

## 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, Musick dir, musick forest,  
Wann unter lieben Fingerhörn glückt  
Das Holz sich regt und tönend du regist  
Der Saiten Wohlklang der mein' ear confoundt;

Wie oft beneid' ich dann die nimble Lepp!  
Wie springen sie und küssen die Hand,  
Ach, meine Lippen, die solch' Ernt' erhepp,  
Ob solcher Keckheit durch die Holz' erstgebann!

Um so zu sein, sie tauschen sie gantz  
Rang, Ort und Situation der Tänz' und Spiell;  
Denn sie vor uns so lieblich gehn,  
Und das Holz' die lebend'ge Lippen.

Wenn meine Klötzen denn so schwelgen müssen,  
Gib ihnen 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 | D<sup>b</sup> | D<sup>b</sup> | Cm | Cm :||
- Choruses ||: Cm | E<sup>b</sup> | A<sup>b</sup> | 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 articulated 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* unrivalled English playwright, 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 worked part-time at the Musikhochschule (Academy of Music) in Munich, where he directs an ensemble. He is also a composer, arranger and editor of festival music. ([www.kalmer.de](http://www.kalmer.de))

### Hinweise zur Einstudierung

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

- Intro, Verses ||: Cm | Cm | Cm | Cm | D<sup>b</sup> | D<sup>b</sup> | Cm | Cm :||
- Choruses ||: Cm | E<sup>b</sup> | A<sup>b</sup> | 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 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

SAA a cappella

Lyrics: William Shakespeare

Music: Stefan Kalmer

♩ = ca. 116

### Intro 1

*p*

S1

Doon dah\_ doon dah\_ on dah\_ doon dah\_

S2

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

A

*mp*  
Doon doon on on dah\_

Piano/Klavier  
(for rehearsal)

Piano accompaniment for rehearsal, including treble and bass clefs.

5

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

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

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

Piano accompaniment for the main section, including treble and bass clefs.



Intro 2

9

Dah doon dah\_ dah doon dah\_

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

Doon dot\_ doo dah 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 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 sw  
 play'st bless - ed wood whose mo - tion sounds f  
 Door dot\_\_\_ doo dah doon dot\_\_\_ doo dah doon dah doon dot\_\_\_ doo dah

21

the Give \_\_\_ them ...  
 sway'st con - cord that mine ear con - founds. 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, — give them thy fin-gers, me 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 - g give me thy lips to kiss.

## Interlude 1

29 *c.f.*

Do I en-... *c.f.*

Dah doon dah — dah da da da da doon ...-vy those jacks that nim-ble *c.f.*

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 on should that har - vest  
 doon dot\_\_\_ doo dah doon dot\_\_\_ doo dah doon doo doo in doon doo\_\_\_ doo dah

37

at Give \_\_\_ them ...  
 reap bold - ness by thee blush - ing stand! Give them thy fin - gers.  
 doon doo 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.

## 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 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 doo dah doo dah doo give them thy fin - gers.

*p*

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

**Chorus 3**

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

\_ Since sau - cy \_ by are \_ this, \_ give them thy fin - gers, me thy lips to kiss. \_

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

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

*cresc.* *mf*  
*cresc.* *f*

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



Coda

*cresc.*

65

*mp*

— 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

www.helblingchoral.com

SAMPLE

*senza rit.*

68

*c.f.*

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.*

