

# ALPHABETICALLY ORDERED PROSE

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Absolutely accurate alphabetical arrangement as basic constraint determines eligibility. Elsewhere, evidently, examples exist. Here, however, I implicitly include inflated initial iteration. Judiciously, keep lengthy lists meaningful. Mind, moreover, my not ordaining panalphabetism; pangrams quite readily require some texts to use (usually) utterly vapid verbiage; “xylophone”, “your”, “zippers”.

Always be clear, coherent. Disdain disjointedness. English grammar here, however, imperfect, is lucid. Mister Montfort (November)’s poetic, rarefied, spare style’s undesirable.

## Abbado’s Acclaimed Adeptness Amazes Amsterdam

Appalachia. (Attentive audience awaits, awed.) Bassoons, be bold! Boldly blast, brass! Brighter, cellos! Charm, chorus! Clarinets clearly continue coolly delightful Delius’s design. Desk’s détaché detail develops dextrously. Doggedly, double-basses’ downbeats dramatize drum-like dynamism. Ecstatic, effulgent eighth-notes embolden emphatic enveloping esthetic euphoria, evoking excellent, expert fantasy. Fast, fervent fiddles’ fierce fieriness fights flashy, florid flutes. Forte, fortissimo! Gently glittering, harmonizing harp heralds hick hijinks, homespun homophony. Horns humorously hymn; imitating instruments intone.

John Lill, Liszt. Lithe liveliness. Long-breathed loquacity. Luminous, lush, luxuriant lyricism. Macabre, malicious, masterful, melodious Mephisto. More noise, oboes! Onwards! Orchestral outbursts outface outstanding pianism. Piano plays pleasant plink plonk, poetic polished polyphony, pompous powerful prelude, presto puckish pyrotechnics--quite ravishing!

Refreshments. Relaxing rest. Roam; rush seatward.

Sibelius’s Sixth. Slow, sober solemnity starts (strings). Subtly, the timpani tremolo. Triumphantly, trombones, trumpets! Tunes turn, twine, twist; typical ubiquitous undercurrent unfolds. Unleash unrestrained vehemence, violas! Violence, violins! Vitality, volume wane; warmth wastes.

We wildly wow! Yay!

## Abnormal Accessories

Adélie adores African apparel, appreciates Asian beads, buys Chinese chintz, chooses clashing clothes, collects colourful costumes, designs diaphanous dresses. Eccentric, extravagant fair-headed forty-year-old Frenchwoman, frivolously frocked, gently gliding, her high-heeled, hirsute (I’m just kidding!) lanky legs like “longs” luxuriantly moving over pavements. Personally preferring Pre-Raphaelite principles, professional proscriptions protesting, quite radically, recently, she

shed shirts, short skirts, stylist suits, trendy trousers. Unconventional vogues! Wild woman! Wow, you zany zidane!

And, by conclusion, Eckler's famous literary litmus-tests. Mere ordinary prose, Ross; shame. So try versifying, wordsmiths!

### **Adored Agnus**

Ann's argali associate (baby body bright cream) dutifully everywhere follows her.

It, last Monday, nonchalantly proceeded quite rulelessly schoolwards. Senseless sheep shocked teacher. The tots, unprepared, vigorously whooped! (Wild, youthful zeal.)

### **Adamant Avian**

Bedlam. Bereaved bibliophile's bleak, book-strewn chamber. Cold, dank, dark December evening. Exhaustion.

Extremely faint finger-tapping. Following furtively gardenwards, gasping "Gentleman?...Girl?" (guessing guests), hesitantly I inquired, lamely, "Lenore?", listening; loneliness. (Lonely, *lost* maiden? Malobservation, maybe. Mere midnight murmurs?)

"Nevermore!", nightmarish, now on Pallas's pallid pate perched permanently, quoth raucous Raven, remaining, sitting stately, staying still.

"Stygian sybil...taunting, tempest-tossed, tempting terror...threatening thunderbird...to Underworld!", upon velvet violet wad wailing, waiting wearily. "Wretch!" Yawn...Zzzzz....