

# Pindar's 12th Pythian Ode: The Invention of the Aulos

Words by Pindar (c. 518–438 BCE) composed in honour of Midas of Acragas, winner of the aulos-playing contest at the Panhellenic games, Delphi, 490 BCE.

Music by Stef Conner & Barnaby Brown (2018)

Thanks to Armand D'Angour for elucidating the pitch profile and rhythm embedded in the words.

Each verse follows an unusually regular pattern of dactyls (♩ ♪ ♪ ♪ ♪ ♪ ♪) and epitrites (♩ ♪ ♪).

This musical setting modulates between the Dorian and Mixolydian scales transmitted from 'distant antiquity' by Aristides (? 3rd century CE); they are mapped to the low register of Classical auloi after Diagram 11 in Stefan

Hagel's book (2009, p. 42). Sections in (low) Mixolydian are highlighted in brown. Depending on reeds, the Poseidonia aulos could sound up to a semitone higher than written, and the Pydna aulos up to a semitone lower.

## VERSE 1

Voice

Pydna or Poseidonia aulos

L-5, H-5 i.e. hole 5 closed on both pipes

1 Ai te

5  
ō se, phil-ag - la - e, kāl - lis - tā bro-te - ān po - li - ōn,

7  
2 P<sub>h</sub>er - se - p<sub>h</sub>o - nās - he-dos, hā t'och - t<sub>h</sub>ais e - pi mē - lo - bo-tou 3 nai -

9  
eis A-kra-gan-tos e-üd-mā - ton ko-lō - nān, ō - a-na,

13  
4 hī - la - os ā - t<sub>h</sub>a-na-tōn an - drōn te sūn eu - me-ni - āi 5 de -

The vertical position of note heads indicates the fingering of quartertones (executed by lip bending).

15  
 xai ste-p<sub>h</sub>a-nō - ma tod' ek Pū - t<sub>h</sub>ō - nos eu - dox - ōi Mi-dāi, 6 au -

18  
 ton te nin Hel-la-da nī-kā - san-ta tek<sub>h</sub>-nāi, t<sub>ā</sub>n po-te 7 Pal - lās ep<sub>h</sub>-eu -

22  
 re t<sub>h</sub>ra-sei-ān\_ Gor-go-nōn 8 ou - li-on t<sub>h</sub>rē - non di-a-plex-ais' A-t<sub>h</sub>ā nā.

27

32 **VERSE 2**  
 9 ton\_ par-t<sub>h</sub>e-ni-ois hü-po t'a-plā-tois o-p<sub>h</sub>i-ōn ke-p<sub>h</sub>a-lais\_

35  
 10 ā - i - e lei - bo-me-non dūs - pen - t<sub>h</sub>e - ĩ sūn ka-ma-tōi, 11 Per -

37  
 seus ho-po-te tri-ton ā - ū - sen ka-sig - nē - t<sub>ā</sub>n\_ me-ros,

40  
12 en - na-li-āi Se-ri-phōi lā - oi - si te moi-ran a-gōn. 13 ē -

43  
toi to te thes-pe-si-on Phor - koi' a-mau-rō - sen ge-nos, 14 lūg -

46  
ron t'e-ra-non Po-lū-dek-tāi thē - ke mā - tros t'em-pe-don

49  
15 dou - lo - sü - nān to t'a-nan - kai - on le - khos,

51  
16 eu - pa-rā - ou krā - ta sū - la - sais Me-doi-sās

55  
17 hui -

**VERSE 3**

60  
 os Da-na-ās: ton a-po khrü - sou\_ pha-men au - to-rü-tou

62  
 18 em - men-ai. all' e - pei ek tou - tōn phi-lon an - dra po-nōn 19 er -

64  
 rü - sa-to par - the-nos au - lōn\_ teu - k<sub>h</sub>e pam-phō - non me-los,

67  
 20 op<sub>h</sub> - ra ton Eu - rü - a - lās ek kar - pa - li - mās ge-nü-ōn 21 k<sub>h</sub>rim -  
*fast-moving* *jaws*

69  
 p<sub>h</sub>en - ta sūn en - te-si mī - mē - sait' e - ri-klank - tās go-on.  
*shrill* *cry*

72  
 22 heu - ren the-os: al - la nin heu-rois' - an-dra-si t<sub>h</sub>nā-

75  
 tois e-khein, 23 ō - nū-ma-sen ke-pha-lān pol - lān no-mon,

78  
 24 eu - kle-ā lā - os-so-ōn mnās-tēr' a gō-nōn

83  
 VERSE 4  
 25 lep -

87  
 tou di - a - nī - so-me-non khal - kou tha-ma kai do-na-kōn

89  
 26 toi pa-ra kal - li-kho-ron nai - oi - si po-lin Kha-ri-tōn 27 Kā -

91  
 p̄hī - si-dos en te-me-nei, pis - toi kho-reu - tān mar-tū-res.

94

28 ei de tis ol - bos en ant<sub>h</sub> - rō - poi - sin, a-neu ka-ma-tou 29 ou

96

p<sub>h</sub>ai - ne-tai: ek de te-leu - tā - sei nin ē - toi sā - me-ron 30 dai -

99

mōn, to de mor - si-mon ou par - p<sub>h</sub>ük-ton: all' es - tai khro-nos

102

31 hou - tos, ho kai tin' a-elp-ti - āi ba-lōn 32 em - pa-lin gnō-mās to men dō

106

sei, to d'ou - pō.

108