

## Give them thy fingers

How oft, when thou, my music, music play'st  
Upon that blessed wood whose motion sounds  
With thy sweet fingers, when thou gently sway'st  
The wiry concord that mine ear confounds,

Do I envy those jacks that nimble leap  
To kiss the tender inward of thy hand,  
Whilst my poor lips, which should that harvest reap,  
At the wood's boldness by thee blushing stand!

To be so tickled, they would change their state  
And situation with those dancing chips  
O'er whom thy fingers walk with gentle gait,  
Making dead wood more blest than living lips.

Since saucy jacks so happy are in this,  
Give them thy fingers, me thy lips to kiss.

*William Shakespeare (1564–1616)*

Wie oft, wann du, Mus'ck dir, mus'ck forest,  
Wann unter lieben Fingern sich beglückt  
Das Holz sich regt und tönend du regist  
Der Saiten Wohl' der mein' Ohren sticht;

Wie oft beneid' ich dann die nimblen Taster!  
Wie springen sie und küssen die Hand,  
Ach, meine Lippen stehn dabei verfasten  
Ob solcher Keckheit, die sie nicht gestatten!

Um so die Holz' tauschen sie geist  
Rang, und eilen mit der Tänze Schritte;  
Denn selb' vor ihnen so liebköft,  
Lebendes Holz' die lebend'ge Lippe.

Wenn meine Klötze denn so schmelgen müssen,  
Gib ihnen deine Finger, mich die Lippen küssen.

*Dt. Übersetzung: Otto Gildemeister (1823–1902)*

## Rehearsal notes

The setting of the sonnet to music is based on the following harmonic scheme from popular music:

- Intro, Verses ||: Cm | Cm | Cm | Cm | Db | Db | Cm | Cm :||
- Choruses ||: Cm | Eb | Ab | Fm G :||

At rehearsal, it makes sense to begin with the chorus. The men begin by singing the roots in whole and half notes, while all the women sing the cantus firmus. Then the whole choir starts to sing the cantus firmus (c.f.), possibly with harmony backing on the piano; only after this is the chorus as notated. The melodic patterns which weave the groove through the individual parts should be clearly accented in all sections. This ensures that the groove of the piece is heard to its best advantage.

**William Shakespeare**, born in Stratford-upon-Avon, earned his living as a playwright, actor and actor. He is regarded as the greatest classical English dramatist and poet. In addition to his plays, between 1593 and 1600, he wrote 154 sonnets, which were not published until 1609.

**Stefan Kalmer**, born 1955, teaches at a grammar school and is part-time at the Musikhochschule (Academy of Music and Drama) in Munich, where he directs an ensemble. He is active as a composer, arranger and editor of choral music. ([www.kalmer.de](http://www.kalmer.de))

## Hinweise zur Einstudierung

Die Vertonung des Sonetts basiert auf dem folgenden populär-musikalischen Harmonieschema:

- Intro, Verses ||: Cm | Cm | Cm | Cm | Db | Db | Cm | Cm :||
- Choruses ||: Cm | Eb | Ab | Fm G :||

Bei der Einstudierung ist es sinnvoll, mit dem Chorus zu beginnen. Dabei stimmen zunächst die Männer die Grundtöne in Ganzen bzw. Halben Noten an, während alle Frauen gemeinsam die Altstimme singen. Dann nimmt sich der gesamte Chor den Cantus firmus (c.f.) vor, eventuell harmonisch gestützt durch das Klavier; erst danach wird der Chorus wie notiert geübt. Die melodischen Patterns, die durch die einzelnen Stimmen wandern, sollten in allen Abschnitten deutlich akzentuiert werden. Dadurch kommt der Groove des Stückes gut zur Geltung.

**William Shakespeare**, geboren in Stratford-upon-Avon, wirkte als Bühnenschriftsteller, Regisseur und Schauspieler. Er gilt als der klassische englische Schriftsteller schlechthin. Neben seinen 35 Theaterstücken verfasste er von 1593 bis 1600 154 Sonette, die 1609 erstmals veröffentlicht wurden.

**Stefan Kalmer**, geboren 1955, arbeitet als Gymnasiallehrer und Lehrbeauftragter an der Münchner Musikhochschule (Ensembleleitung). Er betätigt sich als Komponist, Arrangeur und Herausgeber von Chormusik. ([www.kalmer.de](http://www.kalmer.de))

# Give them thy fingers

SAB a cappella

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Lyrics: William Shakespeare

Music: Stefan Kalmer

♩ = ca. 116

## Intro 1

S *p*  
Doon dah \_ doon dah \_ on dah \_ doon dah \_

A *mp*  
Dah \_ dah \_ dah \_ dah \_

B\*) *mp*  
Doon doon on doon dah \_

Piano/Klavier  
(for rehearsal)

5  
doon dah doon dah \_ doon dah \_ doon.

dah \_ dah \_ dah \_ Dah da da da da

doon dah doon \_ dah \_ doon \_ dah \_ doon.

\*) additional T ad mb



9 **Intro 2**

Dah doon dah \_ dah doon dah \_

doon dah da da da da da doon da da da da da

Doon dot \_ doo dah doon dot \_ doo dah doon dot \_ doo dah

13

dah doon dah. c.f. How oft, when ...

doon dah da da da da da doon. c.f. ... thou, my mu-sic, mu-sic

doon \_ doo dah doon dot \_ doo dah doon dot \_ doo dah doon.

17 Verse 1

up - on that with thy

play'st bless - ed wood whose mo - tion sounds fin - gers, when they gent - ly

Doon dot\_\_\_ doo dah doon dot\_\_\_ doo dah doon dot\_\_\_ doo dah doon dot\_\_\_ doo dah

21

the Give \_\_\_ them ...

sway'st con - con - trit mine ear con - founds. Give them thy fin - gers.

doon doo dah doon dot\_\_\_ doo dah doon dot\_\_\_ doo dah doon.

## Chorus 1

25 *c.f.*

Since sau-cy jacks so hap-py are in this, — give them thy fin-gers, me to —

*cresc.* *cresc.* *decresc.*

Give them thy fin - gers, give them thy fin - gers, give them thy fin - gers, me thy lips to kiss.

Give them — thy fin - gers, thy fin - gers give me thy lips to kiss.

## Interlude 1

29 *c.f.*

Do I en-...

*c.f.*

Dah doon dah — dah a da da da da doon ...-vy those jacks that nim-ble

Doon — doo dah doon dot — doo dah doon

## 33 Verse 2

to kiss the whilst my poor

leap ten - der in-ward of thy hand lips which should that har-vest

doon dot\_\_\_ doo dah doon dot\_\_\_ doo dah doon doon dot\_\_\_ doo dah doon

at Give \_\_\_ them ...

reap, bold - ness by thee blush-ing stand! Give them thy fin - gers.

doon doo dah doon dot\_\_\_ doo dah doon dot\_\_\_ doo dah doon.



## Chorus 2

41 *c.f.*

Since sau-cy jacks so hap-py are in this, — give them thy fin-gers, me thy lips to kiss.

*cresc.* *cresc.* *decresc.*

Give them thy fin - gers, give them thy fin - gers, give them thy fin-gers, me thy lips to kiss.

Give them — thy fin - gers, thy fin - gers, give me thy lips to kiss.

45 *cresc.* *c.f.*

— Give them thy fin-gers, give them thy fin-gers, give them thy fin-gers, me thy lips to kiss.

*c.f.* *cresc.* *decresc.*

Since sau-cy jacks so hap-py are in this, — give them thy fin - gers, me thy lips to kiss.

Give — me thy lips to kiss.

49 **Interlude 2**

*p*

Doon dot\_\_\_ doo dah doon.

*mp*

Dot\_\_\_ doo dah doon dot\_\_\_ doo dah doon.

*mp c.f.*

To be so - led, we would change their

53 **Verse 3**

Dah doon dah\_\_\_ dah doon dah\_\_\_ dah doon dah\_\_\_ dah doon dah\_\_\_

Doon dot\_\_\_ dah doon dot\_\_\_ doo dah doon dot\_\_\_ doo dah doon dot\_\_\_ doo dah

state si - tu - tion with those dancing chips. O'er whom thy fin - gers walk with gen-tle

61

1.x *p*  
2.x *mf*  
c.f.

— Since sau-cy is my joy are these, — give them thy fin-gers, me thy lips to kiss.

1.x *p*  
2.x *mf*

Give them thy fin-gers, give them thy fin - gers, give them thy fin - gers, me thy lips to kiss.

1.x *p*  
2.x *mf*

Give me thy fin-gers, thy fin - gers, give me thy lips to kiss.

**Coda**  
*mp* *cresc.* *esc.*

— Give them thy fin - gers, give them thy fin - gers, give them thy fin - gers,

*f* *c.f.*  
Since sau - cy jacks so hap - py are in this, — give them thy fin - gers me thy

*p*  
Give \_\_\_\_\_ me

*c.f.* *senza rit.*

give them thy fin - gers, me thy lips to kiss. \_\_\_\_\_

lips, give them thy fin - gers, me thy lips to kiss.

give them thy fin - gers, me thy lips, give me thy lips to kiss.

*senza rit.*