

# MEMORANDUM

TO : [Illegible]

FROM : [Illegible]

## Subject: [Illegible]

[Illegible]

[Illegible]

[Illegible]

[Illegible]

[Illegible]

[Illegible]

[Illegible]



## BITS OF POETRY

“From very ancient times, the writing of short poems has been practiced in Japan even more as a moral duty than as a mere literary art.

“The common art-principle of the class of poems under present consideration is identical with the common principle of Japanese pictorial illustration. By the use of a few chosen words, the composer of a short poem endeavors to do exactly what the painter endeavors to do with a few strokes of the brush,—to evoke an image or a mood,—to revive a sensation or an emotion. And the accomplishment of this purpose, by the poet or picture-maker, depends altogether upon the capacity to suggest, and only to suggest. A Japanese artist would be condemned for attempting elaboration of detail in a sketch intended to recreate the memory of some landscape seen through the blue haze of a spring morning, or under the great blond light of an autumn afternoon. Not only would he be false to the traditions of his art; he would necessarily defeat his own end thereby. In the same way a poet would be condemned for attempting completeness of utterance in a very short poem; his object should be only to stir imagination without satisfying it. So the term ‘Ittakiri’, meaning ‘all gone’, or ‘entirely vanished’ in the sense of ‘all told’, is contemptuously applied to verses in which the verse-maker has uttered his whole thought, praise being reserved for the compositions that leave in the mind the thrilling of something left unsaid. Like the single stroke of a temple-bell, the perfect short poem should set murmuring and undulating in the mind of the hearer many a ghostly aftertone of long duration.”

—From “IN GHOSTLY JAPAN,” by Lafcadio Hearn.

# After Long Absence

Five Poems  
From the Japanese by  
Lafcadio Hearn

Harold Vincent Milligan

Lento (♩ = 60)

Voice

Piano

*p*

The gar-den that once I

loved, And e-ven the hedge of the gar - den, All is chang'd and

strange,— The moon - light on-ly is faith - ful,

*mf*

*dim.* *p* *pp*

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*pp*

The

*As delicately as possible*

*pp*

*pp*

Detailed description: This system contains the first two measures of the piece. The vocal line (top staff) has a whole rest in the first measure and a quarter note in the second measure. The piano accompaniment (middle and bottom staves) features a delicate texture with sixteenth-note patterns in the right hand and a simple bass line in the left hand. Dynamics include *pp* (pianissimo) and performance instructions like *As delicately as possible*.

*rit.*

moon a - lone re - mem - bers the charm of a day gone

*rit.*

Detailed description: This system covers measures 3 through 6. The vocal line includes the lyrics "moon a - lone re - mem - bers the charm of a day gone". The piano accompaniment continues with similar textures. A *rit.* (ritardando) marking is present in the final measure of the system.

by!

*a tempo*

*pp*

*morendo*

Detailed description: This system covers measures 7 through 9. The vocal line has a whole rest in the first measure and a half note in the second measure, with the lyrics "by!". The piano accompaniment features a *pp* (pianissimo) dynamic and a *morendo* (diminuendo) instruction. The system concludes with a double bar line.

# Moonlight on the Sea

Lento assai (♩ = 56)

Ah,

*p*

*con Pedale*

va - - por-y moon of spring!

*molto accel.*

Would that one plunge in - to o - - cean could

*cresc. e accel. poco a poco*

bring me re - new-al of life, As a part of thy

*f* *p subito*

*come prima*

*dim. e molto rit.* *p* *as at first*

light on the wa - - - -

*dim.*

ters!

*pp* *ppp*

# Happy Poverty

Allegretto con tenerezza (♩ = 76)

*p grazioso*

The piano introduction consists of three systems of music. The first system shows a treble clef staff with a whole rest, indicating the start of the vocal line. The second system shows the piano accompaniment in the right hand, featuring a melody of eighth and sixteenth notes with slurs. The left hand provides a simple harmonic accompaniment with quarter notes and rests.

*mp*

Waft - ed in - to my room, The

The vocal line begins with a melodic phrase in the treble clef, starting on a whole note and moving through quarter and eighth notes. The piano accompaniment continues with the same harmonic structure as the introduction, supporting the vocal melody.

scent of the flow'rs of the plum - - - tree,

The vocal line continues with a melodic phrase, including a dotted quarter note and a half note. The piano accompaniment remains consistent, providing a steady harmonic background for the vocal part.



chang - es my bro - ken win - - - dow

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics "chang - es my bro - ken win - - - dow" are written below the notes. The middle and bottom staves are piano accompaniment in grand staff (treble and bass clefs). The piano part features flowing arpeggiated figures in the right hand and sustained chords in the left hand.

*sempre p* *poco rit.*  
in - to a source of de - light.

*a tempo*  
*colla voce*

The second system continues the musical score. It includes performance directions: "sempre p" (piano) and "poco rit." (ritardando) above the vocal line. The lyrics "in - to a source of de - light." are written below. The piano accompaniment continues with similar arpeggiated textures. The system concludes with the instruction "colla voce" (in unison with the voice) and "a tempo" (return to tempo).

*p*

The third system shows the continuation of the piano accompaniment. It begins with a piano dynamic marking "p". The right hand continues with arpeggiated patterns, while the left hand provides harmonic support with chords and moving lines. The system ends with a double bar line.

# Devil-may-care Poverty

Andante (♩ = 92)

*mf*

*(con umore sardonico)*  
*(with sardonic humor)*

Heav - i - ly, heav - i - ly,

heav - i - ly falls the rain,

*cresc.*

Heav - i - ly falls the rain on the hat that I stole, on the

*cresc.*

*f*

hat that I stole from the scare - crow!

*f colla voce* *sfz* *dim.*

*P senza rit.*

# Memories in Spring

Allegretto (♩ = 76)  
*con delicatezza*

*pp staccato* *poco accel.*

The piano introduction consists of two measures. The first measure features a treble clef with a key signature of two sharps (D major) and a 4/4 time signature. The melody is written in a staccato style with a piano-piano (*pp*) dynamic. The bass line provides a simple harmonic accompaniment. The second measure continues the melody with a slight acceleration (*poco accel.*).

*pp meno mosso*  
She, who de-part-ing hence

*rit.* *pp*

The first vocal line begins with a half rest, followed by a melodic phrase for the lyrics "She, who de-part-ing hence". The piano accompaniment is marked *rit.* (ritardando) and *pp* (piano-piano). A triplet of eighth notes is indicated above the vocal line.

*poco accel.* *a tempo primo*  
Left to the flow'rs of the plum - tree Bloom-ing be-side our eaves The

*colla voce*

The second vocal line continues with the lyrics "Left to the flow'rs of the plum - tree Bloom-ing be-side our eaves The". The piano accompaniment is marked *colla voce* (in time with the voice) and *a tempo primo* (return to original tempo).

charm of her youth and beau - ty, And

*p marcata la melodia*

The third vocal line concludes with the lyrics "charm of her youth and beau - ty, And". The piano accompaniment is marked *p marcata la melodia* (piano, marked, with the melody).

maid - en - pure - ness of heart, To

*mp* quick - en their flush and fra - - grance, Ah, where does she dwell to -

*p sempre* *colla voce*

day, *pp* *a tempo* Our dear lit-tle van-ished sis - - - ter!

*l.h.* *dim.* *pp*

*poco accel.* *rit.*





