

Duration: ca. 5'30"

North-West Passage

a setting for a cappella chorus of a set of three poems by Robert Louis Stevenson

by Mark Zuckerman
(2023)

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GoodNight

When the bright lamp is carried in,
The sunless hours again begin;
O'er all without, in field and lane,
The haunted night returns again.

Now we behold the embers flee
About the fire-lit hearth; and see
Our faces painted as we pass,
Like pictures, on the window-glass.

Must we to bed indeed? Well then,
Let us arise and go like men,
And face with an undaunted tread
The long black passage up to bed.

Farewell, O brother, sister, sire!
O pleasant party round the fire!
The songs you sing, the tales you tell,
Till far tomorrow, fare ye well!

Shadow March

All round the house is the jet-black night;
It stares through the window-pane;
It crawls in the corners, hiding from the light,
And it moves with the moving flame.

Now my little heart goes a-beating like a drum,
With the breath of the Bogie in my hair;
And all round the candle the crooked shadows come,
And go marching along up the stair.

The shadow of the balusters, the shadow of the lamp,
The shadow of the child that goes to bed—
All the wicked shadows coming, tramp, tramp, tramp,
With the black night overhead.

In Port

Last, to the chamber where I lie
My fearful footsteps patter nigh,
And come from out the cold and gloom
Into my warm and cheerful room.

There, safe arrived, we turn about
To keep the coming shadows out,
And close the happy door at last
On all the perils that we past.

Then, when mamma goes by to bed,
She shall come in with tiptoe tread,
And see me lying warm and fast
And in the Land of Nod at last.

from A Child's Garden of Verses, 1885

Score

North-West Passage

Robert Louis Stevenson

Mark Zuckerman

I. Good-Night ♩ = 60

The musical score consists of four staves: Soprano, Alto, Tenor, and Bass. The Soprano and Alto staves begin with a dynamic of *mf*. The Tenor and Bass staves enter later, with the Tenor starting at measure 8 and the Bass at measure 10. The vocal parts sing a repeating phrase: "When the bright lamp is car-ried in, The sun-less hours _ a-gain be - gin; O'er all with - out, in field and Oo - ee". The bass part provides harmonic support with sustained notes. A reduction staff is provided at the bottom, showing the harmonic progression.

The continuation of the score begins at measure 6. The vocal parts (Soprano, Alto, Tenor, Bass) sing: "lane, The haunt-ed night _ re-turns a - gain. Oo - ee Oo - ee Oo - ee Oo -". The bass part continues its harmonic support. The vocal parts then sing: "lane, The haunt-ed night _ re-turns a - gain. Oo - ee Oo - ee Oo - ee Oo -". The bass part continues its harmonic support. The vocal parts then sing: "Oo - ee Oo - ee Oo Now we be - hold the em-bers flee A-bout the fire - lit hearth; and". The bass part continues its harmonic support. The vocal parts then sing: "Oo - ee Oo - ee Oo Now we be - hold the em-bers flee A-bout the fire - lit hearth; and". The bass part continues its harmonic support.

The final section of the score begins at measure 6. The vocal parts (Soprano, Alto, Tenor, Bass) sing: "Oo - ee Oo - ee Oo Now we be - hold the em-bers flee A-bout the fire - lit hearth; and". The bass part continues its harmonic support. The vocal parts then sing: "Oo - ee Oo - ee Oo Now we be - hold the em-bers flee A-bout the fire - lit hearth; and". The bass part continues its harmonic support.

North-West Passage (4)

12

S - ee Oo - ee Oo - ee Oo Must we to bed in - deed?

A - ee Oo - ee Oo - ee Oo Must we to bed in - deed?

T 8 see Our fac - es paint-ed as we pass, Like pic-tures, on the win-dow - glass. Must we to bed in - deed?

B see Our fac - es paint-ed as we pass, Like pic-tures, on the win-dow - glass. Must we to bed in - deed?

12

S

A

T

B

18 *mp*

S Well then, Let us a-rise Oo-ee Oo - ee And face with an un - daunt-ed tread The long black pas-sage

A Well then, Let us a-rise Oo-ee Oo - ee And face with an un - daunt-ed tread The long black pas-sage

T 8 Well then, and go like men, And face with an un - daunt-ed tread The long black pas-sage

B Well then, and go like men, And face with an un - daunt-ed tread The long black pas-sage

18

S

A

T

B

North-West Passage (5)

3

Soprano (S) vocal line:

up to bed. Fare-well, sis-ter, sire! O pleas-ant par-ty round the fire! The songs you

Alto (A) vocal line:

up to bed. Fare-well, sis-ter, sire! O pleas-ant par-ty round the fire! The songs you

Tenor (T) vocal line:

up to bed. Fare-well, O broth-er, sire! O pleas-ant par-ty round the fire!

Bass (B) vocal line:

up to bed. Fare-well, O broth-er, sire! O pleas-ant par-ty round the fire!

Piano accompaniment (measures 25-28):

The piano accompaniment consists of eighth-note chords in the right hand and sixteenth-note patterns in the left hand, primarily in G major.

Soprano (S) vocal line:

sing, Till far to - mor - row, fare ye well!

Alto (A) vocal line:

sing, Till far to - mor - row, fare ye well!

Tenor (T) vocal line:

the tales you tell, Till far to - mor - row, fare ye well!

Bass (B) vocal line:

the tales you tell, Till far to - mor - row, fare ye well!

Piano accompaniment (measures 33-36):

The piano accompaniment consists of eighth-note chords in the right hand and sixteenth-note patterns in the left hand, primarily in G major.

II. Shadow March $\sigma = 72$

North-West Passage (6)

41

Soprano (S) vocal line:

All round the house is the jet - black

mezzo-forte (*mf*)

Alto (A) vocal line:

All round the house is the jet - black

mezzo-forte (*mf*)

Tenor (T) vocal line:

p

8 Tramp Tramp

Bass (B) vocal line:

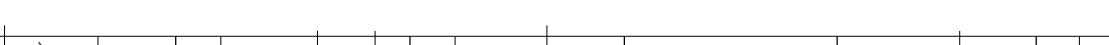
p

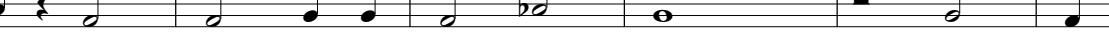
Tramp Tramp

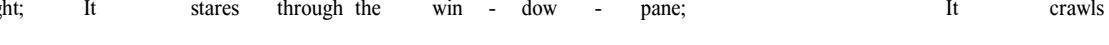
A musical score for piano, showing two staves. The top staff is in treble clef and common time, with a dynamic marking of f . The bottom staff is in bass clef and common time. The score consists of eight measures. Measures 1-4 are rests. Measure 5 starts with a dotted half note followed by eighth-note pairs: $\text{B}^{\flat}\text{-G}^{\flat}$, $\text{B}^{\flat}\text{-G}^{\flat}$, $\text{B}^{\flat}\text{-G}^{\flat}$, $\text{B}^{\flat}\text{-G}^{\flat}$. Measures 6-8 start with eighth-note pairs: $\text{B}^{\flat}\text{-G}^{\flat}$, $\text{B}^{\flat}\text{-G}^{\flat}$, $\text{B}^{\flat}\text{-G}^{\flat}$.

48

S 

A 

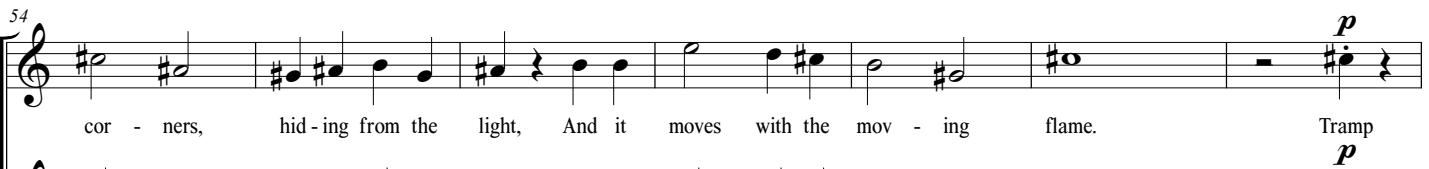
T 

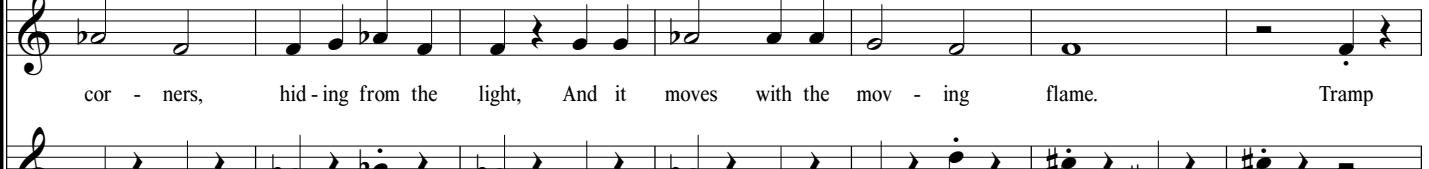
B 

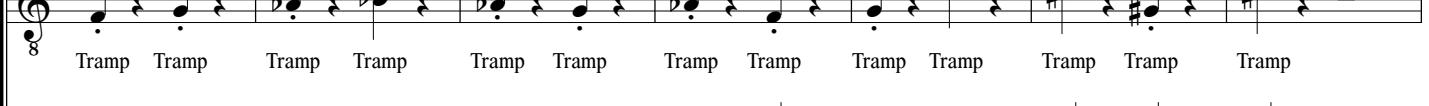
A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one sharp. The music consists of eighth-note patterns. Measure 48 starts with a dotted half note followed by a quarter note. Measures 49-50 show a sequence of eighth-note chords. Measures 51-52 show eighth-note chords. Measures 53-54 show eighth-note chords. Measures 55-56 show eighth-note chords. Measures 57-58 show eighth-note chords.

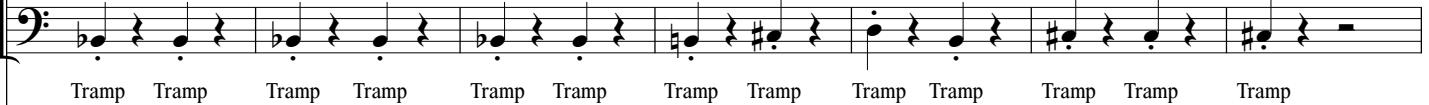
North-West Passage (7)

54

S 

A 

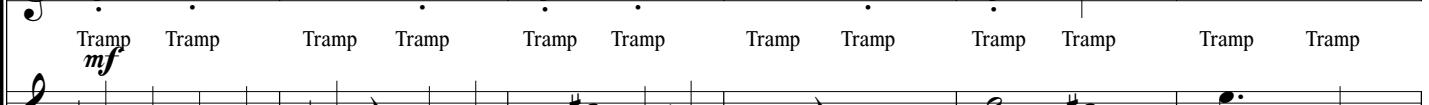
T 

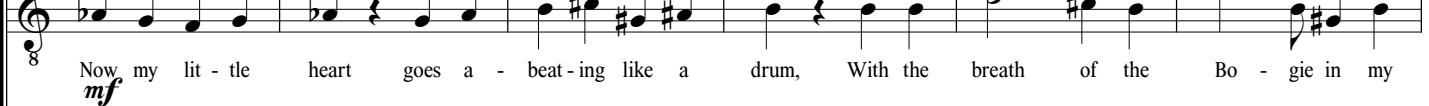
B 

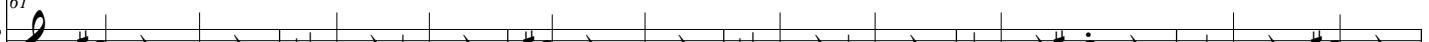


S 

A 

T 

B 





North-West Passage (8)

67

S Tramp Tramp Tramp Tramp Tramp Tramp Tramp Tramp Tramp Tramp

A Tramp Tramp Tramp Tramp Tramp Tramp Tramp Tramp Tramp Tramp

T hair; _____ And all round the can - dle the crook - ed shad - ows

B hair; _____ And all round the can - dle the crook - ed shad - ows

67

S

A

T

B

72

S Tramp Tramp Tramp Tramp Tramp Tramp Tramp Tramp Tramp The **f**

A Tramp Tramp Tramp Tramp Tramp Tramp Tramp Tramp Tramp The

T come, And go march - ing a - long up the stair. _____

B come, And go march - ing a - long up the stair. _____

72

S

A

T

B

North-West Passage (9)

77

Soprano (S) vocal line:

p shad-ow of the bal-us-ters, Tramp Tramp Tramp The shad-ow of the child that goes to bed—
mp cresc.

Alto (A) vocal line:

p shad-ow of the bal-us-ters, *f* Tramp Tramp Tramp The shad-ow of the child that goes to bed—
mp cresc.

Tenor (T) vocal line:

p Tramp Tramp Tramp the shad-ow of the lamp, The shad-ow of the child that goes to bed—
mp cresc.

Bass (B) vocal line:

p *f* Tramp Tramp Tramp the shad-ow of the lamp, Tramp Tramp Tramp Tramp Tramp to bed—
mp cresc.

S 85 ***ff*** ***mf***

A

T

B

85 ***ff*** ***mf*** ***p***

All the wicked shad-ows com - ing, tramp, tramp, tramp, With the black night o - ver - head.

All the wicked shad-ows com - ing, tramp, tramp, tramp, With the black night o - ver - head.

All the wicked shad-ows com - ing, tramp, tramp, tramp, Tramp Tramp Tramp Tramp

All the wicked shad-ows com - ing, tramp, tramp, tramp, Tramp Tramp Tramp Tramp

North-West Passage (10)

III. In Port $\text{♩} = 58$

Soprano (S) voice part:

92 *pp* Tramp Tramp Tramp Tramp Last, to the cham - ber where I lie My
mf *mf* *mf* *mf*

Alto (A) voice part:

pp Tramp Tramp Tramp Tramp Last, to the cham - ber where I lie My
mf *mf* *mf* *mf*

Tenor (T) voice part:

8 Tramp Tramp Last, to the cham - ber where I lie My
mf *mf* *mf* *mf*

Bass (B) voice part:

Tramp Tramp Last, to the cham - ber where I lie My
mf *mf* *mf* *mf*

88 (Continuation of the vocal parts from measure 92):

Soprano (S) voice part:

92 *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Alto (A) voice part:

p *p* *p* *p* *p* *p* *p* *p*

Tenor (T) voice part:

p *p* *p* *p* *p* *p* *p* *p*

Bass (B) voice part:

p *p* *p* *p* *p* *p* *p* *p*

99 *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Soprano (S) voice part:

fear - ful foot-steps pat - ter nigh, And come from out the cold and
p *p* *p* *p* *p* *p* *p* *p*

Alto (A) voice part:

fear - ful foot-steps pat - ter nigh, And come from out the cold and
p *p* *p* *p* *p* *p* *p* *p*

Tenor (T) voice part:

8 fear - ful foot-steps pat - ter nigh, And come from out the cold and
p *p* *p* *p* *p* *p* *p* *p*

Bass (B) voice part:

fear - ful foot-steps pat - ter nigh, And come from out the cold and
p *p* *p* *p* *p* *p* *p* *p*

88 (Continuation of the vocal parts from measure 99):

Soprano (S) voice part:

99 *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Alto (A) voice part:

p *p* *p* *p* *p* *p* *p* *p*

Tenor (T) voice part:

p *p* *p* *p* *p* *p* *p* *p*

Bass (B) voice part:

p *p* *p* *p* *p* *p* *p* *p*

North-West Passage (11)

Soprano (S) Alto (A) Tenor (T) Bass (B)

106

f

gloom In - to my warm _____ and cheer - ful room. ____ There, safe ar - rived, we turn a - bout To keep the
 gloom In - to my warm and cheer - ful room. ____ There, safe ar - rived, we turn a - bout To keep the
 gloom In - to my warm _____ and cheer - ful room. ____ There, safe ar - rived, we turn a - bout To keep the
 gloom In - to my warm and cheer - ful room. ____ There, safe ar - rived, we turn a - bout To keep the

113

mf

com-ing shad-ows out, And close _____ the hap-py door at last ____ On all _____ the per - ilous that ____ we
 com-ing shad-ows out, And close _____ the hap-py door at last ____ On all _____ the per - ilous that ____ we
 com-ing shad-ows out, And close the hap-py door at last ____ On all _____ the per - ilous that ____ we
 com-ing shad-ows out, And close the hap-py door at last ____ On all _____ the per - ilous that ____ we

North-West Passage (12)

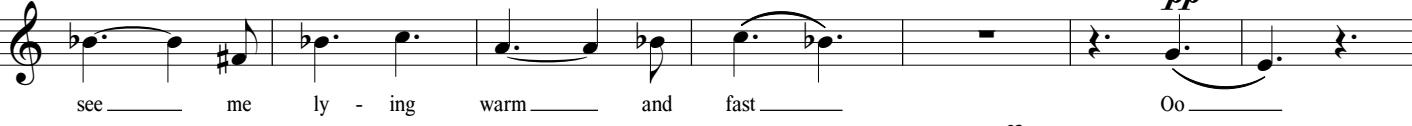
A musical score for piano, page 120. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one flat. The score contains ten measures of music, starting with a half note in the treble clef staff followed by a series of chords and rests in both staves. Measure 1: Treble staff has a half note, Bass staff has a half note. Measure 2: Treble staff has a half note, Bass staff has a half note. Measure 3: Treble staff has a half note, Bass staff has a half note. Measure 4: Treble staff has a half note, Bass staff has a half note. Measure 5: Treble staff has a half note, Bass staff has a half note. Measure 6: Treble staff has a half note, Bass staff has a half note. Measure 7: Treble staff has a half note, Bass staff has a half note. Measure 8: Treble staff has a half note, Bass staff has a half note. Measure 9: Treble staff has a half note, Bass staff has a half note. Measure 10: Treble staff has a half note, Bass staff has a half note.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measure 1 starts with a half note in the bass, followed by a quarter note in the treble. Measures 2 and 3 continue this pattern. Measure 4 concludes with a half note in the bass.

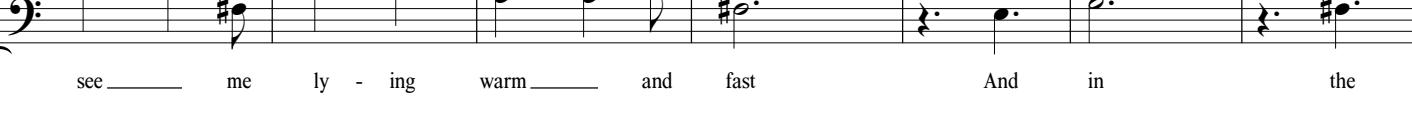
North-West Passage (13)

132

S 

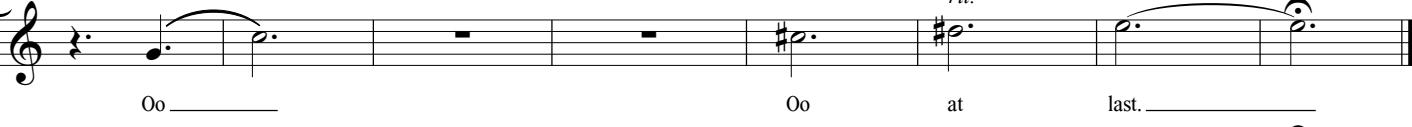
A 

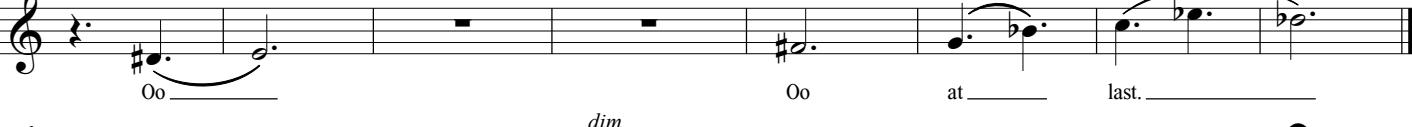
T 

B 



139

S 

A 

T 

B 