

RUSSELL STEINBERG

Rucksack

Monodrama for Mezzo Soprano,
Flute/Piccolo, Clarinet/Bass Clarinet
Violin, Cello, Percussion, Piano

Text by Juliane Heyman

Op. 78b

Duration: 14 minutes

Blown To Bits Publications

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Clarinet/Bass Clarinet, Violin, Cello, Percussion,
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An Immigrant's Story ...

As a young woman, Juliane Heyman fled from the Nazis with her family from Danzig, Poland. She had many narrow escapes during the long dangerous journey throughout Europe. Most of her relatives died in the Holocaust. But she and her parents eventually arrived in America. She powerfully described the emotion on her arrival..."When our boat passed the Statue of Liberty in New York, cliché or not, it was and remains to this day the symbol of our family's deliverance. I was moved beyond words and looked forward to a new life in the United States without the dangers of the past."

Yet within a year, after successfully evading the Nazis, she was arrested by American police! An avid hiker, Julie was exploring the Poconos mountains in Pennsylvania with another European friend on spring break. Police arrested them on suspicion of prostitution! Why? Because she was hiking with a rucksack (backpack), something uncommon in the U.S. in the 1940s. They took her to a boarding house that night and all was well.

Rucksack is a 14 minute monodrama for voice and piano that intertwines both of these stories—one harrowing, the other comical—to impart the emotional contrast between the most brutal oppression and true liberty. It speaks to the United States as a beacon of hope for democracy and refuge.

The dramatic singing role incorporates speech, rhythmic speech, and bel canto, switching between the roles of narrator, Julie, and the Police Chief. The musical style of *Rucksack* alternates between a sung *Americana* style for Julie's adventure in the Poconos, a style established by in the 1930s and 1940s by Aaron Copland, Roy Harris, Harold Shapero, and many others) and a spoken quasi-German Expressionist style (tritones, fourths, fifths) for her flight from the Nazis in Europe.

For The Singer

The vocal part switches continually between three different styles: bel canto, rhythmic speech, and dramatic speech. Bel canto is exclusive to Julie's hiking story in the Poconos mountains. The speech is used mostly to relate her difficult journey of escape from the Nazis. Bel canto is notated as conventionally. Rhythmic speech is notated with crossed notes (x) beamed rhythmically. It should be spoken in a clipped manner, monotone, and with precise rhythm. The dramatic speech includes narration and dialogue and appears in boxes sometimes over a single held chord, and other times

For The Chamber Ensemble

The *Americana* style should be played in a lyrical free manner with beautiful tone. The Expressionist style should be played with strict rhythm, but "orchestrally," with attention to color and expression.

Rucksack

text by Juliane Heyman

adapted by Russell Steinberg

Sung:

Lovely wildflowers covered the rolling mountains; the beautiful landscape and the silence on the trail of the Poconos.

Spoken:

I was born in the free city of Danzig Poland in 1925. I survived the Second World War and was extremely fortunate to have escaped the Nazis. My luck was always with me and I felt I was invulnerable. In 1935 when Jewish children were no longer permitted to attend public school, I transferred to a newly established Jewish school. During the ten minute walk each day the Nazi boys harassed me and sometimes even hit me. In 1938 the Nazis imprisoned my parents. Several months after their release, we departed in the middle of the night, leaving everything that was dear to me.

Sung:

Spring of 1943, New York city, a college holiday. Lisbeth and I decided to go for a hike in the country to the Poconos mountains in Pennsylvania. Lisbet prepared sandwiches, I brought fruit and cookies. We planned to spend a couple of days surrounded by nature. Lovely wildflowers covered the rolling mountains.

Spoken:

I was sent to school in Switzerland. I traveled by myself and at the border was subjected to a strip search by the Germans. After a term, I joined my parents in Brussels, Belgium. On May 10, 1940 we heard the sound of gunfire outside our apartment. We went to the balcony and realized the Germans had invaded Belgium. We left by train and headed to the coast. We crossed the French border on foot... with our rucksacks on our backs.

Sung:

The beautiful landscape and the silence on the trail of the Poconos. At the trailhead, the bus took us to the town of Wilkesbar. With our rucksacks on our backs, we found no signs of a room.

Spoken:

We arrived in Dunkirk where we spent three days in a cellar. The family continued, with no idea where we were going. We repeatedly were caught in the crossfire between French and German forces. One day I was lying in a ditch and the man next to me lost a leg in the fire... We worked in a bakery, then on a farm. Mother and father finally succeeded in receiving visas for the U.S. My parents obtained false documents to enter the unoccupied zone of France. But at the border, the train was stopped...and the Nazis began a search.

Sung:

All of a sudden a police car stopped next to us.

“Get in!”

“What have we done?”

*“We are taking you to the police station for some questioning.”
I could not understand why.*

Spoken:

The German authorities did not discover that our papers were forged. To my great relief we had escaped the Nazis again.

Sung:

“Well, well, what are you bringing us here?” said the police captain in the interrogation room. He did not seem mean like a Nazi in Europe.

“Why are you in Wilkes-bar?”

“We have been hiking in the Poconos. We were looking for a room to spend the night.”

He could not understand. Hiking was only popular in the United States after the war.

The captain explained:

“Knapsacks on your backs looked like you were runaway girls, runaway girls, heading, heading toward prostitution, toward prostitution.”

Spoken:

We spent several months on a farm near Bordeaux in the wine country. I learned to make wine, which I enjoyed. Mother and Father finally succeeded in receiving visas for the U.S. Many, including most of my relatives, did not make it and were killed in the concentration camps. We did not learn of this till the end of the war... While waiting for the freighter for America, I felt free and secure and gorged myself on food, which I had not been able to do for over a year. When our boat passed the Statue of Liberty in New York, cliché or not, it was and remains to this day the symbol of our family's deliverance. I was moved beyond words and looked forward to a new life in the United States without the dangers of the past.

Sung:

The captain asked the officers to take us to a respectable boarding house.

The lesson that I learned was not to walk with a rucksack in a city.

Lovely wildflowers covered the rolling mountains; the beautiful landscape and the silence of the Poconos.

for Julie Heyman on her 90th Birthday

Rucksack

Text by Juliane Heyman

Music by Russell Steinberg

1 **Fast and freely flowing** ♩ = 120

The musical score is arranged for seven instruments: Flute, Clarinet in Bb, Snare Drum, Voice, Violin, Violoncello, and Piano. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Fast and freely flowing' with a metronome marking of ♩ = 120. The score is divided into four measures. The Flute part begins in the second measure with a melody marked *mf*. The Clarinet in Bb part features a triplet of eighth notes in the first and third measures, marked *p*. The Snare Drum part has a rhythmic pattern of eighth notes and rests, marked *p*. The Voice part is silent throughout. The Violin part has a melodic line with triplets and slurs, marked *p* and *mf*. The Violoncello part mirrors the Clarinet's triplet pattern, marked *p*. The Piano part provides harmonic support with chords and triplets, marked *p* and *mf*. A large 'Preview Copy Only' watermark is overlaid diagonally across the score.

5

Fl. *p* *mf* *p* *3* *accel.*

Cl.

Glock. Glockenspiel

Voice

Vln. *3* *3* *3* *p*

Vc. *3* *3* *3* *p* *mf* *p* *accel.*

Pno. *p* *mf* *p*



9

Fl. *mf* *slow* *accel.* *p* *mf* *3/4*

Cl. *3/4*

Glock. *mf* *3/4*

Voice *3/4*

Vln. *mf* *p* *3/4*

Vc. *mf* *p* *3/4*

Pno. *slow* *accel.* *3/4*

11 **slow** **slower and gentle** ♩=60

Fl. *f* *p*

Cl. *f* *p*

Glock. Snare Drum

Voice *p* *mp* *3*
Love ly wild flow-ers co-vered the

Vln. *mf* *p* *f* *p*

Vc. *f* *p*

Pno. *f* *p* *p*

Ad.



14 **slow** **slower and gentle** ♩=60

Fl.

Cl. *mp* *p* *mf* *p*

S. D.

Voice *3* *mp* *mf* *p*
roll ing moun-tains the beau-ti-ful land-scape and the si-lence

Vln. *mf* *p*

Vc. *mp* *p* *mf* *p*

Pno. *mf* *p*

*

17

Fl.

Cl.

S. D.

Voice

Vln.

Vc.

Pno.

mf

p

mf

mf

mf

on the trail of the Po - co - nos.



20 foreboding ♩=60

Fl.

Cl.

S. D.

Voice

Vln.

Vc.

Pno.

pp

pp secco

pizz.

pp

pp secco, like a drum

pp

foreboding ♩=60

22

Fl.

Cl.

S. D.

Speak rhythmically:

Voice

mp

I was born in the free ci - ty of Dan-zig Pol-and in nine-teen twen-ty five.

Vln. arco

mf p

Vc.

p

Pno.

mf p

25

Fl.

Cl.

S. D.

Speak ad libitum:

I survived the Second World War and was extremely fortunate to have escaped the Nazis. My luck was always with me and I felt I was invulnerable...

Voice

Sing:

mp

My

Vln. *sul tasto*

pp

ord.

mp

Vc. *sul tasto*

pp

ord.

mp

Pno.

pp

mp

♩ = 60

27

Fl.

Cl.

S. D.

Voice

Vln.

Vc.

Pno.

luck was al-ways with me I felt I was in vul - ner a - ble. The beau - ti - ful land - scape and the

mf

f

mp

3

mf

f

mp

3

mf

f

mf

f

mp

30

Fl.

Cl.

S. D.

Voice

Vln.

Vc.

Pno.

si - lence on the trail of the Po - co - nos.

mf

f

mf

f

mp

f

mp

f

mp

33

Fl.

Cl.

S. D.

Speak rhythmically:

mp

In nine-teen thir-ty five when Jew-ish chil-dren were no

Vln.

Vc.

Pno.

pp

35

Fl.

Cl.

S. D.

long-er per-mit-ted to at-tend pub-lic school.

Vln.

Vc.

Pno.

sfz

40

Fl.

Cl.

Glockenspiel

Glock.

Vln.

Vc.

Pno.

In 1938 the Nazis imprisoned my parents.

Several months after their release, they heard that the authorities

sul tasto

ord. *pp* *espr. sotto voce*

pp *sotto voce*

42

Fl.

Cl.

Glock.

Vln.

Vc.

Pno.

were going to come again and we decided to leave immediately.

We departed in the middle of the night, leaving everything that was dear to me.

leaving everything that was dear to me.

p

pp

45 **tranquillo**

Fl. *pp*

Cl. *pp*

Glock. *pp*

Vln. *f espress.* *pp*

Vc. *f* *pp*

Pno. *f* *mp* *pp*



48 **Bright and excited**

Fl. *p* *mf*

Cl. *mf*

Glock. *mf*

Voice Sing: *mf*
Spring of nine-teen for-ty three

Vln. *p* *mf*

Vc. *mf* *p* *pizz.* *mf*

Pno. *mf* *p* *mf* **Bright and excited**

50

Fl. *f* *mp*

Cl.

Glock.

Voice *f* *mf* *mp*
New York ci - ty A col - lege hol i - day. Lis - beth and I

Vln. *pizz.* *arco* *mp*

Vc. *mp*

Pno. *mp*

52

Fl.

Cl.

Glock.

Voice *mf*
de - cid - ed to go for a hike in the count - ry to the Po - co - nos mount - ains

Vln. *mf*

Vc. *mf*

Pno. *mf*

55

Fl. *pp* *p*

Cl.

Glock.

Voice *mp* *p*
in Penn-syl-van - ia. Lis-bet pre-pared sand-wich-es,

Vln. *mp* *p*

Vc. *mp* arco pizz arco pizz arco

Pno. *mp* *p*



57

Fl. *mf*

Cl.

Glock. *mf* *mp* *mf*

Voice *mf* *mp* *mf*
I bought fruit and cook-ies. We planned to spend a cou-ple of days.

Vln. *mp*

Vc. *mp*

Pno. *mp*

59

Fl. *mf* *f*

Cl.

Glock. *f*

Voice *f*

Vln. *mf* *f*

Vc. *f*

Pno. *mf* *f*

sur-round-ed by na - ture. Love - ly wi - ld flow-ers co vered the

61 Piccolo

Picc. *p*

Cl. *mf* *p*

Glock. Snare Drum

Voice *mp*

rol - ling mount-tains. I was

Vln. *p* pizz. 3

Vc. *p* pizz. 3

Pno. *p*

Speak rhythmically:

64

Picc. *B. Cl.*

Cl.

S. D.

Vln. arco

Vc. arco

Pno.

sent to a school in Swit - zer - land.



65

March

Picc.

Cl. Bass Clarinet in B \flat

S. D.

Vln.

Vc.

Pno. **March**

Speak ad libitum:
I traveled by myself and at the border was subjected to a strip search by the Germans.

67

Picc. *sfz* *p*

B. Cl. *sfz* *p*

S. D. *sfz* *p*

Vln. *sfz* *p*

Vc. *sfz* *p*

Pno. *sfz* *p*

After a term at the Swiss school,
I joined my parents
in Brussels, Belgium.



70

Picc. *mf* *mp* Like gunfire

B. Cl. *mp*

S. D. *mp* Rim shots

Speak rhythmically:

mp

On May tenth nine-teen for - ty we heard the sound of

Vln. *mp*

Vc. *mp*

Pno. *mp* Like gunfire

72

Picc.

B. Cl.

S. D.

f
3
gun fi - re out - side - our a - part - ment.

Vln.

Vc.

Pno.



73

Picc.

B. Cl.

S. D.

Vln.

Vc.

Pno.

74

Picc. *f* *p*

B. Cl. *f* *p* Cl.

S. D. *f* Cym.

Vln. *f* *p*

Vc. *f* *p*

Pno. *f* *p*

75

Picc.

B. Cl. Clarinet in B \flat *secco* *pp*

S. D. Speak ad libitum: *mp* in a clipped style
 We went to the balcony, and realized that the Germans had invaded Belgium. We left by train and headed to the coast. We crossed the French border on foot...
 Speak rhythmically: *mp* with our ruck-sacks on our

Vln. *pp* *secco*

Vc. *secco* *pp*

Pno. *pp* *secco*

77

Picc.

Cl.

S. D.

Vln.

Vc.

Pno.

backs

mp

pp

p

pizz.

79

Picc.

Cl.

Cym.

Vln.

Vc.

Pno.

Cymbals

arco

p

mf

mp

mf

mp

mf

mp

mf

82

Picc. *mf* *f*

Cl. *mp* *f*

Cym. *mp* *f*

Sung: *mf* *f*

The beau-ti - ful land-scape and the si - lence_ on the trail of the Po - co-nos.

Vln. *f*

Vc. *p* *f*

Pno. *f*

85

Picc.

Cl. *p*

Cym. Snare Drum

At the trail head, the bus took us to the town of

Vln. *p*

Vc. *p*

Pno. *p*

87

Picc.

Cl.

S. D.

Vln.

Vc.

Pno.

Wilkes - bar With our ruck - sacks on our backs we found no signs of a



89

Picc.

Cl.

S. D.

Vln.

Vc.

Pno.

room.

92

Picc. *p*

Bass Clarinet in B \flat

Cl. *pp*

S. D. *3* Cym.

Spoken rhythmically:
 We ar - rived in Dun-kirk where we spent three days in a cel-lar.

Vln. *3*

Vc. arco pizz. arco pizz. arco *pp*

Pno. *p* *3* *pp*

94

Picc. *slithery*

B. Cl. *slithery*

S. D.

Speak ad libitum:
 The family continued, with no idea where we were going. We repeatedly were caught in the crossfire between French and German forces.

Vln.

Vc. *slithery* *sul tasto*

Pno.

96

Picc.

B. Cl. *pp* *f*

Cym. *pp* *f*

Vln.

Vc. *pp* *f* *secco*

Pno. *pp* *f*

One day I was lying in a ditch and the man next to me lost a leg in the fire.

98

Picc. *f* *rit.*

B. Cl. *p*

Cym. *f* *p* Snare Drum

Vln. *f* *p sul tasto*

Vc. *p* *sul tasto*

Pno. *f* *rit.* *p*

We worked in a bakery in Abbeville. We spent several weeks working on a farm. My parents obtained false documents to enter the unoccupied zone of France.

100

Picc. *mp* *mf*

B. Cl. *pp* *mp* *mf*

S. D. *pp* *mp* *mf*

Dramatic:

But at the border the train was stopped...

...and the Nazis began a search.

Vln. ord. *pp* *mp* *mf*

Vc. ord. *pp* *mp* *mf*

102

Picc. *ff*

B. Cl. *f* *mp* *ff*

S. D. *f* *mp* *ff*

Vln. *ff appassionata*

Vc. *ff appassionata*

Pno. *f* *mp* *ff appassionata*

104 *accel.*

Picc. *ff* *p*

B. Cl. *p*

S. D. *p*

Vln. *p*

Vc. *p*

Pno. *p*

The image shows a page of a musical score for measures 104 and 105. The score is for a Piccolo (Picc.), Basset Clarinet (B. Cl.), Snare Drum (S. D.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 5/4. Measure 104 is marked with a box containing the number 104 and the instruction 'accel.'. The Piccolo part starts with a fortissimo (ff) dynamic and a piano (p) dynamic. The Basset Clarinet part features triplets and a piano (p) dynamic. The Snare Drum part has a piano (p) dynamic. The Violin part has a piano (p) dynamic. The Viola part has a piano (p) dynamic. The Piano part has a piano (p) dynamic. The score includes various musical notations such as notes, rests, triplets, and dynamics. A large watermark 'Preview Copy Only' is overlaid on the score.

106

Picc. *ff* *f*

B. Cl. *ff*

S. D. Cym.

Voice *ff* *f* **Dramatic** (Policeman)
 All of a sud-den— a po lice car stopped next to us "Get in!"

Vln. *ff*

Vc. *ff*

Pno. *ff* *f* **A tempo**

108

Picc.

B. Cl. *mf* *p* (Julie) timidly

Voice *p*
 "What have we done? What have we done?—"

Vln. *mf* *p*

Vc. *mf* *p*

Pno. *p*

110

Picc.

B. Cl.

S. D. Cymbals

Voice (Policeman)

Vln.

Vc.

Pno.

f sfz p f sfz

p f sfz p f sfz

"We are tak-ing you to the po-lice sta-tion for some

113

Picc.

B. Cl.

Cym. Snare Drum

Voice (Julie)

Vln.

Vc.

Pno.

p

mp

p

p

quest-ion - ing." I could not un-der - stand why. The

p Speak rhythmically:

116 Fl.

Picc.

B. Cl.

S. D. Cym.

Voice

Ger - man au - thor - i - ties did not dis - cov - er that our pap - ers were forged.

Vln.

Vc.

Pno.



117 Flute

Fl.

B. Cl.

S. D. Cymbals

Vln.

Vc.

Pno.

with swagger

swaggering

ad lib.

Speak ad libitum:

To my great relief we had escaped the Nazis again.

Sung: (Policeman)

"Well well,

with swagger

120

Fl.

B. Cl.

Cym.

Voice

Vln.

Vc.

Pno.

Snare Drum

Speak rhythmically:

what are you bring-ing us here?" said the po - lice cap-tain in the in - ter - ro - ga - tion room.

122

Fl.

B. Cl.

S. D.

Voice

Vln.

Vc.

Pno.

Cl. Clarinet in B \flat

Crotales

(Julie) He did not seem mean like a Na - zi in Eur ope. (Policeman) "Why are you in Wilkes- bar?"

p *mf* *p* *mf* *p* *p* *mf* *p* *p* *mf* *p*

126

Fl.

Cl.

Crot.

Voice

Vln.

Vc.

Pno.

(Julie) dolce

p *mf* *mf* *mp* *mp*

"We have been hi-king in the Po - co-nos. We were look-ing for a room to spend the night."



129

Fl.

Cl.

T. Bl.

Voice

Vln.

Vc.

Pno.

Temple Blocks

mf *mf* *mf* *mf*

He could not un-der-stand, hi-king on-ly be-came pop - ul ar in the Un-it-ed States

132

Piccolo Mock bluesy

Fl. *p*

Cl. *mp*

T. Bl. Snare Drum wire brush *mp*

Voice *mp* *p*
af-ter the war... The cap-tain ex-plained,

Vln. *p*

Vc. *p*

Pno. Mock bluesy *mp*

135

Picc.

Cl. *mf*

S. D. *mf*

Voice *mf*
knap - sacks on our backs looked like you were

Vln. *mf*

Vc. *mf*

Pno. *mf*

137

Picc.

Cl.

S. D.

Voice

Vln.

Vc.

Pno.

f

f

f

run - a - way girls run - a - way girls

3 6 3

Wood slap



139

Picc.

Cl.

Woodslap

Voice

Vln.

Vc.

Pno.

ridiculoso

head - ing head - ing to - wards pro - sti -

ridiculoso

ridiculoso

140

Picc. *ridiculoso*

Cl. *ridiculoso*

Woodslap Wood slap Snare Drum

Voice *f* *ridiculoso*
tu - tion to - wards pro - sti - tu - tion.

Vln. *ridiculoso*

Vc. *ridiculoso* 3 *sub.pp*

Pno. *ridiculoso* 3 *sub.pp*



142

Picc. *pp*

Cl. *pp* 3 3 3 3

S. D. *pp* 3 3 3 3

Voice Speak rhythmically:
We spent se-ver-al months on a farm near Bor-

Vln. pizz.

Vc. 3 3 3 3

Pno.

144

Picc. *pp*

Cl. *pp* 3

S. D. 3

deaux in the wine coun - try.

Vln. *p* *pp* *sul tasto*

Vc. *arco* 3 *pp* *sul tasto*

Pno.

Speak ad libitum:
I learned to make wine, which I enjoyed. Mother and Father finally succeeded in receiving visas for the U.S.

146

Picc. *pp* disembodied *rit.* Flute

Cl. *pp*

Gong Medium Gong *ppp*

Vln. *pp* ord. *ppp*

Vc. *pp* ord. *ppp* *rit.*

Pno. *pp* *ppp* *ad libitum*

Many, including most of my relatives, did not make it and were killed in the concentration camps.

159

Fl.

Cl.

Crot.

Vln.

Vc.

Pno.

mp *pp* *mf* *p*

I was moved beyond words and looked forward to a new life in the United States...

...without the dangers of the past.

p *mf* *p*

p *mf* *p dolce*

162

Fl.

Cl.

Sung:

Vln.

Vc.

Pno.

p *pp*

The cap-tain asked the of-fi-cers

pizz. *arco* *pp*

pizz. *arco* *pp*

pp

165

Fl. Piccolo

Ci. *mf* *p*

Crot. Wood slap

Voice *mf* *p* *mp*
to take us to a re-spect - a - ble boar - ding house. The

Vln. *p*

Vc. *p*

Pno. *mf* *p*



167

Picc.

Ci. *mf* *f* brusquely

Woodslap *mf* *f* brusquely

Tr. Solo *mf* *f*
les - son that I learned was not to walk with a ruck - sack in a ci - ty.

Vln. *mf* *f*

Vc. *mf* *f*

Pno. *mf* *f*

169

Picc. *p*

Cl. *p*

Woodslap

Cymbals

Speak ad lib.
Only years later did they become
a common sight in American cities.

Sing: *p*
Love - ly

Vln. *p*

Vc. *p*

Pno. *p*

172

Picc. *mf* *espr.*

Cl. *f*

Cym. *p* *f*

Voice *mf espr.* *f* *espr.*
wild-flow-ers cov-ered the rol - ling moun-tains the beau-ti-ful land-scape

Vln. *mf* *f*

Vc. *mf* *f*

Pno. *espr.* *mf* *f* *espr.*

Maestoso

175 rit.

Picc. *mp* *p*

Cl. *mp* *p*

Glock. Glockenspiel

Voice *p* *ad lib.* *mf* *p*
and the si - lence of the Po - co - nos.

Vln. *p* *f*

Vc. *p* *f*

Pno. *> p* *f* rit.

178 **Lento**

Picc. *pp* *ppp*

Cl. *pp* *ppp*

Glock. *pp* *ppp*

Voice *pp*
Love - ly wi - ld flow - ers

Vln. *pp* *ppp*

Vc. *pp* *ppp*

Pno. **Lento** *> pp* *ppp*

Red.