

GREG BARTHOLOMEW

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

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BURKE & BAGLEY

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.

BURKE & BAGLEY

www.burkeandbagley.com

1824 North 53rd Street
Seattle, WA 98103-6116
Tel: 206.632.4487

Email: office@burkeandbagley.com

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 3 3

You put your right hand in. You put your

mf 3 3 3

You put your right hand in. You put your

f *mf*

4

S2

A2

T2

B1

Tamb.

Pno.

Piano for rehearsal only

f *mf*

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! Oh! Oh! *mf* 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! Oh! Oh! *mf* 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! Oh! Oh! *mf* Oh

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

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

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

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

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

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

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

Pno.

Perusal Copy

25

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

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

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

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

Pno.

The Fervid Hokey Poke

30

S. *mf*
mence thou then_ the Fer-vid, the Fer-vid Ho-key Poke: A mad gy-ra-tion,

A. *mf*
mence thou then_ the Fer-vid, the Fer-vid Ho-key Poke: A mad gy-ra-tion,

T. *mf*
mence thou then_ the Fer-vid, the Fer-vid Ho-key Poke: A mad gy-ra-tion,

B. *mf*
mence thou then_ the Fer-vid, the Fer-vid Ho-key Poke: A mad gy-ra-tion,

Pno.

35

S. hips in wan-ton swirl. Swirl! Swirl! A

A. hips in wan-ton swirl. Swirl! Swirl! A

T. hips in wan-ton swirl. Swirl! Swirl! A

B. hips in wan-ton swirl. Swirl! Swirl! A

Pno.

The Fervid Hokey Poke

39

S. *f* *mp*
 mad gy-ra-tion, hips in wan-ton swirl. To spin! To spin! A

A. *f* *mp*
 mad gy-ra-tion, hips in wan-ton swirl. To spin! To spin! A

T. *f* *mp*
 mad gy-ra-tion, hips in wan-ton swirl. To spin! To spin! A

B. *f* *mp*
 mad gy-ra-tion, hips in wan-ton swirl. To spin! To spin! A

Pno.

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44

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 der- vish! Bless-ed der- vish!

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

Pno.

The Fervid Hokey Poke

48 *mf* *f* *mp*

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

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

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

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

Pno.

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52 *mf*

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

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

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

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

Pno.

The Fervid Hokey Poke

56

S. Hoke, the Poke— Ban-ish now thy doubt. Sure-ly canst go, girl!

A. Hoke, the Poke— Ban-ish now thy doubt. Sure-ly canst go, girl!

T. Ban-ish now thy doubt. Sure - ly canst go, girl! *p* The

B. Ban-ish now thy doubt. Sure - - ly canst go, girl! *p* The

Pno.

Perusal Copy

60

S. *p* The Hoke, the Poke— *mf* Ver - i - ly I say,

A. *p* The Hoke, the Poke— *mf* Ver - i - ly I say,

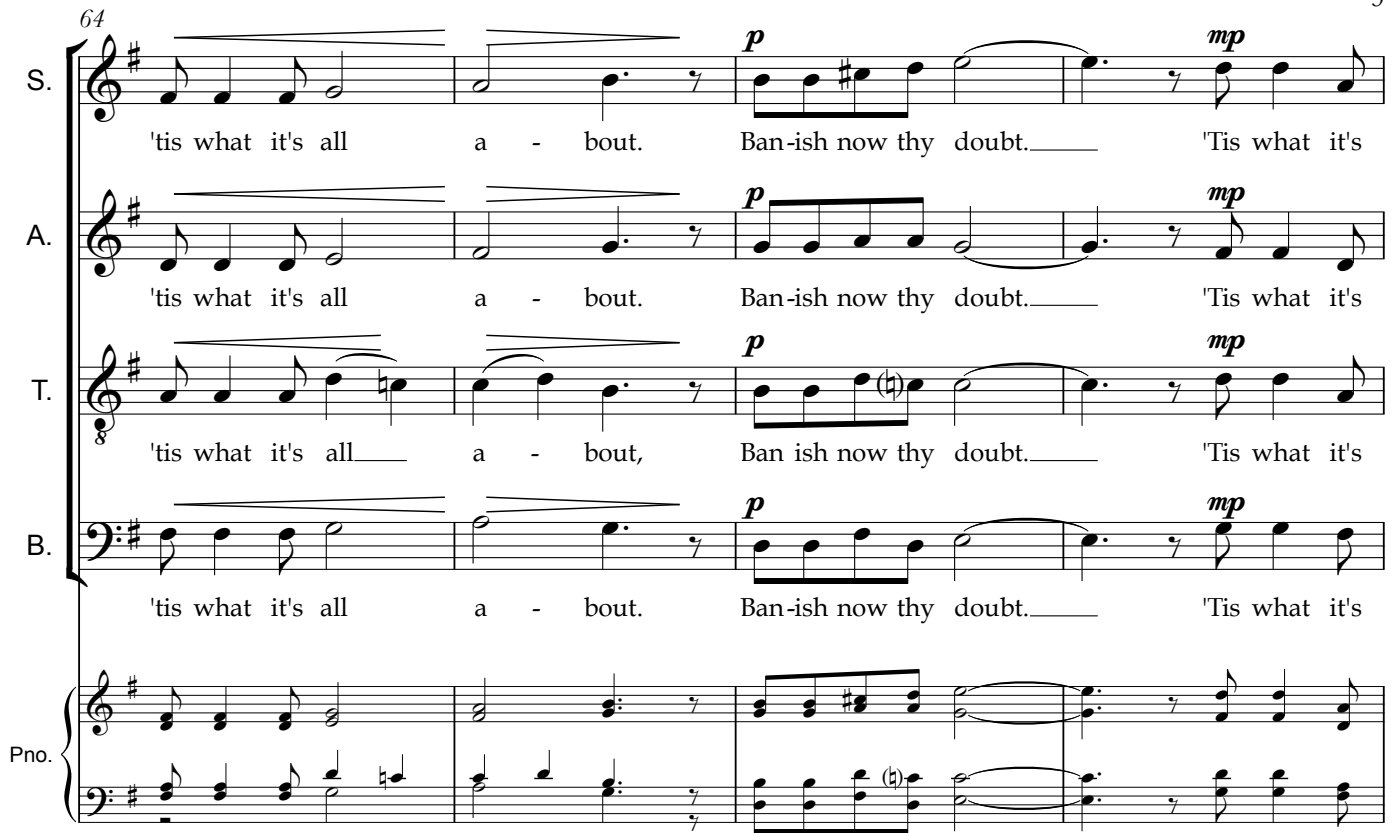
T. Hoke, the Poke— *mf* Ver - i - ly I say,

B. Hoke— *mf* Ver - i - ly I say,

Pno.

The Fervid Hokey Poke

64



S. *p* *mp*
'tis what it's all a - bout. Ban-ish now thy doubt. 'Tis what it's

A. *p* *mp*
'tis what it's all a - bout. Ban-ish now thy doubt. 'Tis what it's

T. *p* *mp*
'tis what it's all a - bout, Ban-ish now thy doubt. 'Tis what it's

B. *p* *mp*
'tis what it's all a - bout. Ban-ish now thy doubt. 'Tis what it's

Pno.

Perusal Copy

68



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

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

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

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

Pno.

CHORAL WORKS OF GREG BARTHOLOMEW

Read the complete texts, listen to performances and download free perusal pdf scores at
www.gregbartholomew.com

Available from

ARS NOVA MUSIC

321 Main Avenue, Brookings, SD 57006

www.arsnovamusic.com

TEL: 206.521.2650

Leo, for unaccompanied SATB choir, 2002 (Duration: 5:45)

A setting of excerpts from *Astronomica*, a 1st 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.

Available from

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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.