

## 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'k'air, mus'k'orest,  
Wann unter lieben F'nden' hoch'glückt  
Das Holz sich regt und te'rt'nd du regst  
Der Saiten Wohl' und der mein' Verlust;

Wie oft beneid' ich dann' die san' Tasten!  
Wie springen' sie und küssen' du die Hand,  
Ach, meine Lippen stehn dabei' so fasten,  
Ob solcher Keckheit' mich' es gesteckt;

Um sie zu erhab'n tauschen sie getrost  
Rang, Stund' und Geschlecht' der Tänzer spre;  
Denn seit' so vorn' begin' so liebkost,  
In das Holz' die lebend'ge Lippe.

Venn' es die Klötze' an denn' so schwelgen müssen,  
Daß' sie' die 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 musicals:

- 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 melodic patterns which weave their way through the individual parts should be clearly accentuated in 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 unrivaled classical English dramatist and poet*. In addition to his 35 plays between 1593 and 1600, he wrote 154 sonnets, which were not published until 1609.

**Stefan Kalmer**, born 1955, studied at a grammar school and then part-time at the Musikhochschule (Academie für Musik und darstellende Kunst) in Munich, where he directs an ensemble. He works as a composer, arranger and editor of church music. ([www.kalmer.de](http://www.kalmer.de))

### Hinweise zur Einstudierung

Die Vertonung des Sonetts basiert auf dem folgenden populären 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. Die melodischen Patterns, die durch die einzelnen Stimmen wandern, sollten in allen Abschnitten deutlich akzentuiert werden. Dadurch kommt der Groove des Stücks 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))



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# Give them thy fingers

3

SAA a cappella

Lyrics: William Shakespeare

♩ = ca. 116

Music: Stefan Kalmer

**Intro 1***p*

S1

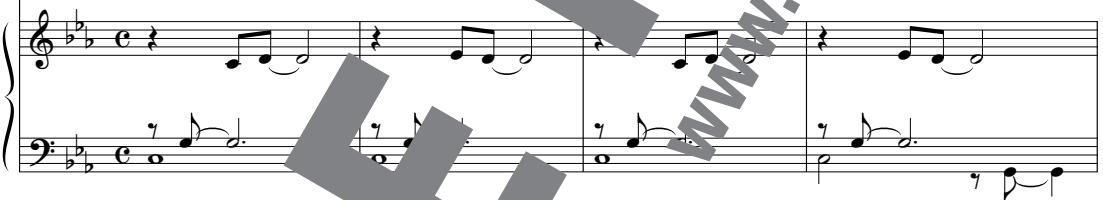
Soprano 1 part of the musical score. The music is in common time, key signature is one flat. The vocal line consists of eighth and sixteenth note patterns. The lyrics are "Doon dah\_, doon dah\_, on dah, doon dah".

S2

Soprano 2 part of the musical score. The music is in common time, key signature is one flat. The vocal line consists of eighth and sixteenth note patterns. The lyrics are "Dah\_\_, dah\_\_, dah".

A

Alto part of the musical score. The music is in common time, key signature is one flat. The vocal line consists of eighth and sixteenth note patterns. The lyrics are "Doon, doon, on, on, dah\_\_".

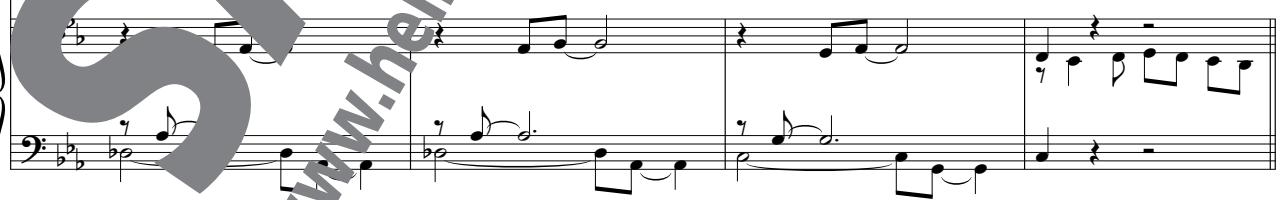
Piano/Klavier  
(for rehearsals)

Piano accompaniment part of the musical score. The music is in common time, key signature is one flat. The piano part provides harmonic support with sustained notes and chords.

Soprano 1 part of the musical score. The music is in common time, key signature is one flat. The vocal line consists of eighth and sixteenth note patterns. The lyrics are "doon dah, on dah, doon dah, doon".

Soprano 2 part of the musical score. The music is in common time, key signature is one flat. The vocal line consists of eighth and sixteenth note patterns. The lyrics are "dah, dah, dah, Dah da da da da da".

Alto part of the musical score. The music is in common time, key signature is one flat. The vocal line consists of eighth and sixteenth note patterns. The lyrics are "doon, da, doon, dah, doon, dah, doon".



Piano accompaniment part of the musical score. The music is in common time, key signature is one flat. The piano part provides harmonic support with sustained notes and chords.



## Intro 2

9

Dah doon dah, dah doon dah

doon, dah da da da da doon

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

13

dah doon dah.

How oft, when ...

doon, dah da da da da doon.

... thou, my mu-sic, mu-sic

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



## 17 Verse 1

up - on that with thy sw -

play'st bles - ed wood whose mo - tion sounds f -

Doon dot\_\_doo dah doon dot\_\_doo dah doon dah doon dot\_\_doo dah

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

sway'st con - cold that mine ear con - founders. Give them thy fin - gers.

doon dot\_\_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, —

cresc.

give them thy fin-gers, me to kiss.

cresc.

decresc.

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

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 da 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 leap whilst my poor lips

doon dot—doo dah doon dot—doo dah doon doon doon doon doon doon doon

37

at rean bold - ness by thee blush-ing stand! Give them ... Give them thy fin - gers.

doon dot—doo dah doon dot—doo dah doon doon doon doon doon



## Chorus 2

c.f.

41 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, give me thy lips to kiss.

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

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

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

*c.f.*

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.



**Interlude 2**

49

*p*

Doon dot\_\_ doo dah doon.

*mp*

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

*mp c.f.*

so tick - led they would change their

**Verse 3**

53

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

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

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



57

p c.f.

dah doon dah \_\_      dah doon dah \_\_      dah doon dah \_\_ give them thy fin - gers.  
 doon dot\_\_ doo dah doon      dot\_\_ doo dah doon      doon dot\_\_ doo dah doon give them thy fin - gers.  
 gait, mak - ing dead wood more blest than liv-ing lips. give them thy fin - gers.

## Chorus 3

61

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

*cresc.*

*mf*  
*f*

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

*cresc.*

*mf*  
*f*

*cresc.*

*cresc.*

*mf*  
*f*

Since sau-ky boy are you this, give them thy fin-gers, me thy lips to kiss.  
 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.



**Coda**

65      *mp*      *cresc.*      *cresc.*

— 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 \_\_\_\_\_

68      *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 to kiss, give me thy lips to kiss.

*senza rit.*

