

The Circus-Day Parade

for SATB Chorus, Piano, and Cornet

Words by James Whitcomb Riley

Music by Timothy Hoekman



Timothy
Hoekman *Music*

The Circus-Day Parade

James Whitcomb Riley

Timothy Hoekman

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Cheerfully (♩ = c. 84)

The musical score is arranged in a system with six staves. The vocal parts (Soprano, Alto, Tenor, Bass) are in 4/4 time with a key signature of two flats (Bb and Eb). They all sing the lyrics: "Oh! Oh! the Circus-Day Parade! How the". The piano part is in the same key and time, providing harmonic support. The cornet part is in concert pitch (Bb) and plays a melodic line. Dynamics include *f* (forte) for the vocal and piano parts.

Soprano
Alto
Tenor
Bass
Cornet in Bb (concert pitch)
Piano

Oh! Oh! the Circus-Day Parade! How the

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Oh! Oh! the Circus-Day Parade! How the

Oh! Oh! the Circus-Day Parade! How the

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4

S. bu - gles played and played! And how the

A. bu - gles played and played! And how the

T. bu - gles played and played! And how the

B. bu - gles played and played! And how the

Cnt. in Bb

Pno.

7

S. glos - sy hors - es tossed their flos - sy manes and neighed,

A. glos - sy hors - es tossed their flos - sy manes and neighed,

T. glos - sy hors - es tossed their flos - sy manes and neighed,

B. glos - sy hors - es tossed their flos - sy manes and neighed,

Cnt. in Bb

Pno.

9

S. As the rat-tle and the rhyme of the ten-or drum-mer's time

A. As the rat-tle and the rhyme of the ten-or drum-mer's time Filled all the hun-gry

T. As the rat-tle and the rhyme of the ten-or drum-mer's time

B. As the rat-tle and the rhyme of the ten-or drum-mer's time Filled all the hun-gry

Cnt. in Bb

Pno.

12

S. with mel-o - dy_ sub - lime!

A. hearts of us

T. with mel-o - dy_ sub - lime!

B. hearts of us

Pno.

15

T. *mf* How the

B. *mf* How the

Cnt. in Bb *mf*

Pno. *mf*

17

S. *mf* with a splen-dor all its own, And glit-tered with a glo-ry that our

A. *mf* with a splen-dor all its own, And glit-tered with a glo-ry that our

T. grand band-wa-gon shone And glit-tered with a glo-ry that our

B. grand band-wa-gon shone And glit-tered with a glo-ry that our

Cnt. in Bb

Pno.

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20

S. dreams had nev-er known!

A. dreams had nev-er known!

T. 8 dreams had nev-er known! And

B. dreams had nev-er known! And

Cnt. in Bb

Pno.

23

S. high and low of eve - ry kind, Marched in un-con-scious cap-ture,

A. high and low of eve - ry kind, Marched in un-con-scious cap-ture,

T. 8 how the boys be-hind, Marched in un-con-scious cap-ture,

B. how the boys be-hind, Marched in un-con-scious cap-ture,

Cnt. in Bb

Pno.

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26

S. with a rap-ture un - de-fined!

A. with a rap-ture un - de-fined!

T. with a rap-ture un - de-fined!

B. with a rap-ture un - de-fined!

Cnt. in Bb

Pno.

f

29

T. *mp*
How the

B. *mp*
How the

Cnt. in Bb

Pno.

ff *mp*

ff *legato mp* *p*

8

33

S. *mp*
And the

A. *mp*
And the

T. *mp*
grace-less grace - ful stride of the el - e - phant was eyed,

B. *mp*
grace-less grace - ful stride of the el - e - phant was eyed,

Pno. *mp*

37

S. *mp*
ca - pers of the lit - tle horse that can - tered at his side!

A. *mp*
ca - pers of the lit - tle horse that can - tered at his side!


Pno. *mp*

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39

T. 

How the sham-bling cam-els, tame to the plau-dits of their

B. 

How the sham-bling cam-els, tame to the plau-dits of their

Pno. 

44

S. 

With list-less eyes came si - lent_ mas-ti-cat-ing as they came.

A. 

With list-less eyes came si - lent_ mas-ti-cat-ing as they came.

T. 

fame,

B. 

fame,

Pno. 

47

S. *mf* with each

A. *mp* How the cages jolted past, *mf*

T. *mp* How the cages jolted past, *mf*

B. *mp* How the cages jolted past,

Pno.

50

S. *p* wag-on bat-tened fast, And the mys-ter - y with-in it on - ly hint-ed of at last From the

A. *p* And the mys-ter - y with-in it on - ly hint-ed of at last From the

T. *p* wag-on bat-tened fast, And the mys-ter - y with-in it on - ly hint-ed of at last From the

B. *p* And the mys-ter - y with-in it on - ly hint-ed of at last From the

Pno. *pp*

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53

S. lit - tle grat-ed square in the rear, and nos-ing there The_ snout of some strange an - i - mal that

A. lit - tle grat-ed square in the rear, and nos-ing there The_ snout of some strange an - i - mal that

T. lit - tle grat-ed square in the rear, and nos-ing there The_ snout of some strange an - i - mal that

B. lit - tle grat-ed square in the rear, and nos-ing there The_ snout of some strange an - i - mal that

Pno.

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56 *mp*

S. sniffed the out-er air!

A. sniffed the out-er air!

T. sniffed the out-er air!

B. sniffed the out-er air!

Pno. *mp* *p* *mp*

59

Cnt. in Bb *mf*

Pno. *f* *mf*

61

mf

S. And last of all, The Clown, mak-ing

A. And last of all, The Clown, mak-ing

T. And last of all, The Clown, mak-ing

B. And last of all, The Clown, mak-ing

Cnt. in Bb

Pno.

63

S. mirth for all the town, With his lips curved ev - er up - ward and his

A. mirth for all the town, With his lips curved ev - er up - ward and his

T. mirth for all the town, With his lips curved ev - er up - ward and his

B. mirth for all the town, With his lips curved ev - er up - ward and his

Pno.

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65

S. eye-brows ev - er down, And his

A. eye-brows ev - er down, And his

T. eye-brows ev - er down, And his

B. eye-brows ev - er down, And his

Cnt. in Bb

Pno.

68

S. chief at - ten - tion paid to the lit - tle mule that played A tat -

A. chief at - ten - tion paid to the lit - tle mule that played A tat -

T. chief at - ten - tion paid to the lit - tle mule that played A tat -

B. chief at - ten - tion paid to the lit - tle mule that played A tat -

Cnt. in Bb

Pno.

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70

S. *f*
-too on the dash-board with his heels, in the Pa - rade.

A. *f*
-too on the dash-board with his heels, in the Pa - rade.

T. *f*
-too on the dash-board with his heels, in the Pa - rade.

B. *f*
-too on the dash-board with his heels, in the Pa - rade.

Cnt. in Bb *f*

Pno. *f*

73

Cnt. in Bb

Pno.

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76

S. Oh! the Cir-cus-Day Pa-rade! How the bu-gles played and played!

A. Oh! the Cir-cus-Day Pa-rade! How the bu-gles played and played!

T. Oh! the Cir-cus-Day Pa-rade! How the bu-gles played and played!

B. Oh! the Cir-cus-Day Pa-rade! How the bu-gles played and played!

Cnt. in Bb

Pno.

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79

S. And how the

A. And how the

T. And how the

B. And how the

Cnt. in Bb

Pno.

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81

S. *glos-sy hors-es tossed their flos-sy manes and_ neighed,— As the rat-tle and the*

A. *glos-sy hors-es tossed their flos-sy manes and_ neighed,— As the rat-tle and the*

T. *glos-sy hors-es tossed their flos-sy manes and neighed,— As the rat-tle and the*

B. *glos-sy hors-es tossed their flos-sy manes and neighed,— As the rat-tle and the*

Cnt. in Bb

Pno.

84

S. *rhyme of the ten-or drum-mer's time Filled all the hun-gry hearts of us with*

A. *rhyme of the ten-or drum-mer's time Filled all the hun-gry hearts of us with*

T. *rhyme of the ten-or drum-mer's time Filled all the hun-gry hearts of us with*

B. *rhyme of the ten-or drum-mer's time Filled all the hun-gry hearts of us with*

Pno.

87 **rit.**-----

S. mel - o - dy sub - lime!

A. mel - o - dy sub - lime!

T. mel - o - dy sub - lime!

B. mel - o - dy sub - lime!

Cnt. in Bb

Pno.

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Cornet in Bb

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Cheerfully (♩ = c. 84)

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1
[3]
f

6
1
[7]
5
[10-14]
mf

16
2
[18-19]

22
2
[24-25]

28
f
ff
mp
25
[32-56]
2
[57-58]

59
(piano)
mf
3
[63-65]

66
2
[69-70]

72
f

77
1
[77]
1
[81]

83
2
[84-85]
1
[86]
1
[87]
rit. ---

Composer Timothy Hoekman has written in many genres, but most of his works include the voice. His works have been published by Theodore Presser, Colla Voce, Plymouth Music Company, Recital Publications, and Classical Vocal Reprints. He was named the 2002 MTNA-Shepherd Distinguished Composer of the Year for his song cycle *To Make a Prairie*, commissioned by the South Dakota Music Teachers Association. Other commissions have come from the Rawlins Piano Trio, the Coastal Carolina Chamber Music Festival, Georgia Southern University, and First Presbyterian Church of Tallahassee, among others. His works have been recorded for Albany Records, Azica Records, and Mark Records.

Hoekman is a highly experienced performer, teacher, and coach, having performed as soloist and collaborative pianist in the U.S., Canada, Australia, and Europe. From 1988 to 2011 he was on the music staff of Glimmerglass Opera in Cooperstown, NY, and has also worked for South Georgia Opera, Florida Grand Opera, Des Moines Metro Opera, Michigan Opera Theater, Opera Grand Rapids, and the Peter Harrower Summer Opera Workshop. From 2012 to 2024 he spent the summers as a lieder coach for the American Institute of Musical Studies in Graz, Austria. He was a professor at Florida State University from 1984 to 2022, teaching collaborative piano, coaching graduate voice majors, and teaching a variety of language and vocal literature classes for singers and pianists. He holds degrees from the University of Michigan, Peabody Conservatory, and Calvin College. He has served as adjudicator for vocal, piano, and composition competitions.

For more information about Timothy Hoekman and his compositions, visit timothyhoekman.com.



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| | |
|-------------------------------------|----------------------------|
| Bonny Portmore | voice, piano |
| Drei Galgenlieder | SATB chorus, piano |
| Emily's Words | voice, fl., cl., vc., pno. |
| Faith, Hope, Love | SSA chorus, piano |
| God Rest You Merry, Gentlemen | high voice, orchestra |
| Il est né, le divin enfant | high voice, orchestra |
| Infant Holy, Infant Lowly | voice, orchestra |
| Let the Children Come to Me | SATB chorus, organ |
| Lo, How a Rose E'er Blooming | SATB, sop., fl., organ |
| Nature Walks, set I | SSAA chorus |
| Nature Walks, set II | TTBB chorus |
| Nobody Knows This Little Rose | 3-part canon w/pno |
| North Carolina Songs | voice, harp, str. trio |
| Omittamus studia | SATB chorus, piano |
| Serenade | tenor, piano |
| Seven Housman Songs | voice, piano |
| She Loves Me, She Loves Me Not | baritone, piano |
| Sing to the Lord a New Song | SATB chorus, organ |
| The Circus-Day Parade | SATB, piano, cornet |
| The Fair Singer | soprano, flute |
| The Last Invocation | high voice, piano |
| Three Poems of William Butler Yeats | soprano, piano trio |
| Victorian Valentines | voice, piano |
| Walking with God | SAB chorus, piano |
| What Love Is This | SATB chorus, organ |
| Your Devoted Hugo | baritone, piano |

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Arias, duets, & choruses from the oratorio *Prophet Songs*