

## Concert

# Ye Spotted Snakes

## A Midsummer Night's Dream

## Act II scene ii

William Shakespeare

GLEE

M 67

Richard J. S. Stevens, 1782

Ye spot - ted snakes with dou - ble tongue, Thor - ny hedge - hogs be not  
 Ye spot - ted snakes with dou - ble tongue, Thor-ny hedge - hogs be not  
 Ye spot - ted snakes with dou - ble tongue, Thor-ny hedge - hogs be not  
 Ye spot - ted snakes with dou - ble tongue, Thor - ny hedge - hogs be not

seen; Newts and blind worms do no  
 seen: Newts and blind worms, newts and blind worms do no  
 seen; Newts and blind worms, newts and blind worms, newts and blind worms do no  
 seen; Newts and blind worms, newts and blind worms, newts and blind worms do no

wrong, Come not near our fai - ry queen, Come not near our fai - ry  
 wrong, Come not near our fai - ry queen, Come not near our fai - ry  
 wrong, Come not near our fai - ry queen, Come not near our fai - ry  
 wrong, Come not near our fai - ry queen, Come not near our fai - ry

Dolce queen. Philo - mel with me - lo - dy, Sing in  
 queen. Sing in your sweet Dolce  
 queen. Sing in your

## Ye Spotted Snakes

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16 *Dolce* 17 *Cresc.* 18 *mf* 19

Sing in your sweet lul - la - by, sing in your sweet lul - la -  
*Cresc.* sing in your, in your sweet lul - la -  
your sweet lul - la - by, sing, sing in your, in your sweet lul - la -  
*Cresc.* sing in your sweet lul - la - by, sing in your, in your sweet lul - la -  
*Cresc.* sing in your sweet lul - la - by, sing in your, in your sweet lul - la -

20 *mp* 21 *p* 22 *mf* 23

-by, lul-la, lul-la, lul-la - by, lul-la, lul-la, lul-la - by. Ne - ver harm, nor spell, nor  
*mp* *p* *mf*  
-by, lul-la, lul-la, lul-la - by, lul-la - by. Ne - ver harm, nor spell, nor  
*mp* *p* *mf*  
-by, lul-la - by, lul-la, lul-la - by. Ne - ver harm, nor spell, nor  
*mp* *p* *mf*  
-by, lul-la - by, lul-la - by. Ne - ver harm, nor spell, nor

24 25 26 27 *Dim.*

charm, Come our love - ly la - dy nigh; So good night, so good -  
*p* *Dim.*  
charm, Come our love - ly la - dy nigh; So good night, so good -  
*p* *Dim.*  
charm, Come our love - ly la - dy nigh; So good night, so good -  
*p* *Dim.*  
charm, Come our love - ly la - dy nigh; So good - night, so good -

28 29 30 *pp* 31 32

night, so good night, with lul-la, lul-la - by, lul-la, lul-la, lul-la - by, lul-la, lul-la, lul-la - by.  
*pp*  
night, so good night, with lul - la - by, lul-la, lul-la, lul-la - by, lul-la - by.  
*pp*  
night, so good night, with lul - la - by, lul-la - by, lul-la, lul-la, lul-la - by.  
*pp*  
night, so good night, with lul - la - by, lul-la - by, lul-la - by.

## Ye Spotted Snakes

33                    34                    34                    35                    36                    37

Weav-ing spi - ders come not here, Hence!

Weav-ing spi - ders come not here, Weav-ing spi - ders come not here, Hence!

Weav-ing spi - ders come not here, Weav - ing spi - ders come not here, Hence!

Weav - ing spi - ders come not here, Hence!

hence, ye long-legg'd spinners, ye long-legg'd spinners, hence! Bee-tles black, ap-proach not

hence, ye long-legg'd spinners, hence, ye long-legg'd spinners, hence! Bee-tles black, ap-proach not

hence, ye long-legg'd spinners, ye long-legg'd spinners, hence! Bee-tles black, ap-proach not

hence, ye long-legg'd spinners, ye long-legg'd spinners, hence! Bee-tles black, ap-proach not

near; Worm and snail do no of - fence, worm and snail do

near; Worm and snail do no of - fence, worm and snail do

near; Worm and snail do no of - fence, worm and snail do

near; Worm and snail do no of - fence, worm and snail do

no of - fence. Philo - mel with me - lo - dy

no of - fence.

no of - fence.

Sing in your sweet

Sing in your sweet

Sing in your sweet

no of - fence.

## Ye Spotted Snakes

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53 *Dolce* 54 *Cres.* 55 *mf* 56

Sing in your sweet lul - la - by, sing in your sweet lul - la -  
*Cres.* *mf*  
 your sweet lul - la - by, in your sweet lul - la, lul - la -  
*Cres.* *mf*  
 lul - la - by, sing, sing in your sweet lul - la - by, sweet lul - la -  
*Cres.* *mf*  
 sweet lul - la - by, sing in your sweet lul - la -

57 *p* 58 *pp* 59 60

-by, lul-la, lul-la, lul-la - by, lul-la, lul-la, lul-la - by. Ne - ver harm, nor spell, nor  
*p* *pp*  
 -by, lul-la, lul-la, lul-la - by, lul-la, lul-la, lul-la - by. Ne - ver harm, nor spell, nor  
*p* *pp*  
 -by, lul-la - by, lul-la - by. Ne - ver harm, nor spell, nor  
*p* *pp*  
 -by, lul-la - by, lul-la - by. Ne - ver harm, nor spell, nor

61 62 63 *p* 64 *Dim.* 65

charm, Come our love - ly la - dy nigh; So good night, so good night, so good  
*p*  
 charm, Come our love - ly la - dy nigh; So good night, so good night, so good  
*p*  
 charm, Come our love - ly la - dy nigh; So good night, so good night, so good  
*p*  
 charm, Come our love - ly la - dy nigh; So good night, so good night, so good

66 67 *pp* 68 *Dim.* 69

night, with lul-la, lul - la - by, lul-la, lul-la, lul - la - by, lul-la, lul-la, lul - la - by.  
*pp*  
 night, with lul - la - by, lul-la, lul-la, lul - la - by, lul-la, lul-la, lul - la - by.  
*pp*  
 night, with lul - la - by, lul - la - by, lul - la - by.  
*pp*  
 night, with lul - la - by, lul - la - by, lul - la - by.

Richard John Samuel Stevens (1757-1837) was a contemporary of Thomas Arne (1710-1778), the two being the most recognised of the Georgian composers who produced "Shakespearean Music", the others having sunk into relative obscurity. Arne is world famous, his settings of 'Under the Greenwood Tree', and 'Blow, Blow thou Winter Wind' being almost as well known as 'Rule Britannia'. Stevens, on the other hand produced settings of 15 Shakespearean texts, of which 'Ye Spotted Snakes', first printed in 1782 and the refrain added in 1792, was by far the most popular, being reprinted endless times, 'Sigh no more Ladies', 'Crabbed Age and Youth', 'Blow, Blow', and 'The Cloud-cap't Towers' also following in popularity. With these, and his 'Fairy Glee (To Oberon in Fairyland)', Stevens obtained, and still holds, a somewhat 'fragile claim to immortality'. The usual piano accompaniment has here been removed, as the intention was for this part-song to be performed unaccompanied. The original music is now out of copyright. This transcription for Immanuel's Ground, Warwick, © Shelwin Music, Oxford 2007/2015.

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