

GREG BARTHOLOMEW

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# The Fervid Hokey Poke

A setting of the prize-winning poem by  
Jeff Brechlin

for unaccompanied mixed choir  
with piano reduction for rehearsal only

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# The Fervid Hokey Poke

O proud left foot, that ventures quick within  
Then soon upon a backward journey lithe.  
Anon, once more the gesture, then begin:  
Command sinistral pedestal to writhe.  
Commence thou then the fervid Hokey-Poke,  
A mad gyration, hips in wanton swirl.  
To spin! A wilde release from Heaven's yoke.  
Blessed dervish! Surely canst go, girl.  
The Hoke, the Poke -- banish now thy doubt  
Verily, I say, 'tis what it's all about.

For unaccompanied mixed choir  
with piano reduction for rehearsal only

Duration: approximately 2'45"

Jeff Brechlin won *The Washington Post's* Style Invitational in March 2003 with *The Fervid Hokey Poke*. The competition asked readers to rewrite some banal instructions in the style of a famous writer. Brechlin chose to rewrite one verse of *The Hokey Pokey* as if written by William Shakespeare, for which he won the prize of a shotgun shell salt and pepper shaker. His poem is used with permission.

For information about composer Greg Bartholomew, visit [www.gregbartholomew.com](http://www.gregbartholomew.com).

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# The Fervid Hokey Poke

Jeff Brechlin

Greg Bartholomew

**Lively** ♩ = 100 Use rubato freely

Harmonica, recorder, kazoo, tin whistle, etc. (three to twelve instruments)

Harmonica, etc. *f*

Tambourine *f*

Unison (S2, A2, T2 & B1) *mf* 3

You put your

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Tamb. 3 *mf*

Uni. 3 3 3 3 3

right hand in. You put your right hand out. You put your right hand in, and you

Tamb. 6 3 3 3

Uni. 3 3 3 3 3 3 3

shake it all a - bout. You do the ho - key po - key and you

2  
Tamb. *g*

Uni.  
turn your-self a-round, that's what it's all a - bout.

S.  
1sts *f* *mf* Tutti  
Oh! Oh! Oh! Oh proud left foot!

A.  
1sts *f* *mf* Tutti  
Oh! Oh! Oh! Oh proud left foot!

T.  
1sts *f* *mf* Tutti  
Oh! Oh! Oh! Oh proud left foot!

B.  
2ds *f* *mf* Tutti  
Oh! Oh! Oh! Oh proud left foot!

Pno.  
Piano for rehearsal only *f* *mf*

13

*mp*

S. Oh proud left foot, that ven-tures quick with-

A. Oh proud left foot, that ven-tures quick with-

T. Oh proud left foot! Oh

B. Oh proud left foot, that ven-tures quick with- in.

Pno.

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17

*mf*

S. in. Oh, oh proud left foot!

A. in. Oh, oh proud left foot!

T. proud left foot! Oh proud left foot!

B. Then soon up-on a back-ward jour-ney lithe. A - non, a -

Pno.

4 22

S. *mf* *mp* *mf* *f*  
 Once more, once more the ges - ture, then be - gin. Com -

A. *mf* *mp* *mf* *f*  
 Once more, once more the ges - ture, then be - gin. Com -

T. *mf* *mp* *mf* *f*  
 Once more, once more the ges - ture, then be - gin. Com -

B. *mf* *mp* *mf* *f*  
 non, once more the ges - ture, then be - gin. Com -

Pno. *mp* *mf* *f*

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26

S. *f*  
 mand si - nis - tral ped - es - tal to writhe. Com - mence thou then the Fer - vid,

A. *f*  
 mand si - nis - tral ped - es - tal to writhe. Com - mence thou then the Fer - vid,

T. *f*  
 mand si - ni - stral ped - es - tal to writhe. Com - mence thou then the Fer - vid,

B. *f*  
 mand si - ni - stral ped - es - tal to writhe. Com - mence thou then the Fer - vid,

Pno. *f*

29

S. *mf*  
the Fer-vid Ho - key Poke: A mad gy - ra - tion, hips in wan-ton swirl. 5

A. *mf*  
the Fer-vid Ho - key Poke: A mad gy - ra - tion, hips in wan-ton swirl.

T. *mf*  
the Fer-vid Ho - key Poke: mad gy - ra - tion, hips in wan-ton swirl.

B. *mf*  
the Fer-vid Ho - key Poke: A mad gy - ra - tion, hips in wan-ton swirl.

Pno. *mf*

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33

S. Swirl! Swirl! A mad gy - ra - tion,

A. Swirl! Swirl! A mad gy - ra - tion,

T. Swirl! Swirl! A mad gy - ra - tion,

B. Swirl! Swirl! A mad gy - ra - tion,

Pno. *mp*

6

36

S. *f* *mp*  
 hips in wan - ton swirl. To spin! To spin! A

A. *f* *mp*  
 hips in wan - ton swirl. To spin! To spin! A

T. *f* *mp*  
 hips in wan - ton swirl. To spin! To spin! A

B. *f* *mp*  
 hips in wan - ton swirl. To spin! To spin! A

Pno. *f* *mp*

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39

S. *mf* *f*  
 wild re-lease from hea - ven's yoke. Bless-ed der- vish!\_ Bless-ed der- vish!\_

A. *mf* *f*  
 wild re-lease from hea - ven's yoke. Bless-ed der- vish!\_ Bless-ed der- vish!\_

T. *mf* *f*  
 wild re-lease from hea - ven's yoke. Bless-ed derv- ish!\_ Bless-ed der- vish!\_

B. *mf* *f*  
 wild re-lease from hea - ven's yoke. Bless-ed derv- ish!\_ Bless-ed der- vish!\_

Pno. *mf* *f*



43 *mf* 3 *f* 7

S. Sure-ly canst go, girl! Bless-ed der- vish!

A. Sure-ly canst go, girl! Bless-ed der- vish!

T. 8 *mf* *f* Sure - ly canst go, girl! Bless-ed der- vish!

B. *mf* *f* Sure - - ly canst go, girl! Bless-ed der- vish!

Pno. *mf* *f*

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46 *mp* *mf* 3

S. Bless-ed der- vish! Sure-ly canst go, girl! The

A. *mp* *mf* 3 Bless-ed der- vish! Sure-ly canst go, girl! The

T. 8 *mp* *mf* Bless-ed der- vish! Sure - ly canst go, girl!

B. *mp* *mf* Bless-ed der- vish! Sure - - ly canst go, girl!

Pno. *mp* *mf* 3

S. Hoke, the Poke— The Hoke, the Poke— Ban-ish now thy doubt.

A. Hoke, the Poke— The Hoke, the Poke— Ban-ish now thy doubt.

T. The Hoke, the Poke— Ban-ish now thy doubt.

B. The Hoke, the Poke— Ban-ish now thy doubt.

Pno.

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S. Sure-ly canst go, girl! The Hoke, the Poke—

A. Sure-ly canst go, girl! The

T. Sure - ly canst go, girl! The Hoke, the Poke—

B. Sure - ly canst go, girl! The Hoke—

Pno.

57

S. *mf* Ver-i - ly I say, 'tis what it's all a - bout. *p* Ban-ish now thy doubt... 9

A. Hoke, the Poke— *mf* Ver-i - ly I say, 'tis what it's all a - bout. *p* Ban-ish now thy doubt...

T. *mf* Ver-i - ly I say, 'tis what it's all a - bout, *p* Ban-ish now thy doubt...

B. *mf* Ver-i - ly I say, 'tis what it's all a - bout. *p* Ban-ish now thy doubt...

Pno. *mf* *mp*

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62

S. *mp* 'Tis what it's all a - bout! *f* 'tis what it's all a - bout!

A. *mp* 'Tis what it's all a - bout! *f* 'tis what it's all a - bout!

T. *mp* 'Tis what it's all a - bout! *f* 'tis what it's all a - bout!

B. *mp* 'Tis what it's all a - bout! *f* 'tis what it's all a - bout!

Pno. *p* *f*

# CHORAL WORKS OF GREG BARTHOLOMEW

Read the complete texts and listen to performances at

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**Leo**, for unaccompanied SATB choir, 2002 (Duration: 5:45)  
A setting of excerpts from *Astronomica*, a 1<sup>st</sup> Century B.C. Latin text by Marcus Manilius.  
Finalist in the 2007 Cincinnati Camerata Choral Composition Competition.

### From the Odes of Solomon *Available on CD from Capstone Records*

**From Odes 1 & 3 of the Odes of Solomon**, 2000 (Duration: 5:00)

**From Ode 14 of the Odes of Solomon**, 2000 (Duration: 5:00)

**From Ode 17 of the Odes of Solomon**, 2000 (Duration: 5:30)

For unaccompanied SATB choir. The Odes of Solomon are believed to have been written around the year 100 A.D., and include strong parallels to the Dead Sea Scrolls.

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**The 21st Century (A Girl Born in Afghanistan)**, for unaccompanied SATB choir, 2002 (Dur.: 6:40)  
A setting of excerpts from United Nations Sec.-Gen. Kofi Annan's Nobel Peace Prize Lecture.  
Available on CD released by Connecticut Choral Artists (Concora): *Songs & Stories of Liberation* (2007).  
Finalist in the 2003 Briar Cliff University New Choral Music Competition.

**Beati Quorum Via**, for unaccompanied SATB choir, 2003 (Duration: 2:30)  
A new setting of the traditional Latin text.

**Song of the Mountains**, for mixed SSAATB choir with piano accompaniment, 2004 (Duration: 6 min.)  
A setting of text adapted from prose by American naturalist John Muir (1838 - 1914).

**Stoke Fleming**, for unaccompanied SATB choir, 2000 (Duration 3:30)  
A meditation on rocks and waves written at a small hamlet on the English Channel.

**The Tree**, for unaccompanied SATB choir, 2003 (Duration: 3 min.)  
A setting of the poem by American transcendental poet Jones Very (1813 - 1880).

**The Promise of Liberty**, or unison or 2-part chorus and piano, 2009 (Duration: 3 min.)  
Adapted from the poem, *The New Colossus* by Emma Lazarus ("Give me your tired, your poor...").

### Three American Winter Settings

**A Country Boy in Winter**, for unaccompanied TTBB men's chorus, 2001 (Duration: 3:20)  
A setting of the poem by American poet Sarah Orne Jewett (1849 - 1909).

**A Rainy Day**, for unaccompanied SSAA women's chorus, 2001 (Duration: 4:15)  
A setting of the poem by American poet John Brainard (1796 - 1828).

**To a Locomotive in Winter**, for unaccompanied SATB choir, 2001 (Duration: 6 min.)  
A setting of the poem by Walt Whitman (1819 - 1892).

### Three Gnostic Poems

**An Open World**, 2007 (Duration: 3 min.)

**When I Land**, 2007 (Duration: 4 min.)

**And the Wind**, 2007 (Duration: 5 min.)

For unaccompanied SATB choir. Three settings of poems by Fletcher LaVallee Bartholomew, meditations on the ineffable.