

Atlantic Classics First Series

Sedgewick, Ellery

Note: This is not the actual book cover

Atlantic Classics First Series

Roman Wölfel



Atlantic Classics First Series:

Atlantic Classics Various Authors, MUSICAL adventures largely depend on your instrument Go traveling with a bassoon or clarinet packed in your trunk and romance will pass you by But far otherwise will events shape themselves if you set forth with a fiddle The moment I turned my back upon the humdrum flute and embraced the cello that instrument of romance things began happening thick and fast in a hitherto uneventful life I found that to sally forth with your cello couchant under your arm like a lance of the days of chivalry was to invite adventure You tempted Providence to make things interesting for you up to the moment when you returned home and stood your fat melodious friend in the corner on his one leg like the stork that other purveyor of joyful surprises One reason why the cellist is particularly liable to meet with musical adventures is because the nature of his talent is so plainly visible The parcel under his arm labels him FIDDLER in larger scare caps than Mr Hearst ever invented for headlines It is seen of all men There is no concealment possible For it would indeed be less practicable to hide your cello under a bushel than to hide a bushel under your cello The non reducible obesity of this instrument is apt to bring you adventures of all sorts wrathful sometimes when urchins recognize it as a heaven sent target for snowballs or when adults audibly quote Dean Swift s asinine remark He was a fiddler and therefore a rogue Absurd sometimes as when the ticket chopper in the subway bars your path under the misapprehension that you are carrying a double bass and when the small boys at the exit offer you a Saturday Evening Post in return for a tune on that there banjo But more often the episodes are pleasant as when your bulky trademark enables some kindred spirit to recognize you as his predestined companion on impromptu adventures in music I was at first almost painfully aware of my cello s conspicuousness because I had abandoned for it an instrument so retiring by nature that you might carry it till death in your side pocket yet never have it contribute an unusual episode to your career But from the moment when I discovered the exaggerated old fiddle in the attic slumbering in its black coffin and wondered what it was all about and brought it resurrection and life events began I have never known exactly what was the magic inherent in the dull guttural discouraged protests of the strings which I experimentally plucked that day But their songs without words or music seemed to me pregnant with promises of beauty and romance far beyond the ken of the forthright flute So then and there I decided to embark upon the delicate and dangerous enterprise of learning another instrument It was indeed delicate and dangerous because it had to be prosecuted as secretly as sketching hostile fortifications Father must not suspect I feared that if he heard the demonic groans of a G string in pain or the ghoulissh whimperings of a manhandled A he would mount to the attic throw back his head look down upon me through those lower crescents of his spectacles which always made him look a trifle unsympathetic and pronounce that baleful formula My son come into my study For I knew he labored under the delusion that I already blew in too much time on the flute away from the companionship of All Gaul enteuthen exelaunei and Q E D As for any additional instrument I feared that he would reduce it to a pulp at sight and me too My first secret step was to secure a long strip of paper to be

pasted on the finger board under the strings It was all pockmarked with black dots and letters so that if the music told you to play the note G all you had to do was to contort your neck properly and remove your left hand from the path of vision then gaze cross eyed and upside down at the finger board until you discovered the particular dot labeled G The next move was to clap your fingertip upon that dot and straighten out your neck and eyes and apply the bow Then out would come a triumphant G that is provided your fingers had not already rubbed G s characteristically undershot lip so much as to erase away the letter s individuality In that case to be sure all your striving for G might result only in C after all **Atlantic Classics** ,1931 **Atlantic Classics** Atlantic Monthly,1918 Atlantic Classics ,1918 **Atlantic Classics** Atlantic Monthly,2016-04-26 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work was reproduced from the original artifact and remains as true to the original work as possible Therefore you will see the original copyright references library stamps as most of these works have been housed in our most important libraries around the world and other notations in the work This work is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work As a reproduction of a historical artifact this work may contain missing or blurred pages poor pictures errant marks etc Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant *The American Educational Catalog* ,1920 **The Booklist** ,1918 **A.L.A. Booklist** ,1918 **Essays of Our Day** Bertha Evans Ward,1929 **Essays Old and New** Essie Chamberlain,1926 House Beautiful ,1917 *The American Educational Catalogue* ,1922 *The Journal of the National Education Association* National Education Association of the United States,1923 **Modern Familiar Essays** William Maddux Tanner,1927 THE COMFORTS OF HOME (YEAR 1918) RALPH BERGENGREN,1919 **English Journal** ,1920 Précis Writing for American Schools Samuel Thurber,1924 Proceedings of the 1st-12th Annual Educational Conference. 1921-1932 ,1921 **The Fine Art of Writing, for Those who Teach it** Henry Robinson Shipherd,1926 The Living Age ,1921

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