

From the Almanac of Last Things

commissioned by Paul Sperry and The Joy In Singing

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Music for Voice and Piano. Key signature: C minor (two flats). Time signature: common time. Dynamics: *mp*, *p* like sandin an hourglass. The piano part features a sustained bass note with eighth-note chords above it.

From the al-ma-nac of last things,
I choose the

Music for Voice and Piano. Key signature: C minor (two flats). Time signature: common time. Measure 3: Dynamics: *p*. The piano part has a continuous eighth-note pattern.

ti - ger li - ly for the grace of its

Music for Voice and Piano. Key signature: C minor (two flats). Time signature: common time. Measure 5: Dynamics: *p*. The piano part features a sustained bass note with eighth-note chords above it.

— brief blos som, yet I choose the Song of Songs for the

7

flesh of po-me-gran - ates sur - viv-ing all frost of

3

9

dog - ma. I choose Jan - u - a - ry

11

with its chill. les-sons of pa - tience and des pair,

13

Au - gust too sun- struck for les - sons. I

This measure features a vocal line in G clef with a key signature of B-flat major (two flats). The lyrics "Au - gust too sun- struck for les - sons." are written below the notes. The piano accompaniment consists of two staves: the upper staff uses eighth-note chords, and the lower staff provides harmonic support with eighth-note patterns.

15

choose a thim-ble-full of red wine to make my heart race, a -

This measure continues in the same musical style. The vocal line includes the lyrics "choose a thim-ble-full of red wine to make my heart race, a -". The piano accompaniment maintains its eighth-note harmonic patterns.

17

no-ther to help me sleep. From the al-man-ac -

This measure concludes the vocal part. The lyrics "no-ther to help me sleep. From the al-man-ac -" are written. The piano accompaniment continues with its characteristic eighth-note textures.

This block shows the continuation of the piano accompaniment from measure 17. It consists of two staves of musical notation, featuring eighth-note patterns that provide harmonic and rhythmic support throughout the piece.

19

— of last things I choose you, and I choose

21

ev- 'ning be - cause the light clinging to the win dow re - flects the

23

most just as it is ready to go out.