

GREG BARTHOLOMEW

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# The Fervid Hokey Poke

A choral setting of the prize-winning poem by  
Jeff Brechlin

for unaccompanied mixed choir  
with piano reduction for rehearsal only

If you give a public performance of this work,  
please send a PDF of the concert program to  
[office@burkeandbagley.com](mailto:office@burkeandbagley.com)

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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 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.

The combined forces of Sine Nomine, the Concord Chamber Choir and Illumni Men's Chorale will present the world premiere under the direction of Gary D. Cannon at the Greater Seattle Choral Consortium's first *Seattle Sings* Festival on October 12, 2013.

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

**BURKE & BAGLEY**

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For the Greater Seattle Choral Consortium  
for the first Seattle Sings! Festival

# The Fervid Hokey Poke

Text by  
Jeff Brechlin

Music by  
Greg Bartholomew

**Lively** ♩ = 100

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

Soprano 1  
Alto 1  
Tenor 1  
Bass

Soprano 2  
Alto 2

Tenor 2  
Baritone

Tambourine

*f*

*mf* 3

You put your right hand in. You put your

*mf* 3

You put your right hand in. You put your

*f* *mf*

4

S2

A2

T2

B1

Tamb.

Pno.

Piano for rehearsal only

right hand out. You put your right hand in, and you shake it all a-bout. You

right hand out. You put your right hand in, and you shake it all a-bout. You

right hand out. You put your right hand in, and you shake it all a-bout. You

right hand out. You put your right hand in, and you shake it all a-bout. You

Piano for rehearsal only

The Fervid Hokey Poke

2

7

S1 *f* Oh! *mf* Oh! Oh! Oh

S2 do the ho-key po-key and you turn your-self a-round, that's what it's all a - bout. Oh

A1 *f* Oh! *mf* Oh! Oh! Oh

A2 do the ho-key po-key and you turn your-self a-round, that's what it's all a - bout. Oh

T1 *f* Oh! *mf* Oh! Oh! Oh

T2 do the ho-key po-key and you turn your-self a-round, that's what it's all a - bout. Oh *mf*

B1 do the ho-key po-key and you turn your-self a-round, that's what it's all a - bout. Oh *mf*

B2 *f* Oh! *mf* Oh! Oh! Oh

Tamb.

Pno.

The Fervid Hokey Poke

11 Tutti *mp*

S. proud left foot! Oh proud left foot,

A. proud left foot! Oh proud left foot,

T. 8 proud left foot! Oh proud left foot!

B. proud left foot! Oh proud left foot, that

Pno.

16 *mf*

S. — that ven-tures quick with - in. Oh, oh

A. — that ven-tures quick with - in. Oh, oh

T. 8 — Oh proud left foot! Oh

B. ven-tures quick with-in. Then soon up-on a back-ward jour-ney lithe.

Pno.

The Fervid Hokey Poke

20

S. proud left foot! Once more, once more the ges - ture,

A. proud left foot! Once more, once more the ges - ture,

T. proud left foot! Once more, once more the ges - ture,

B. *mf* A - non, a - non, *mf* once more the ges - ture,

Pno.

25

S. *mp* then be - gin. *mf* Com - mand si - nis - tral *f* ped - es - tal\_ to writhe. *f* Com -

A. *mp* then be - gin. *mf* Com - mand si - nis - tral *f* ped - es - tal\_ to writhe. *f* Com -

T. *mp* then be - gin. *mf* Com - mand si - nis - tral *f* ped - es - tal\_ to writhe. *f* Com -

B. *mp* then be - gin. *mf* Com - mand si - nis - tral *f* ped - es - tal\_ to writhe. *f* Com -

Pno.

## CHORAL WORKS OF GREG BARTHOLOMEW

Read the complete texts, listen to performances and download free perusal pdf scores at  
[www.gregbartholomew.com](http://www.gregbartholomew.com)

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*Available from*

### ARS NOVA MUSIC

321 Main Avenue, Brookings, SD 57006

[www.arsnovamusic.com](http://www.arsnovamusic.com)

TEL: 206.521.2650

**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 Secretary-General 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.

**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).

**The Fervid Hokey Poke**, for unaccompanied SATB choir, 2010 (Duration: 2:45)

A setting of the hilarious prize-winning poem by Jeff Brechlin.

**To a Locomotive in Winter**, for unaccompanied SATB choir, 2001 (Duration: 6 min.)

A setting of the poem by Walt Whitman (1819 - 1892).

**The Promise of Liberty**, for SATB 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...").

**A Rainy Day**, for unaccompanied SSA women's chorus, 2001 (Duration: 4:15)

A setting of the poem by American poet John Brainard (1796 - 1828).

**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). Finalist for the 2011 Seghizzi International Choral Festival and Winner of the Silver Platter Repertoire Award (ChoralNet).

**We Are the Dust of Stars**, for 2-part treble choir with piano, 2013 (Duration: 3:00)

A thought-provoking song about our connection to everything in the universe, joyful and humorous.

#### 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.