

*for Javier Perez-Garrido*

# Come Slowly, Eden

*based on the poem by Emily Dickinson  
for solo clarinet*

Neal Endicott

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**Program Notes**

“Come Slowly, Eden” is a love themed poem by Emily Dickinson. The poem deals with the ways that desire and sexual pleasure can overwhelm the unprepared brain. I adapted the poem using the concept that I call crypto-serialism. I convert each letter of the poem to a letter between 0 and 11. I then use each of these numbers as a pitch class designation and then shape those notes into a coherent melody. In some pieces that I approach in this way I add extra pitches to enhance the melody. In this case, however, I chose to be very strict, which forced me to be very careful in how I shaped phrases.

### **Performance Notes**

The music is laid out exactly as the poem is, in two four-line stanzas. The words of each line are positioned in front of the staff. Tempo and some stylistic concerns (those not specified on the page) are completely at the discretion of the performer. The lines should run into each other as the lines of the poem do. Depending on the delivery, there may or may not be a slight pause between each line.

There are a few nonstandard elements in my notation. Stemless, diamond headed notes are indeterminate in both octave and duration: all they represent is pitch class.

The glissandi in the last line are to indicate free improvisation between the marked pitches. It is not necessary to limit oneself to the chromatic pitches between the two notes. The player should be concerned with remaining in a consistent style (this is not the moment for a jazz or Klezmer solo).

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**Moderately Fast** ♩ = 68 - 84  
Follow the rhythm of the poem

Come slowly, Eden

Musical notation for the first line of the poem, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a series of eighth notes, followed by a half note, and ends with a quarter note. Dynamics range from *mp* to *ff*.

Lips unused to thee

Musical notation for the second line of the poem, starting with a treble clef and a key signature of one sharp. The melody features a series of eighth notes and a half note. Dynamics range from *ff* to *pp*.

Bashful, sip thy jasmine

Musical notation for the third line of the poem, starting with a treble clef and a key signature of one sharp. The melody features a series of eighth notes and a half note. Dynamics range from *pp* to *mf* with a *cresc.* marking.

As the fainting bee,

Musical notation for the fourth line of the poem, starting with a treble clef and a key signature of one sharp. The melody features a series of eighth notes and a half note. Dynamics range from *sffz* to *mp* to *f* to *n*. A *Repeat ad lib and fade* marking is present.

Reaching late his flower,

Musical notation for the fifth line of the poem, starting with a treble clef and a key signature of one sharp. The melody features a series of eighth notes and a half note. Dynamics range from *mf* to *fff* to *pp*.

Round her chamber hums

Musical notation for the sixth line of the poem, starting with a treble clef and a key signature of one sharp. The melody features a series of eighth notes and a half note. Dynamics range from *mp* to *f* to *p* to *mp* to *mf* to *f* to *ff*.

Counts his nectars -- Enters

Musical notation for the seventh line of the poem, starting with a treble clef and a key signature of one sharp. The melody features a series of eighth notes and a half note. Dynamics range from *pp* to *mf* to *pp* to *f* to *ff*. A *2-3"* marking is present.

And is lost in balms.

Musical notation for the eighth line of the poem, starting with a treble clef and a key signature of one sharp. The melody features a series of eighth notes and a half note. Dynamics range from *ff* to *sffz* to *p* to *pp*. An *accel.* marking is present, and a note is marked *wander between notes*.