

**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.

Tambourine

Unison (S2, A2, T2 & B1)

*f*

*f*

*mf*

You put your

This musical score consists of three staves. The top staff is for the Harmonica, etc., featuring quarter notes and rests. The middle staff is for the Tambourine, showing a rhythmic pattern of eighth and sixteenth notes. The bottom staff is for the Unison group, with Soprano 2 (S2), Alto 2 (A2), Tenor 2 (T2), and Bass 1 (B1). The tempo is Lively (♩ = 100) and the dynamics are indicated by *f* (fortissimo) and *mf* (mezzo-forte). The lyrics "You put your" are written below the staff.

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Tamb.

Uni.

*mf*

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

This musical score features two staves. The top staff is for the Tambourine, with a rhythmic pattern of eighth and sixteenth notes. The bottom staff is for the Unison group. The dynamic *mf* is indicated above the staff. The lyrics "right hand in. You put your right hand out. You put your right hand in, and you" are written below the staff.

Tamb.

Uni.

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

This musical score features two staves. The top staff is for the Tambourine, with a rhythmic pattern of eighth and sixteenth notes. The bottom staff is for the Unison group. The time signature is 6/8. The lyrics "shake it all about. You do the ho - key po - key and you" are written below the staff.

2

Tamb.

Uni.

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

S. 1sts *f* *mf* Tutti

A. 1sts *f* *mf* Tutti

T. 1sts *f* *mf* Tutti

B. 2ds *f* *mf* Tutti

Pno. Piano for rehearsal only

100315

13

S. *mp*  
— Oh proud left foot, \_\_\_\_\_ that ven-tures quick with-

A. *mp*  
— Oh proud leftf foot, \_\_\_\_\_ that ven-tures quick with-

T. *mp*  
— Oh proud left foot! \_\_\_\_\_ Oh

B. *mp*  
— Oh proud left foot, \_\_\_\_\_ that ven-tures quick with- in.

Pno.

# Perusal Copy

17

S. *mf*  
in. Oh, \_\_\_\_\_ oh proud left foot!

A. *mf*  
in. Oh, \_\_\_\_\_ oh proud left foot!

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

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

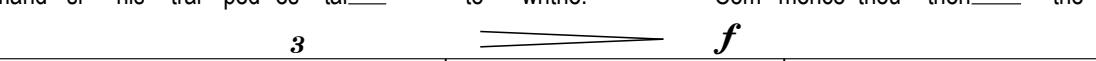
T. *mf* - Once more, once more the ges - ture, then be - gin. Com-

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

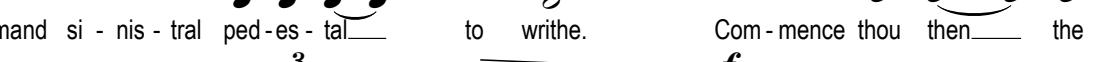
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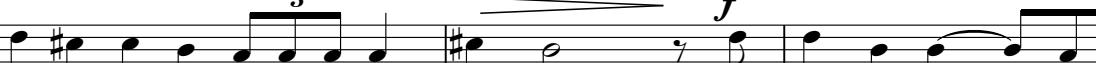
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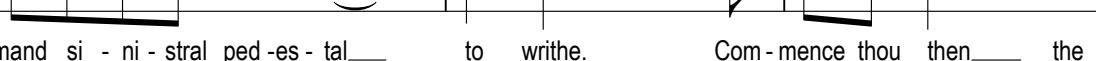
26

S. 

A. 

T. 

B. 

Pno. 

29

S. the Ferv-id Ho - key Poke: A mad gy - ra- tion, hips in wan-ton swirl. 5

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

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

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

Pno. {

# Perusal Copy

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. {

6

36

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

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

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

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

Pno.

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39

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

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

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

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

Pno.

43

S. *mf* 3

A. *mf* 3

T. *mf*

B. *mf*

Pno.

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

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

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

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

7

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46

S. *mp*

A. *mp*

T. *mp*

B. *mp*

Pno.

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

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

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

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

49

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. (Accompaniment)

# Perusal Copy

53

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. (Accompaniment)

57

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

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

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

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

Pno. { *mf* *mp*

# Perusal Copy

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*

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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.