

The Circus-Day Parade

for TB Chorus, Piano, and Cornet

Words by James Whitcomb Riley

Music by Timothy Hoekman



Timothy
Hoekman *Music*

The Circus-Day Parade

James Whitcomb Riley

for TB Chorus, Piano, & Cornet (or Trumpet)

Timothy Hoekman

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Cheerfully (♩ = c. 84)

The musical score is arranged in systems. The first system includes Tenor and Bass staves with lyrics "Oh! Oh! the", a Cornet in Bb staff with a melodic line, and a Piano staff with accompaniment. The second system includes Trumpet (T.) and Bass (B.) staves with lyrics "Cir - cus - Day Pa - rade! How the bu - gles played and played!", a Cornet in Bb staff, and a Piano staff. The score is in 4/4 time with a key signature of two flats (Bb and Eb).

* If a cornet (or trumpet) is not available, the pianist should play as much of the cornet line as possible.

5

T.  And how the


B.  And how the

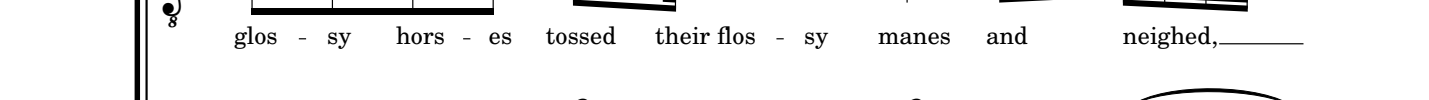
Cnt. in Bb 


Pno. 


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7

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 

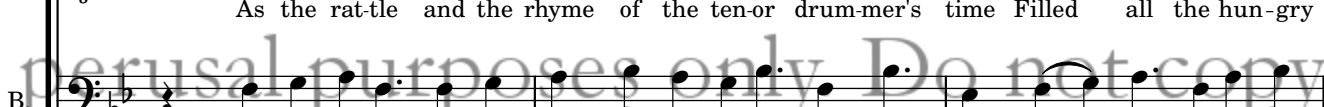
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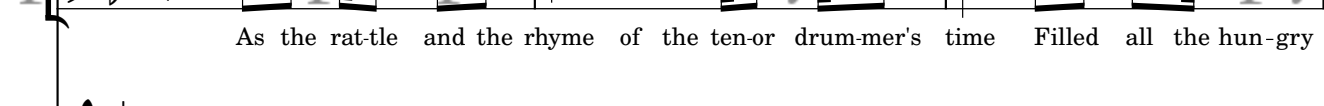
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9

T. 

B. 

Cnt. in Bb 

Pno. 

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12

T. 

B. 

Pno. 

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15

T. *mf* How the

B. *mf* How the

Cnt. in Bb *mf*

Pno. *mf*

17

T. grand band - wa - gon shone with a splen-dor all its own, And

B. grand band - wa - gon shone with a splen-dor all its own, And

Cnt. in Bb

Pno.

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19

T. *glit-tered with a glo-ry that our dreams had nev - er known!*

B. *glit-tered with a glo-ry that our dreams had nev - er known!*

Cnt. in Bb

Pno.

21

T. *high*

B. *And how the boys be - hind,*

Cnt. in Bb

Pno.

24

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

B. *Marched in un - con - scious cap - ture,*

Cnt. in Bb

Pno.

26

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

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

Cnt. in Bb *f*

Pno. *f*

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29

T. *mp*
How the

B. *mp*
How the

Cnt. in Bb *ff* *mp*

Pno. *ff* *legato mp* *p*

8

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33

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

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

Pno.

37

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

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

Pno. *mp*

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. *p*

44

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

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

Pno.

47

T. *mf* with each

B. *mp* How the cag - es jolt-ed past,

Pno.

50

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*

53

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

T. *sniffed the out - er air!*

B. *sniffed the out - er air!*

Pno. *mp p mp*

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59

Cnt. in Bb

Pno. *f mf*

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61

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

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

Cnt. in Bb

Pno.

63

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.

65

T. *8* eye-brows ev-er down, And his

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

Cnt. in Bb

Pno.

68

T. *8* 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

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.

76

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.

79

T.  And how the


B.  And how the


Cnt. in Bb 

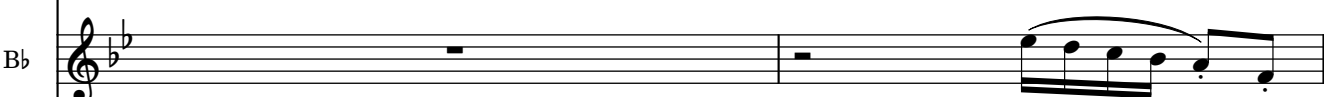
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81


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


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

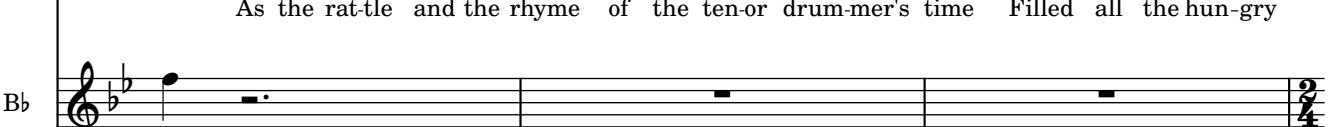
Cnt. in Bb 


Pno. 

83

T. 

B. 

Cnt. in Bb 

Pno. 

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86

T. 

B. 

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. - - - - -

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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.



[Hoekman scores available from GraphitePublishing.com](http://GraphitePublishing.com)

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*