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# AFTER LIFE

*Chamber Opera in One Act*

*Music by*  
Tom Cipullo

*Libretto by*  
David Mason

**E.C.** Schirmer  
MUSIC COMPANY

**Tom Cipullo (b. 1956)**

For biographical information visit:  
[www.tomcipullo.net](http://www.tomcipullo.net)

**David Mason (b. 1954)**

For biographical information visit:  
[www.poetryfoundation.org/poems-and-poets/poets/detail/david-mason](http://www.poetryfoundation.org/poems-and-poets/poets/detail/david-mason)

**Duration: ca. 45 minutes**

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## SYNOPSIS

*After Life* imagines a post-mortem reunion of Pablo Picasso and Gertrude Stein. Stein believes her beloved Alice B. Toklas has conjured her back to life, while Picasso wonders which of his many lovers has called him up from the abyss. When both realize, to their disappointment, that their great loves are not present, the two towering figures discuss their lives, their complex relationship, and their activities during the Second World War. Their outsized egos clash, resentment between them boils over and, as they confront each other, a third voice rises from the darkness. A young girl, a victim of the Holocaust, appears, and it is her questioning that has brought Stein and Picasso back from the dead. Why did she die while they lived on? Can the two artists, whose work endures, ever know death as she does? Who will remember her, when she barely remembers herself?

## CAST OF CHARACTERS

Gertrude Stein	Mezzo-Soprano
Pablo Picasso	High Baritone
Girl (teen, a victim of the Holocaust)	Soprano

## PERFORMING FORCES

Flute  
Clarinet in B-flat  
Violin  
Violoncello  
Piano

## AVAILABLE EDITIONS

Piano/Vocal Score, 8557  
Additional Full Score, 8557A  
Libretto, 8557B  
Full Score and Parts, Rental

*After Life* was commissioned by Music of Remembrance and was premiered on May 11, 2015 at Benaroya Hall, Seattle, WA.,  
Mina Miller, Artistic Director

Made possible by a generous gift from James and Sherry Raisbeck.

Dedicated to Lori Laitman and the legacy of Josephine Propp Laitman.

# After Life

## Chamber Opera in One Act

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Tom Cipullo

*Darkness. A sound of no knowable place. Before lights rise,  
we hear Gertrude Stein singing, elongating words as if giving  
birth to them.*

**Mysterious and very free**  
♩ = 80 (♩ = ♪ throughout)

Girl (Soprano)

Gertrude Stein

Pablo Picasso

Piano

*ppp* (whispered)

Hey.

*strum strings inside piano*

*fp*

*pp*

*modo ord.*

*depress notes silently*

Ped. \*

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poco riten.

Stein *pp* Hey. He. Hey. He. Ah. Hey. He. Ah. Oh!

Pno. *strum strings*  
*depress notes silently*  
 Ped. \*

Stein *fp* Who? Who? Oh,

Pno. *p > pp* *p* *mp* *rall.*

Stein *pp* Con moto Pressing forward ♩ = 104

Pno. *pp* *p*

(fl.)

*Light illuminates her searching face,  
almost the mask of Picasso's famous  
portrait of her.*

Stein

12 *riten.* *più riten.* *p*

Ques - tion me.

Pno.

Stein

14 *Pressing* *Relaxing* ♩ = ca. 92

Ques - tion me, ques - tion me. Con - jure me.

Pno.

*poco f* *mp*

Stein

17 *riten. . . più* *a tempo* *mp*

Ba - by prec - ious? Is it you? Ba - by,

Pno.

*p* *pp* *mp*

Stein *poco f*  
 long, how long, is it

Pno. *poco f*

Stein *f* *no breath*  
 who?

Pno. *f*

Stein *ff* *rall.*  
 Sound of a sigh... I. I was the cov - er of

Pno. *f* *rall.*



(Spoken:)  
(not loud,  
but emphatic)

*a piacere*  
**p** *pppp*

Stein 30 TIME. I. Ev - 'ry - one loved me.

Pno. *ffp* **p** *pp*

**Un poco più mosso**  
♩ = 96

**Pressing forward**  
*Playfully*  
(speaking about herself)

**Relaxed**  
no breath

Stein 35 *mp* *pp* I want you, Mis - ter Cud - dle Wud - dle. I.

Pno. **p** *pp*

**Gently moving**

Stein 38 *mp* *sost.* Oh what a mud - dle! How is it I is it who?

Pno. *colla voce*

(or spoken) **molto accel. e cresc.** *f*

Stein 40 *mp* *f*

Con - jure me. Ques - tion me. Ques - tion me. Con - jure me. Ques - tion me. Con - jure me.

Pno. *mp* *f* *8va*

**Slower, relaxed, very expressive**  
♩ = 78

Stein 42 *pp* *ppp* *mf*

I near ly lost my -

Pno. *pp* *mf*

*poso sost.*

Stein 44 *a tempo* *poco riten.* *a tempo* *cresc.*

self, but gen - ius nev - er lies

Pno. *cresc.* *colla voce*

Stein 47 *poco f* and gen - ius nev - er dies.

Pno. *poco f*

Stein 50 *ff* *riten. . . più* I was the cov - er of TIME. I. *no breath* *fff* *pp* *Con moto* ♩ = 108

Pno. *f* *pp* *p*

Stein 53 *p* *mp* Gen - ius, the look in the eye.

Pno. *mp*

Stein

56 **Pressing forward** *f* *passione* *ff* *più passione*

Gen - ius, Gen - ius of no place,

Pno.

*passione* *più passione* *ff*

Stein

59 *(with disgust)*

no place, I sup -

Pno.

*ff* *8va*

Stein

62 *rallent.* *più rallent.* *pp* *dolcissimo*

pose I re - pose.

Pno.

*rallent.* *più rallent.* *dolcissimo* *pppp* *8va*

More relaxed, as before  
a tempo ♩ = 78

Detailed description of the musical score: The score is for Steinway and Piano. It consists of three systems of music. The first system (measures 56-58) is marked 'Pressing forward' and features a vocal line starting with 'Gen - ius, Gen - ius of no place,' and a piano accompaniment with a driving, rhythmic pattern. Dynamics range from *f* (*passione*) to *ff* (*più passione*). The second system (measures 59-61) begins with '(with disgust)' and continues the vocal line with 'no place, I sup -'. The piano accompaniment is more complex, featuring a *ff* dynamic and an *8va* (octave) section. The third system (measures 62-64) is marked 'More relaxed, as before' and 'a tempo ♩ = 78'. The vocal line says 'pose I re - pose.' and the piano accompaniment is marked *pp* *dolcissimo* and *pppp*, with *rallent.* and *più rallent.* markings. An *8va* section is also present in the piano part.

Stein

65

Pno.

*legato*

Stein

69

*riten.* *ppp* *perdendosi* *long* *a bit less*

Re - pose is a rose is a rose is a

Pno.

*riten.* *perdendosi* *slight roll*

Stein

73

*ppp* *riten.* *più riten.*

rose.

Pno.

*pp* *very slow roll* *8va*

*Out of the dark, another voice sings. It is Pablo Picasso, not yet illuminated.*

78 *fp* *molto* *sost.* *a tempo*  
*Very free - quasi cadenza*

Picasso *Gen - ius?*

Pno. *quasi guitarra* *f* *sost.* *a tempo*  
*Very free - quasi cadenza*  
*(picc.)*

82 *rallent.* *p dolcissimo* *sost.* *a tempo*  
*Very free - quasi cadenza*

Picasso *Gen - ius? —*

Pno. *p* *f* *sost.* *a tempo*  
*Very free - quasi cadenza*  
*(picc.)*

86 *rallent. . . . molto* *Spoken - ad lib. Fast (♩ = 176)* *f*

Stein *Did somebody say my name? Is it you, —*

Pno. *rallent. . . . molto* *right in, entering immediately* *8va* *poco* *f* *fff*

*She turns away, searching the dark.  
Picasso emerges in light, his face and  
form instantly familiar to us.  
He does not yet see Stein.*

riten. . . . molto più riten. *mp* *p* più sost.

Stein

90

Ba - by Pre - cious, Ba - by Pre - cious?

Pno.

(8va)

*mp* *p*

Very free dolce (but proudly!) *ppp* Con moto ♩ = 80

Picasso

94

Some lov - er has con - jured me!

Pno.

*ppp* *p* intense, passionate

*poco a poco* più mosso ♩ = 88

Pno.

98

*mp*

100 *poco*  
*f*  $\text{♩} = 92$

Picasso

Some lov - er! \_\_\_\_\_

Pno.

*poco*  
*f*

102  $\text{♩} = 96$  Gertrude, still searching and  
not seeing Picasso, sings:

Stein

Some - one is near, \_\_\_\_\_ but

Pno.

*f* *poco*  
*f*

104

Stein

who? \_\_\_\_\_ Some - one can hear— is it

Picasso

This is the bod - y I love,

Pno.



106

Stein

you?

Picasso

*ff* (h) *ff* (h)

the bull, so full of life.

Pno.

108

Stein

*ff* *molto rit.*

Come, please come. Come here.

Picasso

My limbs, my tor - so, my —

Pno.

111

Stein *più rit.* *Slower, free* *a tempo* *p* Un -

Picasso loins.

Pno. *(like chimes)* *pp* *8va*

116

Stein *Even more slowly, still free* *pp dolore* *no breath* *riten.* *pppp*

- life. Ev - 'ry place no place. Ev - 'ry face no face.

Picasso

Pno. *pp*

**Con moto**  
120 *mp*

Picasso

What sort of night - fish - ing is this?      *riten.* *ppp*      What sort of \_\_\_ flesh?

Pno.

(right in) *mp* *pp* *ppp*

124

Stein

*perdendosi*      *pppp*

No Ba - by Pre - cious. —      No

Pno.

*perdendosi*

più perdendosi

Fast, full of life ♩ = 100

Picasso tries to conjure  
all the women he has loved:

127

Stein

Picasso

Pno.

Al - ice. —

Fer -

*f*

131

Picasso

Pno.

nand - - (e), have you brought me here?

*ffp*

135

Picasso

Pno.

Fer - nand - - - - (e)? (considering)

*ff*

140 *(he laughs to himself.)*

Picasso

Marcelle, um-hmmm... Marcelle, is it

*(a sudden interruption)*

Pno.

*f*

146 *p (dancing)*

Picasso

you? My bod - y is yours.

Pno.

*p*

151 *poco f* *(a sudden thought!)* *ff*

Picasso

Is it you? Is it you? Is it... Gab - y,

Pno.

*poco f*

156 *< ppp*

Picasso

Ol - ga, Ma - rie Thé - rèse? Or

Pno.

161 *sub. teneramente pp*

Picasso

Do - ra,

Pno.

*pp sub.*

166 *mp poco f*

Picasso

is it you, my love?

Pno.

*mp sim. f mp dolce*

172 *mp*

Picasso Fran - çoise?

Pno.

177 *poco f* *f*

Picasso Gen - e - vieve? Jac - quel - ine?

Pno.

183 *f* *(dancing)* *(wild now!)* *(or any high note)*

Picasso Fer - nand - - (e)Ay! Yay! Yay!

Pno.

188

Picasso

Your bull is back!

Pno.

*ff*

193

Picasso

*ff*

El tor o.

Pno.

197

Picasso

*ff*

El Rey!

Pno.

*ff*

*8va*



201

Picasso

*ff*

Come out, all my dar - lings.

Pno.

*f*

205

Picasso

Come out and play!

Pno.

Turning, Stein sees Picasso.  
(surprised)

Slower  
*mp a piacere*

Very free

209

Stein

Pab - lo!

Picasso

Pno.

*mp* *fp*

215 *a piacere* **ppp** **a tempo**

Stein *a piacere (weakly)* Not Ba - by Pre - - - cious...

Picasso Tru - dy? **a tempo**

Pno. *pp* (fl.)

217 **Fast, as before** *poco* **f**

Picasso **Fast, as before** Not...

Pno. *poco* **f**

221 **sost.** **Slowly moving** ♩ = 90 *p dolce*

Stein *a piacere* **pp** I see it now.

Picasso what I want - ed.

Pno. *p dolce*

224 *no breath* *poco riten.*

Stein  
How and who. I see it had to be, had \_\_\_\_\_ to be\_\_

Pno.

228 **Con moto, as before** ♩ = 84

Stein  
you.

Picasso  
*poco f*  
You, \_\_\_\_\_ my friend, are the last one on Earth I want - ed to see.

Pno.  
*intense*  
*poco f* *passionate*

230 *disgusted*

Picasso  
You with your e - go, you with your need. (d.) Tell - ing the

Pno.

232

Picasso

world you, you in -

Pno.

234

Stein

*f*

I ab - stract - ed you,

Picasso

vent - ed me!

Pno.

*f*

Stein *ff* 238  
watched from the cov - er of TIME.

Pno. *f*

Picasso *f* 242  
Why are we here? Is - n't

Pno. *f*

Stein *ff* 247 **Faster** ♩ = 72  
Gen - ius nev - er dies.

Picasso *ff*

Pno. *ff*

this Death?

253 **Pressing slightly** *f*

Stein *A ques - tion con - jured us. —*

Pno.

258 *f*

Stein *A ques - tion*

Pno.

263 *ff* **Ancora poso più mosso** (♩ = 114)

Stein *hangs in the dark.*

Pno.

266 *ff* *passione*

Stein

I see it now. How and who. It had to be, had \_\_\_\_\_ to be, had

Pno.

*poco f* *passione*

270 *Ancora poco più mosso* (♩ = 128) *Pressing more* *ff*

Stein

\_\_\_\_\_ to be you. I want - ed a

Pno.

274 *Still pressing* ♩ = 136 *fff*

Stein

gen - ius. Some - one like me. Some - one to

Pno.

rallent. . . molto Slower (♩ = 72)

*fff* > *pp*

Stein  
 an - swer me... Set me free. Some - one like me.

Picasso  
 Is - n't this death?

Pno.



*a piacere*

Free, quasi recit.

Stein  
 no breath (or whispered)  
 Some - one like me.

Picasso  
 I grew to hate you. Did - n't you know?

Pno.