

### 3. The death of Socrates

When Socrates had done speaking, for a considerable time there was silence; then he continued:

'Have we not found a path of thought that leads us to the conclusion that while we are in the body, and while the soul is infected with the evils of the body, our desire will not be satisfied? And our desire is of the truth. If we would have pure knowledge of anything, we must be quit of the body. The soul in herself must behold things in themselves, And then we shall attain the wisdom we desire, and of which we say we are lovers; and thus we shall be pure, and hold converse with the pure, and know of ourselves The pure light everywhere, which is no other than the light of truth.

Let us reflect in another way; and we shall see that there is great reason to hope that death is a good; either death is a state of nothingness and utter unconsciousness, or, as men say, there is a change and migration of the soul from this world to another. Now, if you suppose that there is no consciousness, but a sleep like the sleep of him Who is undisturbed, even by dreams, death will be an unspeakable gain, for eternity is then only a single night. But if death is a journey to another place, and there, as men say, the dead abide, what good, O my friends, can be greater than this? Therefore be of good cheer about death; and know of a certainty that no evil can happen to a good man, either in life, or after death.

The hour of departure has arrived, and we go our ways;  
I to die, and you to live. Which is better God alone knows.'

**Plato: 'Phaedo' and 'Apology'**

### III. The death of Socrates.

Laurence  
Armstrong  
Hughes  
1993/2002

**Adagio**  
♩ = 56

*marcato*  
*mp*

1st Fl.  
2nd Fl.  
3rd Fl.  
1st Ob.  
2nd Ob.  
1st Cl.  
2nd Cl.  
1st Bsn.  
2nd Bsn.  
Cbsn.

*p*  
*t*

Hp. 1  
*mp*  
*a*  
*6*

Hp. 2

**Adagio**  
♩ = 56  
*con sord.*

Vln I  
*div.*  
*mp*

Vln II  
*con sord.*  
*div.*  
*V*  
*mp*

Vla  
*con sord.*  
*div.*  
*V*  
*mp*

Ve.  
*con sord.*  
*div.*  
*V*  
*mp*

Db.  
*con sord.*  
*div.*  
*V*  
*mp*

**Rit.** **Colla parte** **A tempo**

$\text{♩} = 100$   $\text{♩} = 56$

8

1st Fl. *mf*

2nd Fl. *mf*

Timp. *mf*

Hp. 1 *mf*

Hp. 2

T. *mf* **Recitativo**

When So - cra - tes had done spea - king for a con - si - der - ab - le time there was si - lence; - then

**Rit.** **Colla parte** **A tempo**

$\text{♩} = 100$   $\text{♩} = 56$

Vln I *mf*

Vln II *mf*

Vla *mf*

Ve. *mf*

Db. *mf*

$\text{♩} = 92$

14

Hp. 1 *mf*

Hp. 2

T. *mf*

B. *mf*

he con - ti - nued: -

Have we not found a path of thought which seems to lead us to the con - clu - sion that while we are in the

$\text{♩} = 92$

Vln I *mf*

Vln II *mf*

Vla *mf*

Ve. *mf* *sost.*

Db. *mf*

23

Hp. 1

Hp. 2

B.

Vln II

Vla

Vc.

Db.

bo - dy, and while the soul is in - fec - ted with the e - vils of the bo - dy, our de - sire will not be sa - tis - fied? And our de

*mf* sost.

33

1st Fl.

2nd Fl.

3rd Fl.

1st Cl.

2nd Cl.

1st Bsn.

2nd Bsn.

Cbsn.

Hp. 1

Hp. 2

B.

Vln II

Vla

Vc.

Db.

sire is of the truth. If we would have pure know - ledge of

*mf* sostenuto *f* *mp*

*mf* sostenuto *f* *mp*

*mf* sostenuto *f* *mp*

*mf* *mp*

*mf* *mp*

*mp*

*mp*

*mp*

*f* *mf*

*poco* *mf* *f* *mp*

*poco* *mf* *mp*

*poco* *mf* *mp*

*poco* *mf* *mp*

43

1st Fl. *mf*

2nd Fl. *mf*

3rd Fl. *mf*

C. A. *mf*

1st Cl. *mp*

2nd Cl. *sost.*

1st Bsn.

2nd Bsn.

Cbsn.

1st Hn.

2nd Hn.

Hp. 1

Hp. 2

B.

an - y - thing\_ we must be quit of the bo - dy. The soul in her - self must be - hold things in them - selves, and

Vln I *mp*

Vln II *mp*

Vla.

Vc.

Db.

53

1st Fl. *mf*

2nd Fl. *mf*

3rd Fl. *mf*

C. A. *mf*

1st Cl. *mf*

2nd Cl. *mf*

1st Bsn. *mf*

2nd Bsn. *mf*

Cbsn. *mf*

1st Hn. *mf*

2nd Hn. *mp*

Hp. 1 *mf*

Hp. 2

B.  
then we shall at - tain the wis - dom which we de - sire, and of which we say we are lo - vers.

Vln I

Vln II

Vla *mf*

Vc. *mf*

Db *mf*

Solo

63

1st Fl. *p* *mp espress.*

2nd Fl. *p*

3rd Fl. *p*

1st Ob. *mp espress.*

C. A. *p*

1st Cl. *mp*

2nd Cl. *p*

1st Bsn. *p* *mp*

2nd Bsn. *p* *mp*

Cbsn. *mp*

1st Hn. *p*

2nd Hn. *p*

Hp. 1

Hp. 2

B. *mf*

And thus we shall be pure and hold converse with the pure, and know of our - selves the

Vln I *mp*

Vln II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

71

1st Fl.

1st Ob. *poco* *mf*

C. A.

B. Cl.

1st Bsn. *poco* *mp*

2nd Bsn. *poco* *mp*

1st Hn. *mf* *mp*

2nd Hn. *mp*

3rd Hn. *mp*

4th Hn. *mp*

1st Tpt. *mf*

2nd Tpt. *mf*

3rd Tpt. *mf*

Hp. 1 *poco*

Hp. 2

B. clear light ev - 'ry- where which is no o - ther than the light of truth.

T. *mp* And thus we shall be

T. *mp* And thus we shall be pure and hold

B. *mp* And thus we shall be pure and hold con - verse with the

B. *mp* And thus we shall be pure,

Vln I *div.* *poco* *mp* *unis.*

Vln II *div.* *poco* *mp* *unis.*

Vla.

Vc. *bd.*

Db.

**Piu mosso**  
♩ = 100



79

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

C. A.

1st Cl.

2nd Cl.

B. Cl.

1st Bsn.

2nd Bsn.

Cbsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

Hp. 1

Hp. 2

T.

T.

B.

B.

pure and hold con - verse with the pure, And know of our - selves the clear\_ light, none o - ther than the light of Truth.

con - verse with the pure And\_ know of our selves\_ the clear\_ light the clear\_ light, none o - ther than the light of Truth.

pure, And know of our - selves the clear\_ light, ev - 'ry- where, Which is none o - ther than the light of Truth.

\_ we will be pure, And know of our - selves the clear\_ light ev - 'ry-where, none o - ther than the light of Truth.

Vln I

Vln II

Vla

Vc.

Db.

Piu mosso senza sord.

senza sord.

senza sord.

div. senza sord.

**Rit.** **A tempo** **Stringendo**  
 ♩ = 104

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

1st Ob. *ff*

2nd Ob. *ff*

1st Cl. *f*

2nd Cl. *f*

B. Cl. *f*

1st Bsn. *f*

2nd Bsn. *f*

Cbsn. *f*

1st Hn. *f*

2nd Hn. *f*

3rd Hn. *f*

4th Hn. *f*

1st Tpt. *ff*

2nd Tpt. *ff*

1st T. Tbn. *f*

2nd T. Tbn. *f*

B. Tbn. *mf* *ff*

Tba. *mf* *ff*

Timp. *f* *mp*

Cym. *f*

Hp. 1

Hp. 2

16' + 32'

**Rit.** **A tempo** **Stringendo**  
 ♩ = 104

Organ *mf*

Ped. *mf*

Vln I *f*

Vln II *f*

Vla. *f*

Vc. *ff* senza sord.

Db. *ff* senza sord.

97

Picc.

1st Fl.

2nd Fl.

1st Ob.

2nd Ob.

C. A.

1st Cl.

2nd Cl.

B. Cl.

1st Bsn.

2nd Bsn.

Cbsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

Timp.

Hp. 1

Hp. 2

Vln I

Vln II

Vla.

Vc.

Db.

11

Animando

♩ = 84

♩ = 113

103

Picc. *ff*

1st Fl. *ff*

2nd Fl. *ff*

1st Ob. *ff*

2nd Ob. *ff*

C. A.

1st Cl. *ff*

2nd Cl. *ff*

B. Cl. *ff*

1st Hn. *ff*

2nd Hn. *ff*

3rd Hn. *ff*

4th Hn. *ff*

1st Tpt. *ff*

2nd Tpt. *ff*

3rd Tpt. *ff*

1st T. Tbn. *ff*

2nd T. Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *f*

Cym.

Hp. 1 *fff*

Hp. 2 *fff*

Glock. *fff*

Org. *fff*

Animando

♩ = 84

♩ = 113

Vln I *ff*

Vln II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

109

Picc. *f*

1st Fl. *f*

2nd Fl. *f*

1st Ob. *f*

2nd Ob. *ff* *f*

C. A. *mf*

1st Cl. *f*

2nd Cl. *f*

1st Tpt. *ff* *f*

2nd Tpt. *ff* *f*

3rd Tpt. *ff* *f*

1st T. Tbn.

Hp. 1 *ff* *f*

Hp. 2 *ff* *f*

Org. *ff* *f*

Vln I

Vln II

Vla

Vc. *mf*

114

Picc. *mf*

1st Fl. *mf* *f espress.*

2nd Fl. *mf*

1st Ob. *mf*

2nd Ob.

C. A. *mf*

1st Cl. *mf*

2nd Cl.

1st Tpt. *mf*

2nd Tpt. *mf*

3rd Tpt.

Hp. 1 *mf*

Hp. 2 *mf*

Org. *mf*

Vln I *mf*

Vln II *mf*

Vla. *mf*

Vc. *mf*

Detailed description: This page of a musical score, numbered 14, covers measures 114, 115, and 116. The score is for a full orchestra. The key signature has one sharp (F#) and the time signature is 3/4. The piece begins at measure 114 with a Piccolo (Picc.) playing a triplet of eighth notes. The first Flute (1st Fl.) and second Flute (2nd Fl.) parts also feature triplet eighth notes. The first Oboe (1st Ob.) has a melodic line starting in measure 114. The Clarinet in A (C. A.), first Clarinet (1st Cl.), and second Clarinet (2nd Cl.) parts are present. The three Trumpets (1st, 2nd, 3rd Tpt.) play a rhythmic pattern of eighth notes. The two Harps (Hp. 1 and Hp. 2) play a rhythmic accompaniment of eighth notes. The Organ (Org.) has a melodic line. The Violins (Vln I and Vln II) play a melodic line with triplets. The Viola (Vla.) and Violoncello (Vc.) parts are also present. Dynamics include *mf* (mezzo-forte) and *f espress.* (forte, espressivo). The score is written in a standard orchestral format with multiple staves for each instrument.



138

1st Fl. *mp* *mf*

1st Ob. *mf*

2nd Ob.

1st Cl. *mp* *mf*

Hp. I *mp*

B. *mp*

Ei-ther death is a state of no-thing-ness and ut-ter un-con-scious-ness, Or, as men

Vln I *mp* con sord.

Vln II *mp* con sord.

Vla *mp*

Ve. *mp*

Db. *mp*



143

1st Fl. *mp*

1st Ob. *mp*

Hp. I

B. *mp*

say, there is a change and mi-gra-tion of the soul from this world to an-o-ther.

Vln I *mp* div.

Vln II *mp* div.

Vla *mp*

Ve. *mp*

Db. *mp*



149

1st Fl.

1st Ob.

1st Bsn

2nd Hn

Hp. I

B.

Vln I

Vln II

Vla

Ve.

Db.

*mp*

*p*

*mp*

*mp*

*mp*

*mp*

Now, if you sup-pose that there is no con - scious-ness, but a sleep like the

155

1st Fl.

1st Hn

2nd Hn

3rd Hn

4th Hn

Hp. I

B.

Vln I

Vln II

Vla

Ve.

Db.

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

sleep of him who is un-dis - turbed ev - en by dreams, death will be an un - spea - ka - ble gain,

div.

div.

160

1st Fl. *mp*

C. A. *mp*

1st Cl. *mp*

2nd Cl. *mp*

B. Cl. *mp*

1st Bsn. *mp*

2nd Bsn. *mp*

Cbsn. *mp*

1st Hn. *mf*

2nd Hn. *mf*

3rd Hn. *mf*

4th Hn. *mf*

1st T. Tbn. *p* con sord.

2nd T. Tbn. *p* con sord.

B. Tbn. *p* con sord.

Hp. I. *rfz* *mf*

B. *mf*  
for e - ter - - ni - ty is then on - ly a sin - gle night. But if death is a

T. *mp*  
E - ter - ni - ty

T. *mp*  
E - ter - ni - ty is then on - ly a sin - gle night.

B. *mp*  
E - ter - ni - ty is then on - ly a sin - gle night.

B. *mp*  
E - ter - ni - ty is then on - ly a sin - gle night.

Vln. I. unison

Vln. II. unison

Vla. *mp* div.

Ve. *mf*

Db. *mf*

167

1st Fl. *mf*

2nd Fl. *mf*

C. A.

1st Cl.

2nd Cl.

B. Cl.

1st Bsn.

2nd Bsn.

Cbsn.

Hp. 1

B.

T.

T.

B.

B.

jour - ney to an - o - ther place, and there, as mensay, all the dead a-bide, what good, O my friends can be

is a sin - gle night. If death is a jour - ney to an - o - ther place all the dead a - bide,

If death is a jour - ney to an - o - ther place, all the dead a - bide, What

Death is a jour - ney to an - o - ther place. And there as men say the dead a - bide, What good, O my

But if death is a jour - ney to an - o - ther place, and there the dead a - bide, What good, O my

Vln I *mf*

Vln II *mf*

Vla

Vc.

Db.

175

1st Fl.

2nd Fl.

1st Ob.

C. A.

1st Cl.

2nd Cl.

B. Cl.

1st Bsn.

2nd Bsn.

Cbsn.

1st Hn.

2nd Hn.

3rd Hn.

4th Hn.

Hp. 1

B.

T.

T.

B.

B.

Vln I

Vln II

Vla.

Ve.

Db.

*mf sost.*

*mf*

*mf sost.*

*mf sost.*

*mf sost.*

grea - ter than this?

What good, O my friends, can be grea - ter than this?

good, O my friends, can be grea - ter than this?

friends, can be grea - ter than this?

friends, can be grea - ter than this?

rall.  $\downarrow = 80$

184

1st Bsn *mp*

2nd Bsn *mp*

Cbsn *mp*

1st Hn *mp*

2nd Hn *mp*

3rd Hn

4th Hn *mp*

Hp. 1 *mp*

Hp. 2 *mf dolce*

B. *mf dolce*

Vln I *mp*

Vln II *mp*

Vla *mp*

Vc. *mp*

Db. *mp*

There - fore, be of good cheer a - bout death; and know of a cer - tain - ty that no e - vil can hap - pen to a

*div.*

$\downarrow = 66$   $\downarrow = 56$  *mp*

194

1st Fl. *mp* *marcato*

2nd Fl. *mp* *marcato*

Timp. *mp* *tr*

Hp. 1 *mp*

Hp. 2

B. *p*

good man, ei - ther in life, or af - ter death.  $\downarrow = 56$

Vln I *p* *mp*

Vln II *p* *mp*

Vla *p* *mp* *div.*

Vc. *p* *mp*

Db. *p* *mp*

201

1st Fl.

2nd Fl.

Hp. 1

Hp. 2

B.

*mf* *mp*

The hour of de - par - - ture has ar-rived, and we go our ways; I to

Vln I

Vln II

Vla

Vc.

Db.



206

Hp. 1

Hp. 2

B.

*p* *mp*

die, and you to live. Which is be - ter, God a-lone knows. \_\_\_\_\_

*p* *pp* *pp* *pp* *pp* *pp* *pp*

rall. . . . .

rall. . . . .

Vln I

Vln II

Vla

Vc.

Db.