



# *Beauty Retire To Bee or Not To Bee &c.*

FROM THE LIBRARY OF  
*Samuel Pepys*

England: Cambridge, Pepys Library, Magdalene College, MS.2591.

Edited & Typeset by *Rockford Mjos*

VERSION: 020908

COPYRIGHT©2008 ROCKFORD MJOS.

**“AT NOON, HOME, AND GOODGROOME DINED WITH US, WHO TEACHES MY WIFE TO SING. AFTER DINNER I DID GIVE HIM MY SONG ‘BEAUTY RETIRE’ WHICH HE HAS SO OFTEN DESIRED OF ME, AND WITHOUT FLATTERY I THINK IT IS A VERY GOOD SONG.”**

*From the Diary of Samuel Pepys, December 5th, 1666*

The edition of ‘Beauty Retire’ by Samuel Pepys has been typeset from the partial reproduction in James Tyler’s *The Early Guitar: A History and Handbook* (OUP, 1980, p. 45) and completed from a 1936 edition by using the melody and a bass line adapted from the edition’s fanciful piano accompaniment. The missing tablature was then realized with chord shapes and patterns used in the reproduction. The words were taken from Sir William Davenant’s opera *Siege of Rhodes* (Act IV, Sc. ii).

Cesare Morelli, a domestic musician in the employment of Pepys, is listed as the composer of “To Bee or Not To Bee &c.” This edition is based on the transcription by Macdonald Emslie, “Pepys’ Shakespeare Song,” *Shakespeare Quarterly* (Volume VI, Spring 1955, Number 2, pp. 159–170). Emslie presents a seemingly accurate two-staff transcription of the *fingered* tablature letters, but does not comment on the possibility that open strings may also have sounded in the chords. Strum directions have been based on the style so regularly used in ‘Beauty Retire.’ The words are derived from Shakespeare’s *Hamlet*.

**ROCKFORD MJOS**

Saint Paul, Minnesota

February 8, 2008

rockypeggy@earthlink.net

# Beauty Retire

Music: Samuel Pepys

Lyrics: Sir William Davenant

Cambridge, Pepys Library, Magdalene College, MS.2591, pp. 210-211

Original clef.

Beau-ty re-tire, thou doest my pit-ty move, be-lieve my pit-ty,

6# 6 5 #

This system contains three staves. The top staff is a bass clef with a common time signature. The middle staff shows figured bass notation with figures 6, 6#, 6, 5, and #. The bottom staff is a bass clef with a common time signature.

and then trust my love. att first I thought her by our Pro-phet sent,

#

This system contains three staves. The top staff is a bass clef with a common time signature. The middle staff shows figured bass notation with figures #, 6, 6, 6, 6, 6, 6, and 6. The bottom staff is a bass clef with a common time signature.

as a re-ward for val-our's toiles, more worth than all my

(6)

This system contains three staves. The top staff is a bass clef with a common time signature. The middle staff shows figured bass notation with figures 6, 6, 6, 6, 6, 6, 6, and 6. The bottom staff is a bass clef with a common time signature.

Fa-ther's spoils, But now shee is be-come my pu-nish-ment, But

# # 6 5 # (#)

Thou art just O Pow'r Di - vine, With new and pain-ful arts of studied war I

(#) (#) (5) (#) (6)

break the hearts of half the world, and she breaks mine!

(#) (6) (6) (#)

\*From this point the melody, bass, and figures are adapted from a 1936 edition of the piece.  
The guitar realization is based on the chords used for the earlier section.

# Beauty Retire

Music: Samuel Pepys

Lyrics: Sir William Davenant

Cambridge, Pepys Library, Magdalene College, MS.2591, pp. 210-211

Original used bass clef.

Beau-ty re-tire, thou doest my pit-ty move, be-lieve my pit-ty,

8

6# 6 5 #

This system contains the first three measures of the piece. It features a vocal line in treble clef with a soprano 8va, a lute line in middle clef with a soprano 8va, and a bass line in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The lute line includes figured bass notation: 6# 6 5 #.

and then trust my love. att first I thought her by our Pro-phet sent,

#

This system contains the next three measures. It continues the vocal line, lute line, and bass line. The lute line includes figured bass notation: #.

as a re-ward for val-our's toiles, more worth than all my

8

(6)

This system contains the final three measures of the piece. It continues the vocal line, lute line, and bass line. The lute line includes figured bass notation: 6# 6 5 #.

Fa-ther's spoils, But now shee is be-come my pu-nish-ment, But

# # 6 5 # (#)

Thou art just O Pow'r Di - vine, With new and pain-ful arts of studied war I

(#) (#) (5) (#6)

break the hearts of half the world, and she breaks mine!

(#) (6) (6) (#)

\*From this point the melody, bass, and figures are adapted from a 1936 edition of the piece.  
The guitar realization is based on the chords used for the earlier section.

# To Bee or Not To Bee &c.

Music: Cesare Morelli  
Lyrics: William Shakespeare  
Cambridge, Pepys Library, Magdalene College, MS.2591

Original clef.

Original clef. Musical notation for the first system, featuring a bass clef and a common time signature. The staff contains a whole rest followed by a series of chords and notes.

6 To be; or not to be; that's the Question.

10 Whether't be nob-ler in the

14 mind; to suf-fer the slings and ar-rows of out-rag-ious for-tune;

17 or to take arms a - gainst a sea of trou-ble, and by oppos - ing

20  
 end them? To die; to

25  
 sleep; Noe more. And by a sleep, to say wee end the

29  
 Heart-ake, and the thou-sand nat'-rall shocks that flesh is heir to,

32  
 is a con-sum-ma-tion de - vout-ly to be wish'd To die; To

36  
 sleep. To sleep; per-chance to dream; I; there's the rubb.



40

For in that sleep of death, what dreams may come; when wee have shuff'd off

44

this mor - tall Coyle, must give vs Pause.

48

There's the re-spect, that makes Ca-lam-i - ty of so Long Life.

51

For who would bear, the whips and scorns of Time,

54

the Op - pres-sour's wrong the poor man's Con-tu-me-lys,

58 the pangs of des - pis'd Love, the Law's de - lays, the In - so - lence of

62 Of - fice, and the spurns that pa - tient Me - ritt of the vn -

65 wor - thy takes, When hee himself might his Qui - et us make, with a

69 bare Bod - kin? Who

74 would these far - dles bear, to groan and sweat un - der a wear - y

78

Life, but that the dread of something after death, that vn-dis-cover'd Country,

82

from whose Borne no Tra-vel-ler re-turn's, puz-zles the will, and

85

makes us ra-ther bear those Ills we have, than flie to o-thers,

*E natural from Emslie?*

88

that wee know not of?

92

Thus, Con-science makess Cowards of vs all; and thus, the na-tive

95 Hue of Re - so - lu - tion, is sick - ly'd o're with the pale

98 Caste of Thought; and En - ter - pri - zes of great - est Pith and Mo - ment,

101 with this re - guard, their Cur - rents turn a - wry, and loose the name of

105 Ac - tion.

# To Bee or Not To Bee &c.

Music: Cesare Morelli  
Lyrics: William Shakespeare

Cambridge, Pepys Library, Magdalene College, MS.2591

Original used bass clef.

Measures 1-5: Treble clef with common time signature and rests. Bass clef with chordal accompaniment.

6 To be; or not to be; that's the Question.

10 Whether't be nob-ler in the

14 mind; to suf-fer the slings and ar-rows of out-rag-gious for-tune;

17 or to take arms a- gainst a sea of trou-ble, and by oppos- ing

20 end them? To die; to

25 sleep; Noe more. And by a sleep, to say wee end the

29 Heart-ake, and the thou-sand nat'-rall shocks that flesh is heir to,

32 is a con-sum-ma-tion de - vout-ly to be wish'd To die; To

36 sleep. To sleep; per-chance to dream; I; there's the rubb.

40 For in that sleep of death, what dreams may come; when wee have shuff'd off

44 this mor - tall Coyle, must give vs Pause.

48 There's the re-spect, that makes Ca-lam-i - ty of so Long Life.

51 For who would bear, the whips and scorns of Time,

54 the Op - pres-sour's wrong the poor man's Con-tu-me-lys,

58 the pangs of des - pis'd Love, the Law's de - lays, the In - so - lence of

62 Of - fice, and the spurns that pa - tient Me - ritt of the vn -

65 wor - thy takes, When hee him - self might his Qui - et us make, with a

69 bare Bod - kin? Who

74 would these far - dles bear, to groan and sweat un - der a wear - y



78 Life, but that the dread of something after death, that vn-dis-cover'd Country,

82 from whose Borne no Tra-vel-ler re-turn's, puz-zles the will, and

85 makes us ra-ther bear those Ills we have, than flie to o-thers,

*E natural from Emslie?*

88 that wee know not of?

92 Thus, Con-science makess Cowards of vs all; and thus, the na-tive

95 Hue of Re - so - lu - tion, is sick - ly'd o're with the pale

98 Caste of Thought; and En - ter - pri - zes of great - est Pith and Mo - ment,

101 with this re - gard, their Cur - rents turn a - wry, and loose the name of

105 Ac - tion.

# To Bee or Not To Bee &c.

Music: Cesare Morelli

Lyrics: William Shakespeare

Cambridge, Pepys Library, Magdalene College, MS.2591

Measures 1-5 of the musical score. The notation is on a single staff with a common time signature (C). The notes are: 1. G4, A4, B4; 2. G4, A4, B4; 3. G4, A4, B4; 4. G4, A4, B4; 5. G4, A4, B4.

Measures 6-11 of the musical score. The notation is on a single staff with a common time signature (C). The notes are: 6. G4, A4, B4; 7. G4, A4, B4; 8. G4, A4, B4; 9. G4, A4, B4; 10. G4, A4, B4; 11. G4, A4, B4.

Measures 12-18 of the musical score. The notation is on a single staff with a common time signature (C). The notes are: 12. G4, A4, B4; 13. G4, A4, B4; 14. G4, A4, B4; 15. G4, A4, B4; 16. G4, A4, B4; 17. G4, A4, B4; 18. G4, A4, B4.

Measures 19-23 of the musical score. The notation is on a single staff with a common time signature (C). The notes are: 19. G4, A4, B4; 20. G4, A4, B4; 21. G4, A4, B4; 22. G4, A4, B4; 23. G4, A4, B4.

Measures 24-28 of the musical score. The notation is on a single staff with a common time signature (C). The notes are: 24. G4, A4, B4; 25. G4, A4, B4; 26. G4, A4, B4; 27. G4, A4, B4; 28. G4, A4, B4.

Measures 29-33 of the musical score. The notation is on a single staff with a common time signature (C). The notes are: 29. G4, A4, B4; 30. G4, A4, B4; 31. G4, A4, B4; 32. G4, A4, B4; 33. G4, A4, B4.

Measures 34-39 of the musical score. The notation is on a single staff with a common time signature (C). The notes are: 34. G4, A4, B4; 35. G4, A4, B4; 36. G4, A4, B4; 37. G4, A4, B4; 38. G4, A4, B4; 39. G4, A4, B4.

Measures 40-44 of the musical score. The notation is on a single staff with a common time signature (C). The notes are: 40. G4, A4, B4; 41. G4, A4, B4; 42. G4, A4, B4; 43. G4, A4, B4; 44. G4, A4, B4.

Measures 45-48 of the musical score. The notation is on a single staff with a common time signature (C). The notes are: 45. G4, A4, B4; 46. G4, A4, B4; 47. G4, A4, B4; 48. G4, A4, B4.

Measures 49-53 of the musical score. The notation is on a single staff with a common time signature (C). The notes are: 49. G4, A4, B4; 50. G4, A4, B4; 51. G4, A4, B4; 52. G4, A4, B4; 53. G4, A4, B4.

Measures 54-58 of the musical score. The notation is on a single staff with a common time signature (C). The notes are: 54. G4, A4, B4; 55. G4, A4, B4; 56. G4, A4, B4; 57. G4, A4, B4; 58. G4, A4, B4.

53

Musical notation for measures 57-61. The system consists of two staves. The upper staff contains rhythmic figures (r) and chords (b). The lower staff contains rhythmic figures (r) and chords (b). Measure 61 ends with a double bar line.

57

Musical notation for measures 62-66. The system consists of two staves. The upper staff contains rhythmic figures (r) and chords (b). The lower staff contains rhythmic figures (r) and chords (b). Measure 66 ends with a double bar line.

62

Musical notation for measures 67-71. The system consists of two staves. The upper staff contains rhythmic figures (r) and chords (b). The lower staff contains rhythmic figures (r) and chords (b). Measure 71 ends with a double bar line.

67

Musical notation for measures 72-76. The system consists of two staves. The upper staff contains rhythmic figures (r) and chords (b). The lower staff contains rhythmic figures (r) and chords (b). Measure 76 ends with a double bar line.

72

Musical notation for measures 77-80. The system consists of two staves. The upper staff contains rhythmic figures (r) and chords (b). The lower staff contains rhythmic figures (r) and chords (b). Measure 80 ends with a double bar line.

77

Musical notation for measures 81-84. The system consists of two staves. The upper staff contains rhythmic figures (r) and chords (b). The lower staff contains rhythmic figures (r) and chords (b). Measure 84 ends with a double bar line.

81

Musical notation for measures 85-88. The system consists of two staves. The upper staff contains rhythmic figures (r) and chords (b). The lower staff contains rhythmic figures (r) and chords (b). Measure 88 ends with a double bar line.

85

*E natural from Emslie?*

Musical notation for measures 89-93. The system consists of two staves. The upper staff contains rhythmic figures (r) and chords (b). The lower staff contains rhythmic figures (r) and chords (b). Measure 93 ends with a double bar line.

89

Musical notation for measures 94-97. The system consists of two staves. The upper staff contains rhythmic figures (r) and chords (b). The lower staff contains rhythmic figures (r) and chords (b). Measure 97 ends with a double bar line.

94

Musical notation for measures 98-100. The system consists of two staves. The upper staff contains rhythmic figures (r) and chords (b). The lower staff contains rhythmic figures (r) and chords (b). Measure 100 ends with a double bar line.

98

Musical notation for measures 101-104. The system consists of two staves. The upper staff contains rhythmic figures (r) and chords (b). The lower staff contains rhythmic figures (r) and chords (b). Measure 104 ends with a double bar line.

101

Musical notation for measures 105-108. The system consists of two staves. The upper staff contains rhythmic figures (r) and chords (b). The lower staff contains rhythmic figures (r) and chords (b). Measure 108 ends with a double bar line.

105