

# Nine Lessons from "Flatland"

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♩<sub>120</sub> **Chapter I.** (three voices)

*mf* I call our world Flat-land not be-cause we call it so, but to make its  
*mf* I call our world  
*mf*

The first system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef and a 3/4 time signature. It contains the lyrics: "I call our world Flat-land not be-cause we call it so, but to make its". The second staff is a piano accompaniment line, starting with a treble clef and a 3/4 time signature, with the lyrics "I call our world" appearing in the second measure. The third and fourth staves are piano accompaniment lines, both starting with a treble clef and a 3/4 time signature, and marked with a mezzo-forte (*mf*) dynamic. The time signature changes to 4/4 in the second measure and back to 3/4 in the third measure.

na - ture clear - er to you, my hap-py read-ers who — are pri - vi-legged  
Flat-land not be-cause we call it so, but to make its na - ture  
I call our world Flat-land

The second system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef and a 4/4 time signature. It contains the lyrics: "na - ture clear - er to you, my hap-py read-ers who — are pri - vi-legged". The second staff is a piano accompaniment line, starting with a treble clef and a 4/4 time signature, with the lyrics "Flat-land not be-cause we call it so, but to make its na - ture". The third staff is a piano accompaniment line, starting with a treble clef and a 4/4 time signature, with the lyrics "I call our world Flat-land". The fourth staff is a piano accompaniment line, starting with a treble clef and a 4/4 time signature. The time signature changes to 3/4 in the second measure and back to 4/4 in the third measure.

to live in Space. I call our world Flat - land  
clear - er to you, my hap-py read-ers who — are pri - vi-legged  
not be-cause we call it so, but to make its na - ture

The third system of the musical score consists of four staves. The top staff is the vocal line, starting with a treble clef and a 4/4 time signature. It contains the lyrics: "to live in Space. I call our world Flat - land". The second staff is a piano accompaniment line, starting with a treble clef and a 4/4 time signature, with the lyrics "clear - er to you, my hap-py read-ers who — are pri - vi-legged". The third staff is a piano accompaniment line, starting with a treble clef and a 4/4 time signature, with the lyrics "not be-cause we call it so, but to make its na - ture". The fourth staff is a piano accompaniment line, starting with a treble clef and a 4/4 time signature. The time signature changes to 3/4 in the second measure and back to 4/4 in the third measure.

not be-cause we call it so, but to make its na - ture  
 to live in Space. I call our world Flat - land  
 clear - er to you, my hap-py read-ers who— are pri - vi-legged

clear - er to you, my hap-py read-ers who— are pri - vi-legged  
 not be-cause we call it so, but to make its na - ture  
 to live in Space. I call our world Flat - land

to live in Space.  
 clear - er to you, my hap-py read-ers who— are pri - vi-legged  
 not be-cause we call it so, but to make its na - ture

to live in Space.

clear - er to you, my hap - py read - ers who are pri - vi - leged to live in

Space.

100 **Chapter II.** (*four voices*)

As with you, so al - so with us, there are four points of the com-pass,

As with you, so al - so with us, there are

As with you, so

North, South, East and West. As with you, so  
 four points of the com- pass, North, South, East and West.  
 al - so with us, there are four points of the com- pass,  
 As with you, so al - so with us, there are

al - so with us, there are four points of the com- pass,  
 As with you, so al - so with us, there are  
 North, South, East and West. As with you, so  
 four points of the com- pass, North, South, East and West.

North, South, East and West.  
 four points of the com- pass, North, South, East and West.  
 al - so with us, there are four points of the com- pass,  
 As with you, so al - so with us, there are

North, South, East and West.

four points of the compass, North, South, East and West.

144 **Chapter III.** *(three voices)*

The great-est length or breadth of a full-grown in - hab-i-tant of Flat-land may be

es-ti-ma-ted at a-bout e - lev - en of your in - ches.

The great-est length or breadth of a full-grown in - hab-i-tant of Flat-land may be

Twelve in - ches may be re - gar - ded as a max - i -  
 es - ti - ma - ted at a - bout e - lev - en of your in -  
 The great - est length or breadth of a full grown in - hab - i - tant of

mum. The great - est length or breadth of a full grown in -  
 ches. Twelve in - ches may be re - gar - ded as a  
 Flat - land may be es - ti - ma - ted at a - bout e - lev - en of your

hab - i - tant of Flat - land may be es - ti - ma - ted at a - bout e -  
 max - i - mum. The great - est length or  
 in - ches. Twelve in - ches may be re -

lev - en of your in - ches.

breadth of a full grown in - hab - i - tant of Flat - land may be

gar - ded as a max - i - mum.

Twelve in - ches may be re - gar - ded as a max - i -

es - ti - ma - ted at a - bout e - lev - en of your in -

The great - est length or breadth of a full grown in - hab - i - tant of

mum.

ches. Twelve in - ches may be re - gar - ded as a max - i -

Flat - land may be es - ti - ma - ted at a - bout e - lev - en of your in -

mum.

ches.— Twelve in-ches may be re - gar-ded as a max - i - mum.

120 **Chapter IV.** (four voices)

For if a Sol-dier is a wedge, a Wo-man is a nee-dle; be-ing so to speak all

point at least at the two ex-trem-i - ties. Add to this the power of-

be-ing so to speak all point at least at

For if a Sol-dier is a wedge, a



mak-ing her self in vis - i - ble at will.

the two ex-trem - i - ties. Add to this the power of -

Wo-man is a nee-dle; be-ing so to speak all point at least at

For if a Sol-dier is a wedge, a

mak-ing her self in vis - i - ble at will.

the two ex-trem - i - ties. Add to this the power of -

Wo-man is a nee-dle; be-ing so to speak all point at least at

For if a Sol-dier is a wedge, a

Wo-man is a nee-dle; be-ing so to speak all point at least at

For if a Sol-dier is a wedge, a

mak-ing her self in vis - i - ble at will.

the two ex-trem - i - ties. Add to this the power of -

the two ex-trem - i - ties. Add to this the power of -  
Wo-man is a nee-dle; be-ing so to speak all point at least at  
For if a Sol-dier is a wedge, a  
mak-ing her self in vis - i - ble at will.

mak-ing her self in vis - i - ble at will.  
the two ex-trem - i - ties. Add to this the power of -  
Wo-man is a nee-dle; be-ing so to speak all point at least at  
For if a Sol-dier is a wedge, a

mak-ing her self in vis - i - ble at will.  
the two ex-trem - i - ties. Add to this the power of -  
Wo-man is a nee-dle; be-ing so to speak all point at least at

mak-ing her self in vis - i - ble at will.

the two ex-trem-i - ties. Add to this the power of - mak-ing her self in vis -

i - ble at will.

1.72 **Chapter V.** (four voices)

You are — blessed with shade — as well as light, you are —

You are — blessed with shade — as well as

You are —

gift - ed with two eyes. You are blessed with  
light, you are gift - ed with two  
blessed with shade as well as light, you are gift -  
You are blessed with shade as well as light,

shade as well as light, you are gift - ed  
eyes. You are blessed with shade as well as light, you  
ed with two eyes. You are blessed with shade  
you are gift - ed with two eyes.

with two eyes.  
are gift - ed with two eyes.  
as well as light, you are gift - ed with two  
You are blessed with shade as well as light, you are gift -

eyes.  
ed with two eyes.

*♩ = 160* **Chapter VI.** *(four voices)*

It is con - se-quent - ly im - poss - i - ble to  
It is

dis - tin-guish by the vis - u - al or - gan be - tween  
con - se-quent - ly im - poss - i - ble to dis - tin-guish  
It is con - se-quent - ly im -  
It is con - se-quent -

in-div-i-du-als of dif-ferent class - es. It is  
 by the vis-u-al or-gan be-tween  
 poss-i-ble to dis-tin-guish by the vis-  
 ly im-poss-i-ble to dis-tin-guish

con-se-quent-ly im-poss-i-ble to  
 in-div-i-du-als of dif-ferent class - es. It is  
 u-al or-gan be-tween in-div-i-du-als  
 by the vis-u-al or-gan be-tween

dis-tin-guish by the vis-u-al or-gan be-  
 con-se-quent-ly im-poss-i-ble to  
 of dif-ferent class - es. It is con-se-quent-  
 in-div-i-du-als of dif-ferent class - es. It is

tween individuals of different classes.  
 distinguish by the visual organ believably impossible to distinguish  
 consequently impossible to

tween individuals of different classes.  
 by the visual organ believably distinguish by the visual organ believably

of different classes.  
 individuals of different classes.

144 Chapter VII. (four voices)

A Wo-man must not on-ly be a line but a straight line; an Art - i -

san or Sol-dier must have two of his side e - qual. Trades-men  
not on-ly be a line but a straight line; an Art - i -

must have three sides e - qual.  
san or Sol - dier must have two of his side e -  
not on - ly be a line but a straight line; an

A



Law-yers four sides e - qual and in ev-ery pol-y - gon all \_\_\_\_\_ the  
 Trades - men must have three \_\_\_\_\_ sides \_\_\_\_\_  
 Art - i - san or Sol - dier must have two of his side  
 Wo - man must not on - ly be a line but a

sides must\_ be\_ e - qual.  
 e - qual. Law-yers four sides e - qual and in ev-ery pol - y -  
 e - Trades - men must have  
 straight line; an Art - i - san or

gon all \_\_\_\_\_ the sides must\_ be\_ e - qual.  
 three \_\_\_\_\_ sides \_\_\_\_\_ e - qual.  
 Sol - dier must have two of his side e -

Law-yers four sides e - qual and in ev-ery pol - y - gon all\_\_\_\_\_ the sides must\_ be\_

Trades - men must have three\_\_\_\_\_ sides\_\_\_\_\_ e -

e - qual.

qual. Law-yers four sides e - qual and in ev-ery pol - y - gon all\_\_\_\_\_ the

sides must\_ be\_ e - qual.

♩=60 **Chapter VIII.** (four voices)

Life is some-what dull in Flat-land. — A zest which you in Space-land can

Life is some-what

The first system consists of four staves. The top staff has a treble clef and a key signature of one flat. It contains the lyrics "Life is some-what dull in Flat-land. — A zest which you in Space-land can". The second staff has a treble clef and contains the lyrics "Life is some-what". The third and fourth staves are empty. The time signature changes from 2/4 to 3/4 and back to 2/4. A 4:3 ratio is indicated above the first staff.

hard-ly com - pre - hend. Life with — us

dull in Flat-land. — A zest which you in Space-land can hard-ly

Life is some-what dull in

The second system consists of four staves. The top staff has a treble clef and a key signature of one flat. It contains the lyrics "hard-ly com - pre - hend. Life with — us". The second staff has a treble clef and contains the lyrics "dull in Flat-land. — A zest which you in Space-land can hard-ly". The third staff has a treble clef and contains the lyrics "Life is some-what dull in". The fourth staff is empty. The time signature changes from 2/4 to 3/4 and back to 2/4. A 4:3 ratio is indicated above the second staff.

is dull. Ver - y — dull in - deed. —

com - pre - hend. Life with — us is

Flat-land. — A zest which you in Space-land can hard-ly com - pre -

Life is some-what dull in Flat-land. —

The third system consists of four staves. The top staff has a treble clef and a key signature of one flat. It contains the lyrics "is dull. Ver - y — dull in - deed. —". The second staff has a treble clef and contains the lyrics "com - pre - hend. Life with — us is". The third staff has a treble clef and contains the lyrics "Flat-land. — A zest which you in Space-land can hard-ly com - pre -". The fourth staff has a treble clef and contains the lyrics "Life is some-what dull in Flat-land. —". The time signature changes from 2/4 to 3/4 and back to 2/4. A 4:3 ratio is indicated above the second staff.

Life is some-what dull in Flat-land. A  
 dull. Ver - y dull in - deed.  
 hend. Life with us is dull.  
 A zest which you in Space-land can hard-ly com - pre - hend.

zest which you in Space-land can hard-ly com - pre - hend. Life  
 Life is some-what dull in Flat-land. A zest which you in  
 Ver - y dull in - deed. Life is  
 Life with us is dull. Ver -

with us is dull. Ver - y  
 Space-land can hard-ly com - pre - hend. Life with  
 some-what dull in Flat-land. A zest which you in Space-land can  
 y dull in - deed. Life is some-what

dull in - deed.

us is dull. Ver - y dull in - deed.

hard-ly com - pre - hend. Life with us is

dull in Flat-land. A zest which you in Space-land can hard-ly com-pre-

dull. Ver - y dull in - deed.

hend. Life with us is dull. Ver - y dull in - deed.

72 **Chapter IX.** (glee for four voices)

A whole ar - my of Pol-ygons, who turned out to fight as pri-vate

sol - diers, was ut - ter - ly an - ni - hil - a - ted by a su - per - i - or

The first system of music consists of a vocal line and three accompaniment staves. The vocal line begins with a treble clef and a 7/8 time signature. It contains three measures: the first measure has a half note 'sol', a quarter note 'diers,', and a quarter rest; the second measure has a 16-measure rest; the third measure has a 16-measure rest. The accompaniment staves are in the same key and time signature, with rests in the first measure and a 16-measure rest in the second measure. The third measure of the accompaniment staves is marked with a 3/8 time signature and contains a whole rest.

force of I-so-sce-les Tri-an-gles, Tri-an-gles, Tri-an-gles; the Squares and Pen-ta-gons

The second system of music consists of a vocal line and three accompaniment staves. The vocal line begins with a treble clef and a 7/8 time signature. It contains three measures: the first measure has a half note 'force', a quarter note 'of', a quarter note 'I-so-sce-les', a quarter note 'Tri-an-gles,', a quarter note 'Tri-an-gles,', and a quarter note 'Tri-an-gles;'; the second measure has a 3/8-measure rest; the third measure has a 6-measure rest. The accompaniment staves are in the same key and time signature, with rests in the first measure and a 3/8-measure rest in the second measure. The third measure of the accompaniment staves is marked with a 6/8 time signature and contains a whole rest.

mean-while re - main - ing neu - tral. A whole ar - my of Pol - y gons, —  
Some of the

The third system of music consists of a vocal line and three accompaniment staves. The vocal line begins with a treble clef and a 7/8 time signature. It contains three measures: the first measure has a half note 'mean-while', a quarter note 're - main - ing', a quarter note 'neu - tral.', a quarter note 'A', a quarter note 'whole', a quarter note 'ar - my of', a quarter note 'Pol - y gons, —'; the second measure has a 6-measure rest; the third measure has a 3/4-measure rest. The accompaniment staves are in the same key and time signature, with rests in the first measure and a 6-measure rest in the second measure. The third measure of the accompaniment staves is marked with a 3/4 time signature and contains a whole rest.

— who turned out to fight as pri-vate sol - diers, was ut-ter-ly an-ni-hil-a-ted by a su-  
ab - lest Cir-cles fell a prey to

per - i - or force of I - so - sce - les Tri - an - gles, Tri - an - gles, Tri - an - gles;  
con - ju - gal fu - ry, to con - ju - gal

the Squares and Pen - ta - gons mean-while re - main - ing neu - tral. A  
fu - y.

whole ar-my of Pol-y-gons, who turned out to fight as pri-vate sol - diers, was  
 Some of the ab - lest Cir-cles fell a  
 Fell on and slaugh - tered their in - no-cent chil-

ut - ter - ly an - ni - hil - a - ted by a su - per - i - or  
 prey to con - ju - gal  
 dren, Fell on and

force of I-so-sce-les Tri-an-gles, Tri-an-gles, Tri-an-gles; the Squares and Pen-ta-gons  
 fu - ry, to con-ju - gal fu -  
 slaugh - tered their in - no-cent chil - dren,



mean-while re - main - ing neu - tral. A whole ar - my of Pol - y gons, —  
 y. Some of the  
 Fell on and slaugh - tered their chil - dren. Fell on and  
 though

— who turned out to fight as pri - vate sol - diers, was  
 ab - lest Cir - cles fell a  
 slaugh - tered their in - no - cent chil -  
 An - ar -

ut - ter - ly an - ni - hil - a - ted by a su - per - i - or  
 prey to con - ju - gal  
 dren, Fell on and  
 chy - were

force of I-so-sce-les Tri-an-gles, Tri-an-gles, Tri-an-gles; the Squares and Pen-ta-gons  
 fu - ry, to con-ju - gal fu -  
 slaugh - tered their in - no-cent chil - dren,  
 des - tined to

mean-while re - main - ing neu - tral.  
 y.  
 Fell on and slaugh-tered their chil - dren.  
 tri -

*Northfield Falls, Vermont, January 7, 2007*