

Sheree Fitch

If I Were the Moon

James Wright

$\text{♩} = 92$ rit. *mp*

$\text{♩} = 92$ rit. *mp*

pedal freely with harmonic changes

A A tempo

6 I were the moon, I'd shine down my light Right in - to your

11 bed - room to snore up the night. If I were the o - cean, I'd

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16

sail_ you a - way, Then bring you back home at the end of the

21

mf **B**

day. If I were a tree, _ I'd let you climb high, _

26

— You talk to the squir - rels and ti - ckle the sky _

Red.

4

31

p

C

If I were the moon.

36

rit.

mp

D

A tempo

I were a flo - wer,

rit.

A tempo

41

I'd grow just for you,

I'd dance in the wind if you wan - ted me

46

to. If I were a snow-flake I'd ti-ckle your face

51

— Then blow a-way laugh - ing in white o space. If I were a

56

rain - bow, let you ride down my ka - leid - o - scope,

6

61

slide all the way to the ground.

This block contains the musical notation for measures 61 through 65. It features a vocal line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note G4, followed by quarter notes A4, B-flat4, and C5. The piano accompaniment consists of chords: G4-B-flat4, A4-B-flat4, and C5. A large fermata is placed over the vocal line for the final measure (65), which contains a whole note G4. A diagonal watermark reading 'PERUSAL SCORE ONLY - PLEASE DO NOT COPY' is overlaid across the score.

66

F

f If I were a moun- tain, you could reach the sky, then sing to the

f If I were a moun- tain, you could reach for the sky. Then sing to the

This block contains the musical notation for measures 66 through 70. The key signature remains three flats. The vocal line starts with a half note G4, followed by quarter notes A4, B-flat4, and C5. The piano accompaniment features chords: G4-B-flat4, A4-B-flat4, and C5. A large fermata is placed over the vocal line for the final measure (70), which contains a whole note G4. A diagonal watermark reading 'PERUSAL SCORE ONLY - PLEASE DO NOT COPY' is overlaid across the score.

71

an - gels while clouds drift - ed by. If I were a song, I'd

an - gels while clouds drift - ed by If I were a

This block contains the musical notation for measures 71 through 75. The key signature remains three flats. The vocal line starts with a half note G4, followed by quarter notes A4, B-flat4, and C5. The piano accompaniment features chords: G4-B-flat4, A4-B-flat4, and C5. A large fermata is placed over the vocal line for the final measure (75), which contains a whole note G4. A diagonal watermark reading 'PERUSAL SCORE ONLY - PLEASE DO NOT COPY' is overlaid across the score.

76

hum you to sleep. I'd give you a dream all your own just to
song I'd hum you to sleep. I'd give you a dream all your own just to

This system contains measures 76 through 80. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has four flats. Measures 76-77 contain the lyrics 'hum you to sleep.' and 'song'. Measures 78-80 contain the lyrics 'I'd give you a dream all your own just to'. There are triplets in measures 77 and 79.

81

keep. But I'm who I am, and that's e - ven

This system contains measures 81 through 85. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has four flats. Measure 81 contains the lyrics 'keep.' and 'But I'm who I am, and that's e - ven'. A chord symbol 'G' is present above measure 82. There are long notes in measures 81 and 82.

86

bet - We will all be to - ge - ther to - day and for

This system contains measures 86 through 90. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has four flats. Measures 86-87 contain the lyrics 'bet -'. Measures 88-90 contain the lyrics 'We will all be to - ge - ther to - day and for'. The system ends with a double bar line and repeat signs.

91

e - ver. _____ And _____ af - - - - -

96

- - - - - ter. _____

slow trill
gradually

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Dr. James Wright

James Wright has taught at Wilfrid Laurier University, McGill University, the University of Ottawa, and Carleton University, where he is a Full Professor of Music in both the School for Studies in Art and Culture and the College of the Humanities.

A prolific composer, James Wright was named University of Toronto Louis Applebaum Distinguished Visiting Professor of Composition in 2019. His chamber art song cycle *Letters to the Immortal Beloved* has been performed on five continents, and recorded by the Gryphon Trio on both the Naxos label (with mezzo-soprano Julie Nesrallah) and the Analekta label (with baritone soloist David John Pike). His recent String Quartet No. 1 – featured on Leaf Music CD titled *De mille feux*, recorded by the acclaimed Andara String Quartet of Montreal – won a Petrichor Prize for new chamber music, and was described by CBC Music as “one of the year’s best discoveries” for 2022.