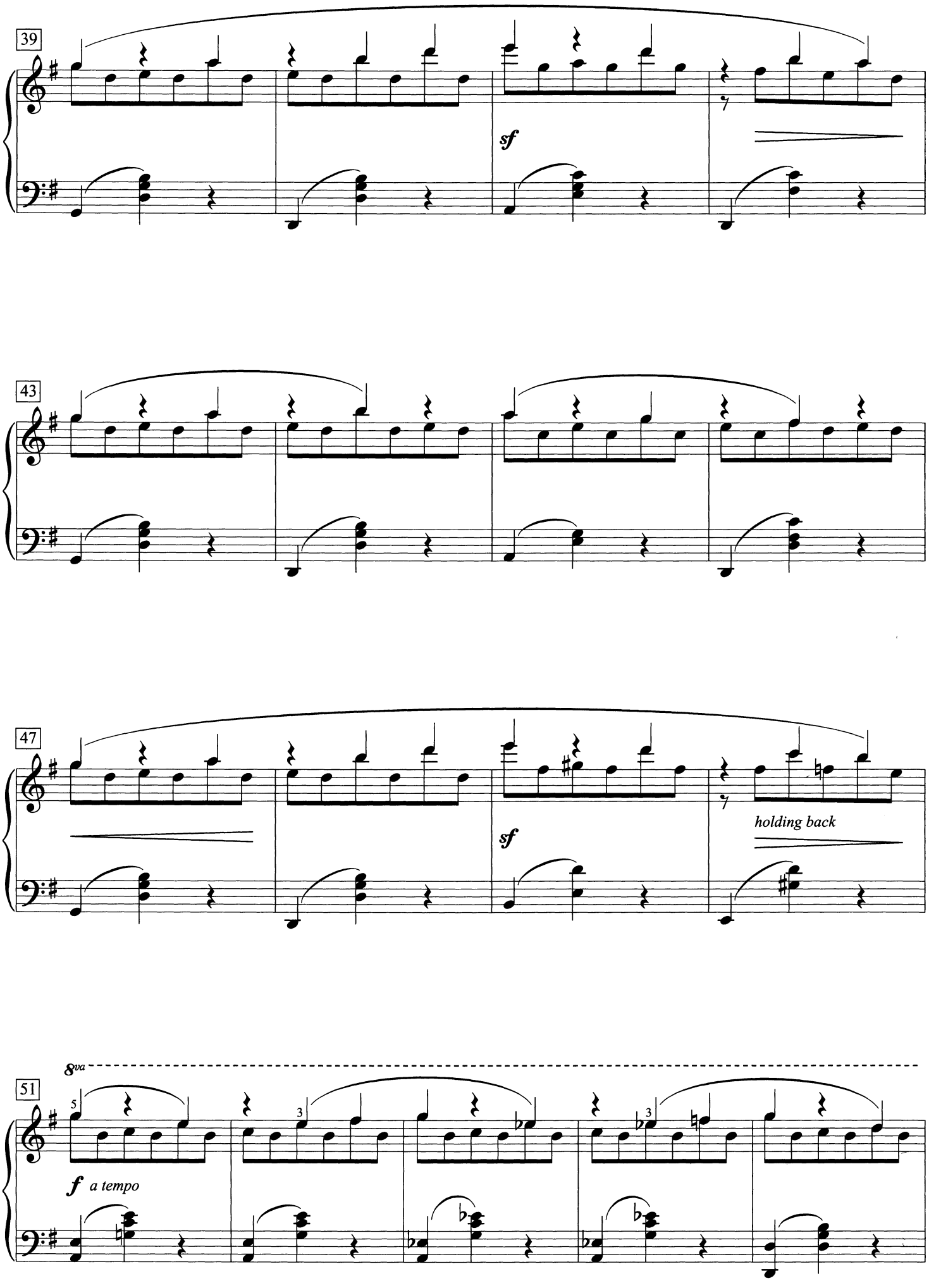
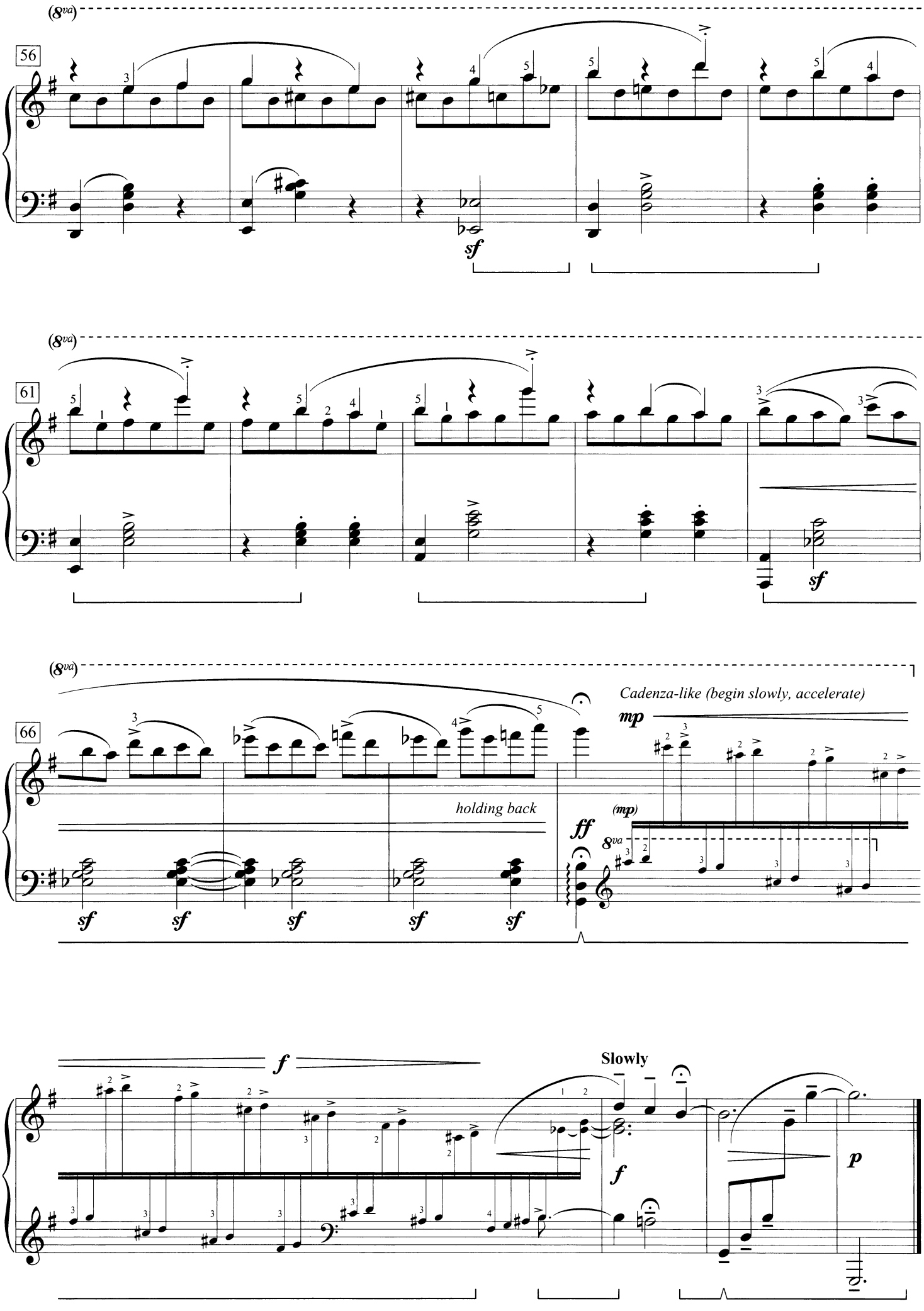

17
mf a tempo
21
26
increasing little by little
31
holding back
ff
sf
35
mf a tempo
simile


39
sf
43
47
sf
holding back
8va
51
f a tempo

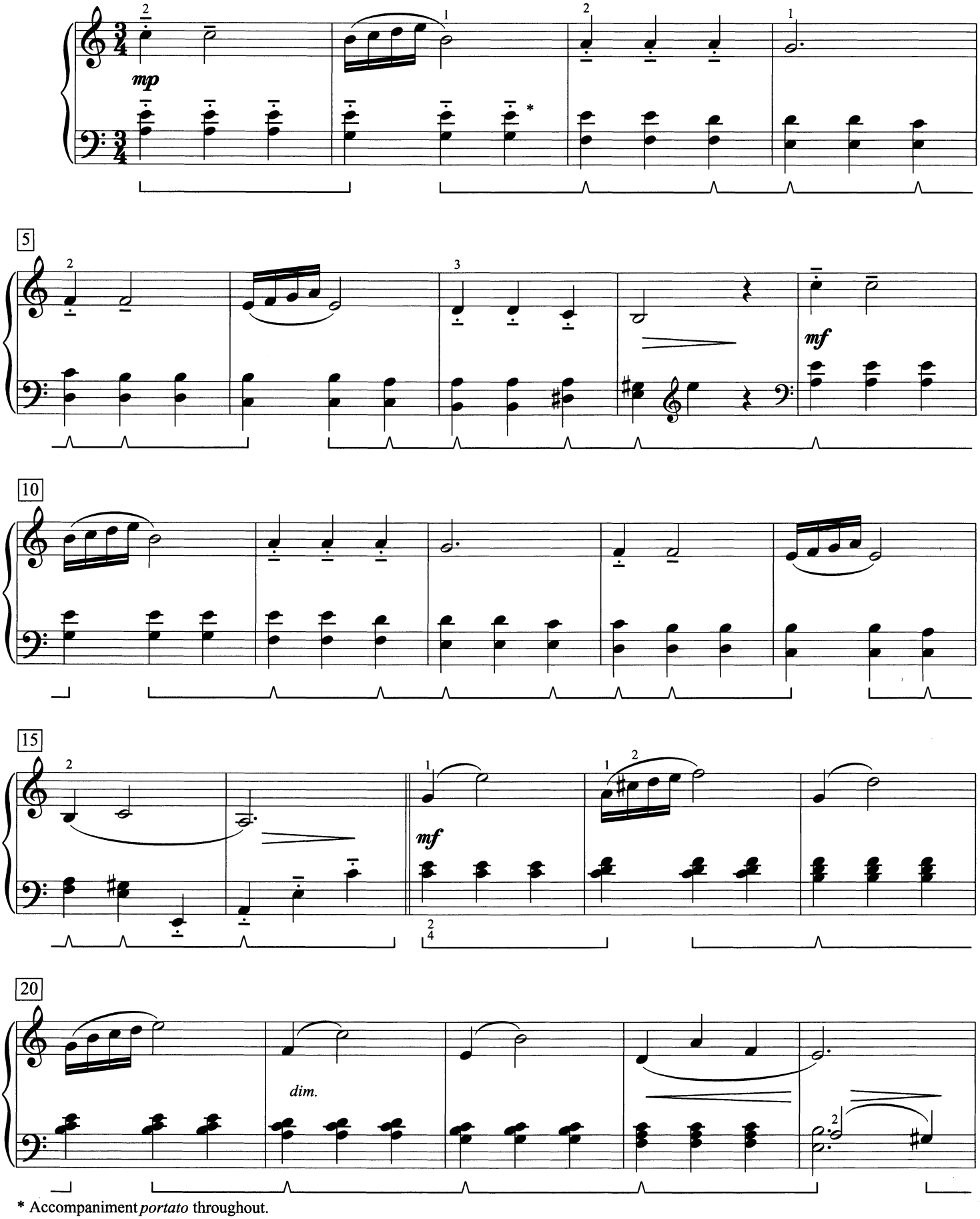

(8va)
56
sf
(8va)
61
sf
(8va)
66
sf
sf
sf
sf
sf
holding back
ff
Cadenza-like (begin slowly, accelerate)
mp
(mp)
8va
f
Slowly
f
p

To Mildred R. Dalton

Sarabande

William Gillock

Slowly, with grace ♩ = 54–58



* Accompaniment *portato* throughout.

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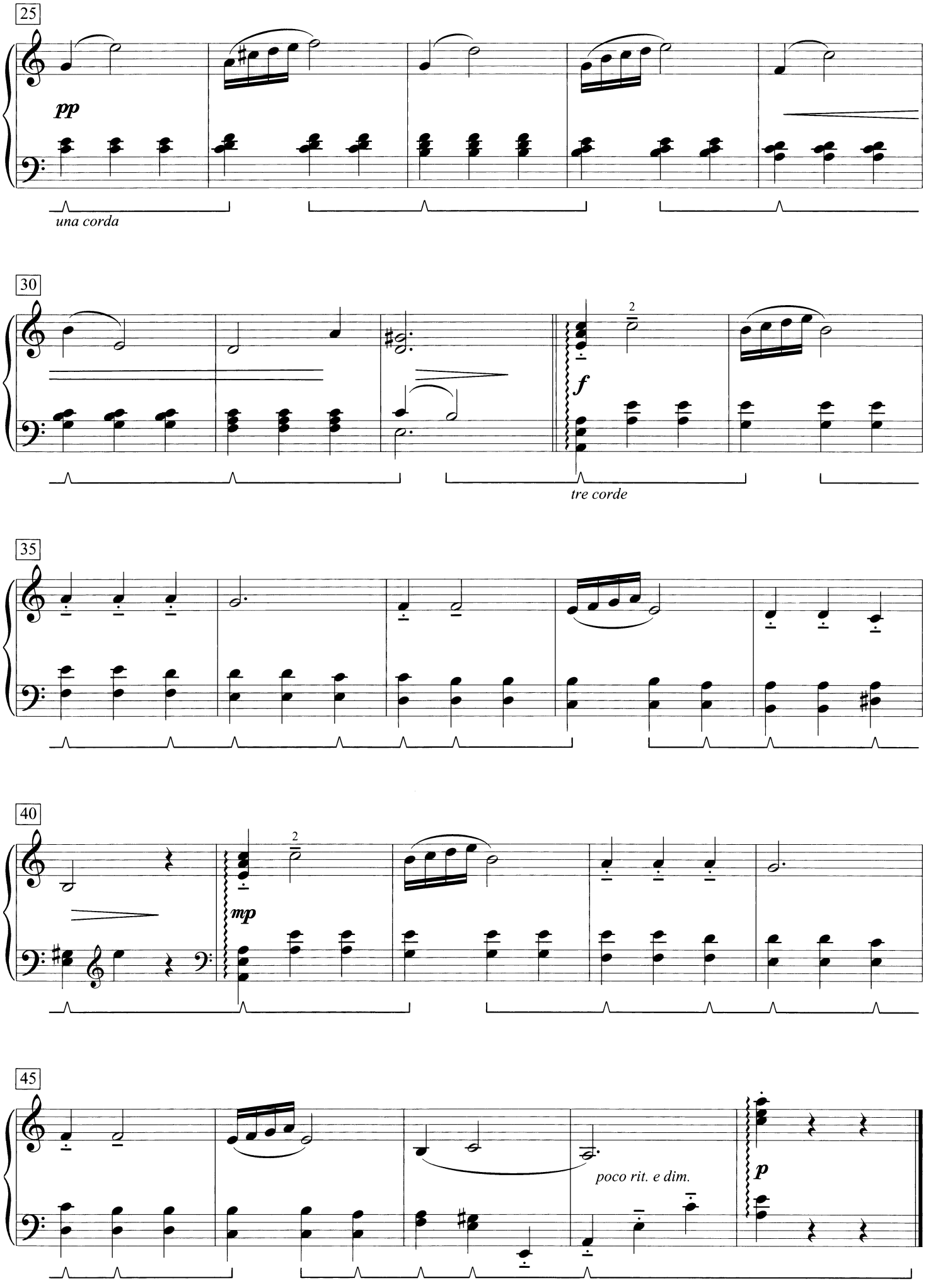
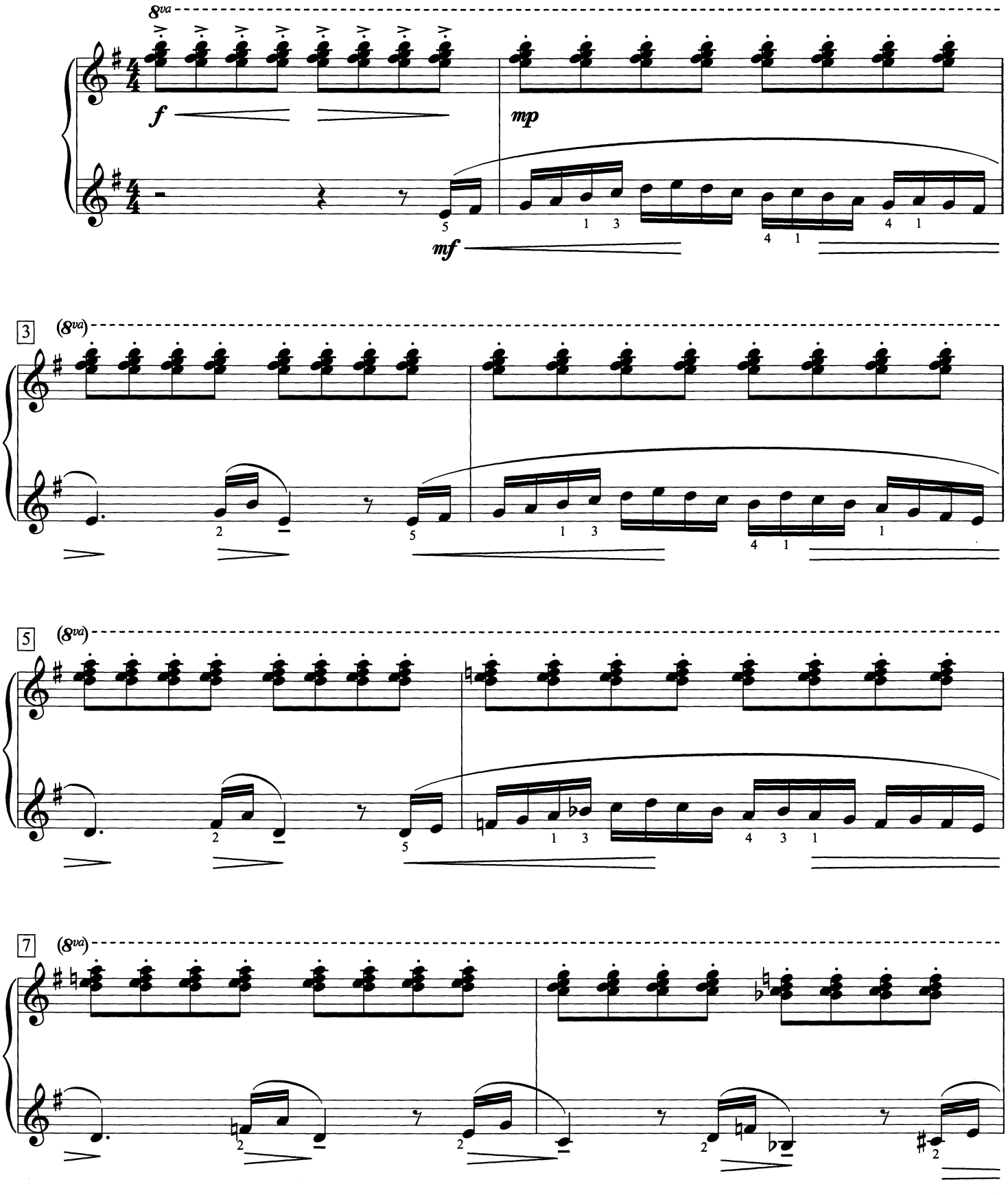

25
pp
una corda
30
2
f
tre corde
35
40
2
mp
45
poco rit. e dim.
p

To Marvin Kahn

Sleighbells in the Snow

William Gillock

Steadily ♩ = c. 126



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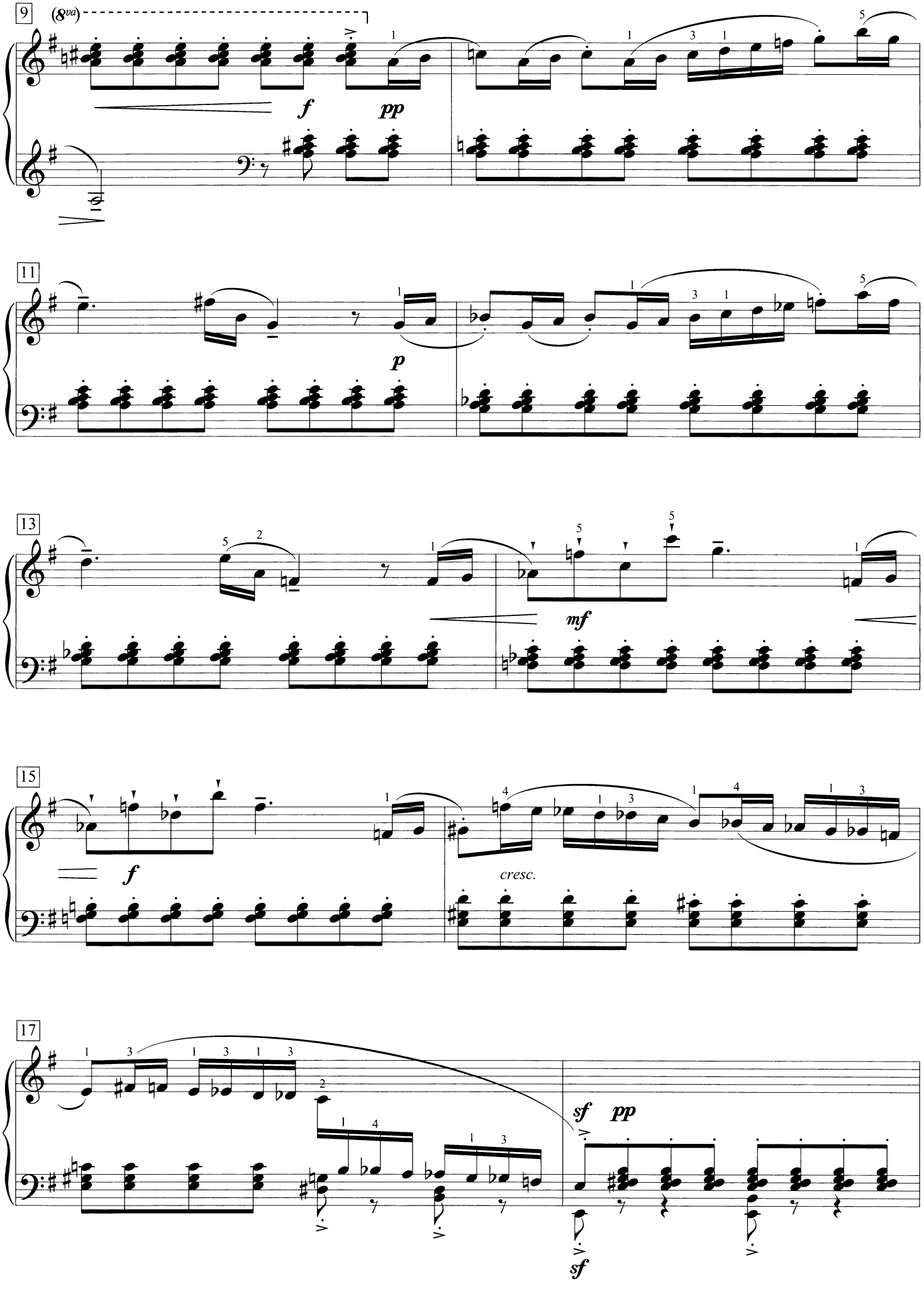
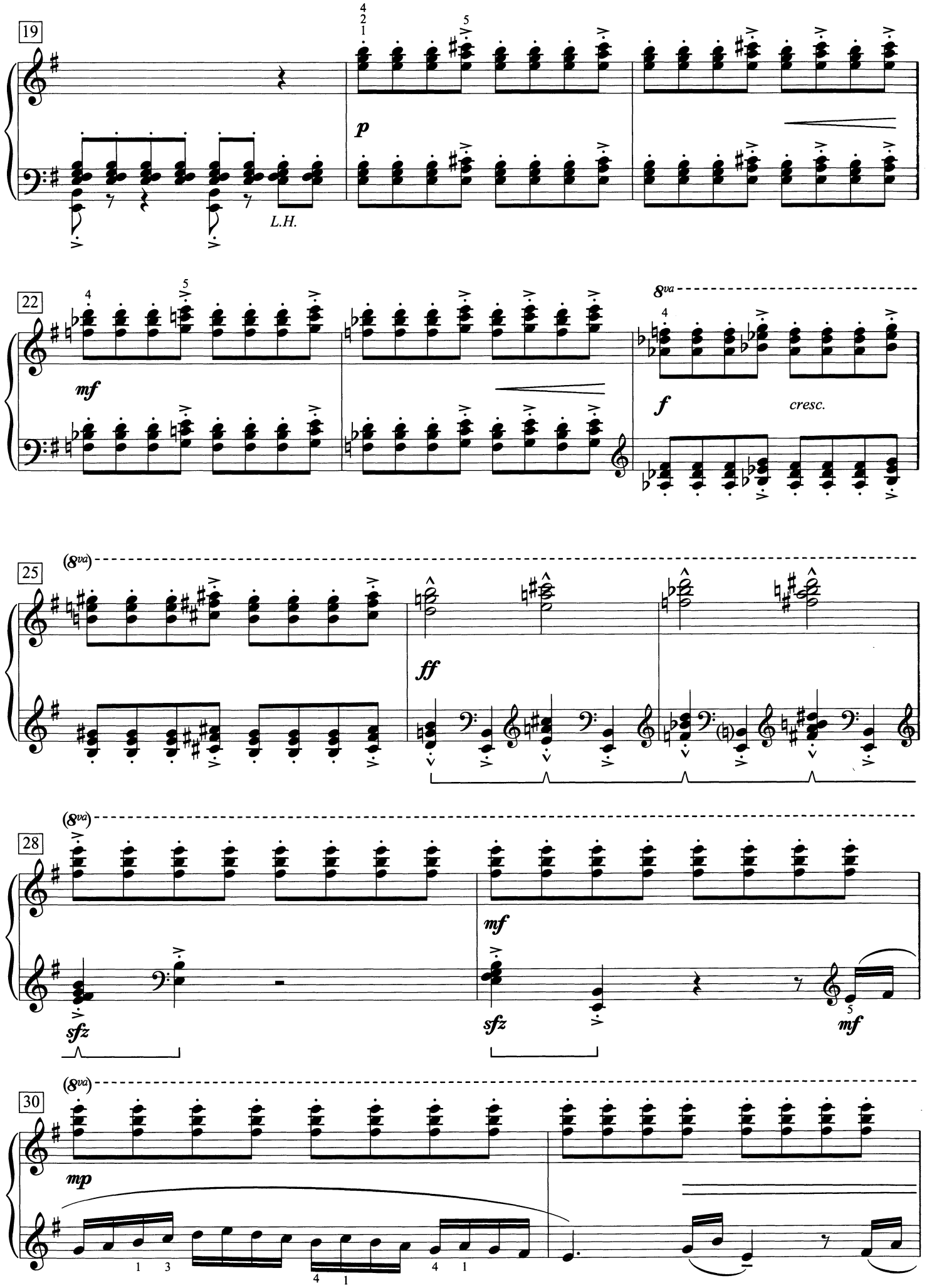
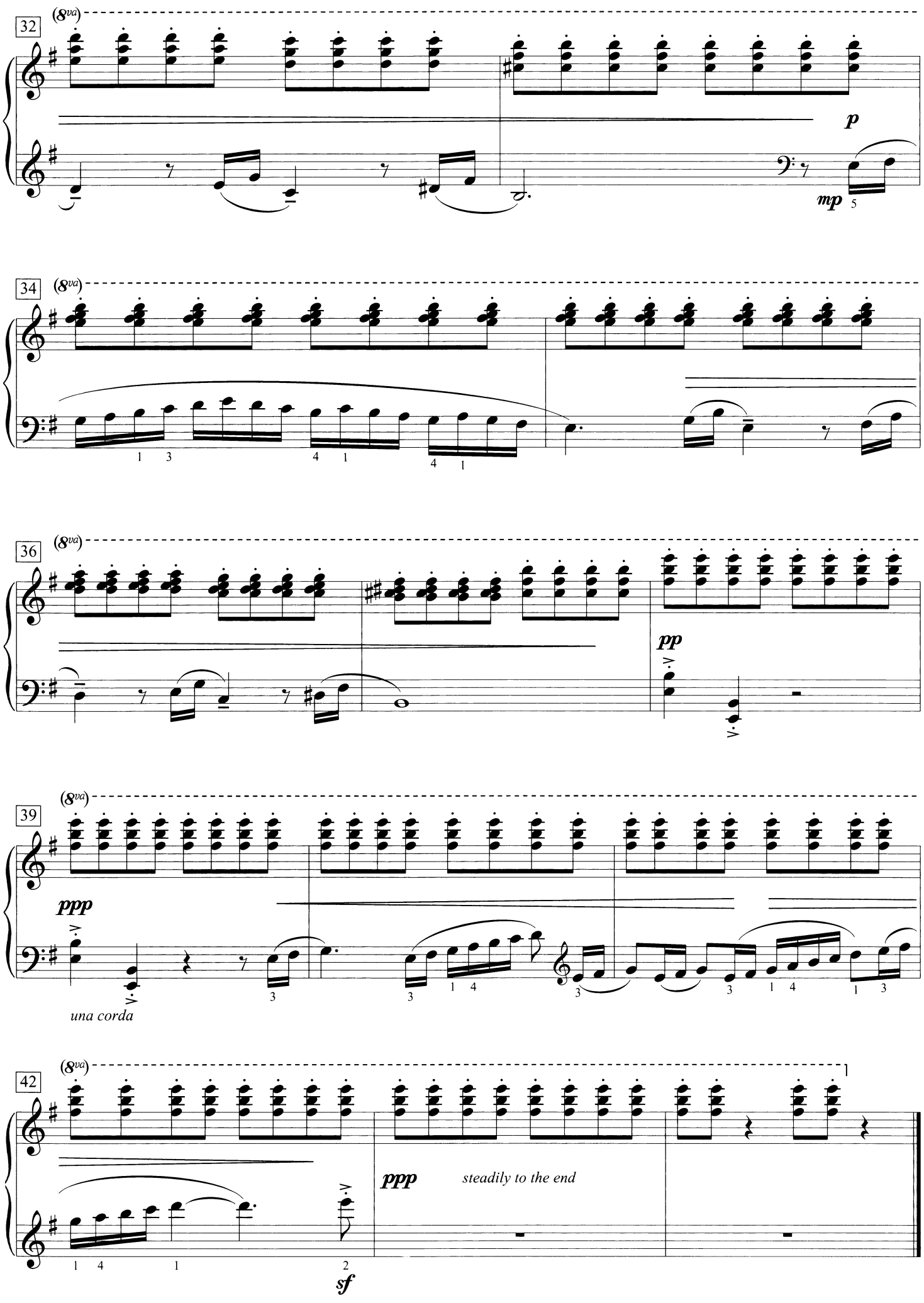

9
(8va)
f
pp
11
p
13
mf
15
f
cresc.
17
sf
pp
sf


19
p
L.H.
22
mf
8va
f
cresc.
25
(8va)
ff
28
(8va)
sfz
mf
sfz
mf
30
(8va)
mp

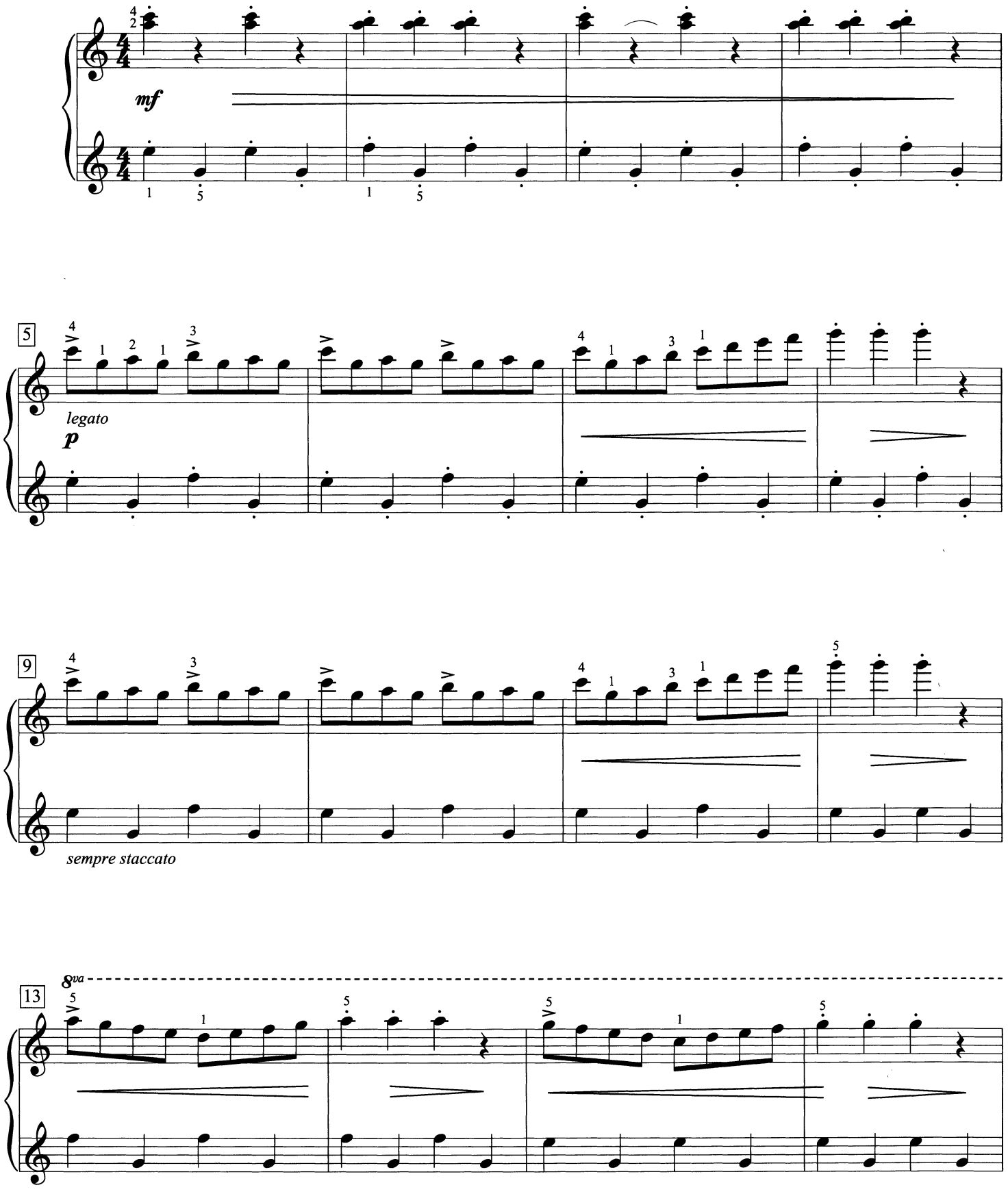

32
(8va)
p
mp
34
(8va)
36
(8va)
pp
39
(8va)
ppp
una corda
42
(8va)
ppp
steadily to the end
sf

To Everett Stevens

Sleigh Ride

William Gillock

Swift and light



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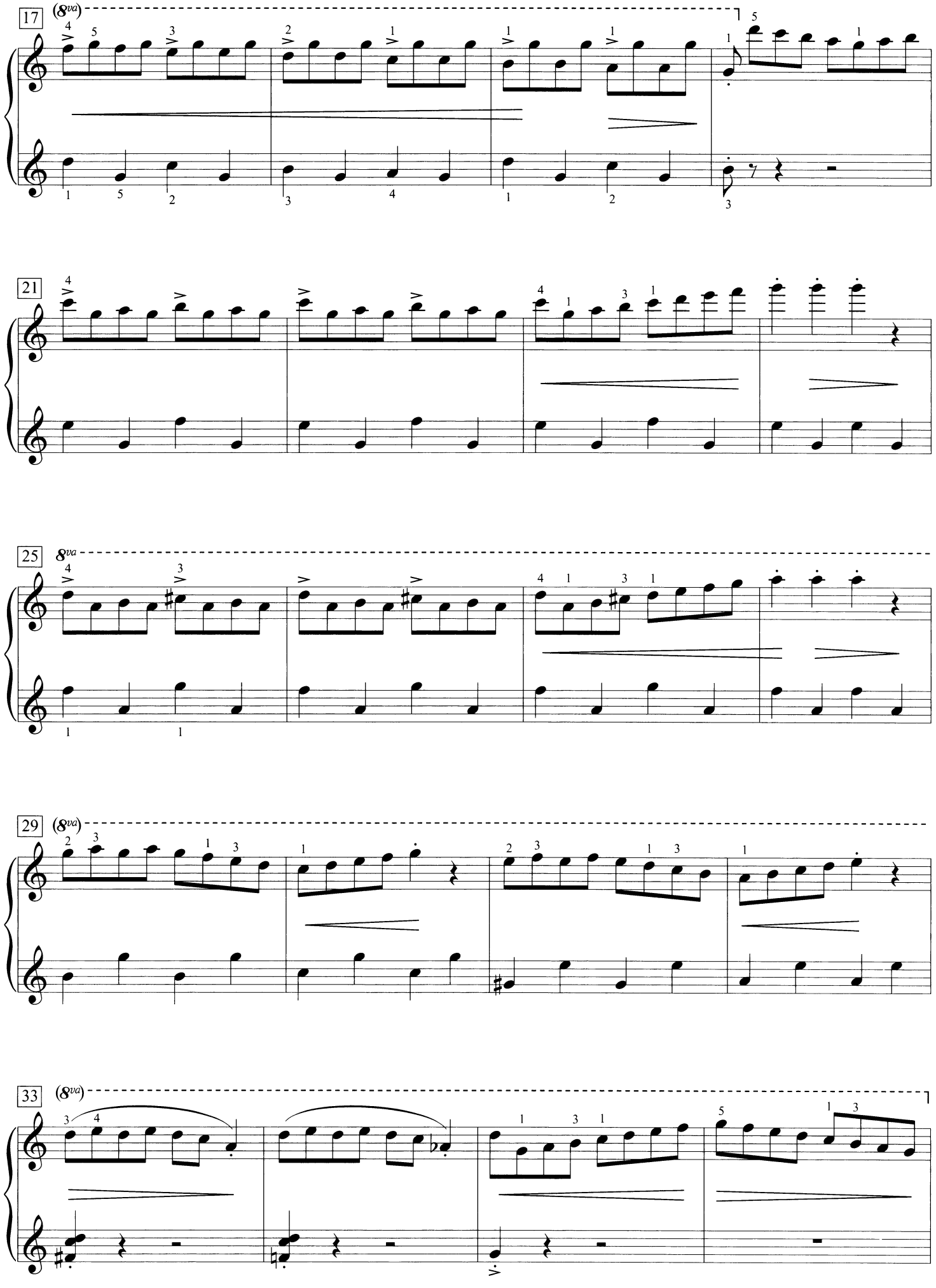
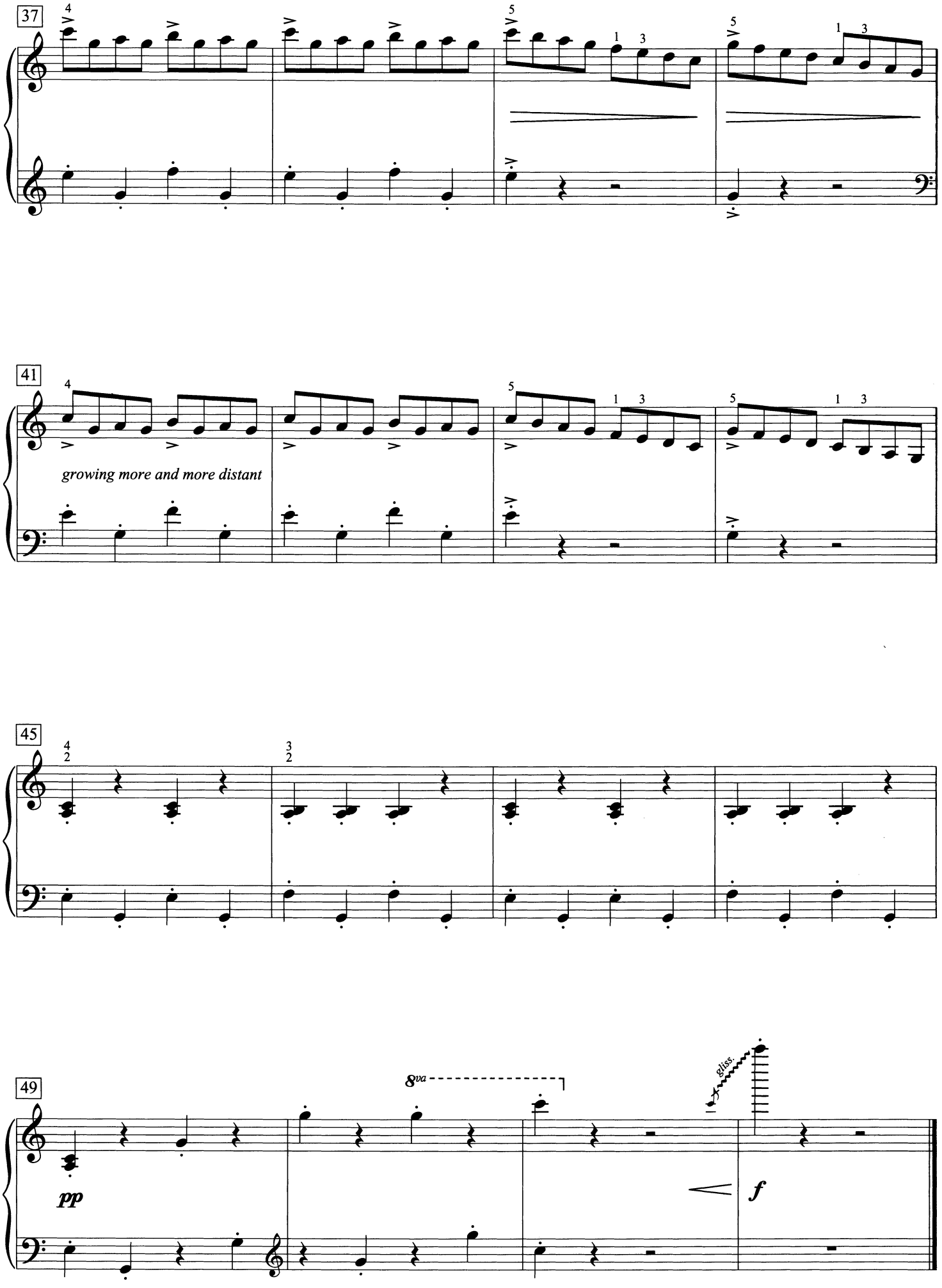
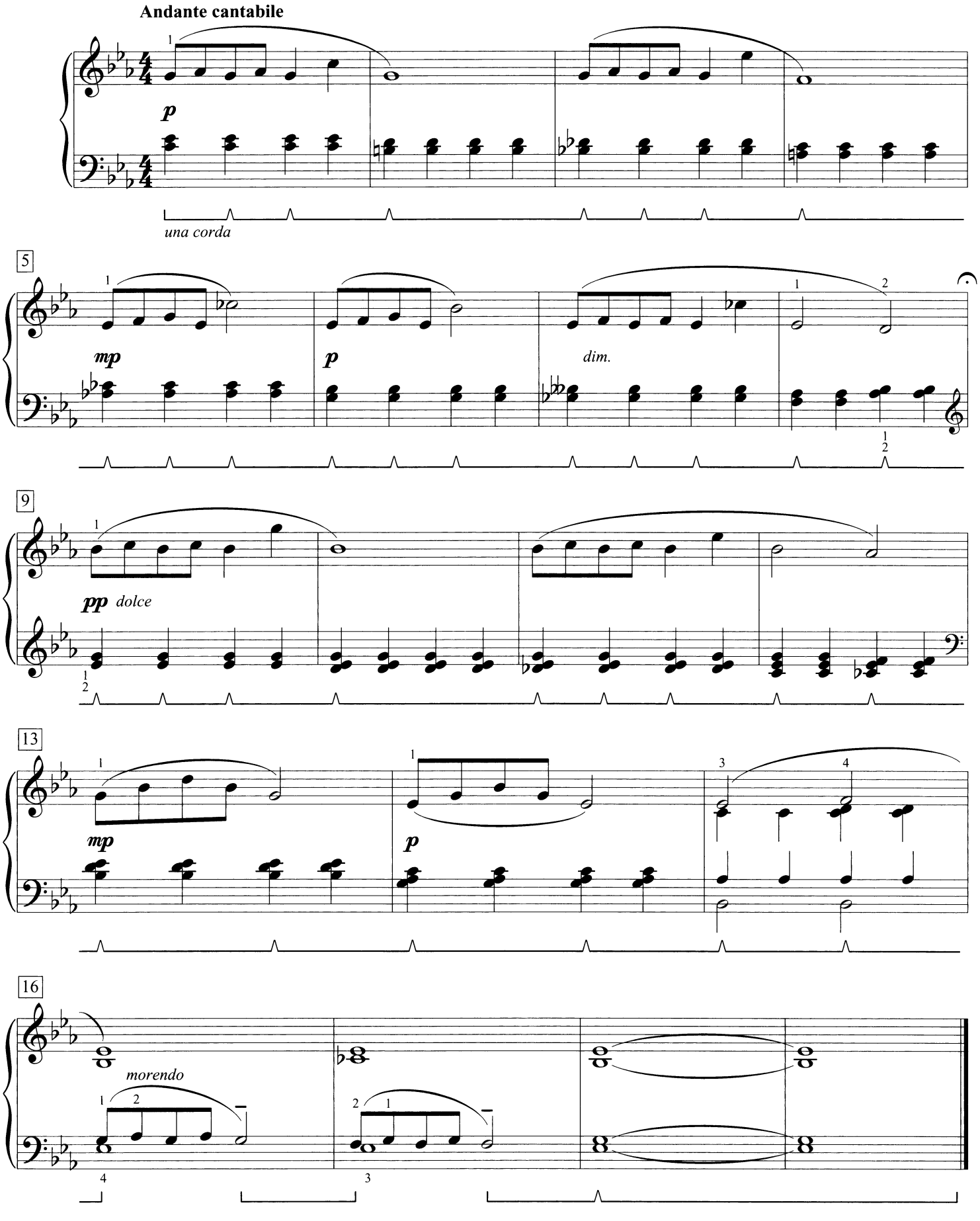

17
(8va)
21
25
8va
29
(8va)
33
(8va)


37
41
growing more and more distant
45
49
8va
gliss.
pp
f

For Susan Alexander

Slumber Song

William Gillock



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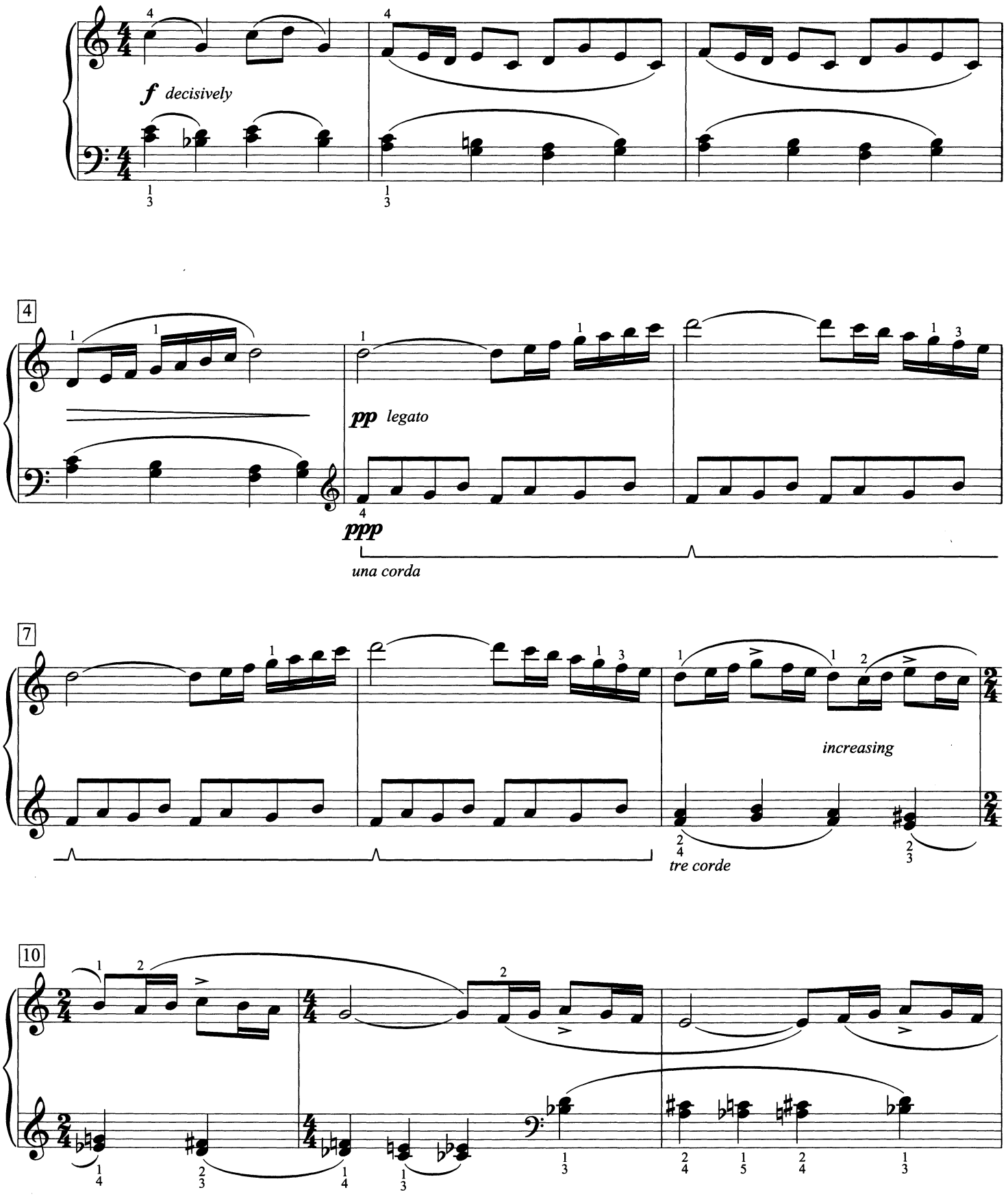
To George Kelver

Sonatine

William Gillock

I. Moderately fast ♩ = ca. 132



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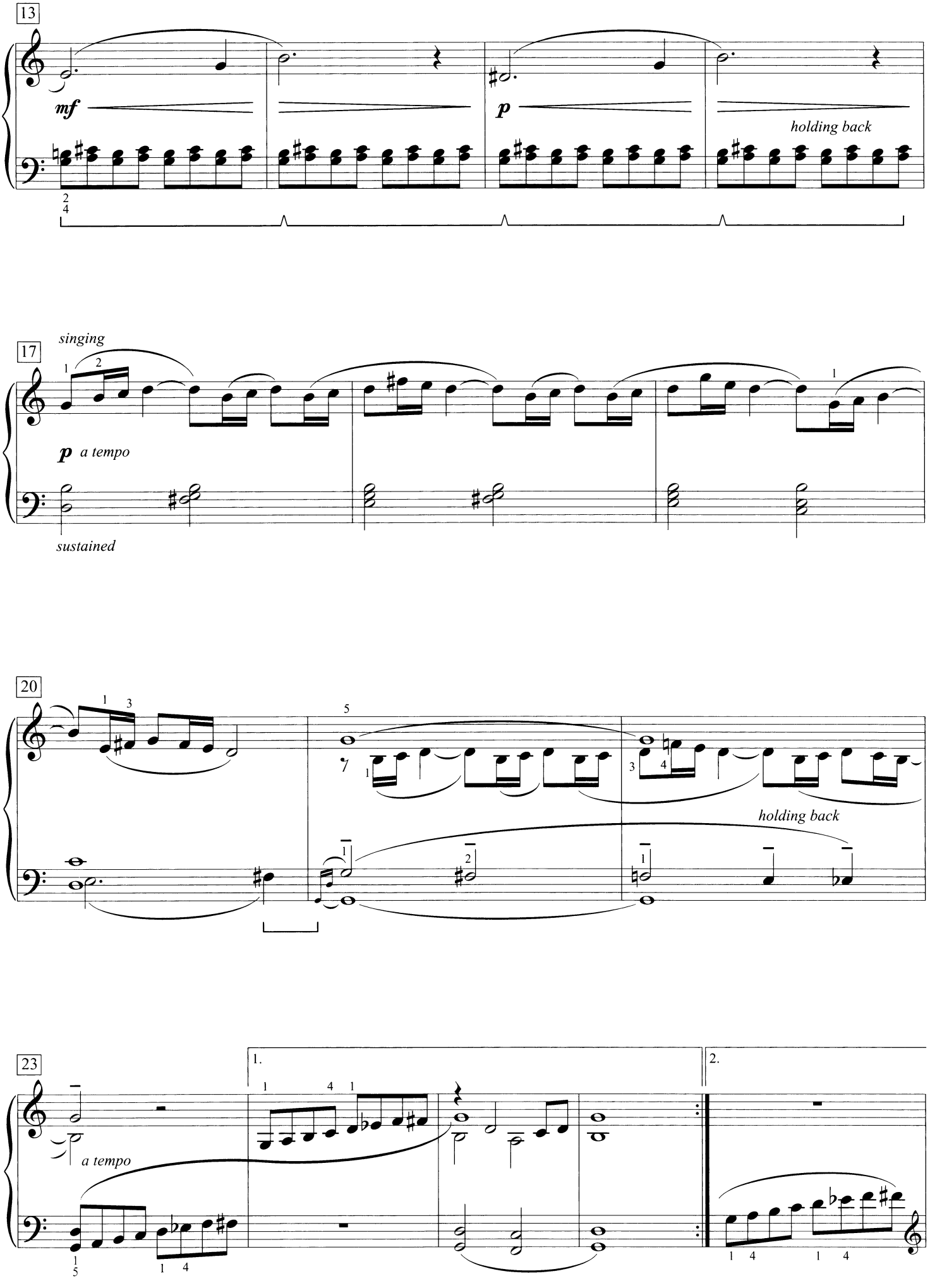
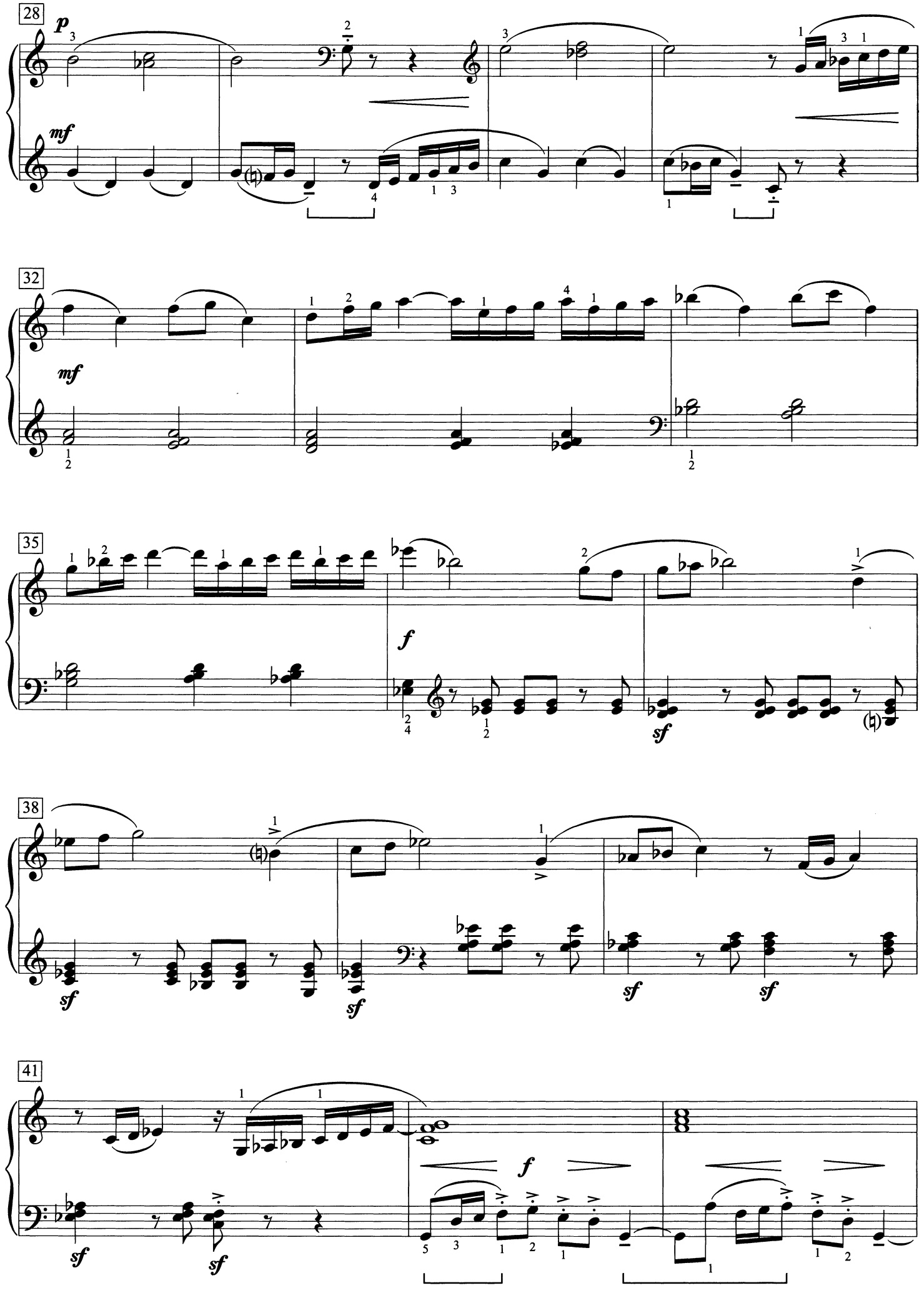
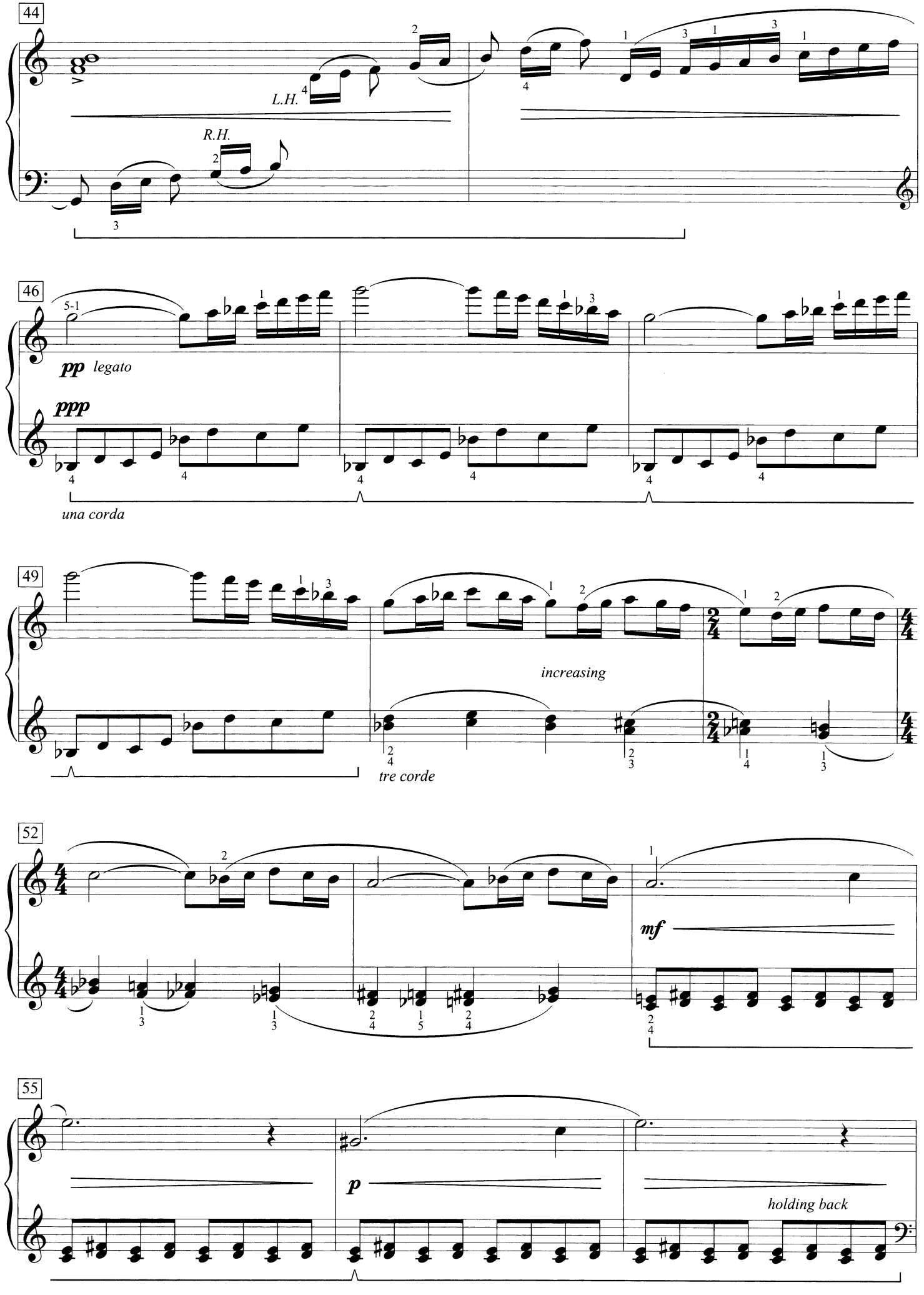
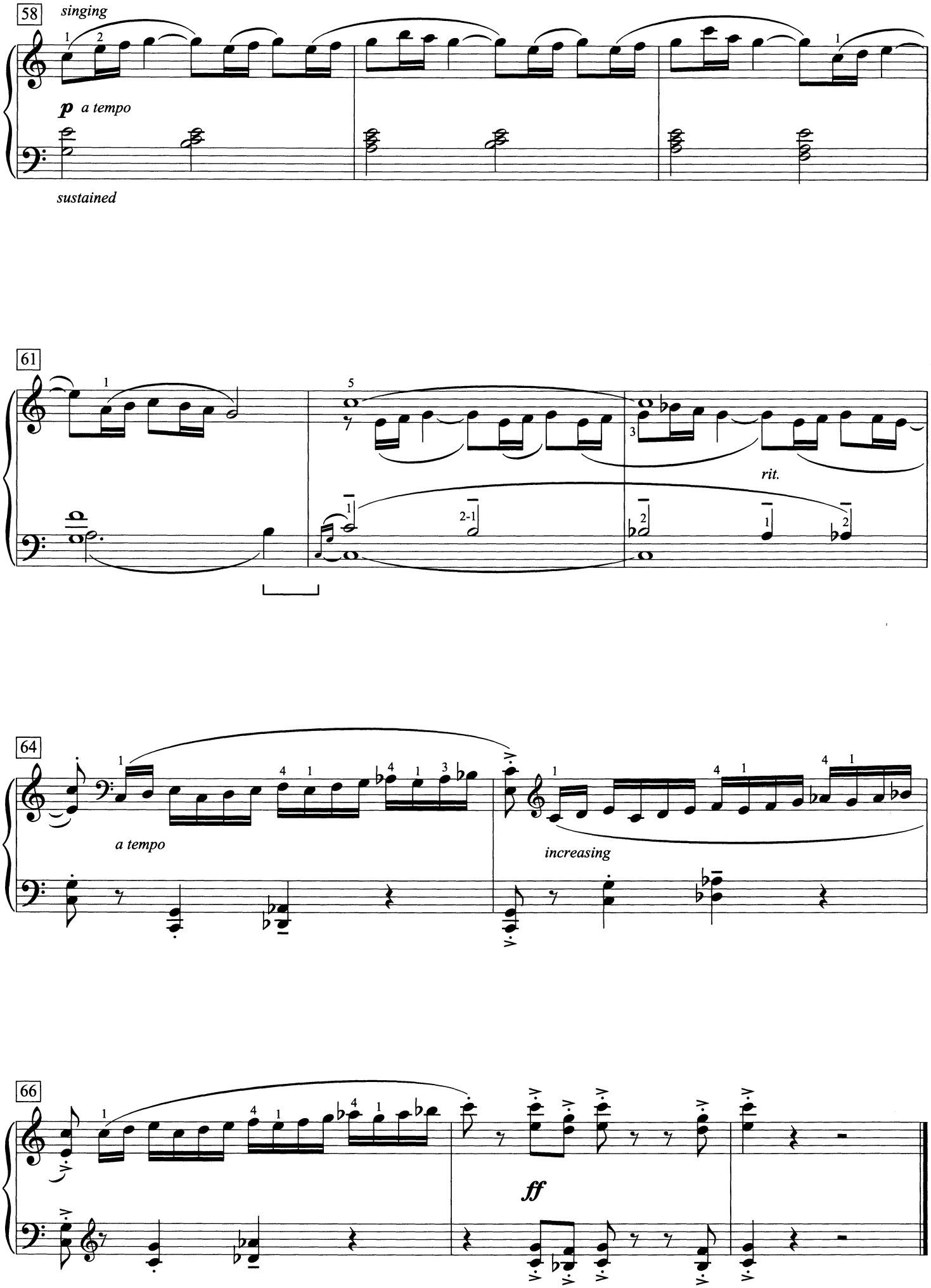
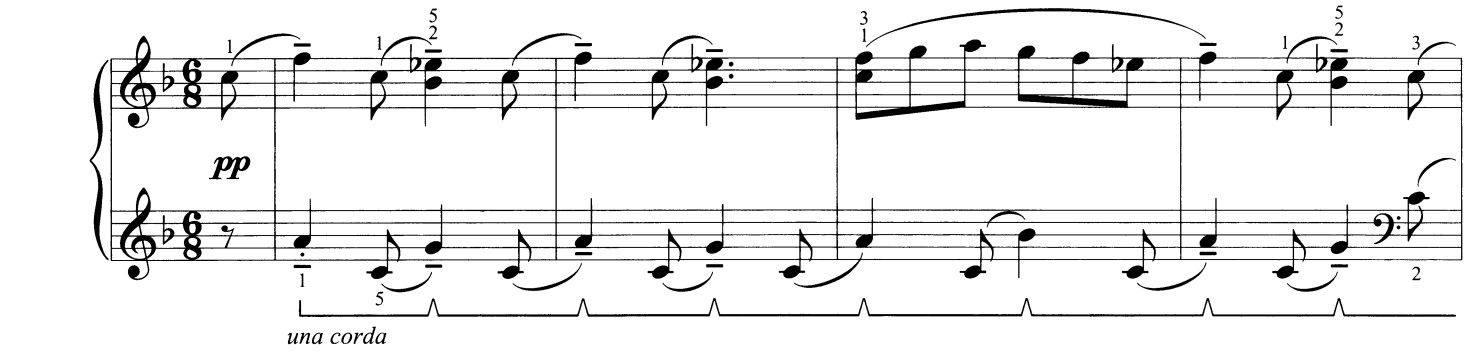

13
mf
p
holding back
singing
17
p a tempo
sustained
20
holding back
23
a tempo
1.
2.


28
p
mf
32
mf
35
f
sf
38
sf
sf
sf
sf
41
sf
sf
f

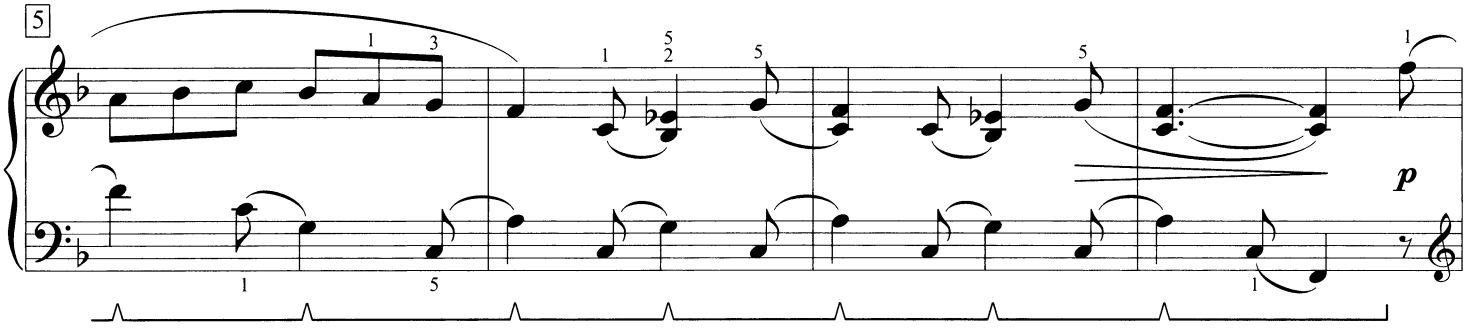

44
L.H.
R.H.
46
5-1
pp legato
ppp
una corda
49
increasing
tre corde
52
mf
55
p
holding back

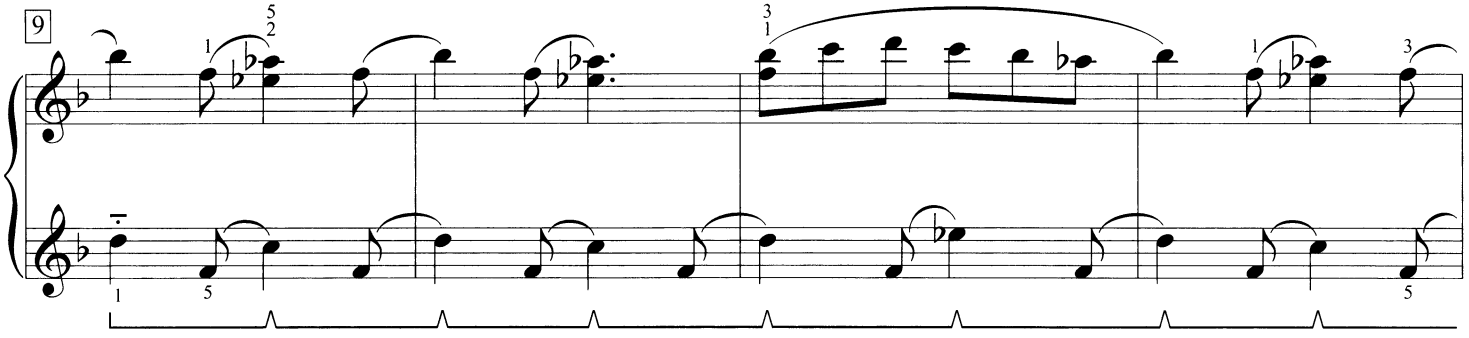

58
singing
p a tempo
sustained
61
rit.
64
a tempo
increasing
66
ff

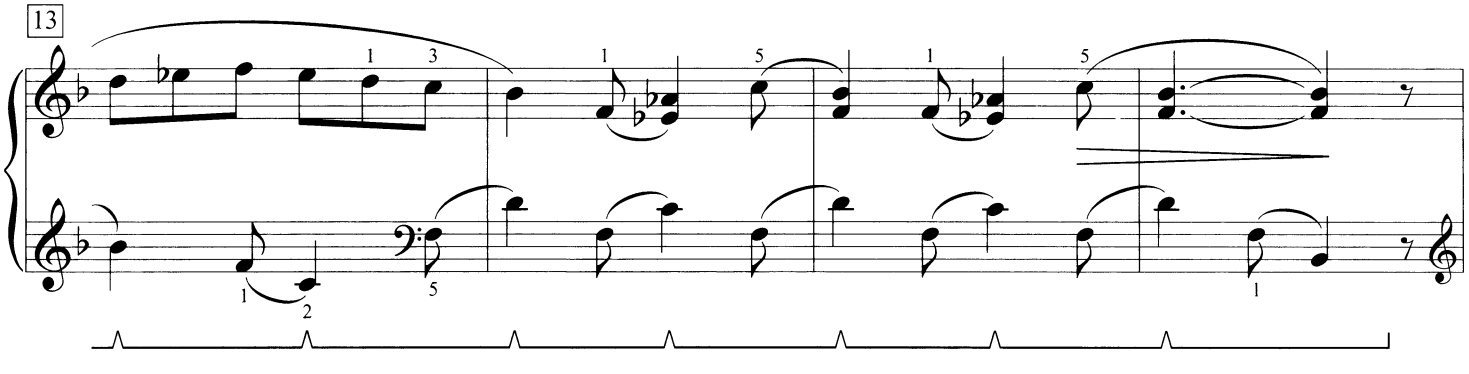
II. Slowly, with drowsy movement ♪ = ca. 116

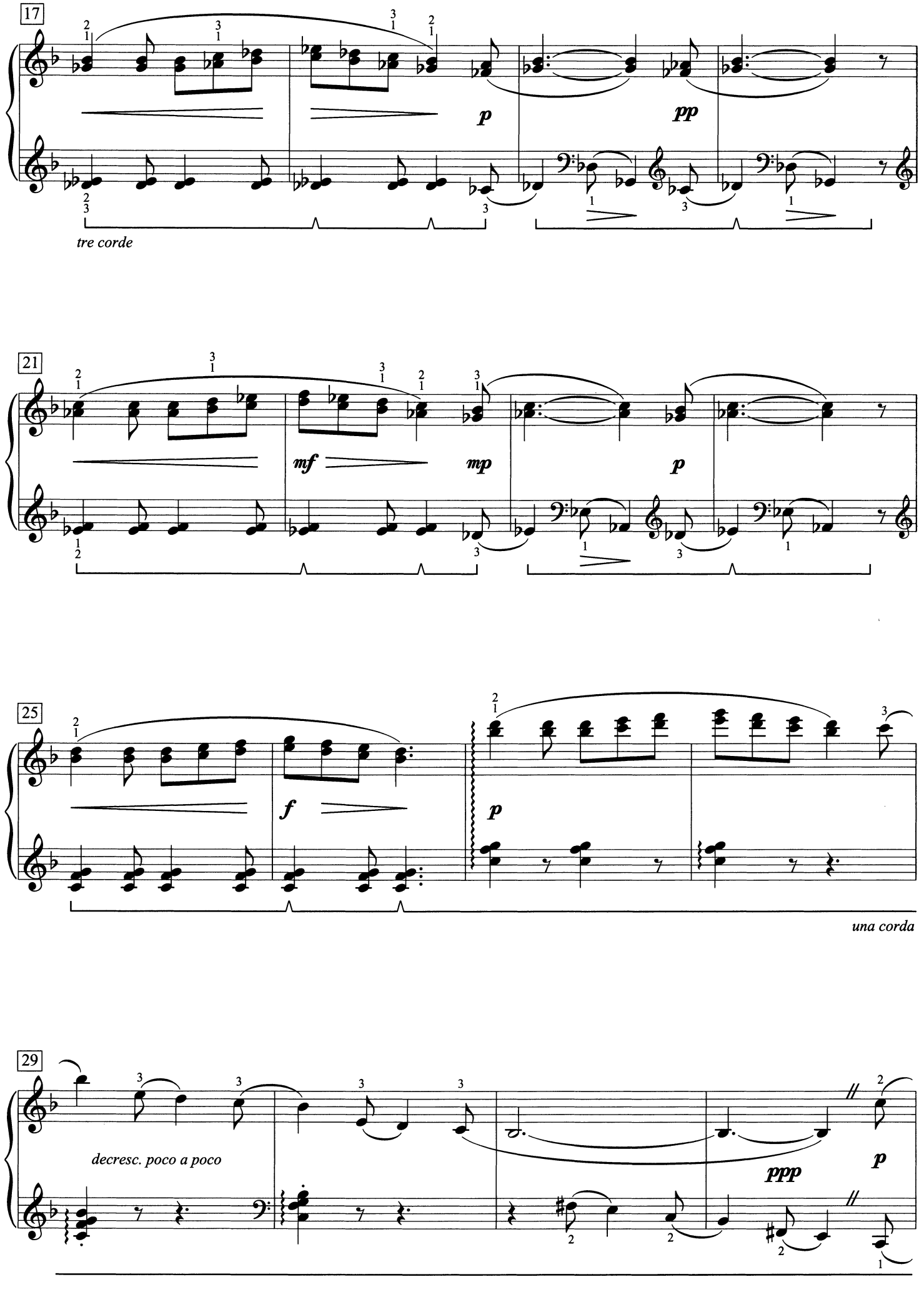


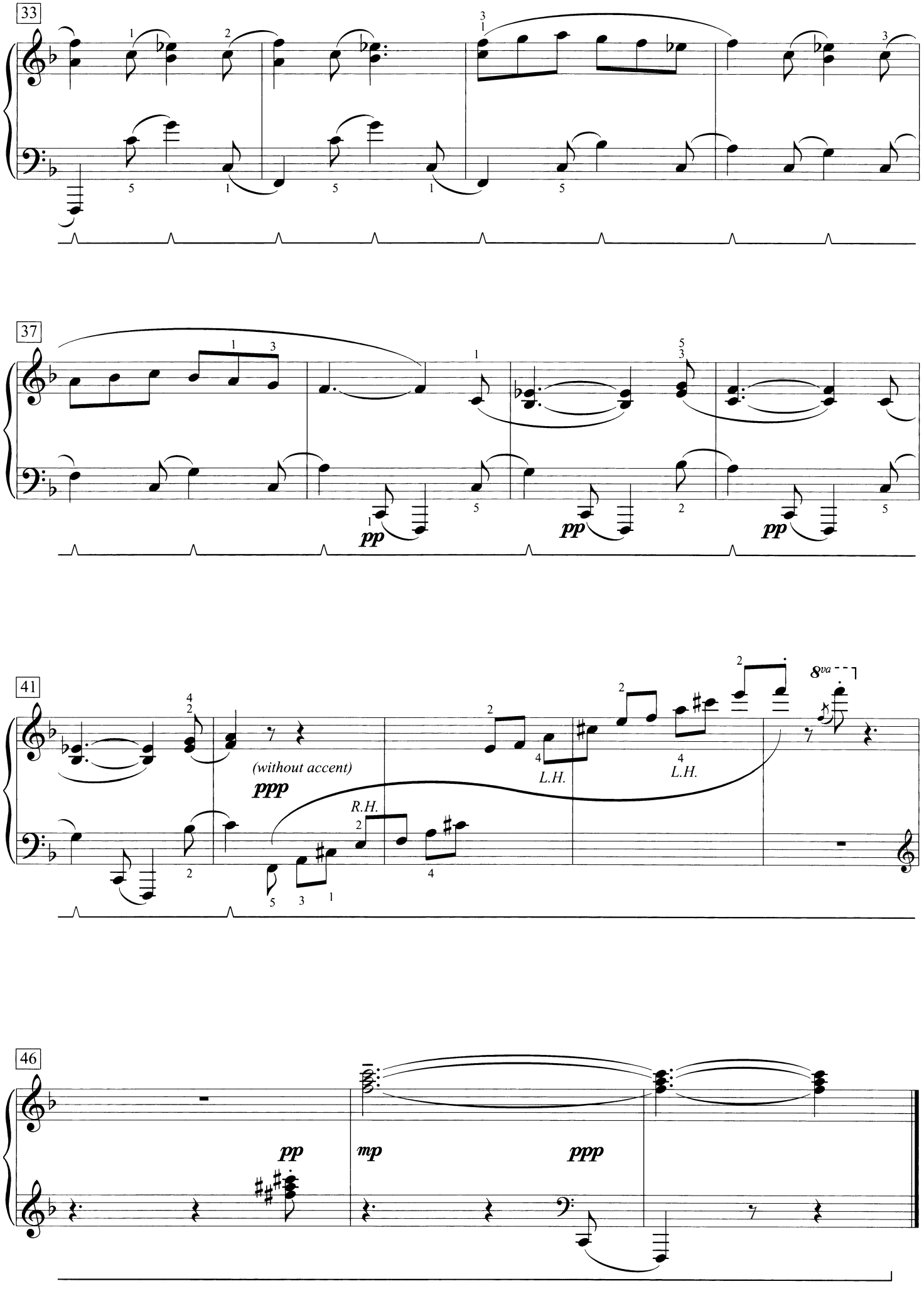
una corda



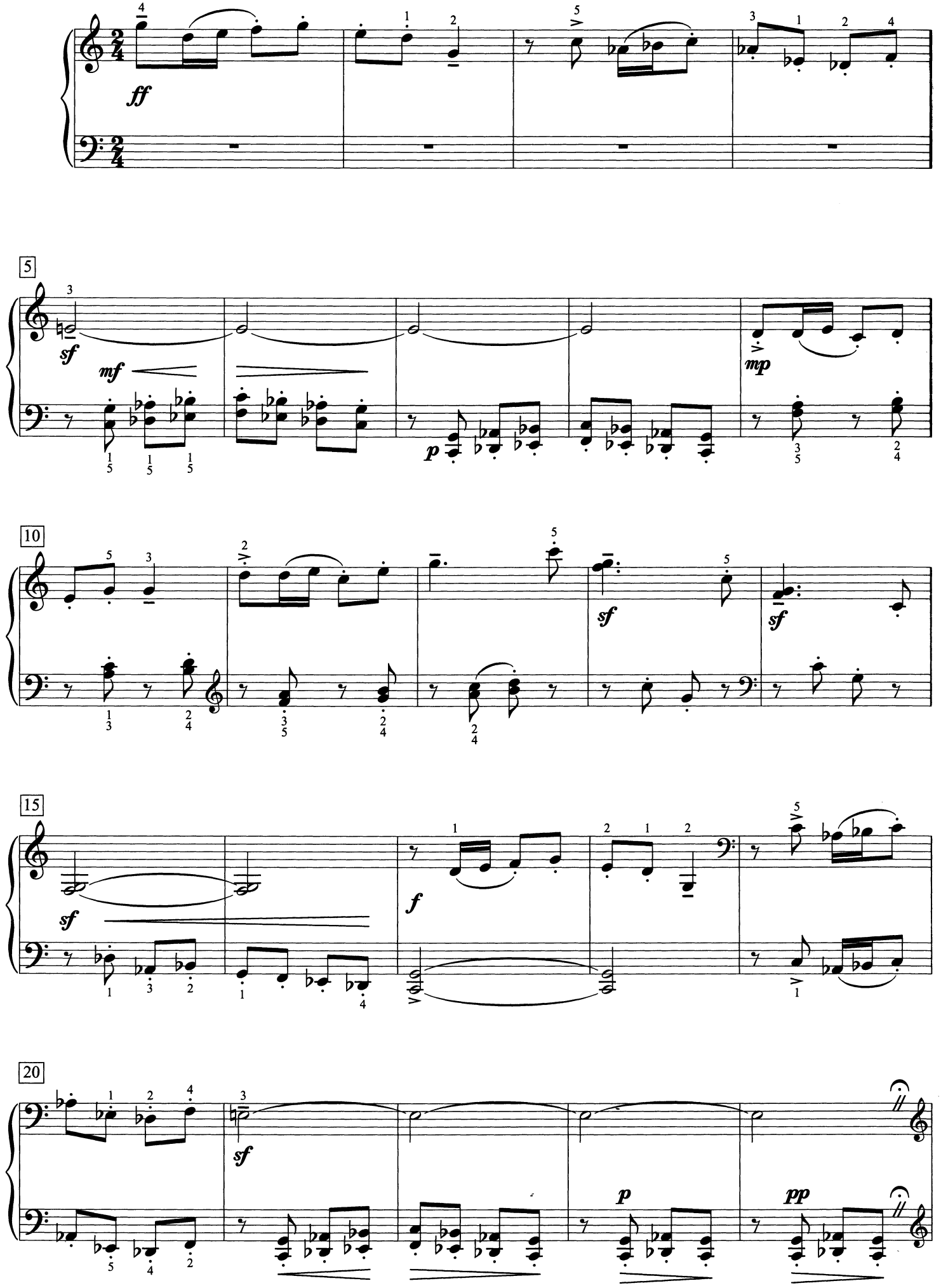


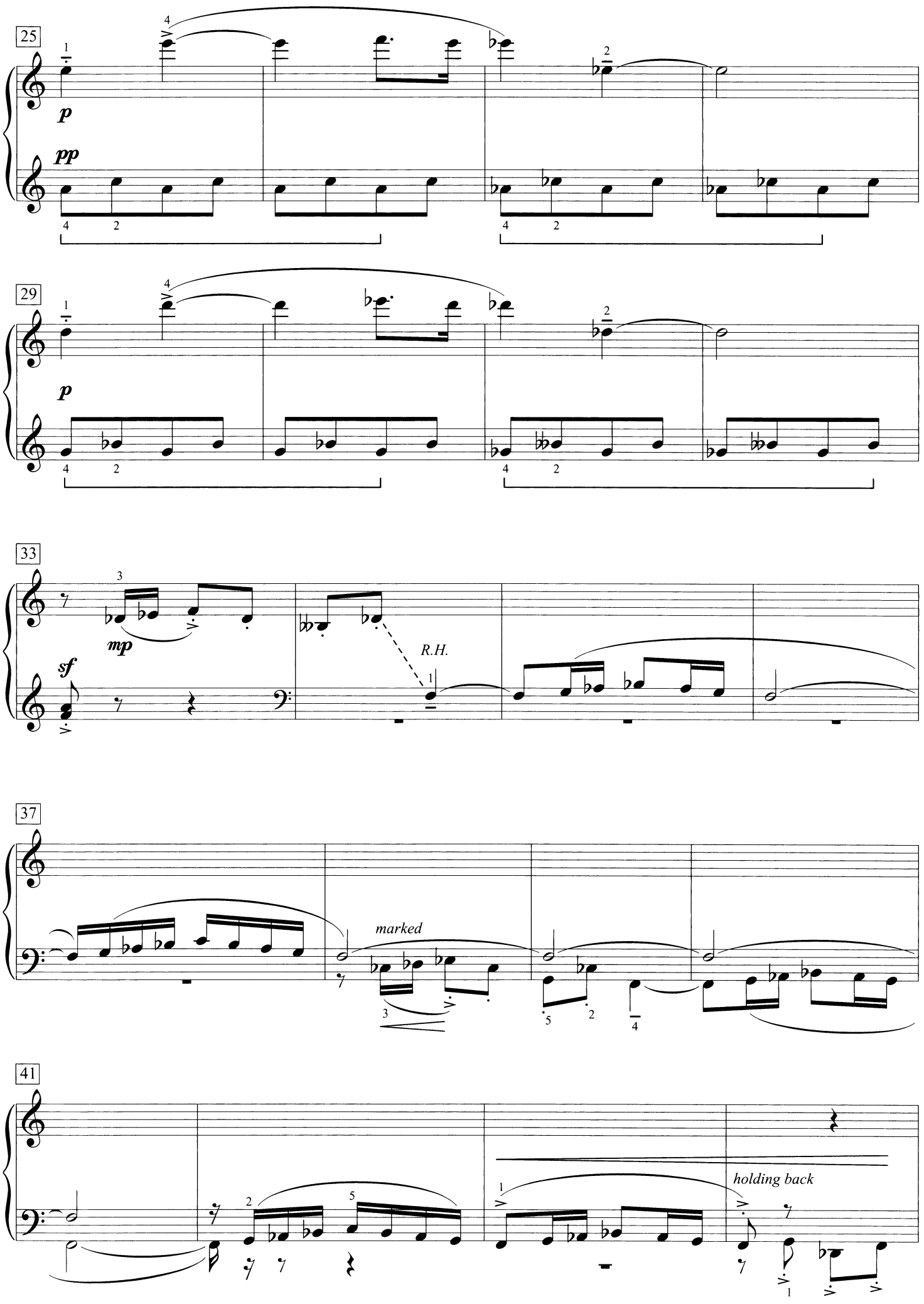


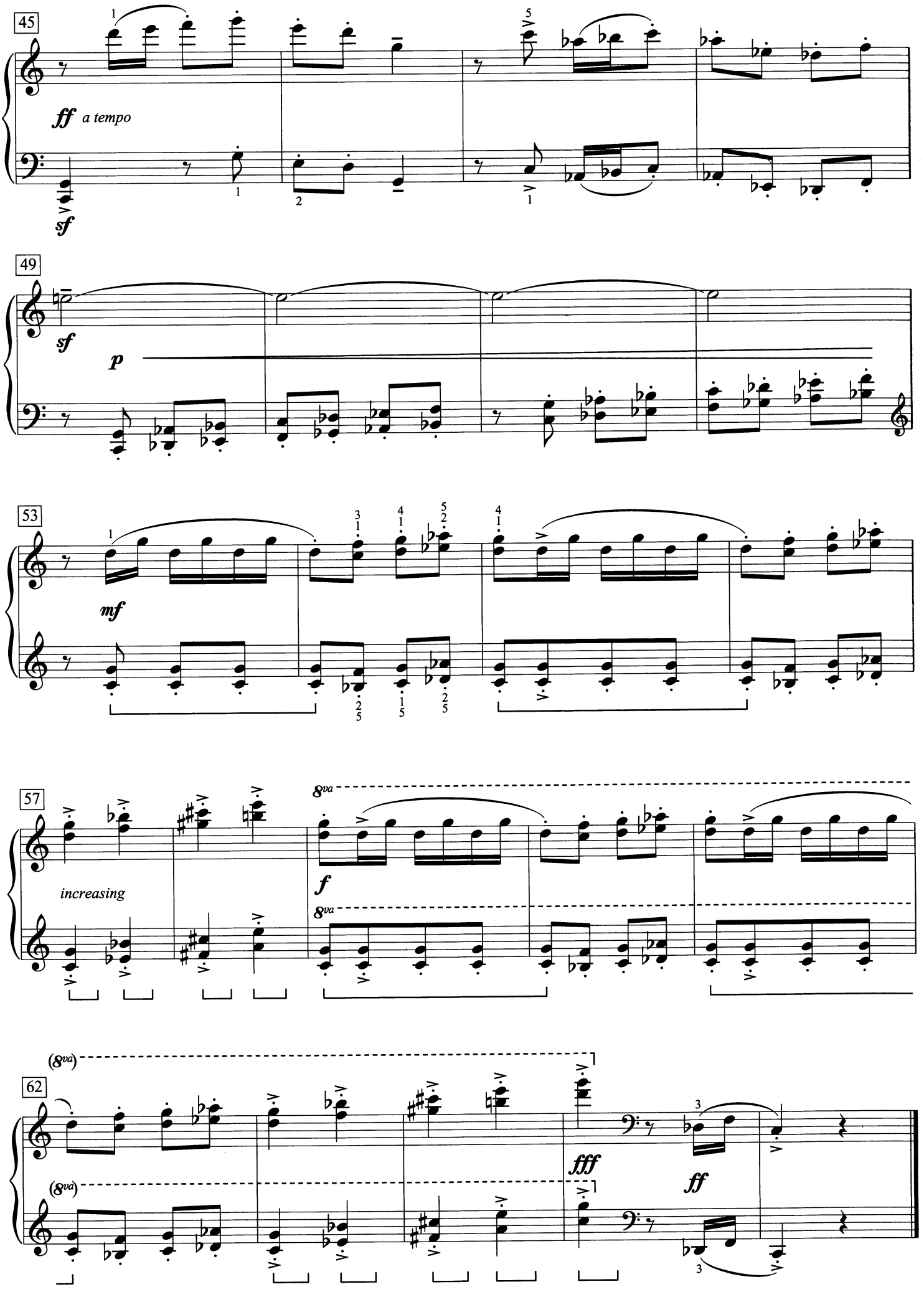

17
p
pp
tre corde
21
mf
mp
p
25
f
p
una corda
29
decresc. poco a poco
ppp
p


33
37
pp
pp
pp
41
(without accent)
ppp
R.H.
L.H.
L.H.
8va
46
pp
mp
ppp

III. Rondo; vigorously, rhythmically (♩ = ca. 138)




25
p
pp
29
p
33
mp
sf
R.H.
37
marked
41
holding back

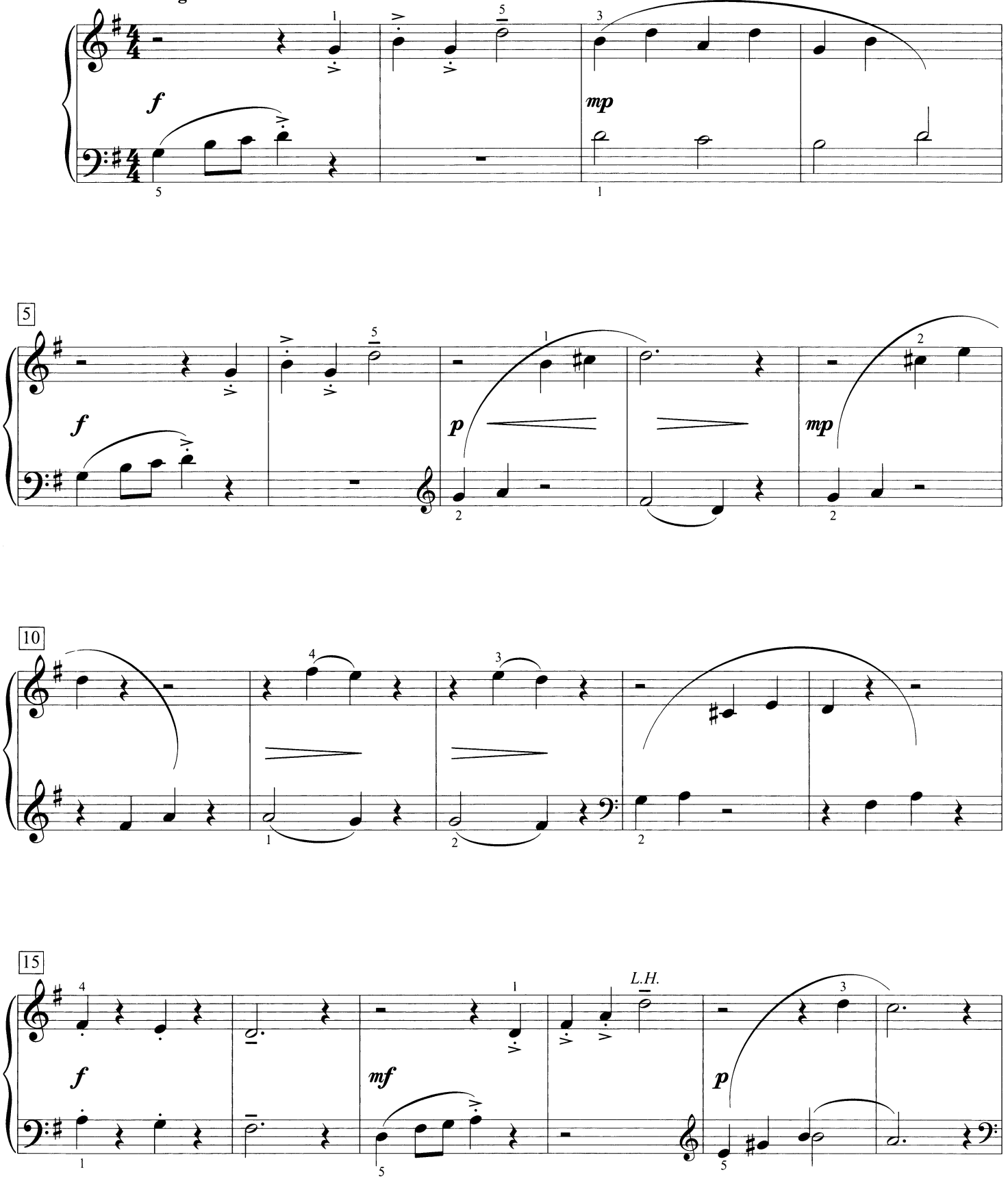

45
ff a tempo
sf
49
sf
p
53
mf
57
increasing
8va
f
8va
(8va)
62
(8va)
fff
ff

To the students of Carolyn Jones Campbell

Sonatina in G

William Gillock

I. Allegro moderato



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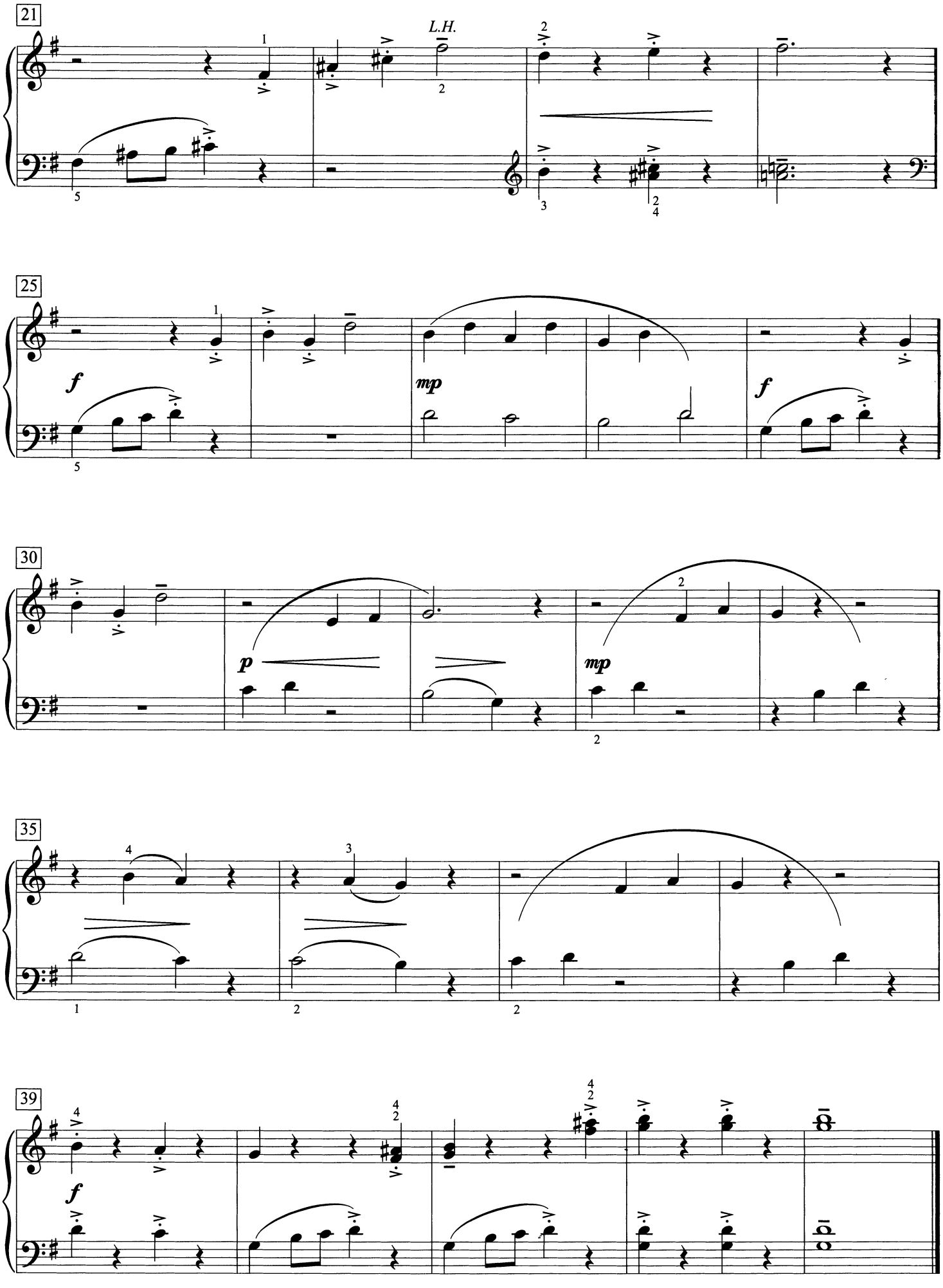
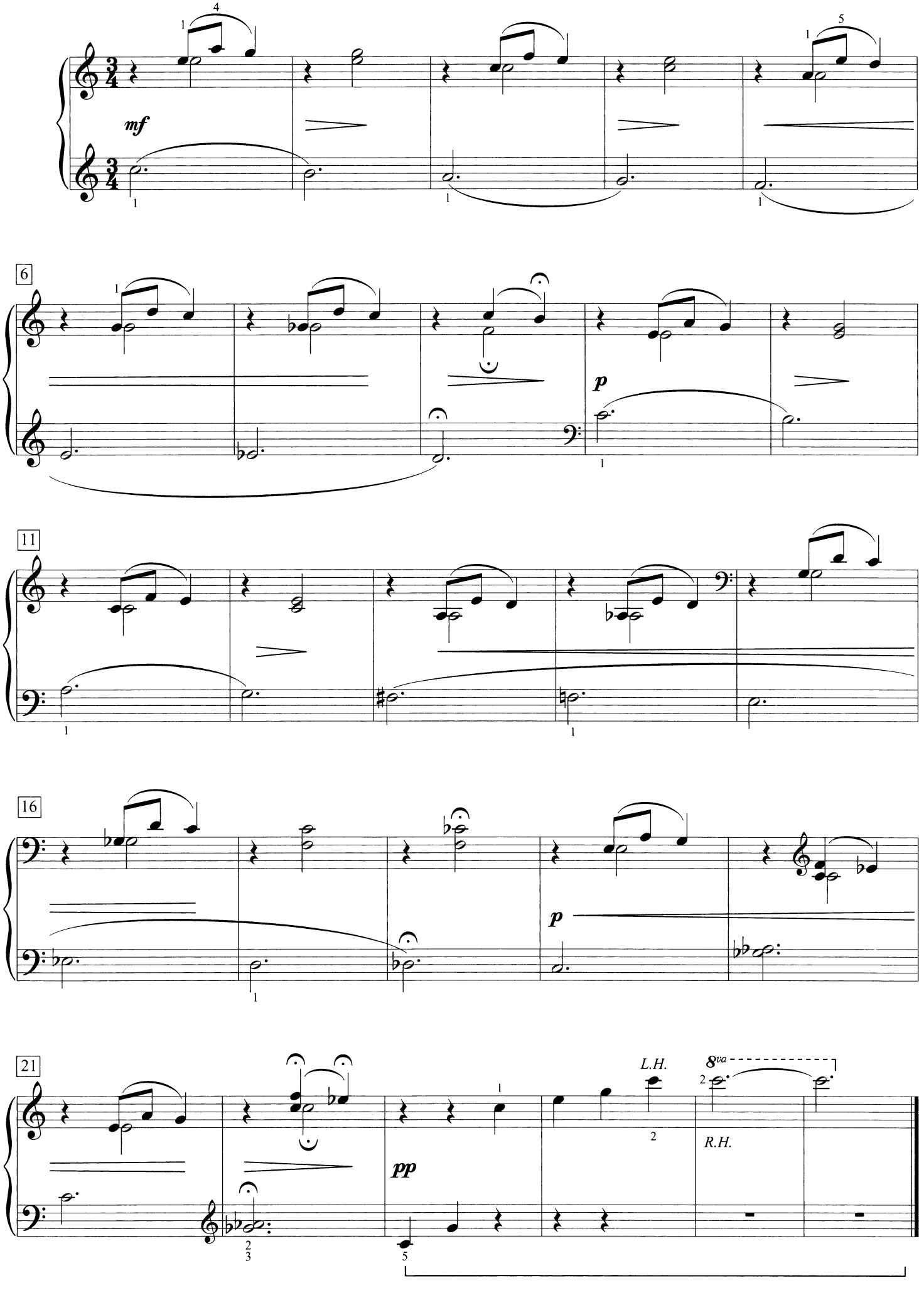
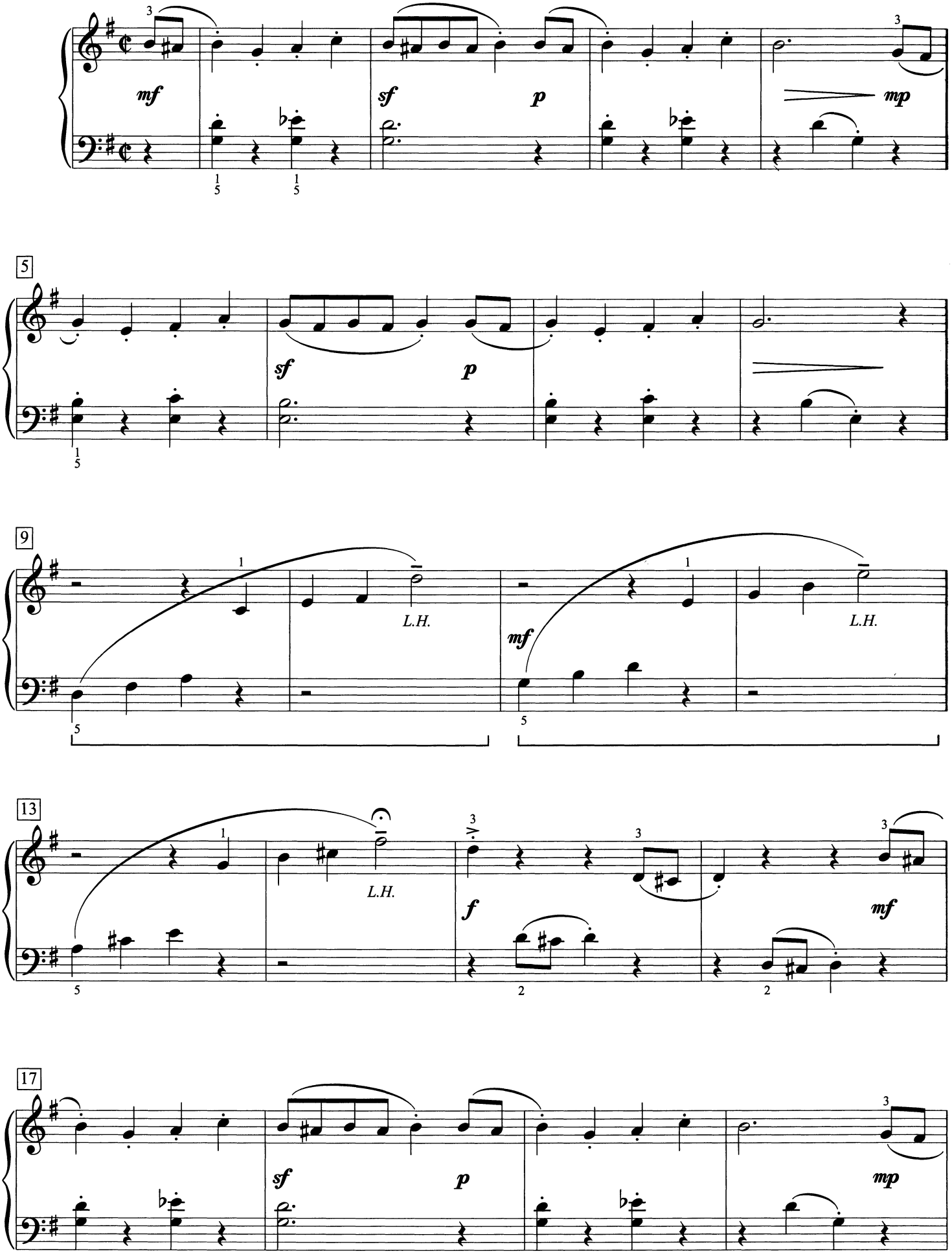
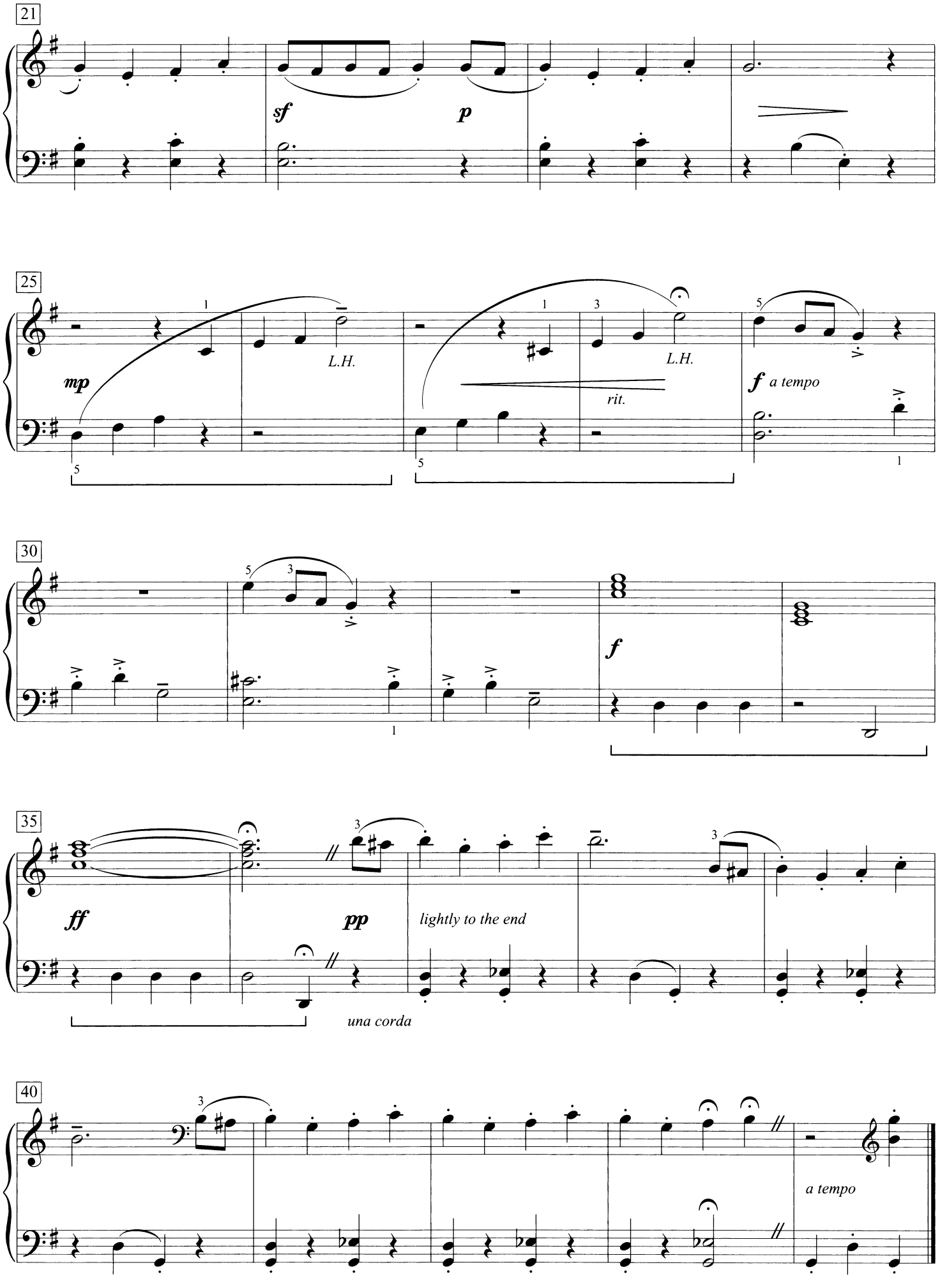

21
L.H.
25
f
mp
f
30
p
mp
35
39
f

II. Valse sentimentale



III. Alla capriccio

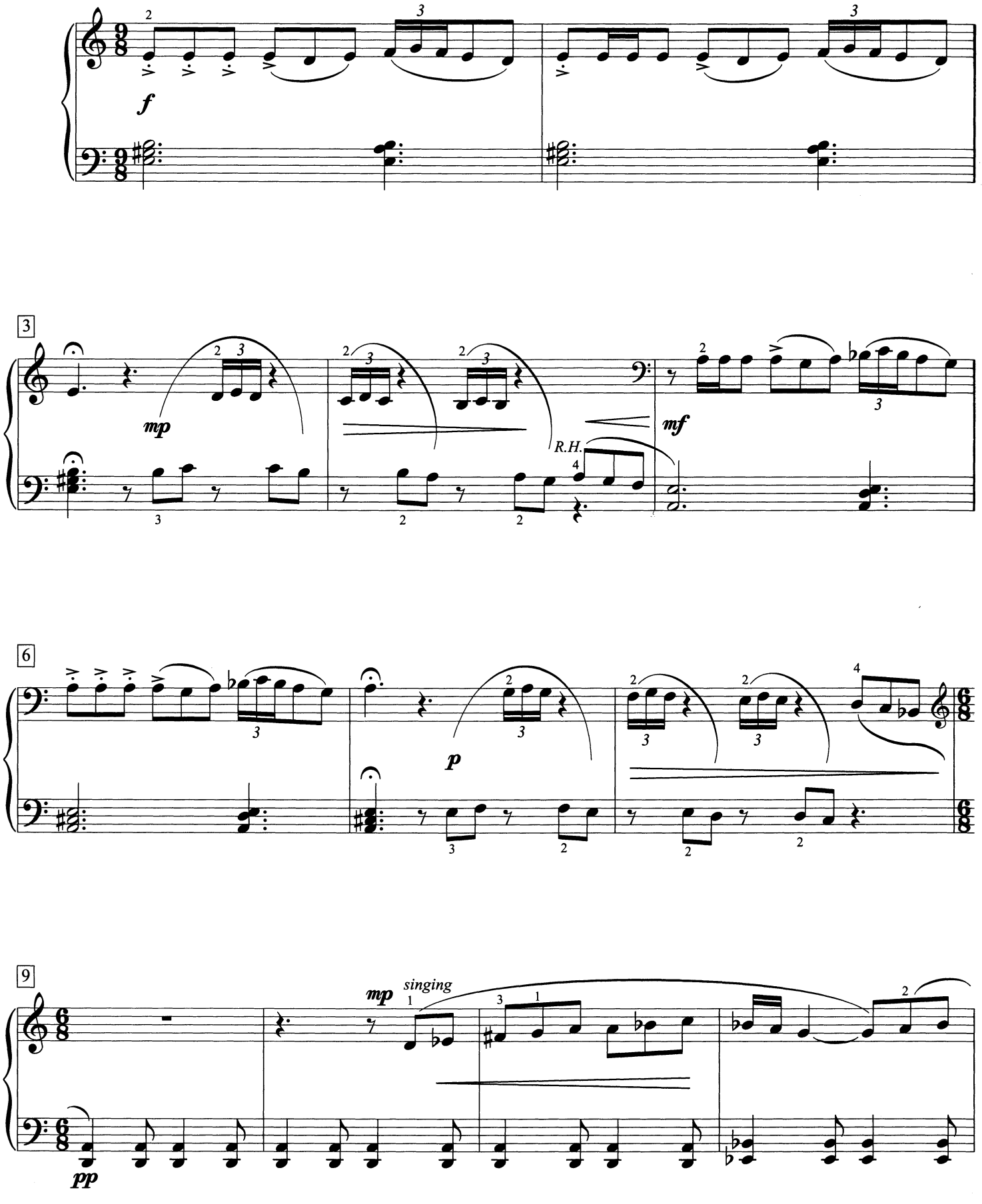



21
sf
p
25
mp
L.H.
L.H.
rit.
f a tempo
30
f
35
ff
pp
lightly to the end
una corda
40
a tempo

Spanish Gypsies

William Gillock

Flamenco style; intensely rhythmic



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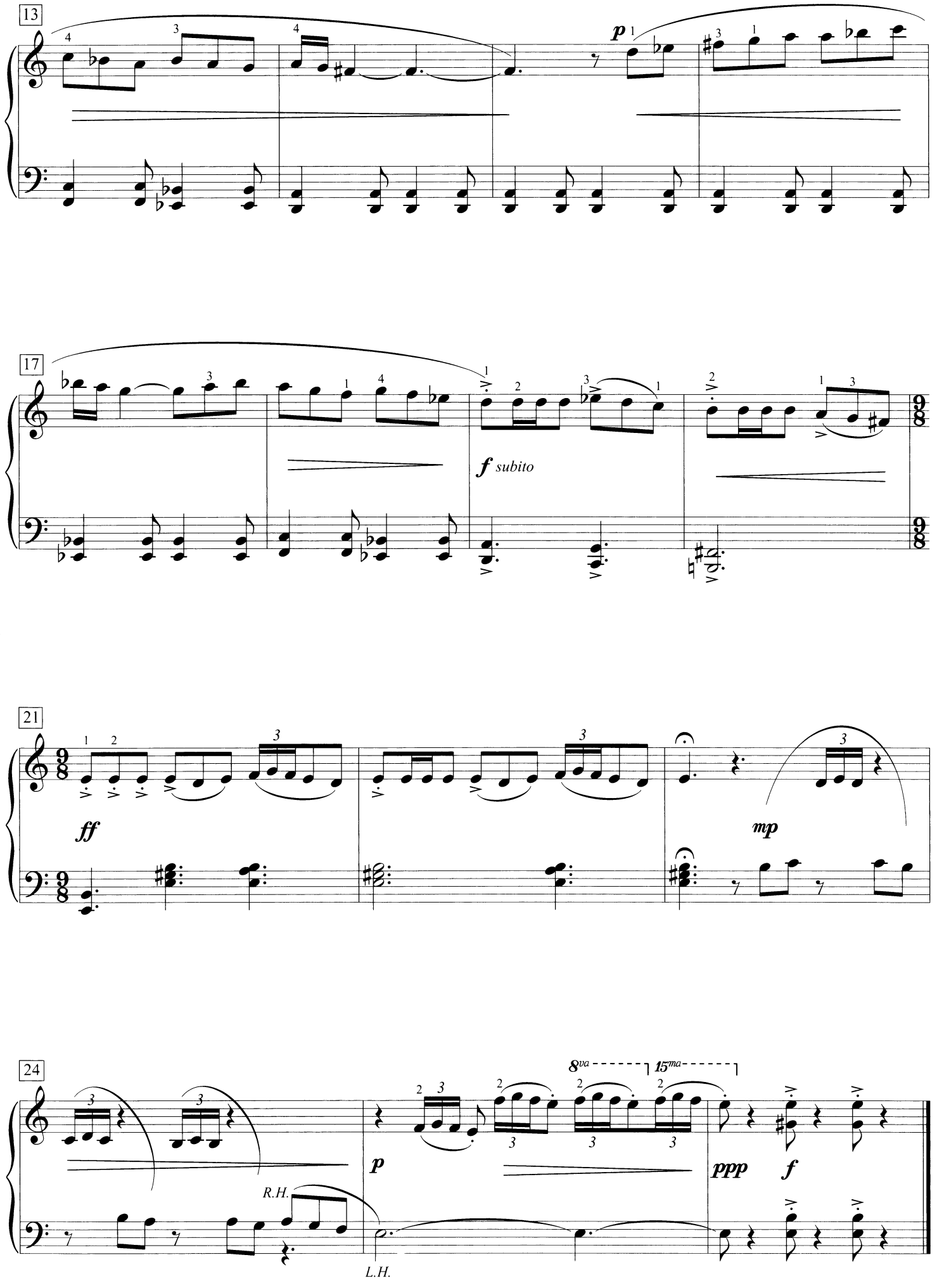
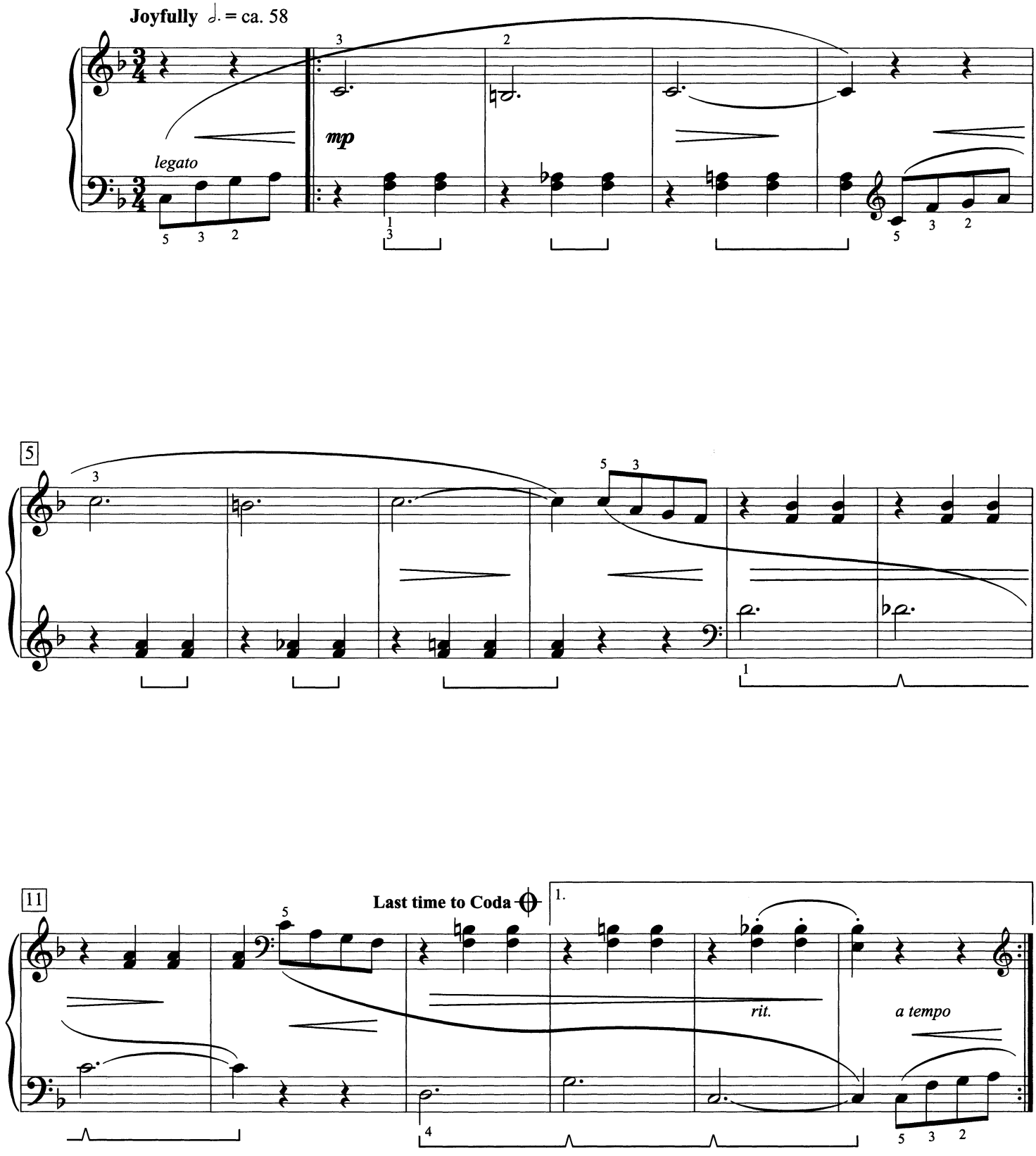

13
p
17
f subito
21
ff
mp
24
8va
15ma
p
ppp
f
R.H.
L.H.

Star Dancers

William Gillock



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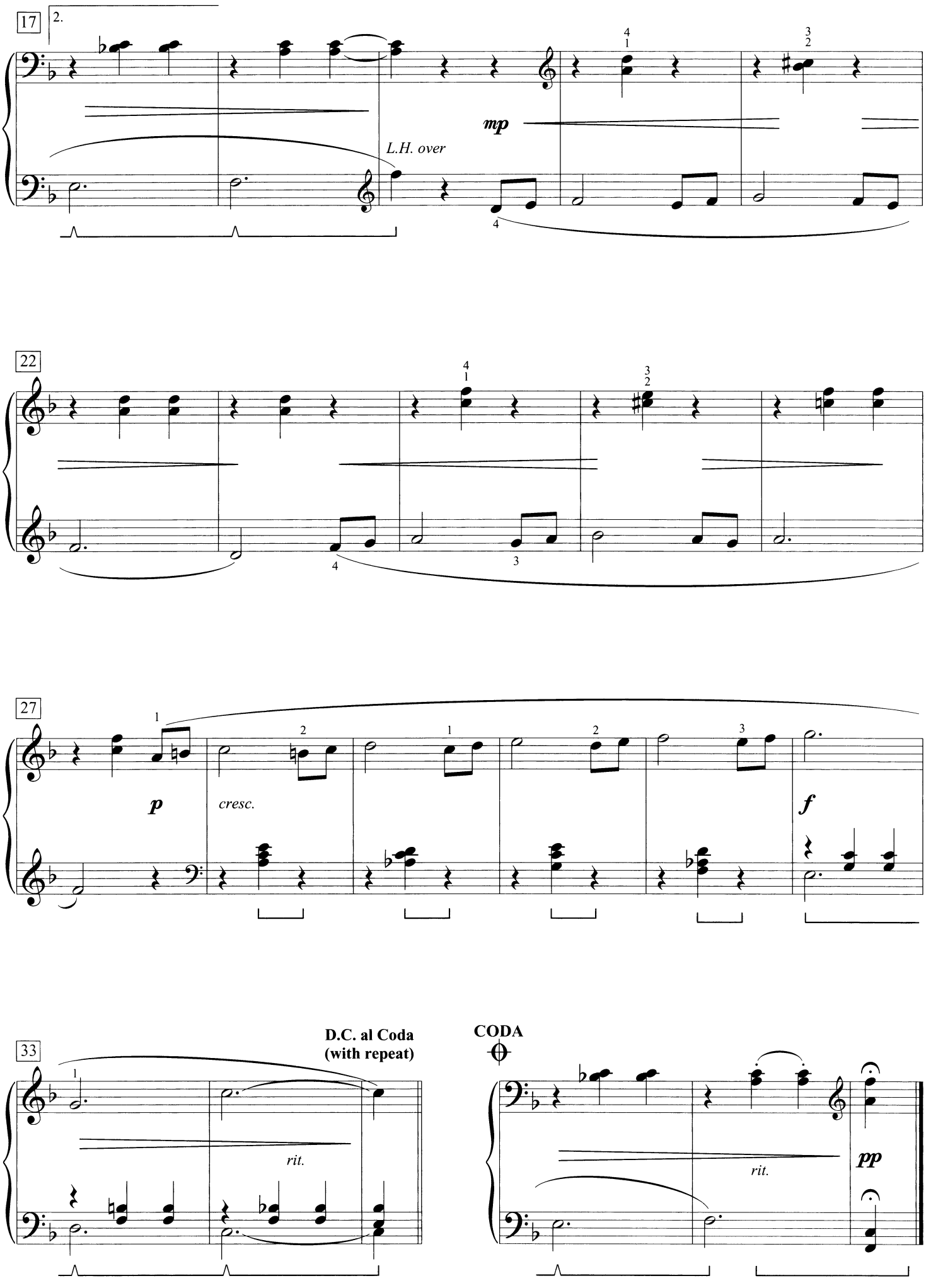
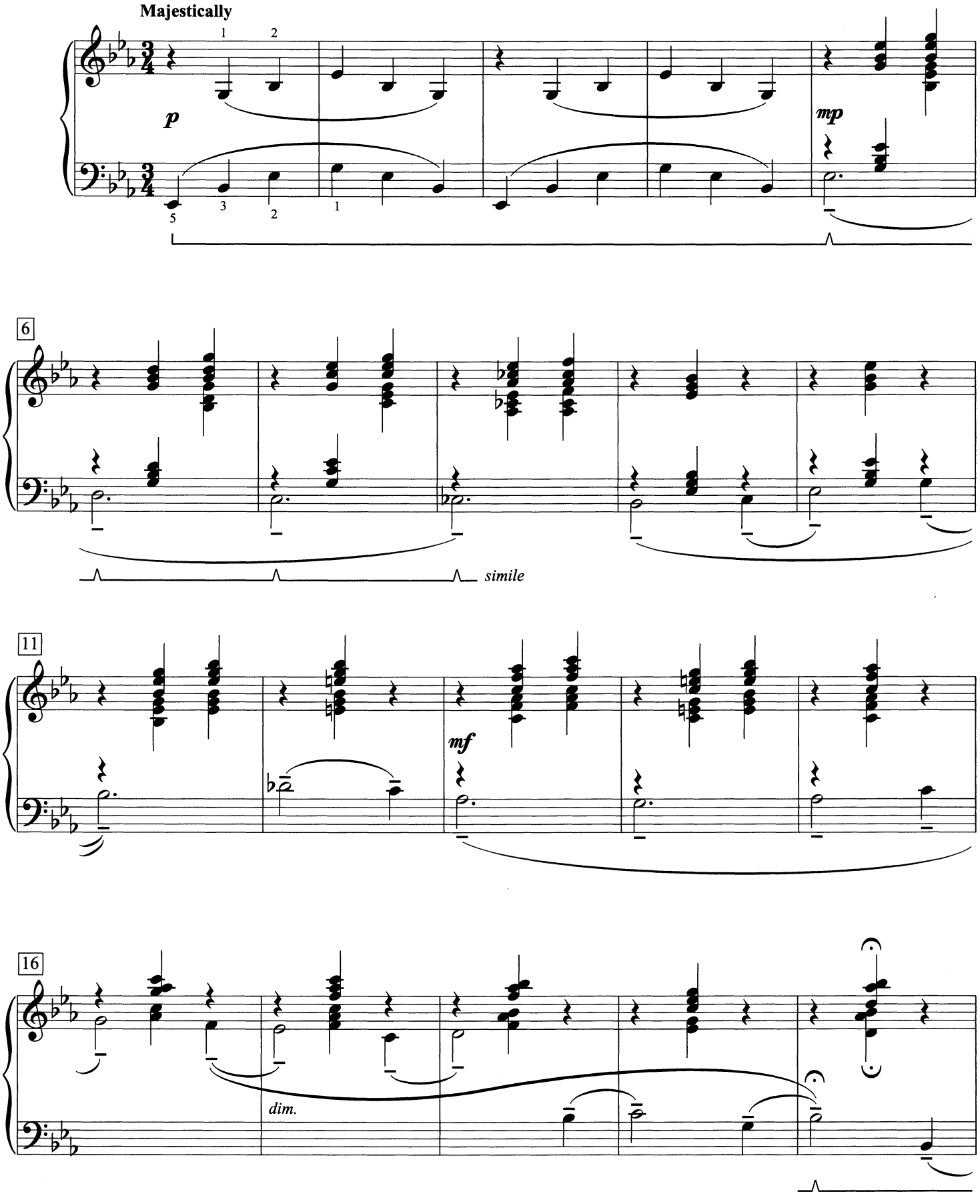

17
2.
mp
L.H. over
22
27
p
cresc.
f
33
rit.
D.C. al Coda
(with repeat)
CODA
rit.
pp

Sunset

William Gillock



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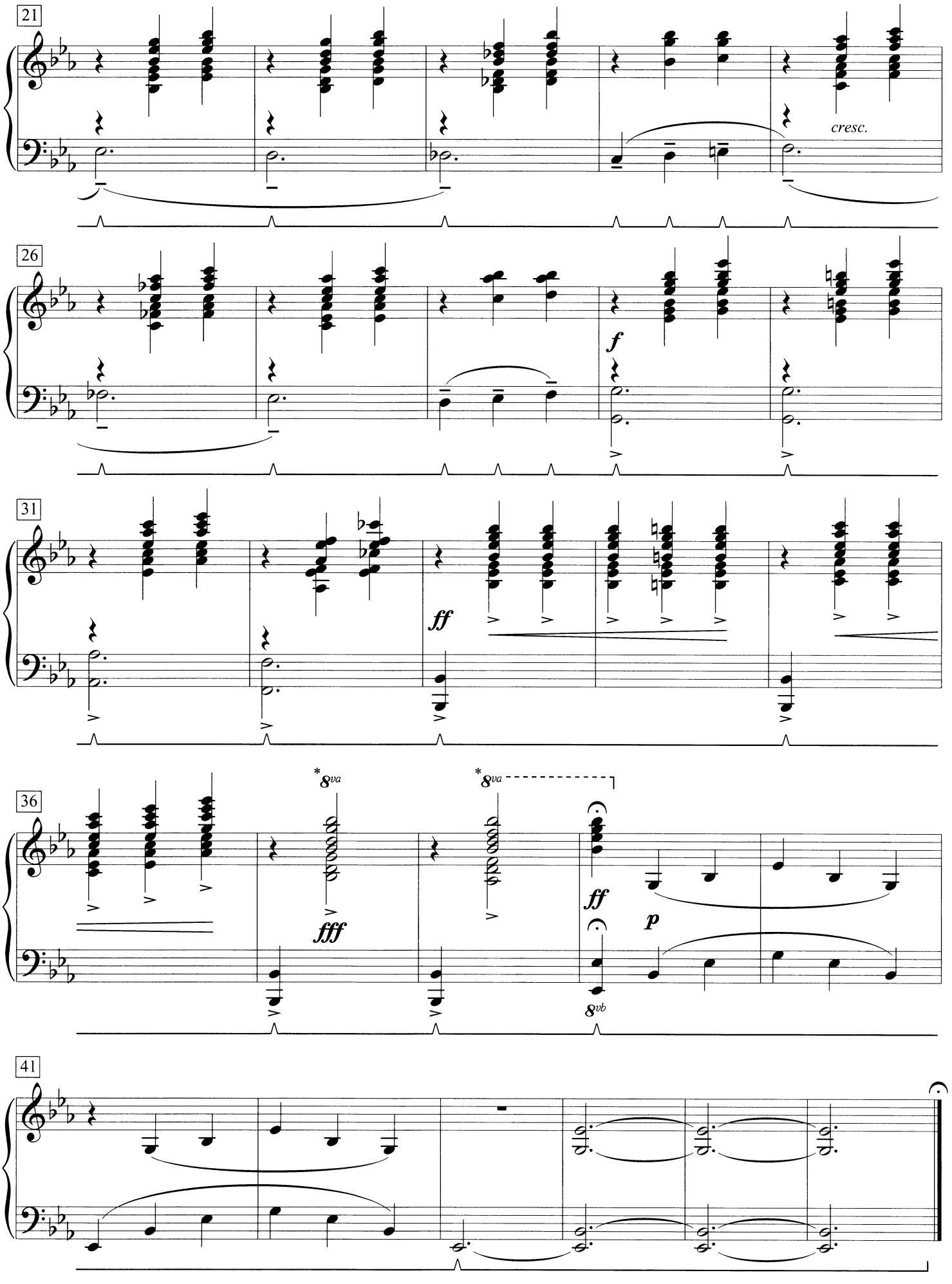
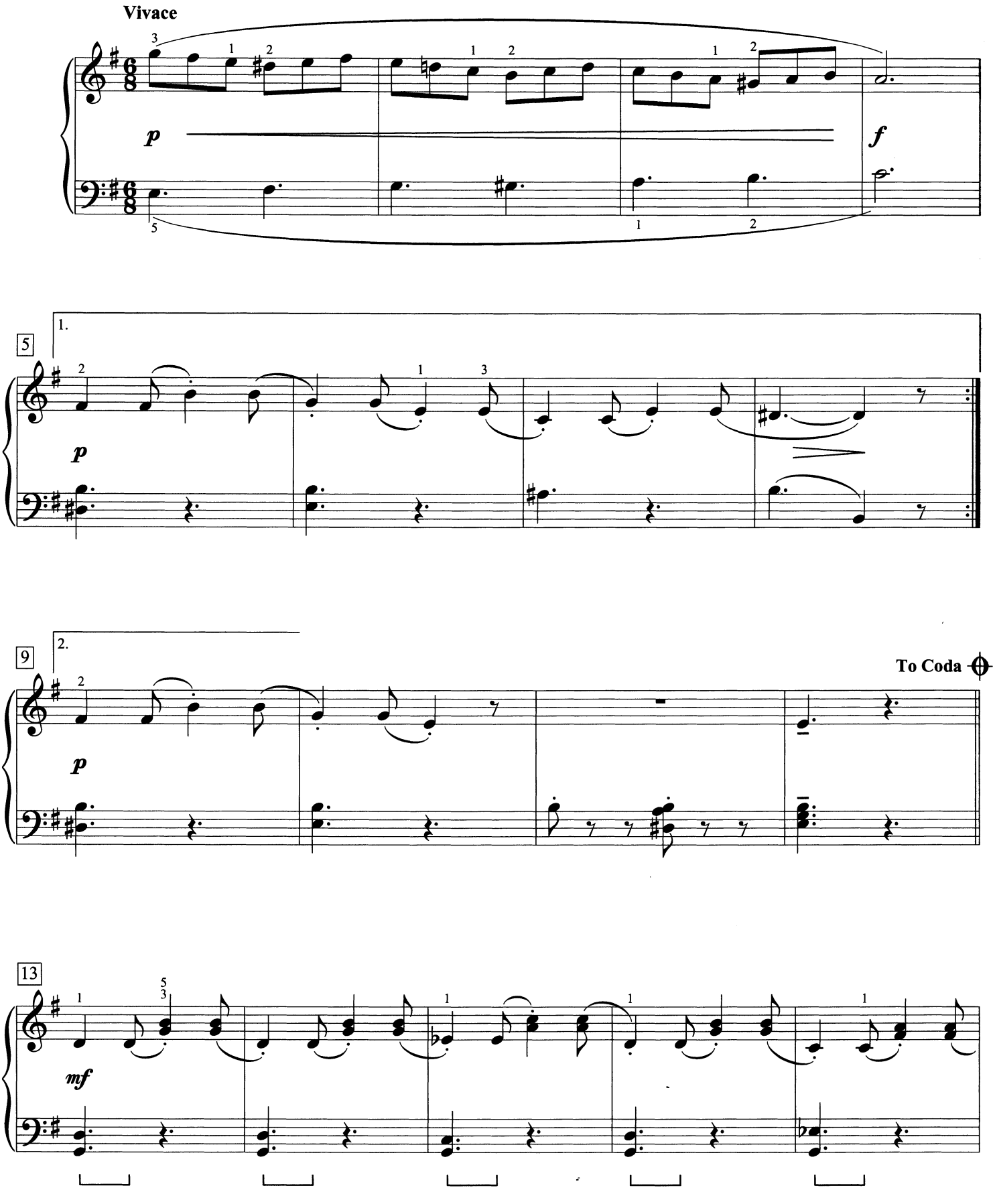


* Both hands 8va on half notes.

Tarantella

William Gillock



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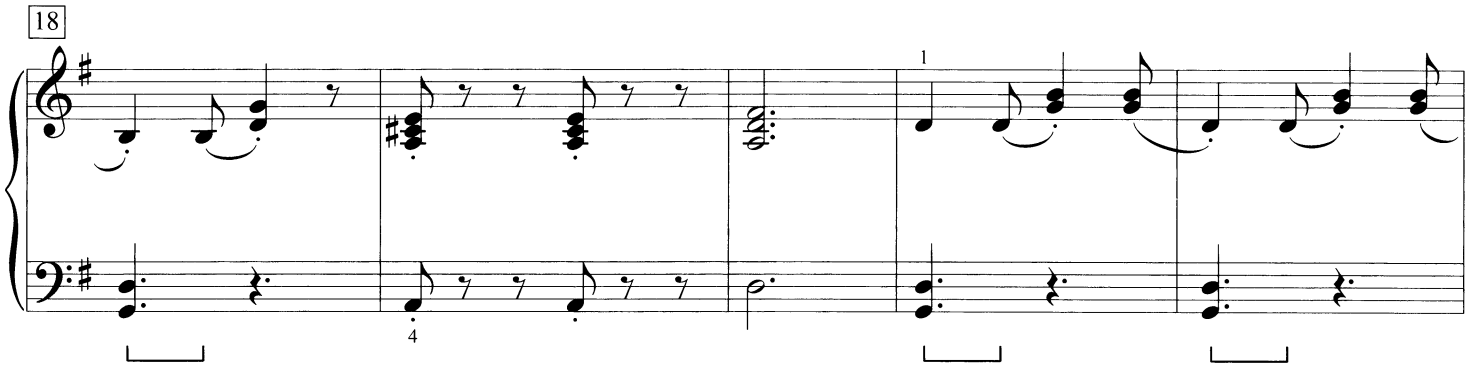
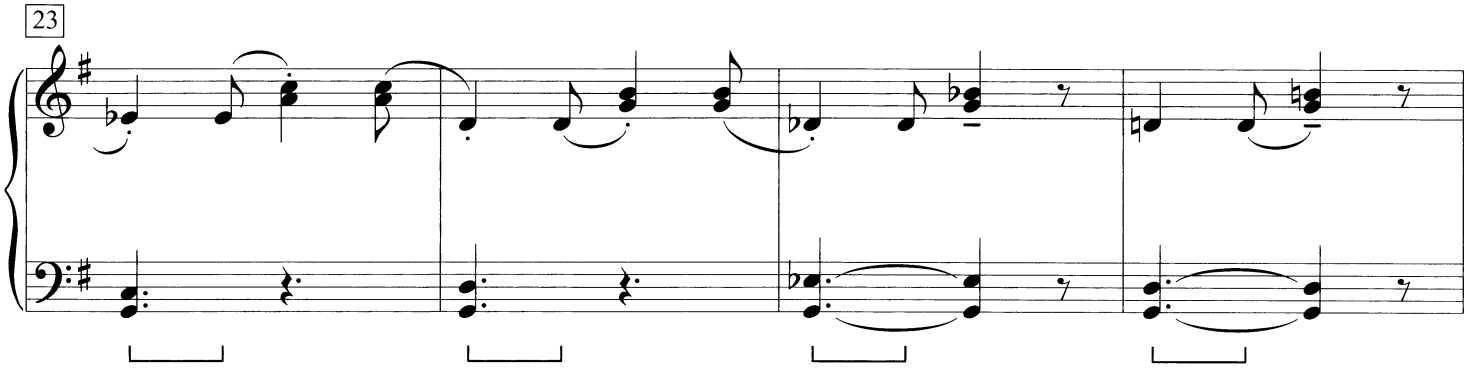
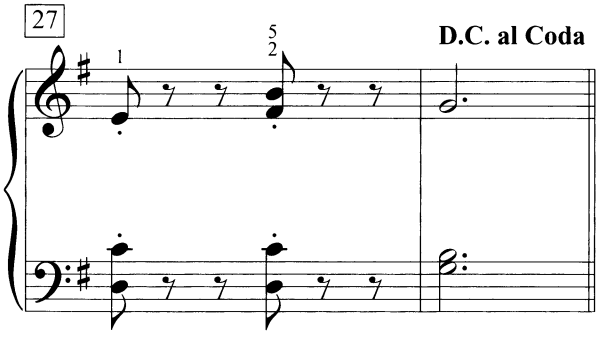
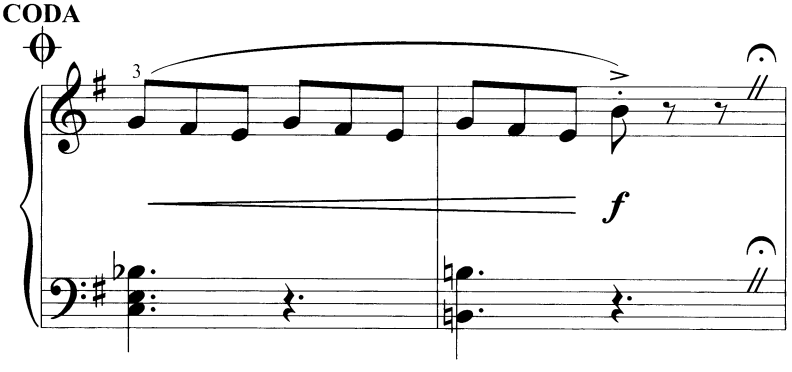
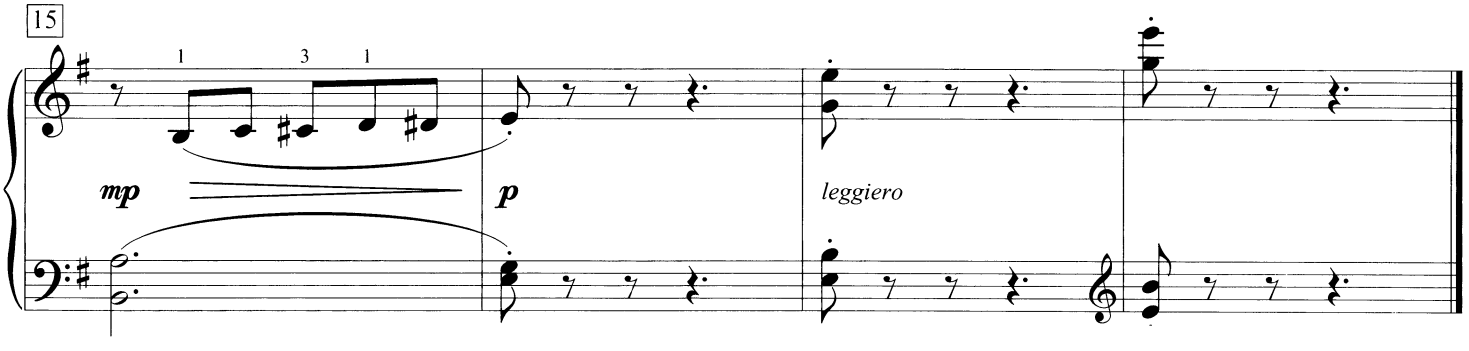

18


23


27
D.C. al Coda

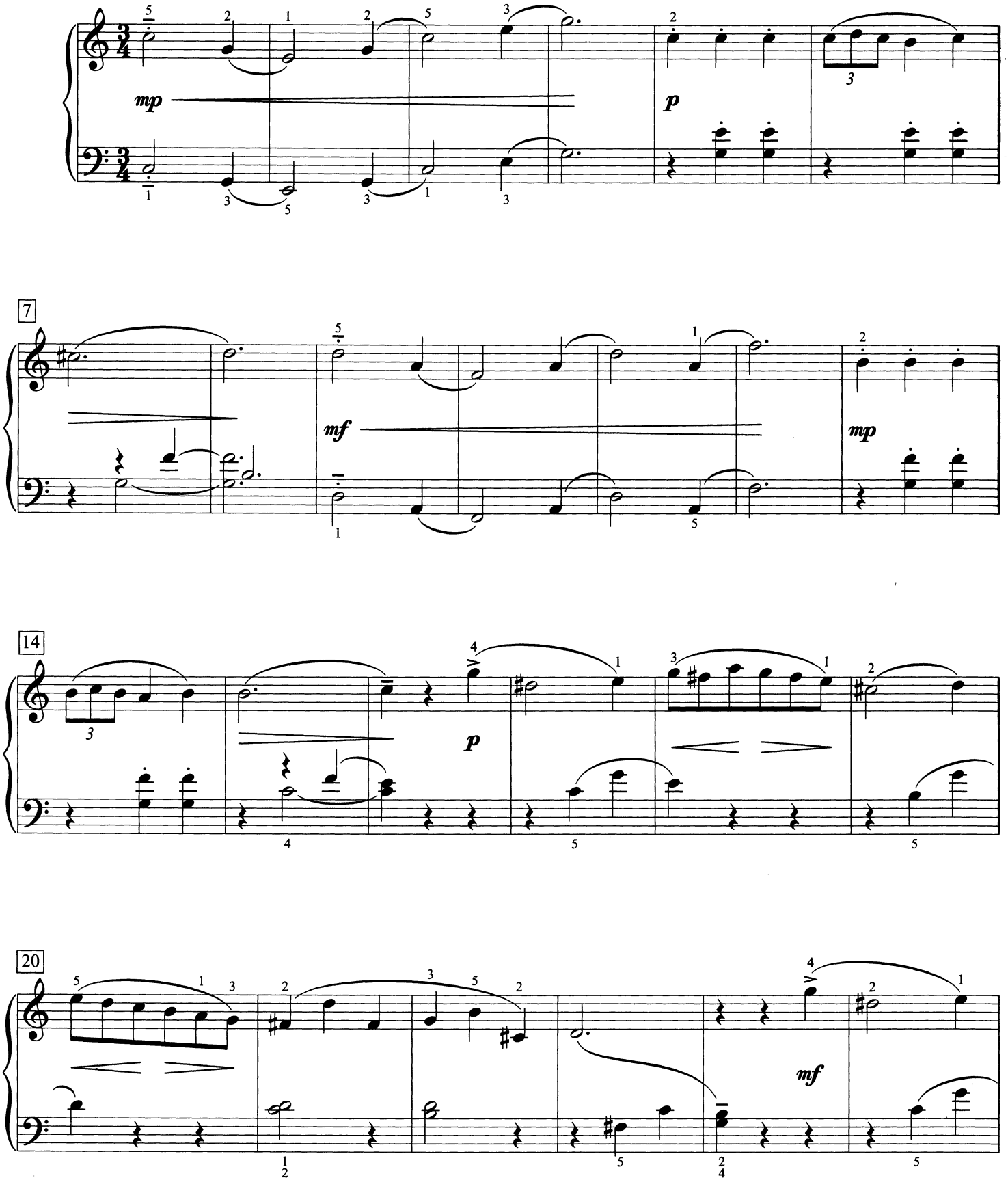

CODA
f


15
mp
p
leggiero

Third Sonatina
(Sonatina in C)

William Gillock

I. Allegretto grazioso



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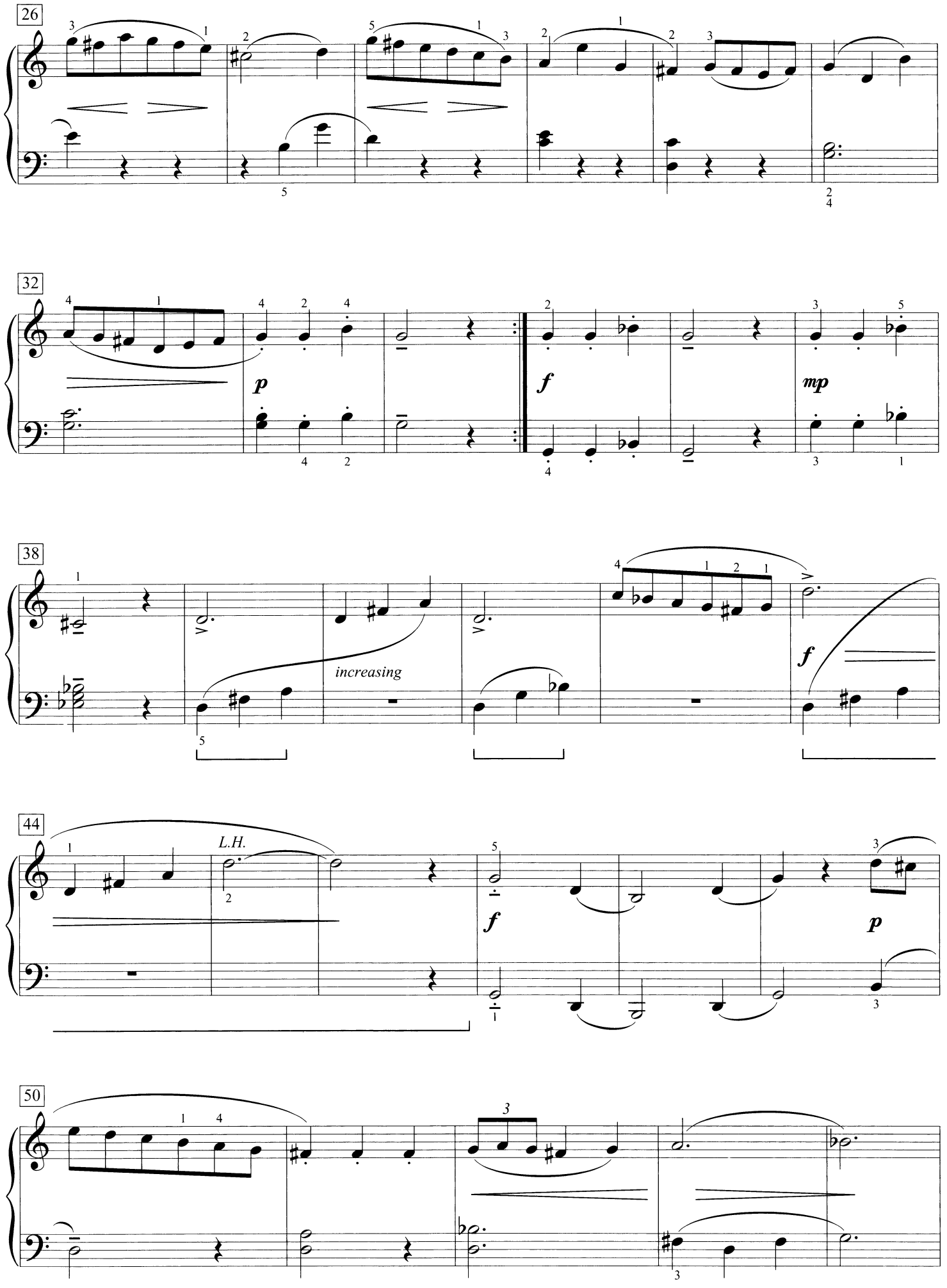
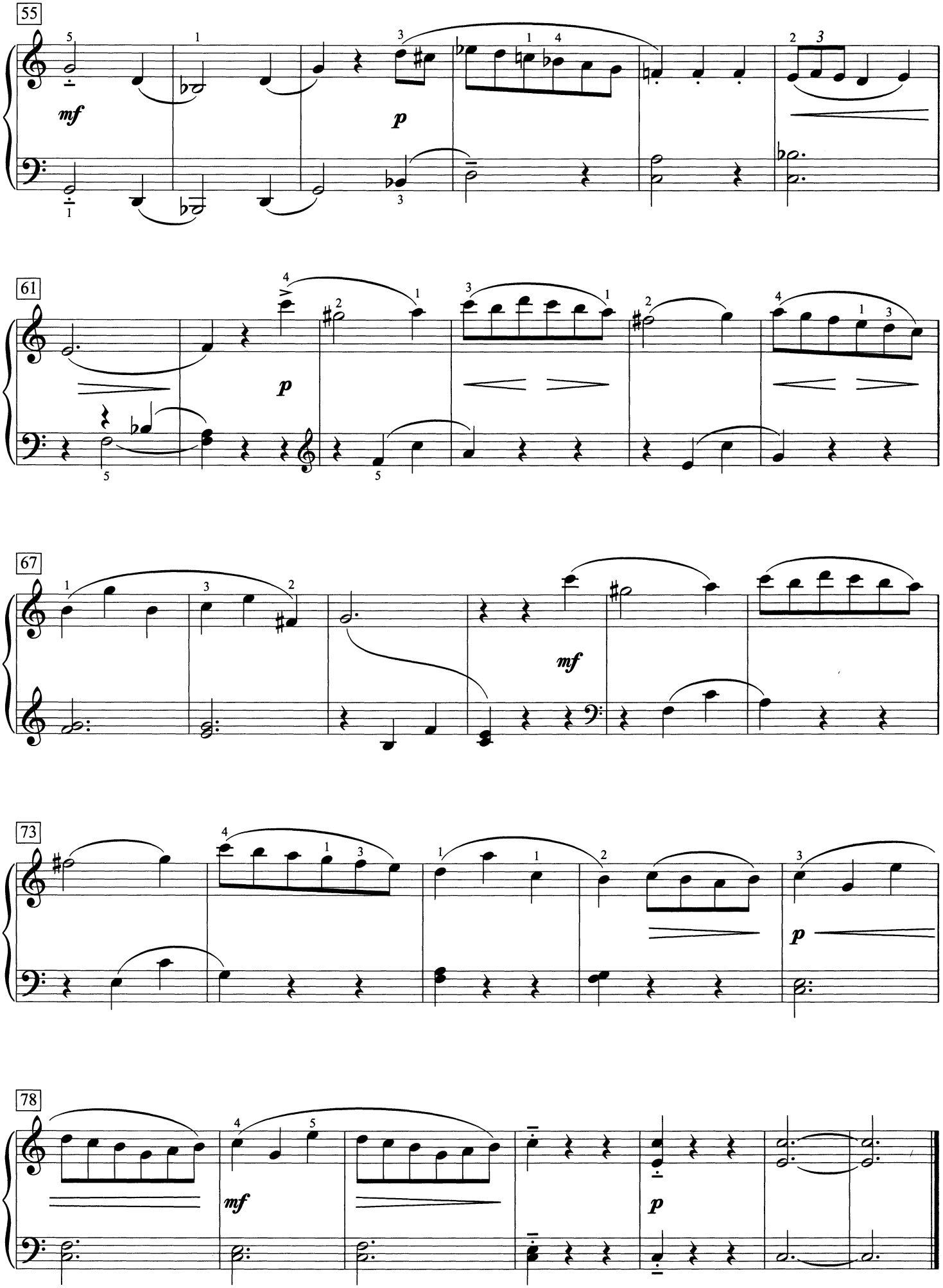
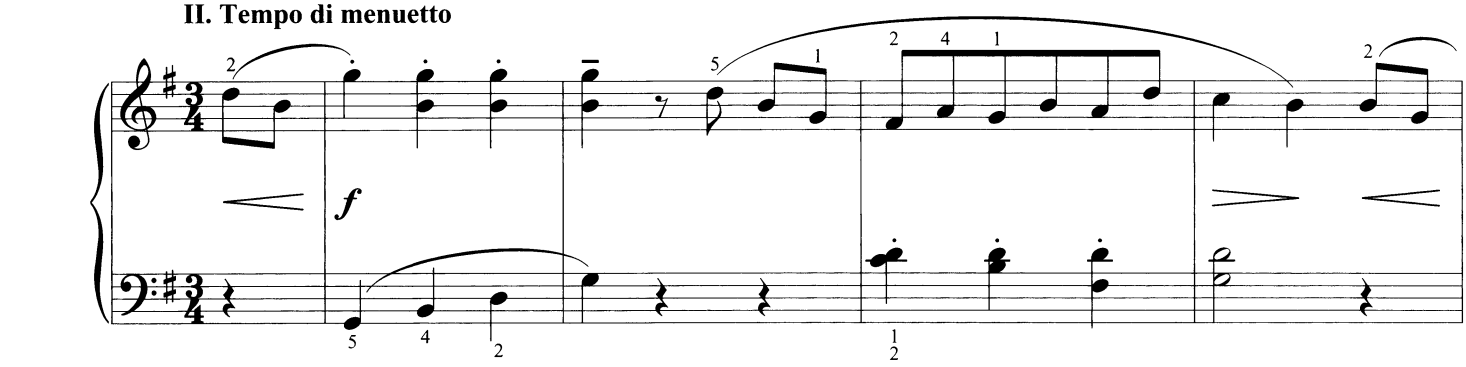
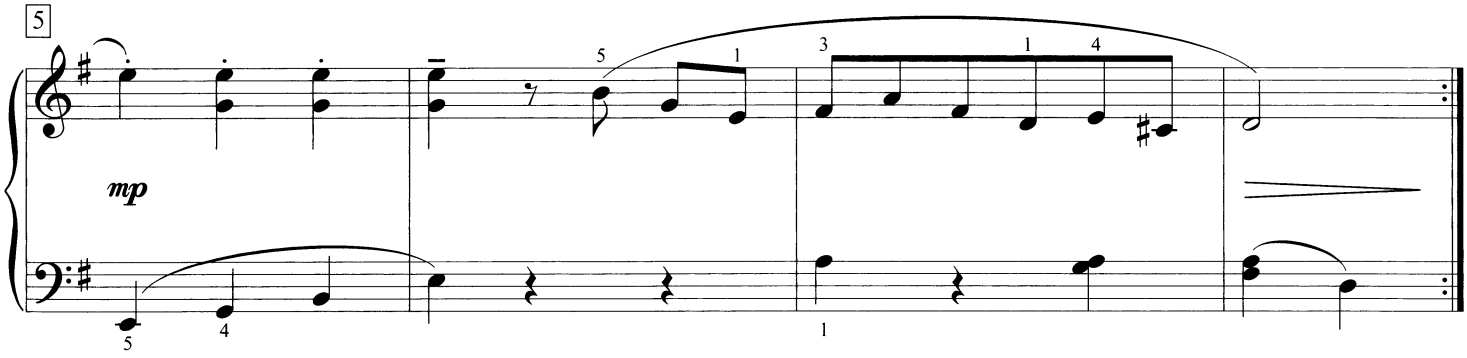
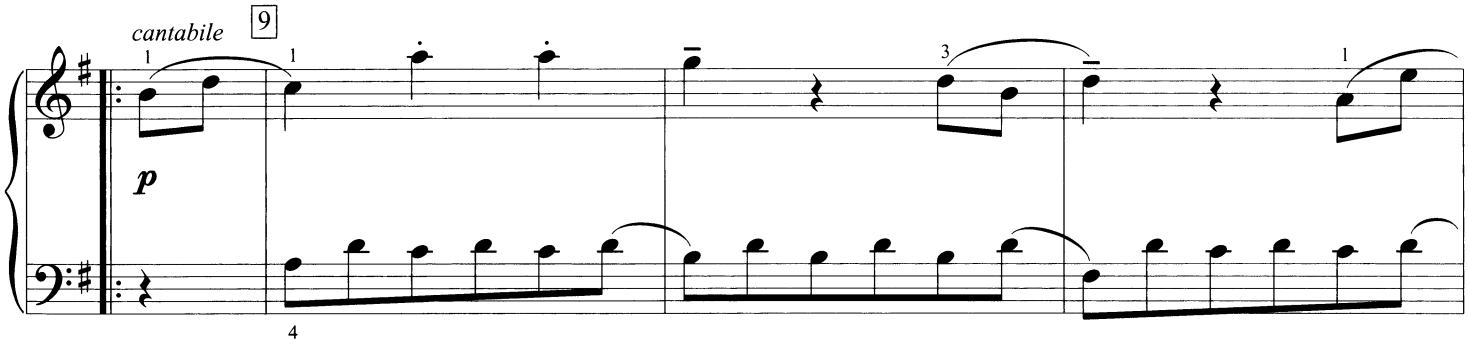

26
32
p
f
mp
38
increasing
f
44
L.H.
f
p
50

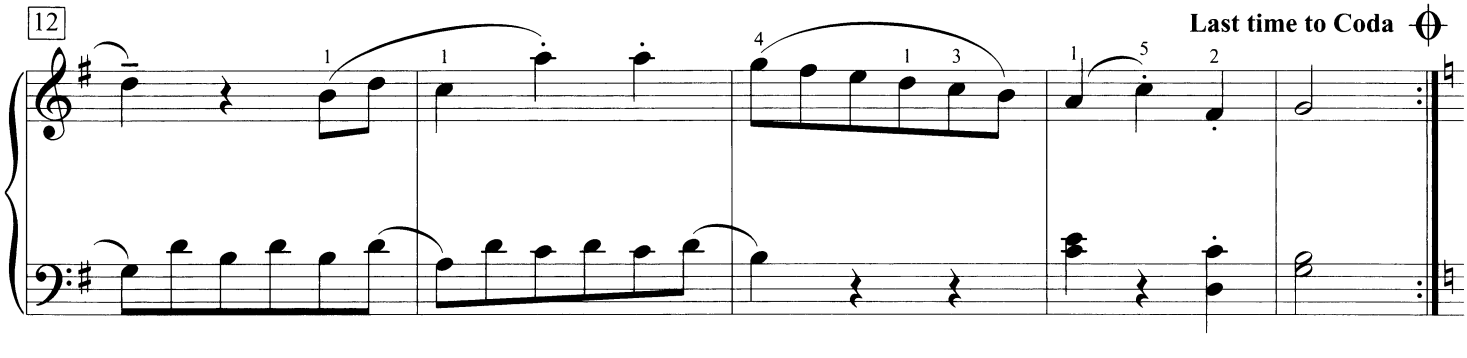

55
mf
p
61
p
67
mf
73
p
78
mf
p

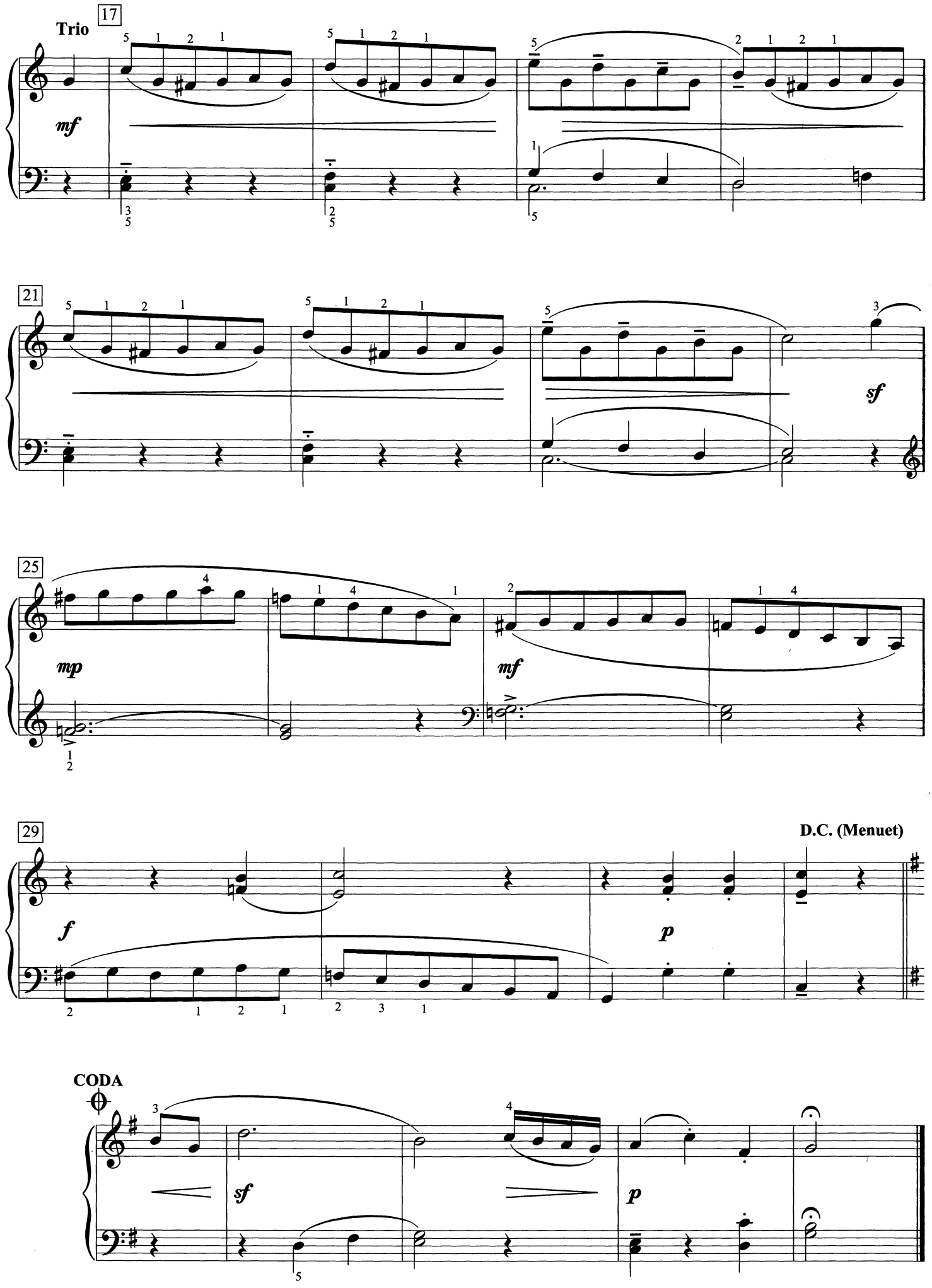
II. Tempo di menuetto

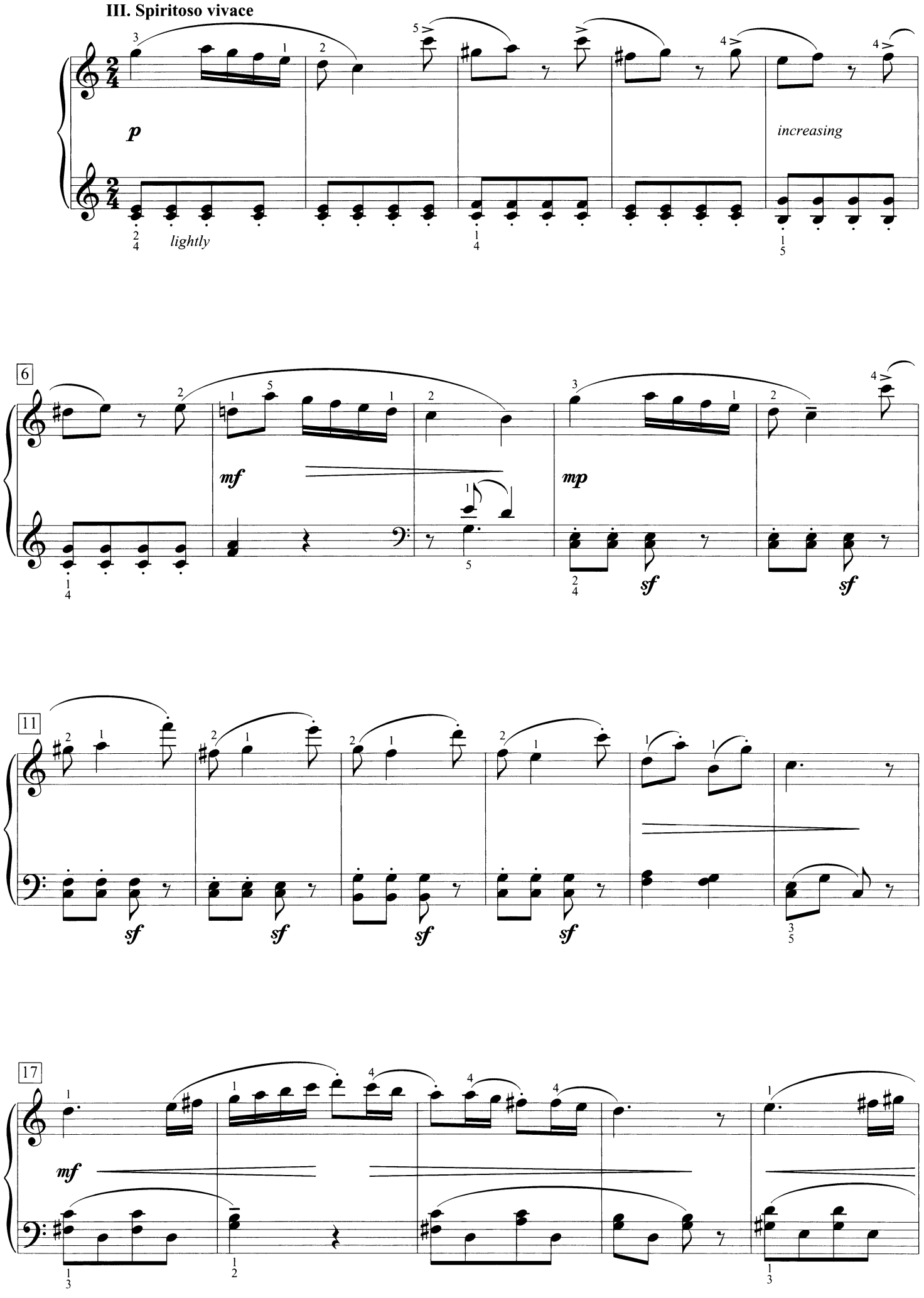


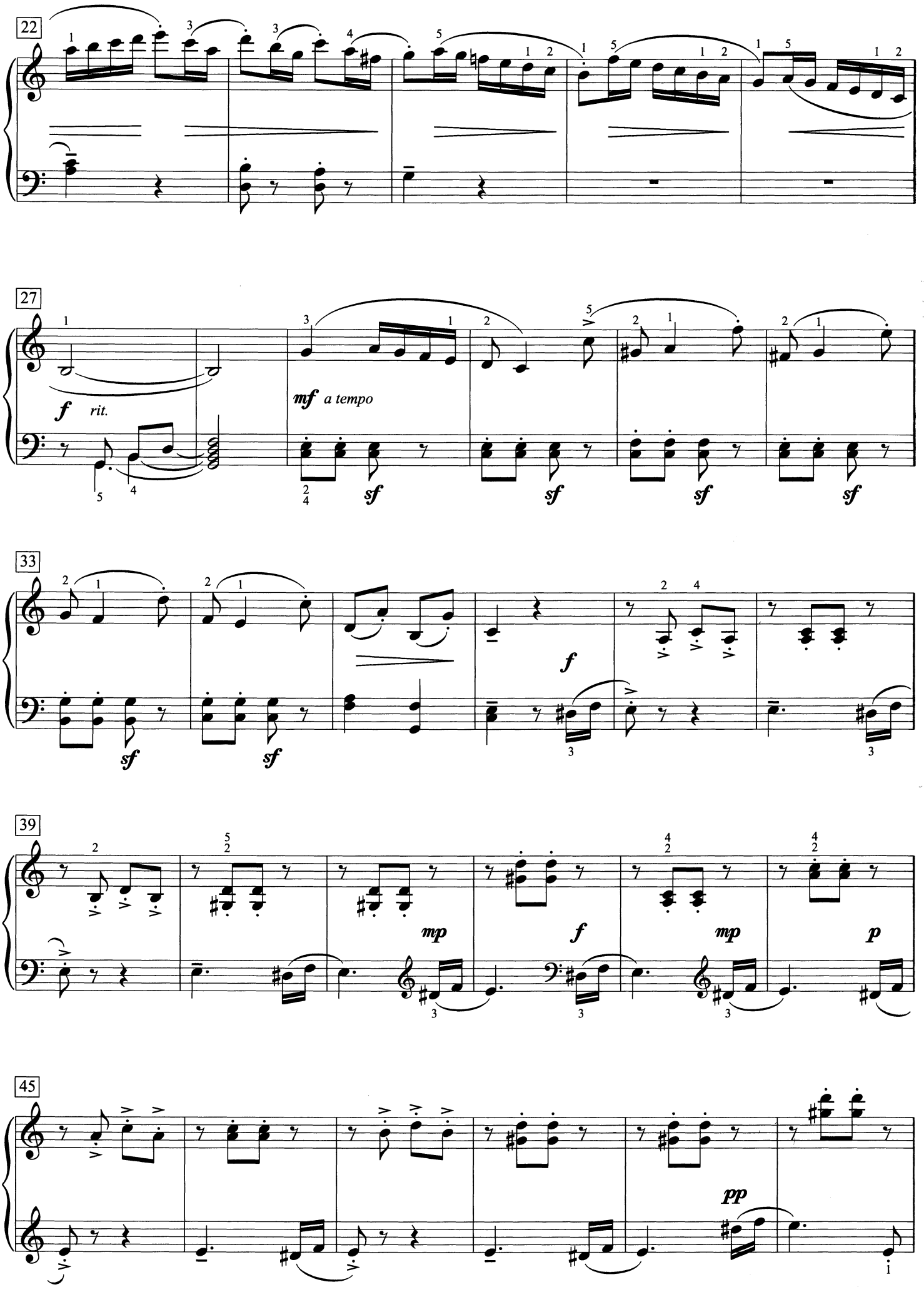


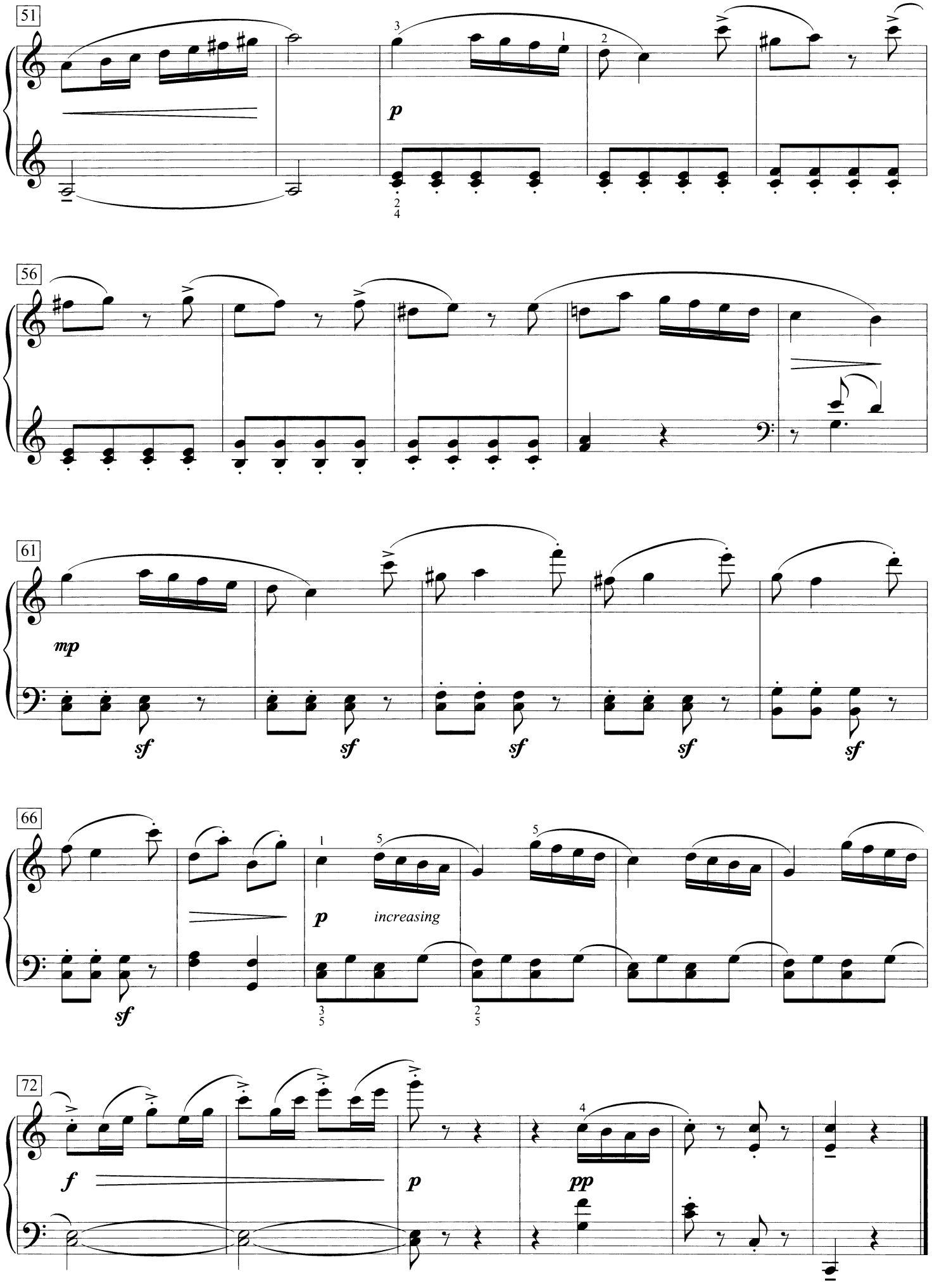





Trio
17
mf
21
sf
25
mp
mf
29
f
p
D.C. (Menuet)
CODA
sf
p

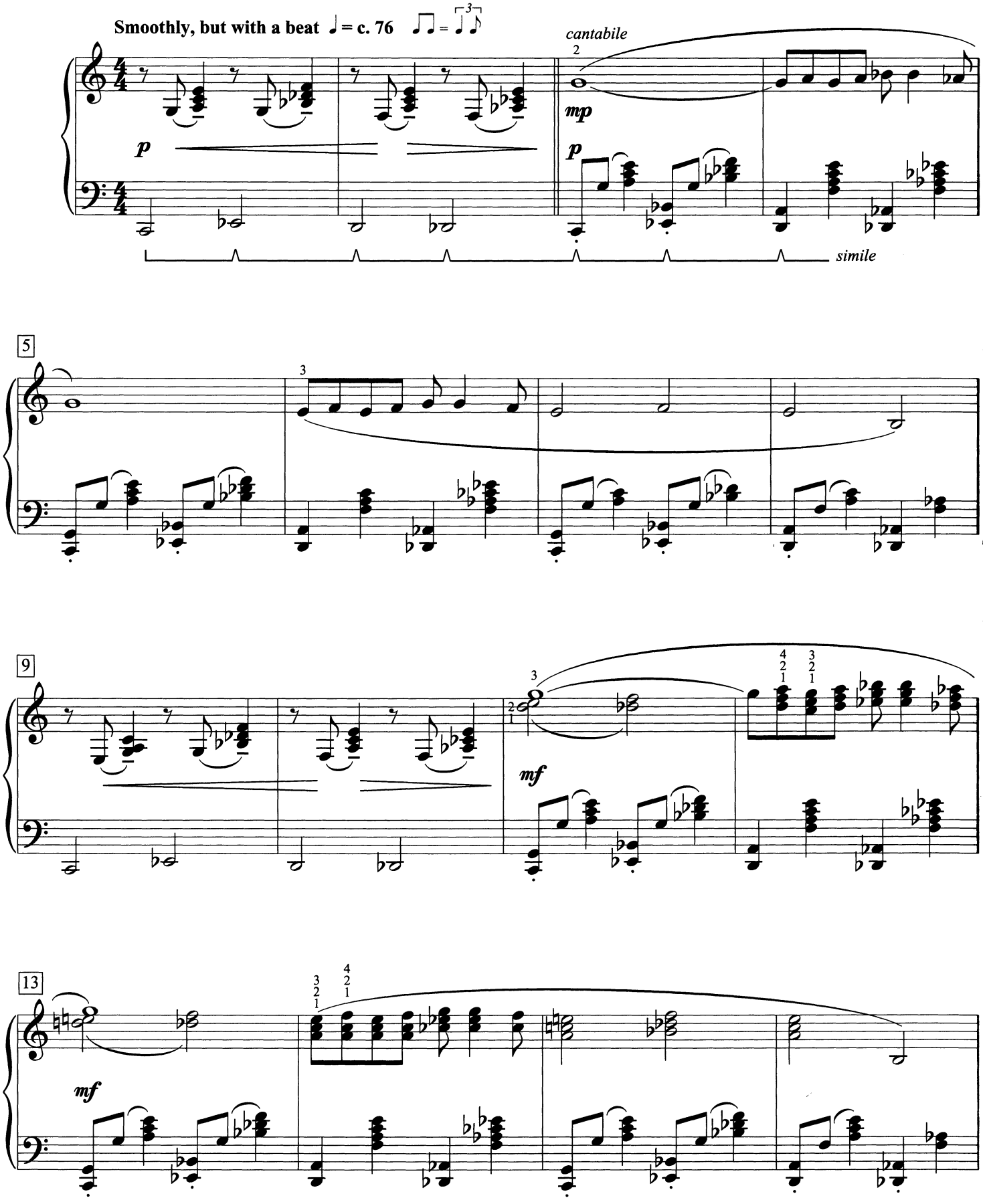

III. Spiritoso vivace
p
lightly
increasing
6
mf
mp
sf
11
sf
17
mf


22
27
f rit.
mf a tempo
sf
33
f
39
mp
f
mp
p
45
pp


51
p
56
61
mp
sf
66
p
increasing
sf
72
f
p
pp

Uptown Blues

William Gillock



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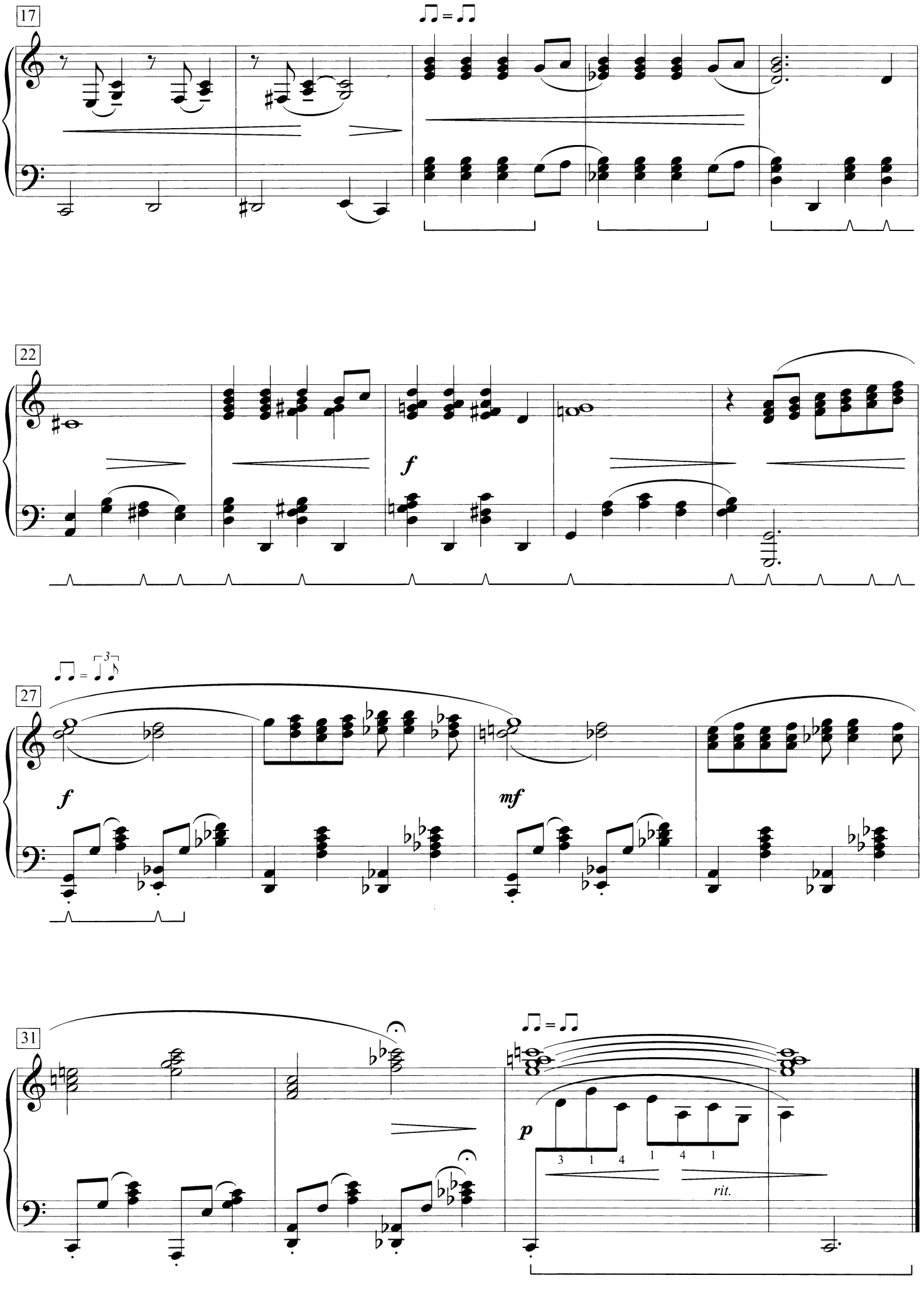
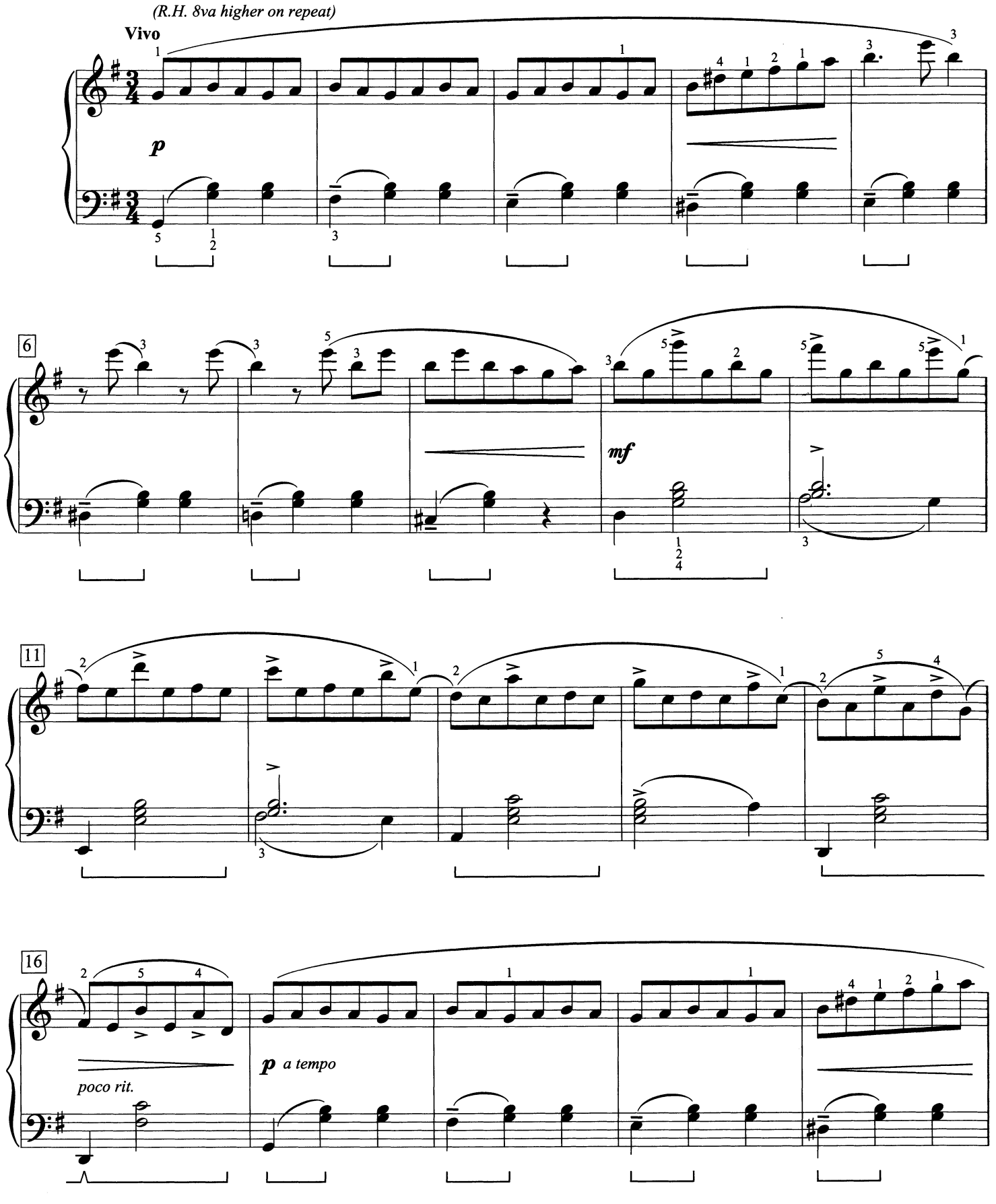

17
22
f
27
f
mf
31
p
3 1 4 1 4 1
rit.

Valse Etude

Especially for Student Affiliate of Dallas Music Teachers' Association

William Gillock



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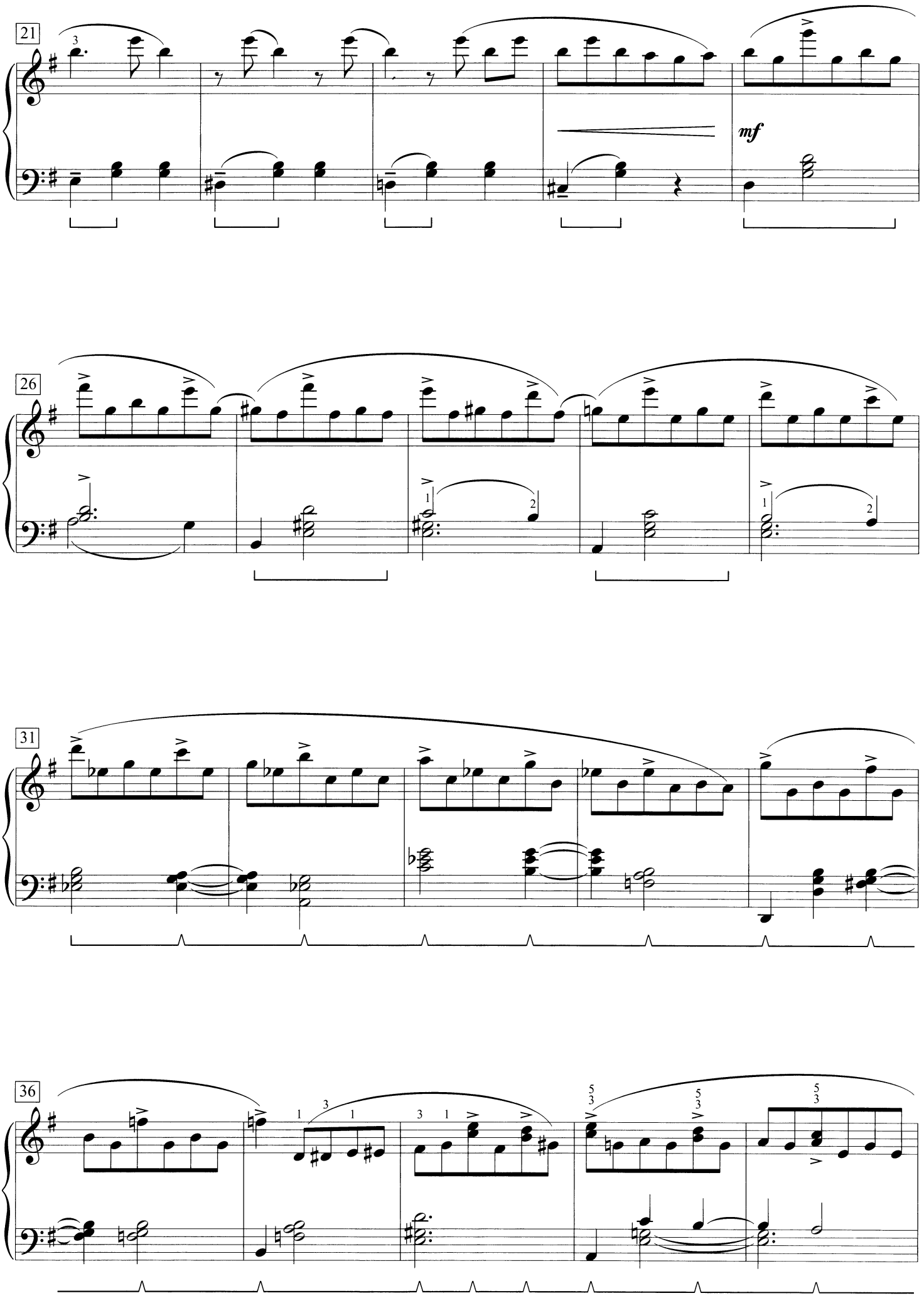
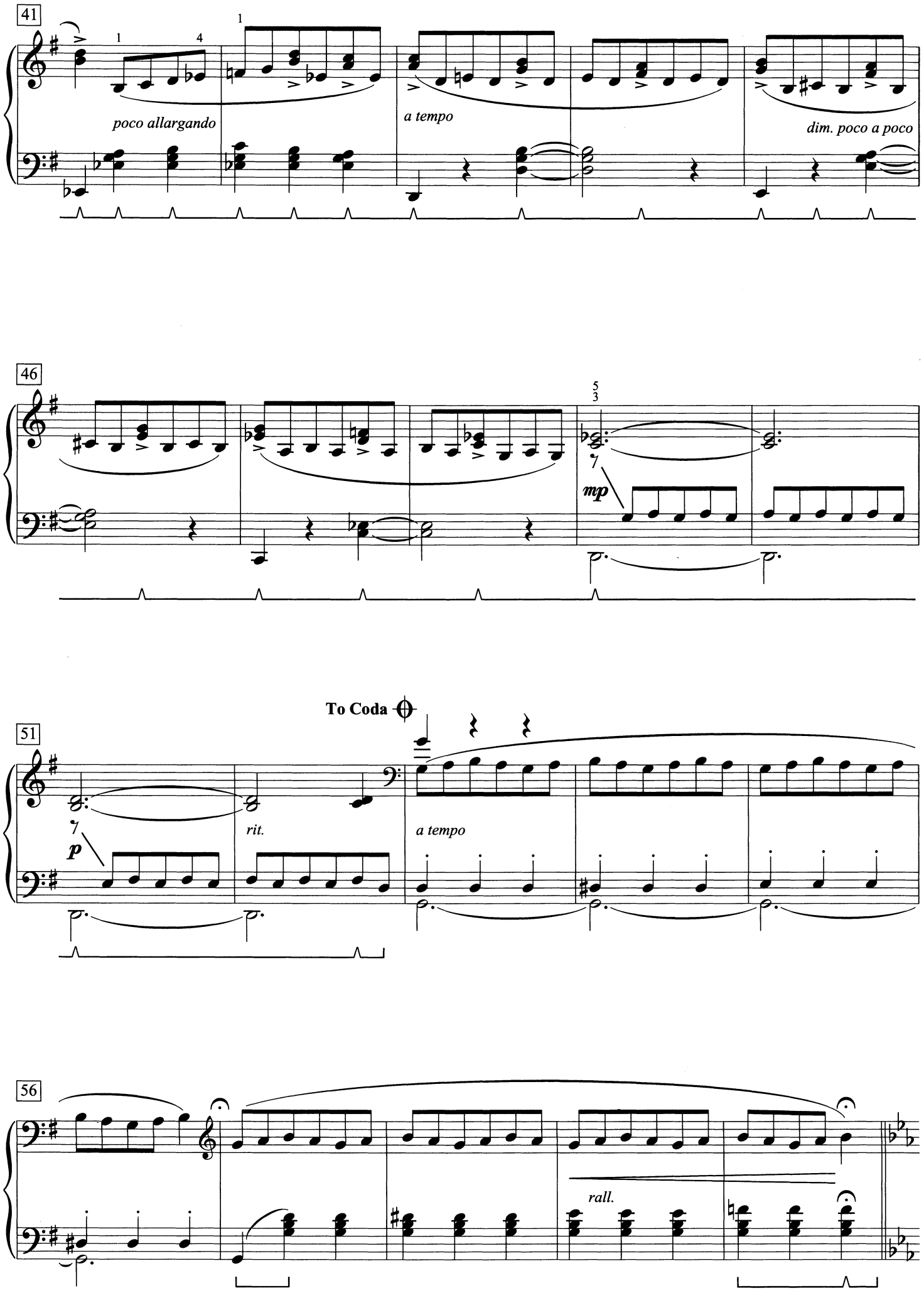
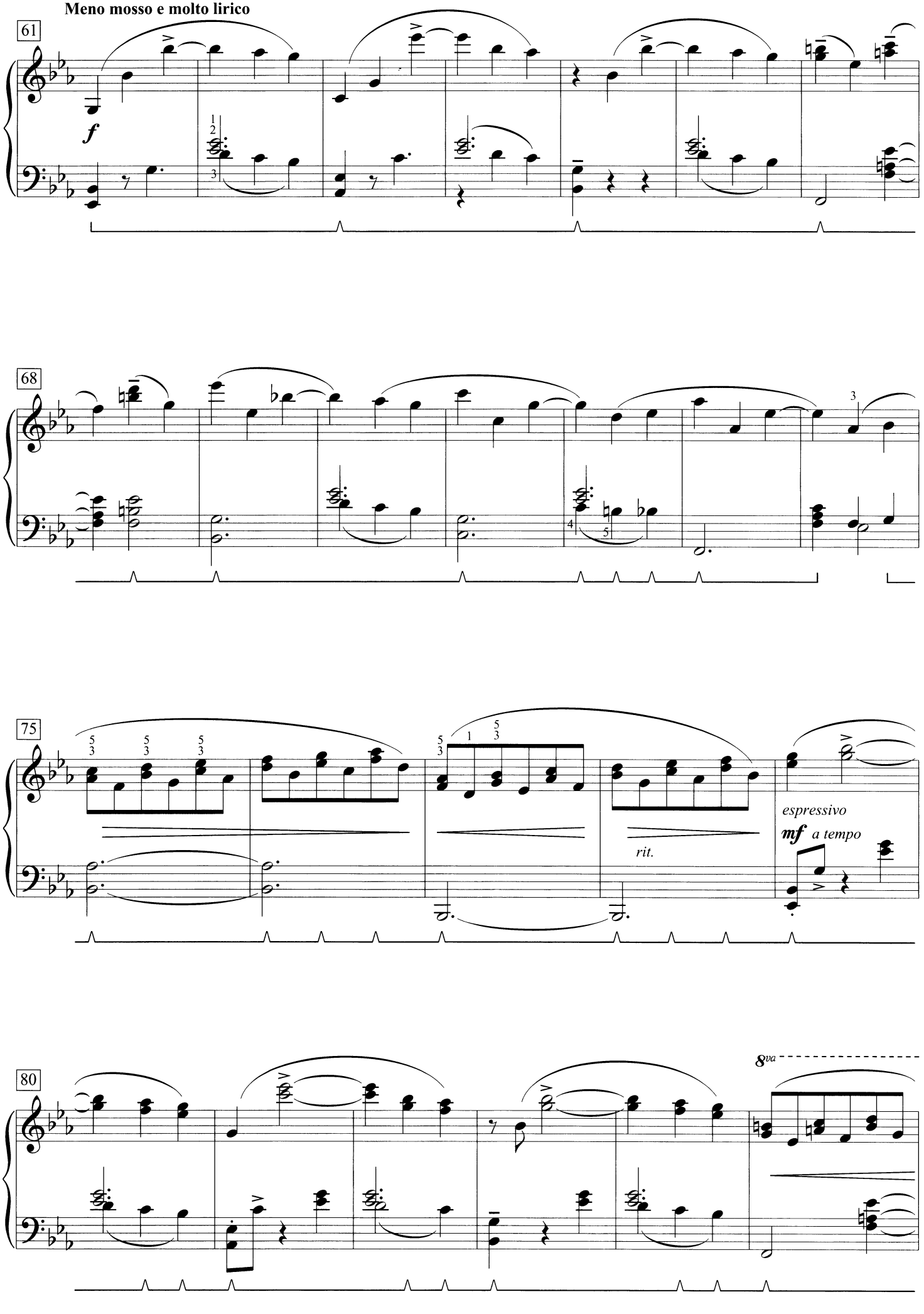
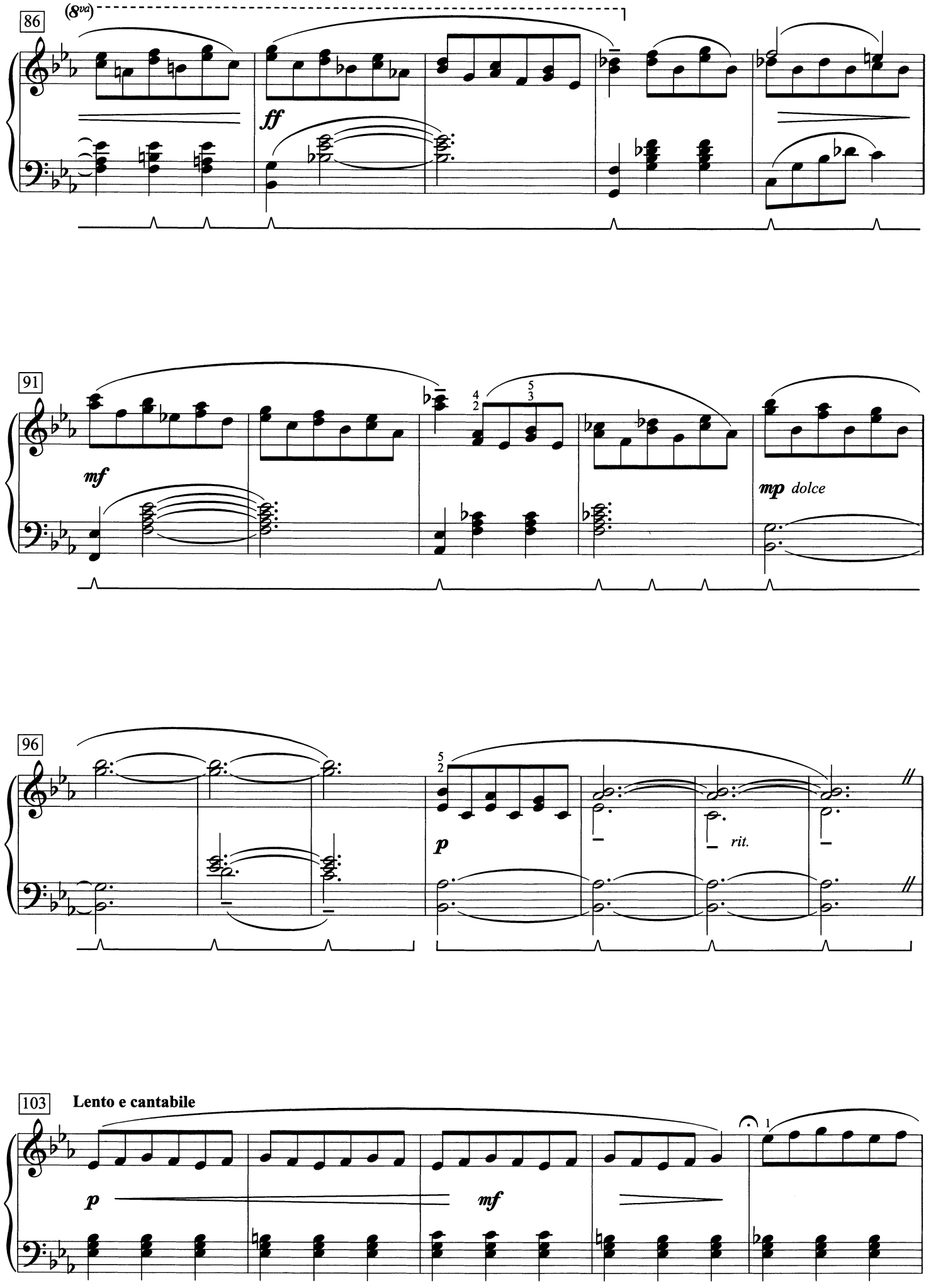
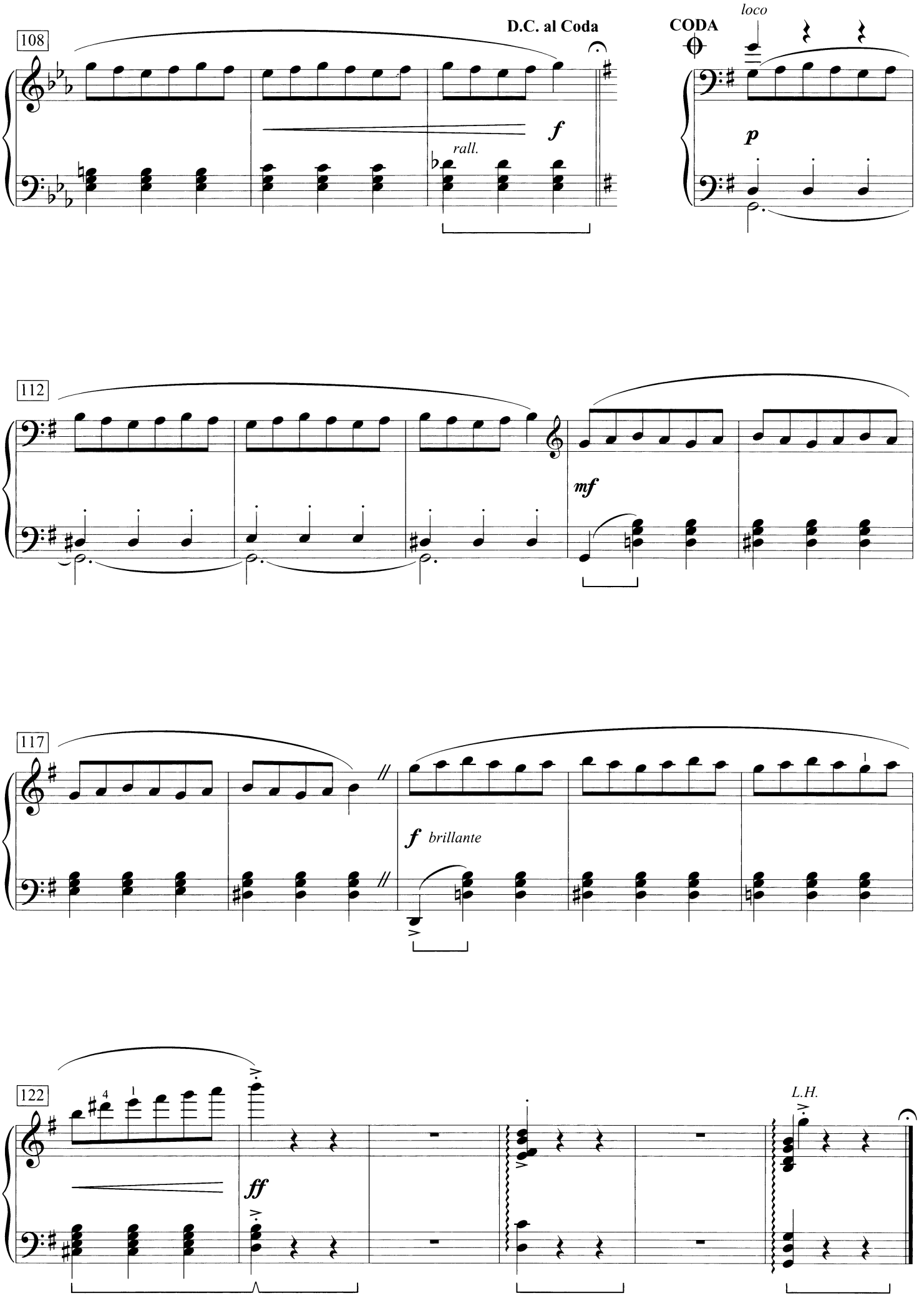

21
mf
26
31
36


41
poco allargando
a tempo
dim. poco a poco
46
mp
To Coda
51
p
rit.
a tempo
56
rall.

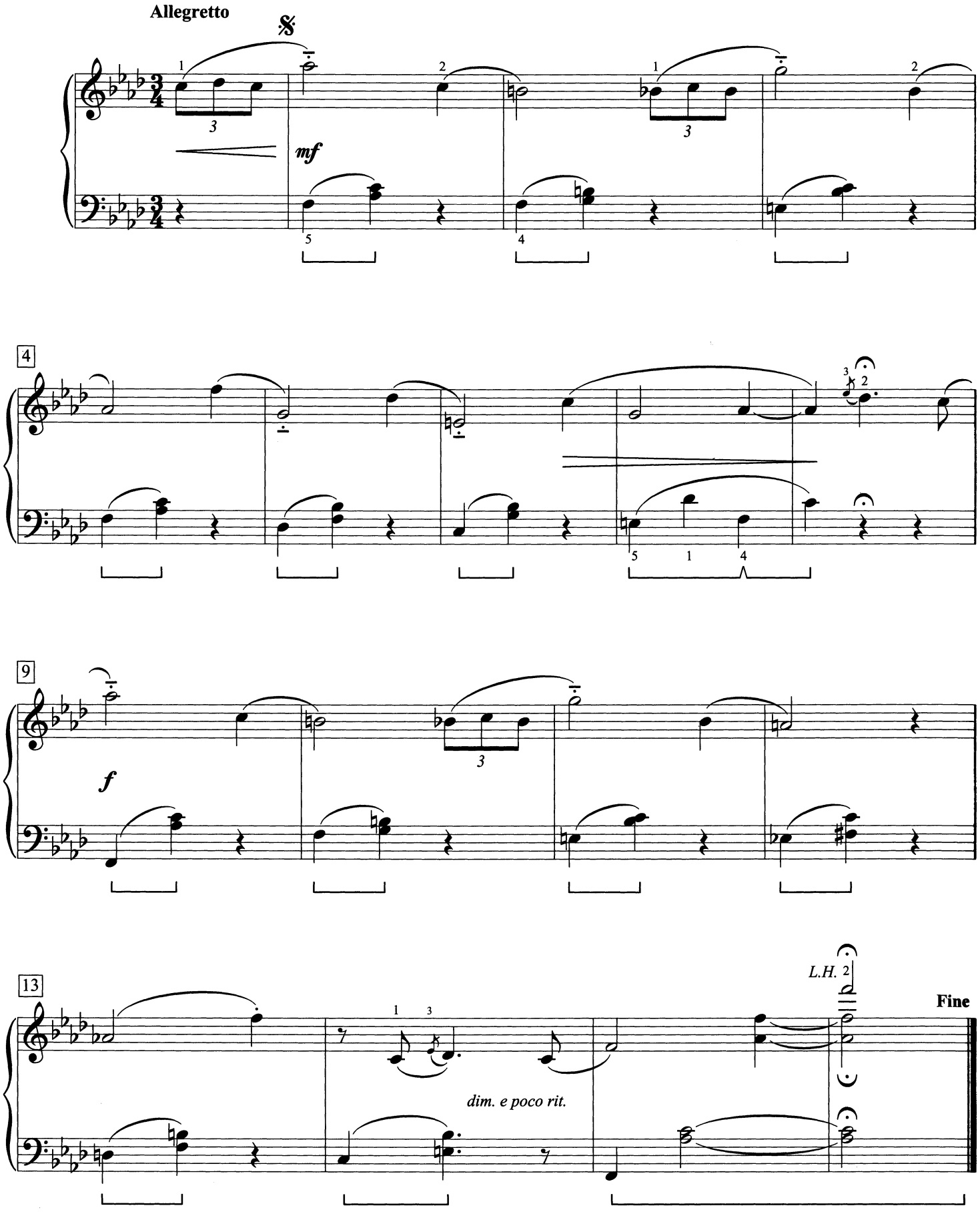

Meno mosso e molto lirico
61
f
68
75
espressivo
mf a tempo
rit.
80
8va


86
(8va)
ff
91
mf
mp dolce
96
p
rit.
103
Lento e cantabile
p
mf


108
D.C. al Coda
f
rall.
CODA
loco
p
112
mf
117
f brillante
122
ff
L.H.

Valse Triste

William Gillock



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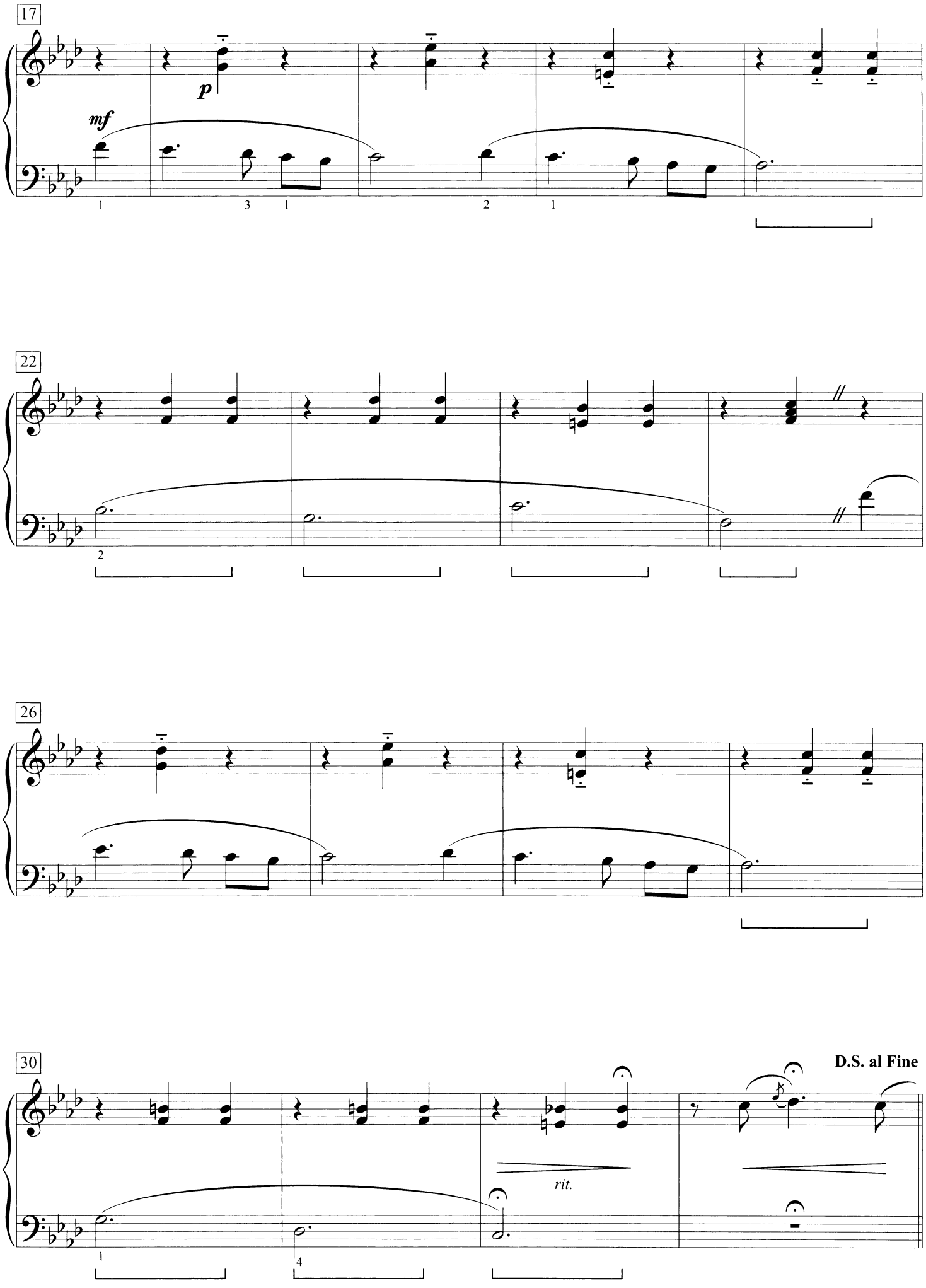
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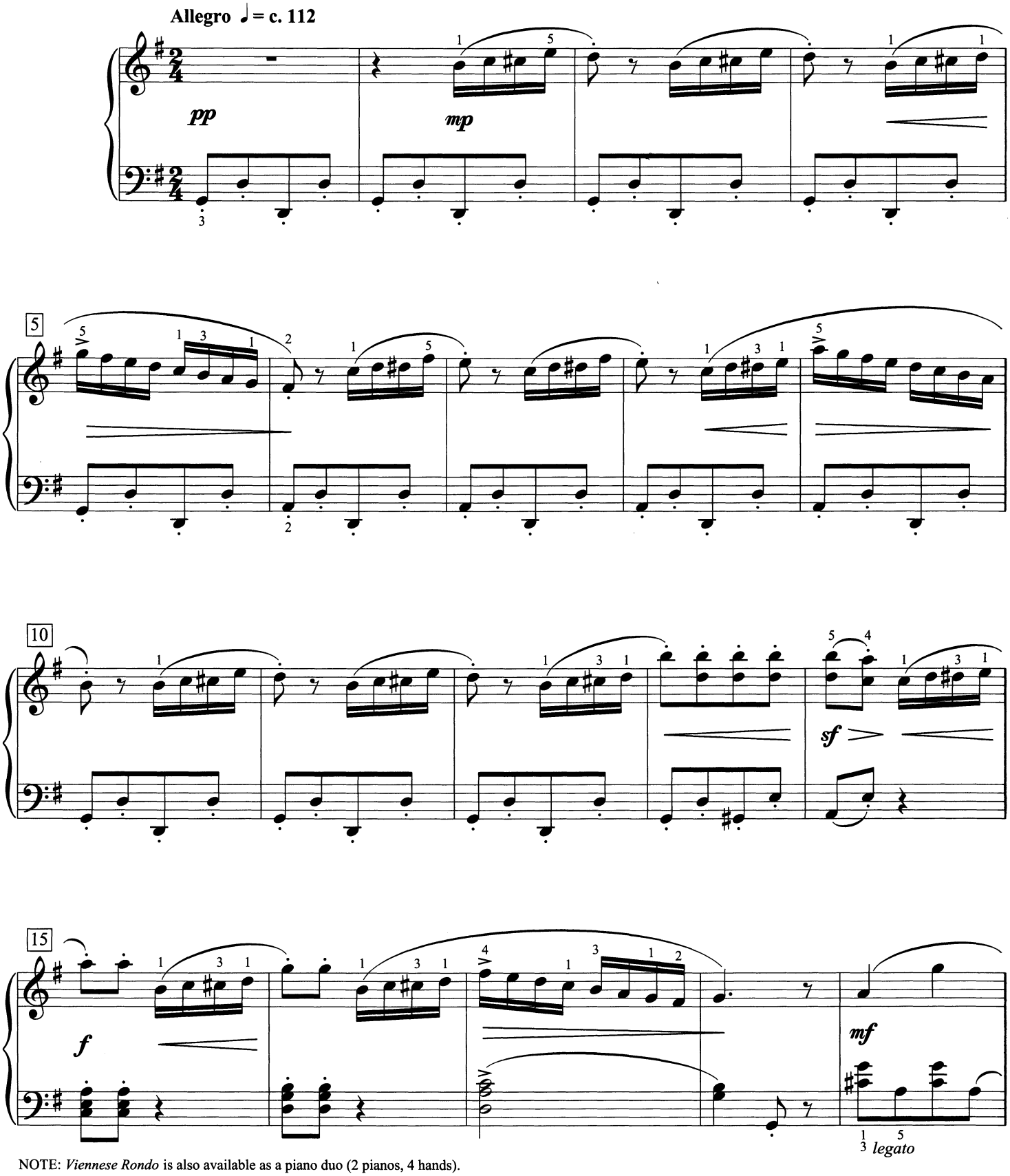
To Beverly Bradley

Viennese Rondo

(Homage to Josef Strauss)

William Gillock



NOTE: *Viennese Rondo* is also available as a piano duo (2 pianos, 4 hands).

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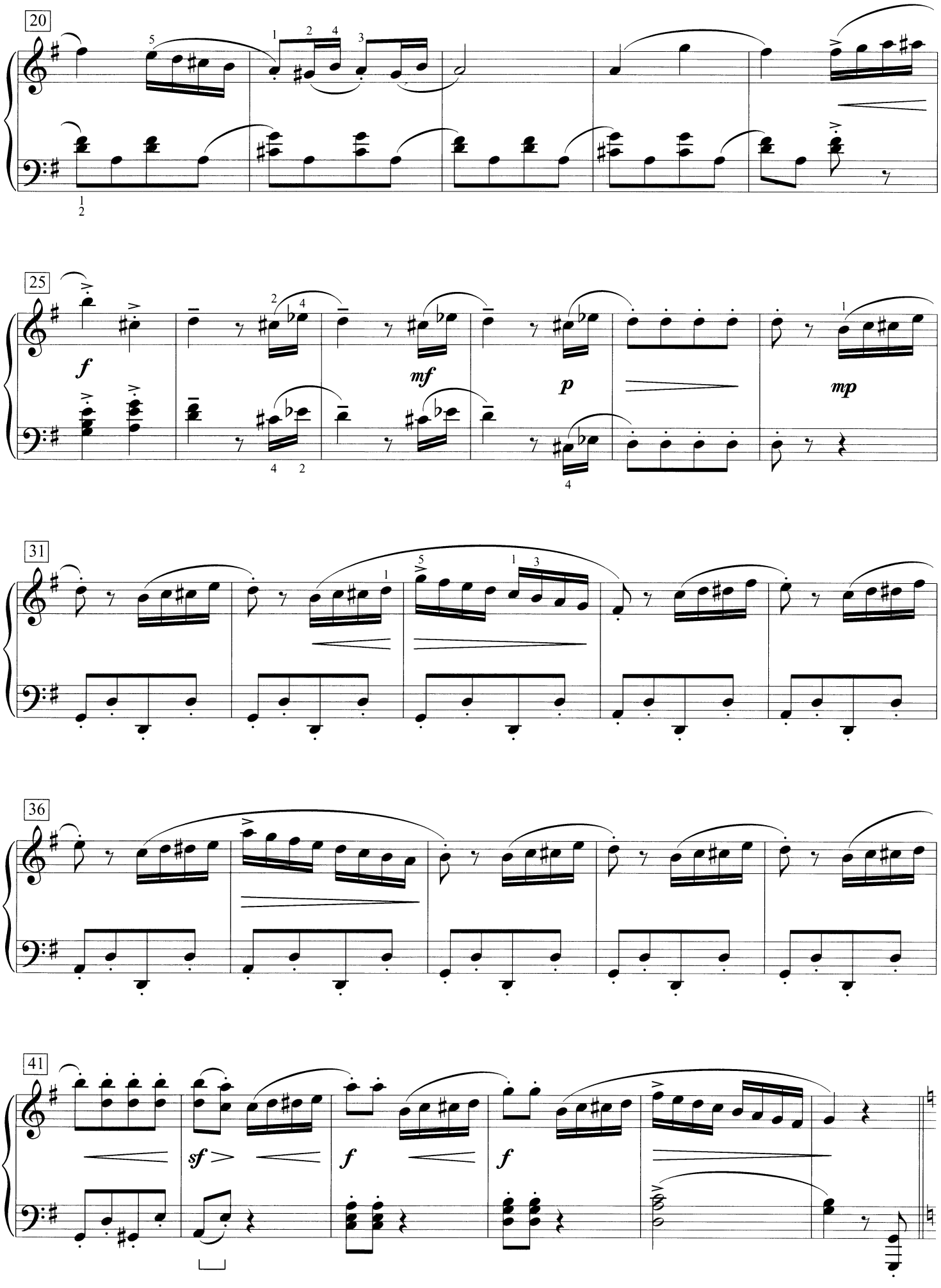
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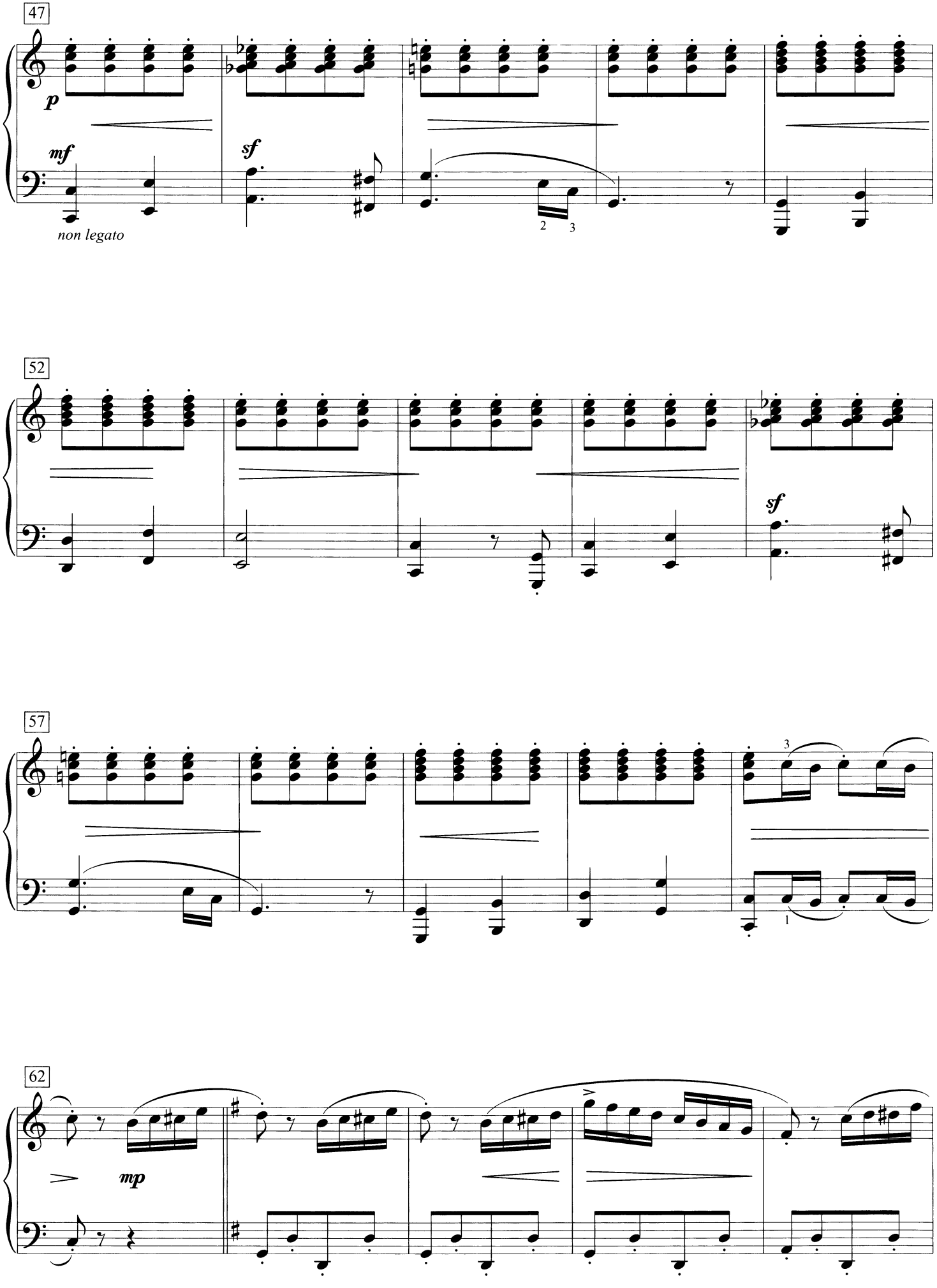
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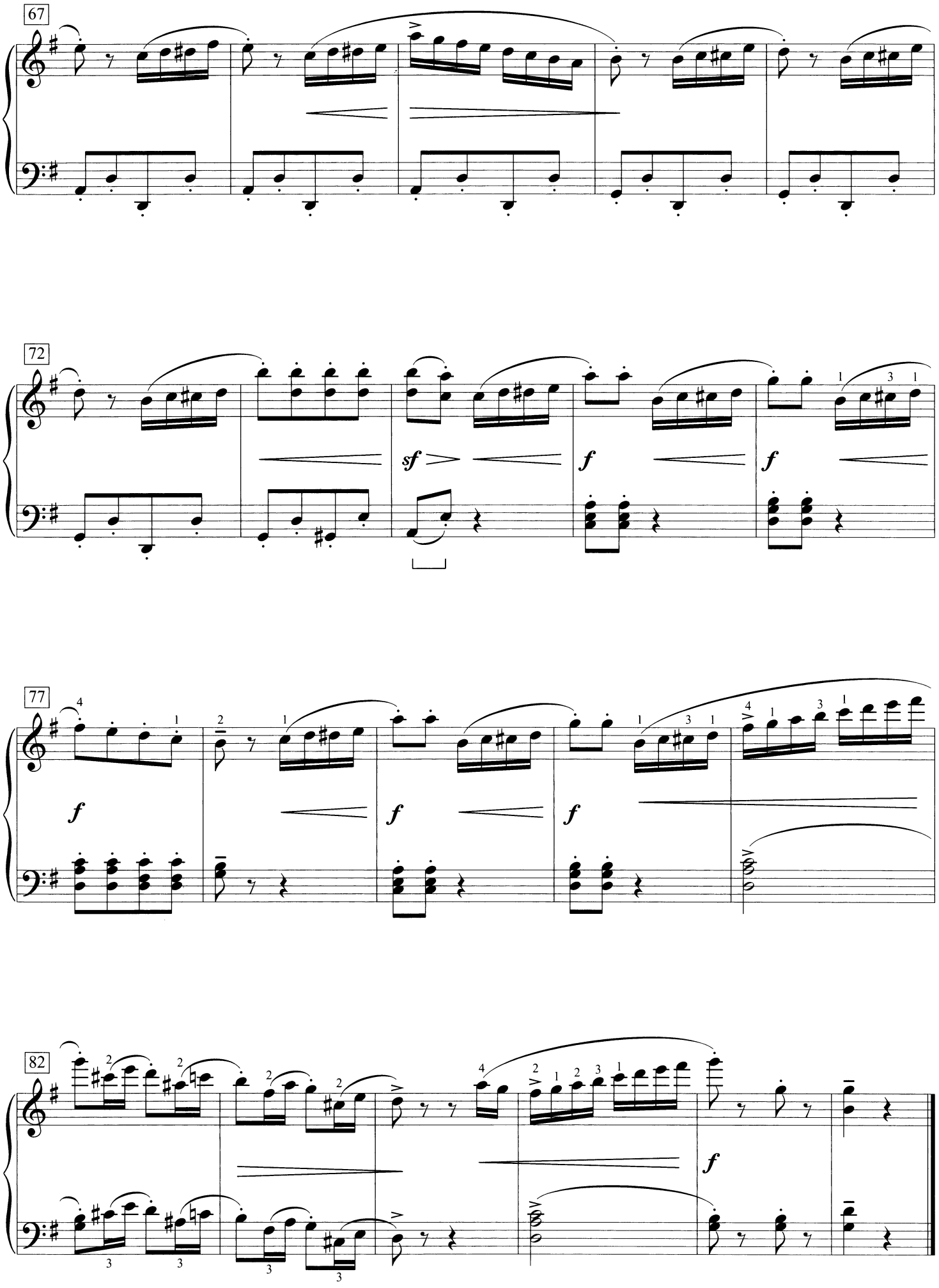
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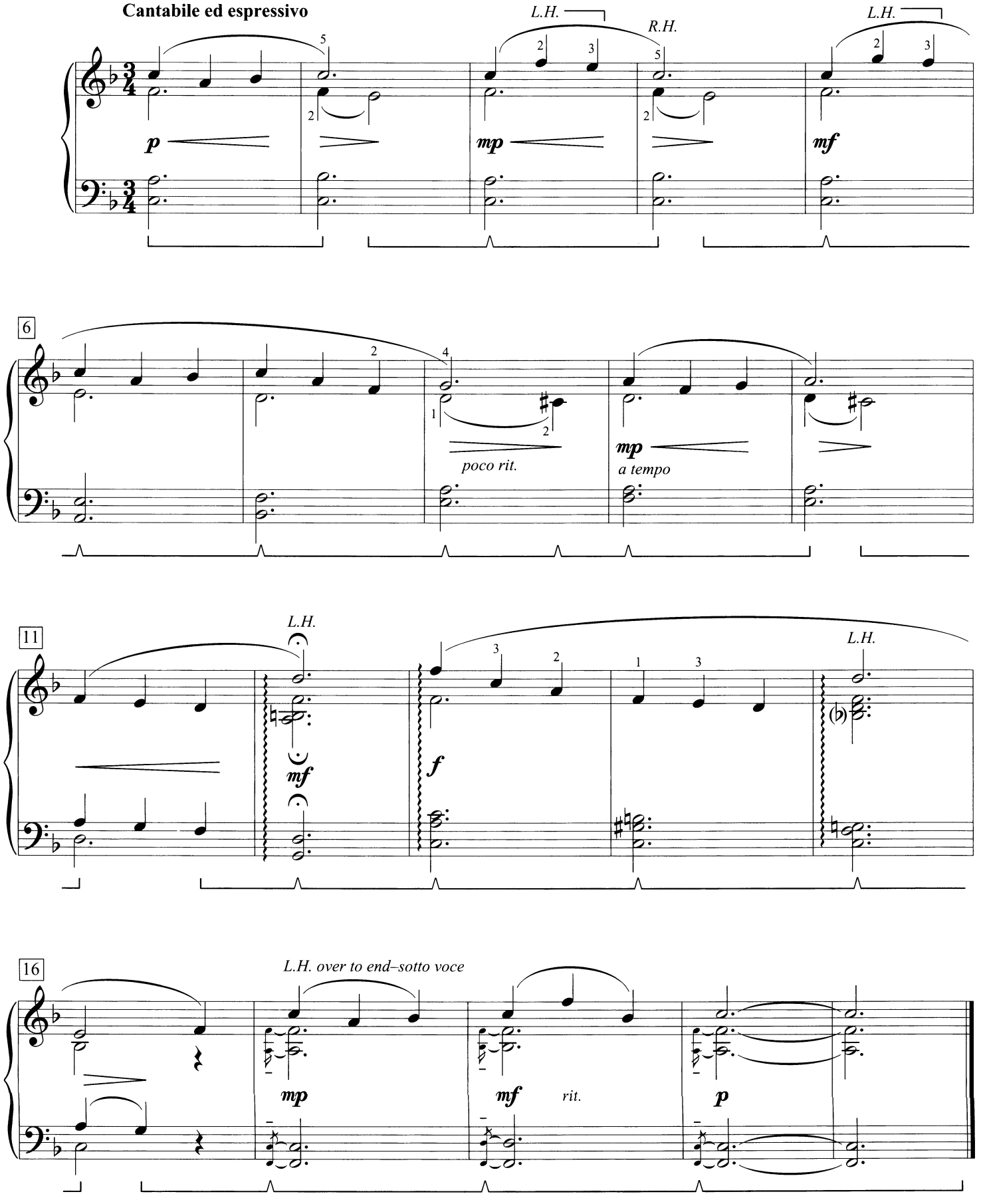
For Hiroko Yasuda

Postlude
(A Remembrance)

William Gillock



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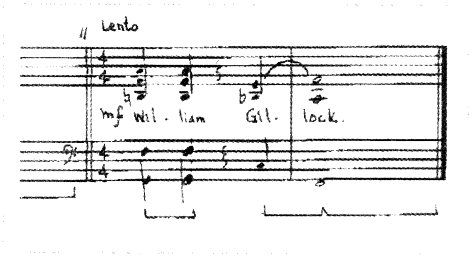
William Lawson Gillock

William Lawson Gillock was born on a farm in rural Missouri on July 1, 1917. His father—a dentist who played several instruments by ear—is credited for planting the seeds of his deep love for music. At age three Gillock was able to pick out melodies and harmonize on the piano, but there was no piano teacher in the town of La Russell where he grew up; it was three years later that Gillock began formal piano lessons in Carthage, 15 miles away, an extensive distance in the 1920s and a trip that almost always resulted in a flat tire. As an undergraduate at Central Methodist College, he was apprehensive about pursuing a career in music and instead completed a degree in art while continuing lessons in piano and composition. Fortunately, his teacher, Dr. Louise Wright, recognized his strong talents and urged him to write and submit piano literature to publishers. Thus began his memorable career as the "Schubert of children's composers."

Gillock moved to New Orleans in 1943 where he worked various jobs, including as a draftsman (making mechanical drawings) and as a piano accompanist on a live radio show. The distinctive Southern city inspired the creation of several works, including the *New Orleans Jazz Styles* series and his most popular solo sheet, "Fountain in the Rain." While in Louisiana, Gillock maintained a large teaching studio for close to 30 years and formed many of his unique pedagogical insights. In 1970 he relocated to Dallas, Texas where he fortified his reputation as a Southern gentleman in addition to being a much sought-after clinician, adjudicator, and composer.

Decades after his death in 1993, Gillock's compositions continue to charm pianists of all ages—from Tokyo to Mumbai, from Los Angeles to Berlin. They appear regularly on piano recitals, amateur YouTube videos, prominent American national repertoire lists, and on the ABRSM's global exam syllabi. In his lifetime Gillock was well-respected by both independent and college teachers, and his insightful advice to them in a 1993 *Clavier* article is as relevant today: "Make sure that the primary purpose of playing is to express the music. Communicate directly from the composer to your heart, and to the heart of the listener."



WILLIAM GILLOCK

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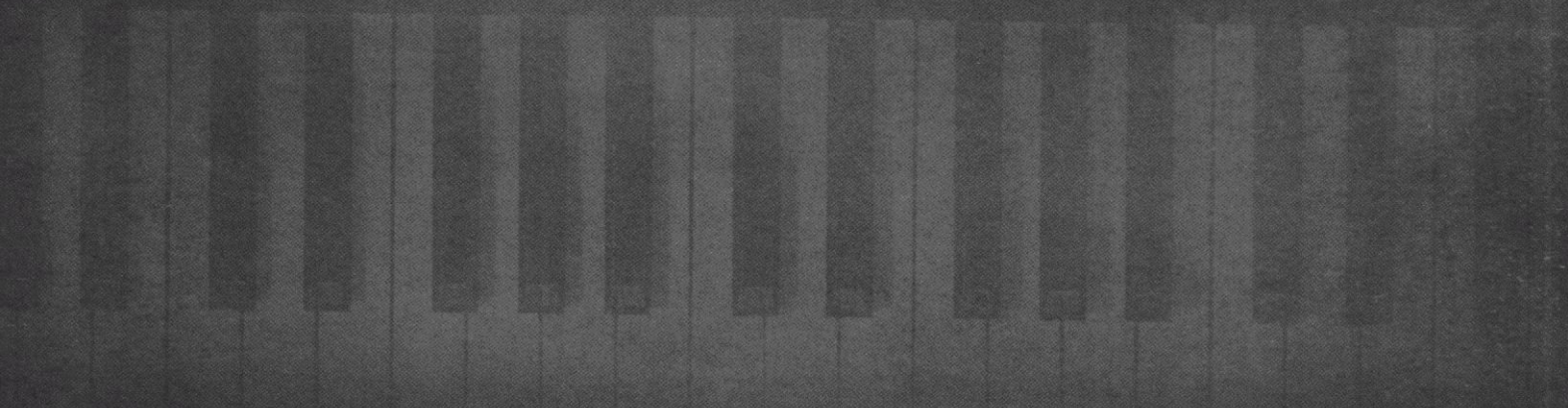

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