

Breath of Life

An Opera in Two Acts

Music by J. Todd Frazier

Libretto by Michael Remson

“Breath of Life” was conceived by J. Todd Frazier in response to watching his father, Dr. O. H. Frazier, perform a heart transplant procedure at the Texas Heart Institute in Houston, TX. Informing the central themes of the work were interviews and conversations with recipient Reverend Robert Browne and surgeon Dr. O. H. Frazier. Inspired by real events, people and situations, the work responds to aspects of the procedure that defy science, challenge spiritual views, and require “leaps of faith” from all involved. It is an example of medicine as an applied art and not a science.



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*For 10 solo voices and *piano, cello, and clarinet*

(separate chorus optional)

*(*piano reduction version)*

Written in Honor of Dr. O. H. Frazier and Dedicated to the Memory of
Ruth Popper, Rev. Bob Browne, Claude Duthuit and James Bowers.

*Support provided by the Powell and McNair Foundations of Houston, TX and
The City of Houston through the Houston Arts Alliance.*

Setting: A Hospital, Houston, TX, 1982.

The Set: In the center of the stage is the **Operating Room**. There is appropriate machinery, including a bypass machine, heart monitor, defibrillator and intravenous stand/bag, all surrounding a gurney. Directly above the O.R. and further upstage on a raised platform with several chairs is the **Observation Deck**. Cast members in the Observation Deck should be able to easily see into the O.R., be seen by cast members from the O.R., and be seen by the audience. Upstage right is the **Hospital Chapel**. A large cross, not depicting the crucifixion, is seen suspended. Beneath and behind it, a prie dieu for kneeling in prayer (*facing the audience*) can be seen. Further upstage, chairs and/or a pew. While it is not as sterile as the rest of the surroundings, the Chapel should be utilitarian. Upstage left is the **Patient's Room** and a small adjoining **Vestibule** (*located between the O.R. and Patient's Room with a chair or bench*). The Patient's Room is white, if possible, and includes a hospital style bed, a table next to it and a chair for visitors. The room should also include machinery for monitoring the progress of the Patient, including an intravenous stand/bag and heart monitor. The entire set should represent a clinical detachment from the emotional events that take place within it. The area furthest downstage, in front of the set and spanning the width of the set is where the Act II "**Dream Scene**" occurs, and should remain clear and free of obstruction, aside from a chair or bench that may be brought in between acts for the Donor and Patient to integrate into their scene.

Program Notes

In general, this is a story about advances in medicine meeting, in an unprecedented way, ethical and spiritual challenges, through this most dramatic and transformative procedure – a heart transplant.

More specifically, it is a story of a man who is extremely ill, and who's only chance to live, as he sees it, is through another human's tragic death. He has already lost a child five years before and subsequently his relationship with his wife deteriorated, so he has no one, and though sick, and afraid of death, is conflicted, and does not know if he deserves or wants a second chance.

And because this procedure impacts so many, those who receive a second chance, those who provide a second chance, and everyone supporting the process, it is also the simultaneous stories of:

- a donor's mother struggling to come to terms with what has just happened to her family and whether it is spiritually right as a Christian to donate her young daughter's heart, asking the hospital priest, "what does God want me to do?" and "Father, can't you decide for me?"
- a doctor's training being put to the test, being brought to the point where medical skills and textbook definitions stop, where he must put his faith and experience in the art of his field.
- a resident, who, because of her heritage from Japan and its Shinto influence, believes that taking a heart would be like taking a soul and would affect the afterlife. She struggles with what it means to put one's heart in another, what her role should be in assisting the doctor, and how far her faith will allow her to be part of the process.

For the procedure to be successful and for life and spirit to be renewed, all the characters, reacting under the most extreme situations, are required to take a leap of faith - they are forced to confront their most personal beliefs and open themselves to new interpretations. The opera tells the story of these interdependent/interlocking leaps of faith.

For Director/Cast/Musicians

What must evolve in each character?

- for the mother, the choice must be for her daughter to give the gift of life, to capture a window of time where she has an opportunity to affect a miracle for another.
- for the patient, listening to his conscience and learning how to forgive, for accepting the past and the potential of the future, for receiving both the blessing, challenge, and responsibility of accepting another life.
- for the doctor, to realize that, at a certain point, his medical training may not be enough, he will need to allow his instinct and his faith in the natural tendencies of nature, anatomy, and life, lead his healing.
- for the resident, to realize that there may be another purpose to this procedure - maybe it is not the killing of two people - but the giving of life to both, an opportunity to affect two miracles.

The most pivotal scene in the opera is in the second act, where the patient and donor meet and the final leap of faith is entered into - a daring attempt at the giving and union of life, into. How all the characters deal with their individual challenges is what drives the drama, pacing and suspense of the opera, a unique and inspiring story based on real events.

Breath of Life

Prelude

(Opening musical material, played in darkness, includes the hymn "Breathe on me Breath of God," and segues directly into Act I)

J. Todd Frazier, music
Michael Remson, libretto

63 *spiritual; refined, but with passion*

Donor
age: 13
dress: casual
Soprano

Mother
age: 40's
dress: semi casual
Soprano (Lyric)

Nurse 1/2
Orderly
ages: any
dress: surgical scrubs
Sopranos or Mezzos and Tenor

Wife
age: 50's
dress: casual
Soprano (Lyric)

Resident
age: late 20's
dress: white coat over scrubs
Mezzo Soprano

Priest
age: 30's
dress: traditional black with white collar
Tenor

Doctor
age: 40's
dress: white coat over scrubs
Baritone

Patient
age: 60's
dress: Act I patient's gown, Act II semi casual
Baritone (Bass)

63 *spiritual; refined, but with passion*

Chorus
(To be sung by all available voices, unless specific voices are specified. This group was not intended to be a separate ensemble, for sake of efficiency, unless access to additional singers is easily attainable)

63 *spiritual; refined, but with passion*

Piano
mp p mf p mf

Pno.

6

rit. poco a tempo

p *mf* *p* *mp*

Pno.

10

p *f* *rit.*

Leg.

Pno.

14

(take time to place notes) *a tempo* *rit. poco a poco*

Leg. *Leg.* *Leg.*

Priest

18

p *mp*

Breathe on me breath of

Pno.

18

pp *p* *pp* *p* *mp*

Leg. *Leg.* *Leg.*

♩ = 94

22 *p* *mp* *p*

Priest 8
God fill me with Life a new that I may

Pno. *p* *mp* *p*

27 *rit.* *mf* *a tempo* *p* *mp*

Priest 8
Love what thou dost Love and do what thou wouldst

Pno. *mf* *p* *mp*

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

Priest 8
do.

Chorus (all available voices)
Breathe on me breath of God fill me with

Pno. *p* *mp* *p* *mf*

37 *p* *rit.*

Chorus

Life a new that I may Love what

that I may

Pno.

p *rit.*

42 *f* *a tempo* *p* *mf* *p* *unison*

Chorus

thou dost Love and do what thou wouldst do.

what wouldst

Pno.

47 *rit.*

Chorus

do.

Pno.

p *mf* *mp* *mf* *L.V.*

rit.

rit.

* Lights fade up. The action is fluid. It is important that while one set of characters may be singing and maintaining the focus of the audience's attention that the action not stop among the remaining performers. Initially, the stage is filled with activity. In the Operating Room the Nurses and Orderly are setting up needed materials, stacking and sorting neatly. In the Patient's Room, the Patient is visible. He is in bed and connected to an IV and heart monitor. In the Chapel, we find the Donor's Mother sitting in one of the chairs, alternately with her head buried in her hands and praying.

Act I

*begin Act I dialogue, overlapping slightly with orchestra

52

* Doctor: (about to enter the OR, he sees the Priest, who is making his way to the Chapel, and stops him) Father... have you spoken to the family yet?

Priest: (startled and a little nervous) Yes, but only briefly... her Mother is praying in the Chapel.

Doctor: Secure the Donor as soon as possible... it's the only way we can keep our Patient alive.

Priest: I will do my best.

Doctor: Thank you Father (Doctor enters OR and Priest continues toward the Chapel. Priest waits outside the entrance until the Mother's prayer is ended. He references and marks pages in his Bible while waiting. The Doctor begins surveying the OR and anxiously running through a mental checklist, to himself) Anesthesia... Heart monitor... O.K... This bypass machine should be checked... (To Nurse 2, who is in the OR checking on supplies) Nurse?

Nurse 2: Yes Doctor?

Doctor: Make sure this machine is thoroughly tested. Call a technician please.

Nurse 2: Yes, Doctor. (She continues what she is doing)

Doctor: (Noticing her lack of response) Nurse?

Nurse 2: Yes?

Doctor: (raising his voice) Do it **Now!**

(Nurse 2 leaves her job unfinished, at the same time Nurse 1 and Orderly enter the Patient's Room. They prepare to draw blood.)

Patient: Not again! I don't have any veins left!

Nurse 1: (Humoring him) Of course you do. Now, hold still...

Patient: (Frustrated and irritable) All this poking and prodding!

Nurse 1: (in the process of drawing blood) Just another moment.

Patient: All this fuss... For a dying man!

Nurse 1: (Humoring him) You're not dying.

Patient: (Pointing to the machines) I'm (not?)

The focus now shifts to the Chapel. The Donor's Mother is kneeling on the prie-dieu. She takes her head away from her hands, crosses herself and prays. As the Mother continues to pray, the action in other spaces continues.

55

Mother: *(Still at her work, sweetly, but not looking up)* *(Looking up, firmly)* *(She continues to look at him until he resigns, she then goes back to work drawing blood)* Our Fa ther who art in

Nurse (1): No... NO! *(calming)* You're not dying... But you are sick... We're here to change that. That's better.

Patient: (not?) But... *(interrupting and getting her attention by pointing at his monitor)*

Pno. *moving forward* *p* *f* *Red.*

59 *rit.* ♩ = 94 *As the Doctor continues to check the machinery in the Operating Room, Nurse 2, who he just sent out, re-enters with the Resident*

Mother
heav - en hal lowed be thy name

Pno.

*Nurse 2: Doctor?

Doctor: (*Not looking up*) Did you bring the technician I asked for?

Nurse 2: (*awkwardly*) Doctor?

Doctor: (*not looking up*) Tell him to test the bypass machine.

Nurse 2: (*trying to get his attention*)
Doctor... Your Resident is here.

Doctor: (*Changing tone abruptly, he welcomes her, Nurse 2 leaves*)
I'm sorry! My mistake! I'm glad you're here.
This procedure will be very exciting for you.
Have you heard what we're planning?

Resident: I've heard rumors.

Doctor: We have a potential Donor and I'm certain the Priest will get the proper consent very soon...
I've been hoping this chance would come.
My first Heart transplant...

Resident: Congratulations Doctor... and are you sure about the consent?

Doctor: You have to think positive.
The Priest should be securing the Heart as we speak...
We did all we could for the Donor.
And for the Patient...
This is his only hope...

Resident: (*unsure*) I see...

Doctor: I'm lucky you were on call!
Your superiors speak very highly of you...

Resident: (*initially more excited*) You honor me
Doctor... But... I must tell you,
I never thought I would be involved in
this kind of procedure, it's so rare, its not even
considered it in Japan.

Doctor: Really... I can't imagine why?...
Don't be concerned... You come highly
recommended... (*changing the subject*)
Can I ask you something?

Resident: Of course...

Doctor: I've asked the Patient's Wife to come to the hospital. They're separated, but she is next of kin, and I don't think he ever told her how sick he was... I'm not so good with the families, and she's bound to be over-emotional...

64 *rit.*

Pno.

66

Pno.

♩ = 63 (*freely and expressive, but in the background until dialogue ends - then come to the fore*)

68 *PPP - p* (*depending on balance with dialogue*)

Mother
thy king dom come thy will be done

70

Mother
on earth as it is in heav - en

72

Mother
give us this day our dai ly bread and for give our

74

Mother
sins as we for give those who sin a gainst us

76

Mother
and lead us not in to temp ta tion but de li ver us from

Resident: (*eagerly*) I'm happy to take care of her.

Doctor: (*grateful*) Thank you... (*then, remembering*)
I should check on our Donor now...
Make sure you review all the charts...

The Doctor exits backstage and the Resident is alone in the Operating Room where she reviews various charts/x-rays and awaits the Doctors return. The focus shifts to the Chapel/Donor's Mother. The Priest is waiting outside the Chapel. When the Mother's prayer is concluded, the Priest enters.

Resident: Of course.

Mother

ev il for thine is the king dom and the pow er and the glo ry for ev er and ev er A

Pno.

Mother

men.

(*Seeing that the Mother is finished praying, the Priest enters, he is eager to get his job done, he sings from the doorway*)

Have you prayed for gui dance? *poco rit.*

Priest

Pno.

Mother

have

(*The Priest then slowly approaches the mother*)

Have you de ci ded then?

Priest

Pno.

90 *p* *accel.* *mp* (*losing composure*) *f* *rit.* *my*

Mother No, no, my

Pno. *accel.* *f* *rit.*

The focus shifts to the Operating Room where the Resident stands alone, waiting.

94 *mp* 63 (*distant*) *mf*

Mother God, no. My Daugh ter, my Daugh ter.

Resident (*anxious - confused - upset*) *mp* 3

Priest (*The priest goes to her in front of the cross*) *mf* *mp* "Check on our Do nor?"

Pno. *mf* *p* *mf*

It's a terri ble de ci sion I know.

The Doctor has made his way to the Chapel door, he sees the Priest and Mother, but does not enter...

98 *rit.*

Mother *rit.*

Resident *mf*

Pno. *p* *f p* *mf*

this is a per son. A li ving be - ing. He talks a bout it like a thing!

... at the same time, Nurse 2 enters the Patient's Room (focus on both areas). The Doctor tries to signal the Priest a few times before he catches his attention.

103 *a tempo* **mp** (chipper and "sing-songy") (Nurse 2 prepares the pill tray)

Nurse (2) Good day, it's time for your two o'clock pills!

Priest not yet! (*mp* (shooing the Doctor away and in a hushed voice))

Doctor A ny pro gress? (*mp* (hushed to the Priest, not to disturb the Mother))

Patient not yet! (*mf* (responding to the Nurse - he has something to say first))

Pno. *a tempo* *p* *mp*

(The Doctor leaves the Chapel and makes his way back to the Operating Room)

*Nurse 2: You have to take your medicine now...

(Nurse 2 continues her work, eventually, and reluctantly, the Patient takes his pill)

(At the same time the Doctor re-enters the Operating Room, c. m 107)

Pno. *mf* *p* *mf*

**Doctor: (to the Resident)

We're not quite ready yet. Let's take this opportunity to review the procedure. (begins a review of special equipment)

Resident: (attentive at first, but then with concern) But, Doctor?...

Doctor: (not hearing her) We have a lot of work Ahead of us!

(The Doctor ushers the Resident around the room, showing her various diagrams and equipment. She pays attention dutifully. After a few moments the Doctor exits. The Resident remains and continues her preparation.)

Pno. *pp* *mp*

Pno. *pp* *mf* *p* *rit.* *a tempo*

(The focus shifts back to the Patient's room.)

113

Patient: (still swallowing) This stuff tastes awful.

Nurse #2: (still sing-songy) But it's so good for your insides.

(Degradingly, Nurse 2 pats him on the head and begins to exit.)

Patient: Wait... (She stops) Please...

Pno.

mp
(playfully)

f

Patient (cont.): I didn't ask for this you know.

Nurse 2: (after a pause, more comforting)
No one asks to be sick.

Patient: (frustrated) Not that... (calming) I mean... I'm not sure I want this... (motioning around to the IV and monitor) Any of this...

Nurse 2: (approaching, more serious) You need a new Heart...

Patient: (pause, considering) But why me?

Nurse 2: (lighter, almost reciting) We don't really know why... genes, lifestyle... stress... a virus or even a traumatic event...

Patient: (Trying to joke with her) Hm, how do you know me so well?

Nurse 2: (wanting to go deeper but then cautious) I'm sorry... I didn't mean to be so personal. (she begins to leave)

Patient: (wanting to talk more) No... stay... (she stays, then, after a beat) Whose is it?

Nurse 2: Who?

Patient: (he becomes quiet, searching, reflecting) The Heart... Where did it come from?

Nurse 2: (after a pause, deflecting) These things are kept confidential... Have you asked the Doctor?

Patient: (frustrated) No... He's too preoccupied... Not much on bedside manner, is he? (pause, then pleading) Please... I'm entitled to know something.

Nurse 2: (reluctant, but feeling for the Patient) I only know it's a Girl... a young Girl...

Patient: (after a pause, reacting deeply, what's happening to him has now touched on something deeper) A Girl?

Nurse 2: (Sensing that she has crossed the line) That's all I know... and all you need to (know.)

(Nurse 2 leaves quickly, but remains in the Vestibule and listens, as she is now concerned about the Patient's emotional state.)

(Focus shifts to include the Chapel, where the Priest and Mother are still together, but action continues in Patient room and vestibule)

117 (know.) rit.

Patient

(Patient - alone and to himself) A young Girl? She says it's just a Girl, just a

117

Pno.

pp *mf* *pp*

(Nurse 2 is concerned, almost re-enters Patient's room, but stops herself)

(Mother is still emotional... she shows the Priest a photograph, but does not give it to him)

(Mother now holds photo close)

Mother: *p* *mf* *mp* *poco rit.* *a tempo* *f* *rit.*
She was so beau ti ful Just a Girl, just a

Priest: *p* *mf*
Yes she was

Patient: *p*
Girl.

Pno.: *p* *mf* *p* *f*

Tempo markings: $\bullet = 94$, *poco rit.*, *a tempo*, *rit.*

Measure numbers: 121, 122, 123, 124, 125, 126, 127

Mother: *p* *rit.* *molto* $\bullet = 94$ *rit.*
(Priest comforts Mother...)

Nurse 2: *mp* *mf* *p* *mf*
Girl. (from the Vestibule)
I should n't have told him an y thing

Patient: *mp* *mf* *p* *mf*
A young Girl but I'm an old

Pno.: *p* *rit.* *molto* $\bullet = 94$ *rit.*

Tempo markings: $\bullet = 63$, *rit.*, *molto*, $\bullet = 94$, *rit.*

Measure numbers: 125, 126, 127, 128, 129, 130, 131

(Nurse 2, who has heard him from the Vestibule, enters carefully)

(very agitated, somewhat possessed)
a tempo

129 *mf* *p* *p* *mp*
 = 63
 (Patient attempts to restrain himself at first, but again becomes agitated)
 (slower if needed, per drama)

Patient

man. Nurse! are you there? I need to know more You said its a Girl how

Pno.

129 *f* *p* *p* *mp*
 = 63
 (slower if needed, per drama)

133 *f* *mp*
 (becoming more agitated)

Nurse 2

Please calm your self

Patient

could that be a good match But what you just told me means they're gon'na put a young Girl in

Pno.

133 *p* *f* *mp* *mf* *mp* *f*

137

(Mother to the Priest, in the Chapel)

mp *p* *mp*

Mother: I wish you could have known her

(still trying to calm him... moving closer) *f* (positively) *p* *mf* *p*

Nurse 2: It's not a Girl! It's a Heart. It's a Heart.

Patient: side me.

Pno.

141

(eager) *p* *mf*

Mother: I could take you to our house? You could see her room. we should go.

(She begins to gather her things)

Priest: I would like that

(commanding) *mf*

Patient: it's not just a Heart.

Pno.

(still doing her best to calm)

mf *rit.* *molto p* $\text{♩} = 126 \text{ ♩} = 42$

Nurse 2
The Doc tor ex plained it to you. A Heart is a Heart, a

p *mf* *(interrupting) p* *mf* *p*

Patient
it's some - one's life But a Heart is one's Soul

p *mf* *rit.* *molto p* $\text{♩} = 126 \text{ ♩} = 42$

Pno.

The Patient calms down. Nurse 2 watches him for a moment. Convinced he has calmed himself and is through arguing, Nurse 2 leaves. The scene shifts back to the Chapel, where the Priest has kept the Mother from leaving.

rit. *a tempo* $\text{♩} = 63$ *f*

Mother
Don't you want to see her room?

f

Nurse
Heart is a Heart, and this Heart will save your Life

f *mp*

Priest
We can't go just yet. I

rit. *a tempo* $\text{♩} = 63$

Pno.

153 *f*

Mother I can't. I can't

Priest *f*
8 would ve ry much but first, you must de cide. You must try You

Pno. *p* *f*

157 *rit.* *molto mp* *p* *mf* = 42

Mother *(searching)*
8 de cide. May be you could de cide, may be you could de

Priest *p*
8 must, you must try

Pno. *molto* = 42 *p*

161 *rit.* *a tempo* *p* *rit.* *(Mother begins to reflect)*

Mother cide for me.

Priest *p* *mp*
8 You know my child, you know I

Pno. *mf* *p* *mp* *p*

Ignoring the Priest, retreating from the discussion and stepping away, the Mother drifts into a state of remembrance... the other parts of the set fall out of time...

165 $\bullet = 94$ *p* (in disbelief) *rit. poco a poco*

Mother: Just a Girl Such a beau ti ful Girl.

Priest: *p* can't.

Pno.: $\bullet = 94$ *rit. poco a poco* *mp* *p* *mf* *mp* L.V.

170 $\bullet = 42$ *slowly, freely* *p* *mp* *p* *p* *take time*

Mother: She was al ways a dream er, she was al ways a

Pno.: $\bullet = 42$ *slowly, freely* *take time* L.V. *p* L.V.

175 $\bullet = 63$ *mf* *p* (smiling, remembering a youthful exuberance) *take time* *mp*

Mother: dream er. She

Pno.: *mf* *mp* *youthful expressive* *take time* *ad lib.*

(remembering, then clarifying)

179 *a tempo* *mf*

Mother

ne ver liked our small town of Pa ris, Pa ris Tex as that is.

Pno.

183 *mp* (dancing/swaying) *mf* *f* (expansive)

Mother

Small town life was not for her, Oh no! She want ed to see the

Pno.

187 *mp* *mf* *mp* *f* *p* *a tempo*

Mother

world. That's what she dreamed of, that's what she dreamed of.

Pno.

191

(remembering) *mp*

Mother

(comforting, sympathizing) *mp* *mf* *mp*

Priest

She read books and kept photos from magazines.

She seemed like a bright young girl.

Pno.

mp *mf* *p*

Red.

194

Mother

(growing) *p* *mf* *p* *f*

Priest

She wanted to see all the beautiful places, all the

Pno.

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

rit. *a tempo* *a tempo*

Red.

197

Mother

mp *molto* *f* *a tempo* *p* *expressive* *mf*

Priest

beautiful places that she learned about in school. And she wanted to leave our Paris,

Pno.

mp *f* *p* *mf*

rit. *molto* *a tempo*

Red.

200 *(inwardly correcting)* *mf* *(conversational)* *f* *mp*

Mother my Pa ris. She said I should get out more. Shethought I was too

Pno. *p* *f* *mp*

204 *mf* *mp* *(dancing/swaying)* *mf*

Mother shel tered. Said I liked the small town life too much!

Pno. *mf* *mp* *p* *mf*

208 *(expansive)* *f* *mf* *mp* *rit.* *mf* *mp* *molto* *f*

Mother Ev er since her fa ther died. She said I should get out more, she said I should get

Pno. *f* *mp* *p* *mf* *mp* *f*

212 *a tempo* *p* *(reflective)* *mp*

Mother out more. She did

Priest *mp* *mf* *mp*
She must have loved you very much.

Pno. *a tempo* *p* *mf* *mp* *f* *mp* *p*

(after learning more about the Mother and Donor, the Priest finds himself more emotionally involved, these emotions begin to supercede the "direct approach" charge from the Doctor to one of a more personal tone.)

217 *rit.* *(pressuring gently)* Priest: The time to decide

Mother *rit.*

Pno. *p* *mf*

(Priest:) is here.... how can I help you? *(still in her own world - putting off the Priest's question)*

221 *p* *42* *slowly, freely* *take time* *p*

Mother She was always a dreamer, she was

Pno. *42* *p*

225 *mf* *p* ♩ = 63 (Mother - coming back to reality...searching...)

Mother

al ways a drea mer.

Pno.

mf ♩ = 63 *p*

*Mother: (...imploring)
 You could decide,
 Couldn't you?...
 Please... won't you decide?

Priest: I'm sorry. I
 want to help you... but it's
 not my decision to make.

Mother: (Pause) Who made
 it mine, Father? ...
 Who made it mine?

then responding to the Priest's offer to help)

228 *rit.* *

Pno.

p *expressive*

Priest: (pause, then
 quietly, solemnly)
 Your Daughter
 made it yours.
 (resume music)

(The scene begins to shift.....)

230 ♩ = 63 (under his breath, in disbelief)

Patient

p *mp* 3

She was on ly a

Pno.

pp *p* *mp*

.....to the Patient's Room.....The Orderly enters.)

233 *rit.* *a tempo* *mp* 5

Orderly *mp* Sorry to inter rupt you I need to take some

Patient *p*

Girl just a Girl

233 *rit.* *a tempo* *expressive*

Orderly *mp* Sorry to inter rupt you I need to take some

Patient *p*

Girl just a Girl

236 $\text{♩} = \text{♩} = 63$ *mf* (not paying attention - continuing to check readings) *mf*

Orderly *mf* read ings. (agitated, almost accusing) *mp* *f* Hmm? What do you

Patient *mf*

Did you know? did you know it was a girl that it was a girl

236 $\text{♩} = \text{♩} = 63$

Orderly *mf* read ings. (agitated, almost accusing) *mp* *f* Hmm? What do you

Patient *mf*

Did you know? did you know it was a girl that it was a girl

239 *mp*

Orderly *mp* mean? *mf* *mp* *f* *mp*

Patient *mp* (still agitated) *mf* *mp* *f* *mp*

The nurse just told me they're gon na put a Girl's Heart in side me

239 *mp* *mf* *mp* *f* *p* *mf* *mp*

Orderly *mp* mean? *mf* *mp* *f* *mp*

Patient *mp* (still agitated) *mf* *mp* *f* *mp*

The nurse just told me they're gon na put a Girl's Heart in side me

Orderly:
(not used to this kind of role) Oh, don't worry sir,
 I'm sure you're just nervous.

(Then a little conspiratorially)
 Sometimes... I hear the doctors talking.

They've got all kinds of drugs they can give you... *mp* *(almost childlike)* *f*

They can do an y thing!

Orderly

Pno.

246 *f* *(not what he wants to hear)*
 Don't talk a bout med i cine with me.

mp *(reflective)* *f*
 That's all I hear in this place!

mf *(calming himself)*
 I'm

Patient

Pno.

250 *rit. molto* *(uncomfortable, hushed)* *a tempo* *mp*
 should I get the Doc tor?

mp
 sor ry may be I'm a lit tle ner vous I just need ed to talk

250 *rit. molto* *a tempo*

Orderly

Patient

Pno.

253 *(adamant)* *f* *rit.* *mp* *(Orderly continues his work)* *(Patient: with deepening emotion and a desire to share his thoughts)* $\bullet = 63$

Patient

No! I need some one who can lis ten not the Doc tor. Will you

253 *rit.* $\bullet = 63$

Pno.

257 *mp* *rit. molto* *a tempo* *rit.* *expressive take time* *p*

Orderly

Maybe I should get the Priest?

257 *rit. molto* *a tempo* *rit.*

Patient

list en to me No. Can you please just

257 *p*

Pno.

(The Orderly is apprehensive, he approaches the Patient, poised to listen, not sure what is coming)

(Patient is pleased, he reflects and remembers...)

261 $\bullet = 63$ *(rit. molto)* *a tempo* *rit.*

Patient

lis ten. Orderly: I can try...

261 $\bullet = 63$ *(simple, innocent)* *(rit. molto)* *a tempo* *rit.* *(animated)*

Pno.

p *mp* *mf*

(Expressive and legato, not so fast that words are forced, but not to drag, forward moving)

265 *molto* ... lost in thought... then eager to speak... sitting up or standing

a tempo
mp (hesitant) *mf* (more confident) *mp*

They tell me it's just a Girl but it's real ly much

Pno. *molto*, *p* *a tempo*

269 *mf* *p* *mp* *p* *f* (becoming emotional)

more. Did you know I had a Girl once? A beau ti ful

Pno. *mf* *legato* *p* *mp* *p*

273 *p* *mp* (remembering her, spiritedly)

Daugh ter a beau ti ful Daugh ter She loved to ride

Pno. *f* *p*

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

Patient
 hor ses she was still just learn ing but she would ride and jump for ho urs and this

Pno.
mf *p* *mp* *p*

282 *f* *mf* *mp* *mf* *f*

Patient
 pas sion for life came a live, on that horse, on her chest nut horse. She was our

Pno.
mf *mp* *f* *mp* *f*

287 *rit.* *p*

Patient
 on ly Daughter, we were so proud of her

Pno.
rit. *p*

(taking time... then moving... to Tempo)

291 *pp* *mf* *mf*

Patient

She dreamed of riding in shows of traveling the world to compete.

Pno.

(becoming involved)

294 *f* *mp* *mp* *f*

Orderly

I bet she could win

Patient

She was sure she'd win! and if she worked hard, her Mother said her dreams would come

Pno.

(more so) (Sweetly, delicate)

298 *mp* *p* *expressive p*

Orderly

Did she show? Did she win?

Patient

true. She was only thirteen

Pno.

302 *mf* $\text{♩} = 63$ *p* 3

Patient the point when the world is real but still has room for dreams

Pno. *mf* *p* 3

306 $\text{♩} = 63$ (*upset*) *f* *mp* *mf* *rit.* *mp*

Patient She was on ly thir teen the point when the world is real but has room for dreams

Pno. *f* *mp* *mf* *rit.* *mp*

Orderly:
Where is she now?..
your Daughter?
(prodding) *a tempo* *rit.* *molto*

310 *a tempo (rit. molto)* *p* *a tempo (animated)* *rit.* *molto* *p*

Patient Is she still riding?

Pno. *a tempo (simple, innocent)* *a tempo (animated)* *rit.* *molto* *p*

(Patient considers his response) *slowly, freely expressive*

313 *p* *mf* *p* *a tempo mp*

Patient She left us long a go a car ac ci dent two years a

313 *a tempo mp*

Pno.

mf *p* *mp* *p* *f* *(becoming emotional)*

Patient go God knows I tried to stop. she had no

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

Pno. *legato*

321 *p* *mp*

Patient chance no sec ond chance to live Now a

321 *f* *p*

Pno.

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

Patient
 sec ond chance for me may be there is some pur poseto this but I can't see it

Pno.

329 *mp* *p* *p* (dramatic pause)

Patient
 I can't see it I'm scared scared of what's happening to me

Pno.

(searching deeper)

333 $\text{♩} = 63$ *rit.* *slowly, freely* *p* *f* *mp*

Patient
 I'm scared of dy ing and I'm

Pno.

Reo.

337 *rit.* *a tempo* (increasingly uncomfortable) *mp* *take time* ♩ = 63

Orderly

Patient

may be I should get the Priest? (knowing the Orderly is uncomfortable) *take time* *mp*

scared of living no it's all right thank you for listening

Pno.

341 (somewhat struck by the humor) *freely p* *rit.*

Patient

you maybe the last person I talk to I need ed to share that with some one I

Pno.

(The Doctor again heads toward the Chapel door from the O.R. to check with the Priest. At the same time, Nurse 1 enters the Patient's Room and interrupts the Patient and Orderly. The Orderly leaves quickly at the first line of Nurse 1. Nurse 1 was followed by the Patient's Wife, who stops at the Vestibule, she is uneasy about seeing him. The Patient does not see her).

345 *molto* ♩ = 63 *entering mp 5* *mf*

Nurse 1

Patient

Sorry to interrupt I'm here to check your vi tals

(Orderly leaves)

need ed to share that with some one

Pno.

349 $\bullet = \bullet = 63$ (Priest again becomes frustrated with the Doctor) Nurse 1: We have to know how you're doing... (Patient not compliant)

Nurse 1 Priest: No

Patient: (exasperated - in response to the Nurse) No Patient: What good does that do...

Doctor: Are you ready (to Priest, not wanting to be heard by the Mother) (The Doctor leaves the Chapel and makes his way back to the O.R. entering midway through mm. 362)

349 $\bullet = \bullet = 63$

Pno. *mf* *p* *mf* *p*

(Nurse 1 cont.) (Wife comes into the scene while Nurse 1 attempts to examine the Patient, he is resistant) (Wife interrupts from the doorway, with an overbearing demeanor, compensating for her uneasiness in seeing him like this)

353 Nurse 1 Wife: Don't let him bully you he's

353 Pno. *f* *pp* *f*

(The appearance of his Wife surprises the Patient. Stunned into silence for a moment, he is unsure as to what to do or say. He stares at her.) (His eyes glued to his Wife, the Patient relents and allows Nurse 1 to do her job. At the same time, the focus shifts to the Operating Room.....)

358 Wife got ten a way with it far too long let her do her job

358 Pno. *p* *mf* *p* (slowly accel. trem.)

rit. *mp* *mf* *molto* *p* $\bullet = 63$

*The Resident's Aria is dedicated to
Margaret Alkek Williams
for her transformational support of the
arts and medicine communities of Houston*

(Resident continues moving downstage alone, removed from the action. The Doctor listens from a distance)

374

rit. a tempo rit. a tempo rit. poco a poco

Pno.

379 $\text{♩} = 94$ (or slightly faster per singer/drama)

poco rit. a tempo mp take time poco rit.

Resident

In my coun try, your Heart is your ve ry Soul.

379 $\text{♩} = 94$ (or slightly faster per singer/drama)

poco rit. a tempo (expressive - duet with voice) poco rit.

Pno.

382 *a tempo mf rit. a tempo accel. poco a poco pp*

Resident

In my coun try, with out your Heart, you are just a shell. You can't take a Heart, you

382 *a tempo rit. a tempo accel. poco a poco pp*

Pno.

Resident

385 $\bullet = 63$ (or slightly slower, as natural) *f* *p*

can't take a Heart, you can't take a Heart from one and give it to a no ther. I don't

Pno.

385 $\bullet = 63$ (or slightly slower, as natural) *f* *p*

Resident

388 *f* *rit.* *mp* *molto* $\bullet = 42$ slowly, take time *p* expressive

know how to say it in terms that you might understand, but it would be, it would

Doctor

(considering the Interns beliefs) expressive *p*

Pno.

388 *f* *rit.* *mp* *molto* $\bullet = 42$ slowly, take time *p*

Resident

392 *rit.* *f* $\bullet = 63$

be like removing your Soul.

Doctor

(back to original state, annoyed) *f*

be like removing your Soul. This is n't

Pno.

392 *rit.* *f* $\bullet = 63$ *p* *f*

396 $\text{♩} = 94$ (patiently) *p*

Resident *mp* in my coun try, we be

Doctor voo doo, this is not a bout spi rit, this is a bout sci ence.

396 *rit.* $\text{♩} = 94$ *p*

Pno. *f mp* *p*

399 *poco rit.* *a tempo* *fp* *f* *rit.*

Resident lieve that tak ing the Heart is like tak ing the Soul. In my coun try, if you take a man's Soul then

399 *poco rit.* *a tempo* *rit.*

Pno.

402 *a tempo accel. poco a poco* *pp* *f* $\text{♩} = 63$ (or slightly slower, as natural)

Resident there is no life, then there is no life, no life for them be

402 *a tempo accel. poco a poco* *pp* *f* $\text{♩} = 63$ (or slightly slower, as natural)

Pno.

405 *p* *f* *rit.*

Resident
 yond this world. Have you thought of the hu man im pli ca tions, the hu man im pli

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

408 *mp* *molto* *slowly, take time* *p* *expressive* *f* *rit.*

Resident
 ca tions. do you un der stand, do you un der stand that we might de stroy the

Doctor
 do you un der stand that we might de stroy the

p *expressive* *f*

408 *mp* *mf* *p* *f*

Pno. *rit.*

412 *f* *rit.* *molto* *a tempo*

Resident
 af ter life. (becoming impatient) But what of this Do nor as you

Doctor
 af ter life. I'm not con cerned.

412 *f* *rit.* *molto* *a tempo*

Pno. *p*

416 *f* *mp*

Resident: call Her? This Girl? Don't you care for Her? It's

Doctor: *f* It's not a question of whether I care for Her!

416 *f* *mp*

Pno. *f* *mp*

421 *rit.* *molto* *a tempo* *f* *p* *f*

Resident: not? Then what of the spirit of this Man? His Soul may be destroyed as well.

Doctor: *f* (frustrated with the Resident)

421 *rit.* *molto* *a tempo* *f* *p* *f*

Pno. *f* *p* *f*

Resident: This is n't

(Nurses and Orderly stop what they are doing as they notice the Doctor and Resident's quarrel)

426 *rit.* *mp* *mf* $\text{♩} = 63$

Doctor: voo doo! This is not a bout spi rit. This is a bout his to ry, sci ence,

426 *rit.* *mp* *p* *mp* $\text{♩} = 63$

Pno. *f mp* *p* *mp*

(The Resident waits a moment for them to return to their work and for the Doctor to recover from his outburst.)

429

Doctor

his to ry, it's sci ence! sci ence!

Pno.

mf *p* *mf* *p* *f*

*Resident: (to Doctor)
 Doctor, This procedure... it's
 against my beliefs.

Doctor:
 (caught up in his own world)
 So many details...
 So many things to attend to...
 (addressing the Resident)
 It's part of your training.
 You have to assist.

433

Pno.

pp * *mp*

(Resident considers this)

436

Pno.

pp *mf* *p* *mp* *f*

rit. *a tempo*

(assist)

Resident: (awkwardly, fearful of subordination)
 ...I will try... As far as I'm able...

(the Orderly enters
 the Operating Room,
 breaking an
 uncomfortable
 silence between the
 Doctor and Resident)

Orderly:
 Doctor, you're
 needed in the lab.

Doctor: (to Resident)
 You will help me,
 wont you?
 Resident:
 (calming and trying
 to make up for
 challenging him)
 I will do my best.

(The Orderly leads the
 Doctor out of the Operating
 Room, they leave stage,
 at the same time...)

440

Pno.

p *f* *p*

...the scene shifts back to the Patient's Room. The Wife moves closer to his bed. The Doctor returns to the OR at c. mm 496)

*Patient: (to Wife - detached)
What brings you here?

Wife:
The Doctor asked me to come.

Patient:
...I didn't ask him to do that.

Wife: I (know)...
(pause, music resumes)
Why didn't you tell me
you were so sick?

Patient: (angry at first)
You've been gone almost
two years...
(then, softening)
It hasn't been easy for me.

Wife: It hasn't been easy for
me either...
(reflecting)
since the (accident...)

(realizing what she has said,
the Wife looks at him.....they
make eye contact, then Patient
pulls away, becoming upset)

** Patient: (pause - his tone
changing) I don't know if I'm
supposed to go through with
this...

Wife: (becomes concerned...)
The Doctor says you don't
have a choice.

Patient: That's not what I
mean... shouldn't a Heart...
a second chance... be given to
someone who deserves it?

Wife: (concerned)
This isn't about what you
deserve or don't deserve!
(music resumes mm 455)

444 $\bullet = 63$
(know)
Pno. *p* *mp* *p* *mp*

448 (approx. accident...)
Pno. *pp* *mf* *rit.*

452 (Seeing that he is upset)
Wife *a tempo* *p* *rit.*
I'm sor ry, can we just vi sit?

452 *a tempo* *rit.*
Pno. *pp* **

455 $\bullet = 63$ (reacting, intensifying)
Wife *mp* *f*
Wife: (more personal) This is These peo ple are try ing to save you
(pause) (Patient turns away from her) *mf* *f* *mp*
Patient But you're not list ening they're

455 $\bullet = 63$
Pno. *mp* *f*

(The scene opens up to include both the Patient's Room and the Chapel, where the Priest is still with the Mother.)

458

Mother *f* *p* *mf*
 On ly a Girl, just a child, such a beau ti ful

Wife *mp* *f* *mf*
 but this Heart can save you. (Wife comes closer to Patient and listens - continuing in character)

Patient *f* *mp*
 gon - na put some ones life in side me. I'm an

Pno. *mp* *f* *p* *mf*

(Note: 1. Mothers thoughts are the same as Patients for his Daughter
 2. Patient keeps the fact that the Donor was a young Girl from his Wife)

462 *mf* *mf* *rit.* *molto p* *pp* = 126
 Mother Girl How I miss Her. How could She leave me so young? What

Patient *mp* *mf* *p* *mf* *p*
 old man and a bit ter man I dont de serve someones Heart!

Pno. *p* *mf* *p* *mf* *p* *mf* = 126

467 $\text{♩} = 42$ *accel. poco a poco* $\text{♩} = 63$ (or slower as earlier) *f*

Mother
am I to do? How will I sur vive? Oh, fa ther, I'm not a young

Pno. *pp* *f*

470 *p* *f* *mp*

Mother
wo man. She was all that I had now I'm all a lone She was on ly a

Wife (exploding) *mf* who

Pno. *p* *f* *p* *mf*

474 *mf* *rit.* *molto*

Mother
lit tle girl.

Wife *p* *pp*
cares where it came from The doc tors ex plained it to you. Please

Patient *mf* *p* *mf* *p*
(to Wife) *mf* that was some ones life why should I de serve a sec ond chance?

Pno. *p* *mf* *p* *mf*

478 $\text{♩} = 126$ $\text{♩} = 42$ *rit.* $\text{♩} = 63$ *a tempo* ***f*** (to Priest)

Mother

Wife

Priest

try to understand a Heart is a Heart, its a modern day mir a cle! This Heart will keep you a

you should come to see her room?

You know I would

Pno.

pp *f*

482 *mp* *mp* *p*

Mother

Wife

Priest

I could take you there she was al ways full of life she helped me see the world through her

live.

like to as soon as you de cide

Pno.

(the Mother collapses in tears)

486 *f* *rit. poco a poco* *a tempo*

Mother dreams

Wife *f* *(Wife is quieted for a moment in response to her husband...)*

It's a Heart! just a Heart!

Patient *f* A Heart? its some ones Soul!

486 *f* *rit. poco a poco* *a tempo*

Piano accompaniment for the first system.

... then quickly resorts back to her agitated state

491 *mf* *rit.* *mp* *take time*

Wife all that matters is that this procedure this science, is going to heal you, is

491 *mf* *p* *f* *mp* *p* *take time*

Piano accompaniment for the second system.

495 *(intimately)* *a tempo (emotionally)* *mf* *(Pointing to the IV, medicine, etc...)*

Wife going to heal you is going to make you well. This and this, it's

Doctor *mf* His to ry Sci ence. mak ing his to ry, it's

*(*hoping to heal = physically and emotionally)*

495 *a tempo* *mf*

Piano accompaniment for the third system.

499

Wife

sci ence. Sci ence. *

Doctor

sci ence. Sci ence.

Pno.

499

p *mf* *p* *f* *pp*

* Patient (*equally agitated*)
 You don't know that.
 You can't possibly
 know that!
 You believe everything
 you hear.

Wife: (*a little strident*)
 I believe that this procedure
 Can make you well...
 (*amazed*) This is going to
 give you a (second chance.)

503

Pno.

mp *pp*

rit. poco a poco

506

Pno.

mf *p* *mp* (*playfully*) *f*

approx.:
second chance.
a tempo

Patient:
A second chance?...
This procedure can't do that!

Patient: (*Mocking her*)
 Your medical "miracle"
 can't do that!..

(Wife responds immediatly after Patients last
 line... deepening her attempt to connect to him)

509

Wife

f (*forward*) *(take time)*

What are you a fraid of! (*long pause*) Dy ing or liv ing?

509

Pno.

f (*forward*) *(take time)*

(The Wife's question quiets the Patient down. He turns away from her, muttering. The Wife, quickly leaves the Patient's room and sits in the Vestibule, weeping. Focus shifts to the Priest and Mother in the Chapel.)

512 *a tempo*

Mother *mp* *3* *3*
Will you pray with me fa ther

Wife

Piano *p* *mf*

515 *rit.* *a tempo* *rit.* *p* = 94 (They face the cross)

Mother *3* *3*
will you pray with me? Breathe on me

Priest *mf* *p*
let us pray let us pray

Pno. *p* *mf* *p*

519

Mother
breath of God till I am whol - - - ly

Priest

Pno.

523

Mother
thine, till all this earth - - - ly part of

Priest
till all this earth - - - ly part of

(they are growing closer)

527 *rit.* ♩ = 63

Mother
me glows with thy fire di - vine.

Priest
me glows with thy fire di - vine.

527 *rit.*

Pno.

531 (Focus shifts to the Patient, who is still alone, challenged by his Wifes visit. Wife remains in the Vestibule.)

Mother

Priest

531

Pno.

mp *p* *mp* *pp*

536 *rit.* ♩ = 42

Patient

536 *rit.* ♩ = 42 I'm

Pno.

mf *pp*

540 *moving forward* *broadening rit. poco a poco* *mf*

Patient
 ry I'm sor ry She died I'm sor ry She died and I lived

Pno. *moving forward* *broadening rit. poco a poco* *mf*

543 *♩ = 63* (Patient is lost in thought, remembering, he stands, moves downstage)

Patient

Pno. *♩ = 63* *pp* *f* *mp* *f*

548 *rit.* *take time, freely* *p* *mf*

Patient
 If I could have done something If I could have done something I

Pno. *rit.* *take time, freely* *p*

552 *p* *mf*

Patient *p* *mf*

552 would have. That car came from no where I had no time no

Pno. *mf*

556 *rit.* *p* *a tempo*

Patient *p* *a tempo*

556 time to re act I wish I had done some-thing

Pno. *pp* *p* *mf*

560 *rit.* *a tempo tenderly* *mp* *p*

Patient *mp* *p*

560 On that day my Heart died since that

Pno. *p* *mp* *p* *p*

564 *mf* *p* *f* *mp* *rit.*

Patient *mf* *p* *f* *mp* *rit.*

564 day I have no-thing left When you're a man who has no thing there's no thing you can give

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

568 *p* *freely* *f* *a tempo* *rit.*

Patient Why did I live? Why should I live or keep liv ing?

Pno. *p* *f*

572 *♩ = 94* (Patient remembering his family) *rit.* *molto*

Patient

Pno. *♩ = 94* warm, somewhat reserved *rit.* *molto*

pp *mp* *pp* *mf*

576 *a tempo* *mp* *p* *mp* *p* *rit.* *molto*

Patient When I re-mem-ber our mar-riage from be-fore this hap-pened

Pno. *a tempo* *pp* *mp* *pp* *mp* *pp* *mp* *p* *mf*

580 *a tempo* *mp* *p* *mp* *p*

Patient I long for your love a gain to hear your laugh ter, see your smile but

Pno. *a tempo* *pp* *mp* *pp* *mp* *pp* *mp*

584 *mf* *p* *f*

Patient

af ter such a loss My Heart cant re mem ber to Love with no

Pno.

p *mf* *p* *f*

587 *rit.* *p* *forward* *f* ♩ = 63 *rit.*

Patient

Love in my life what good is a Heart?

Pno.

rit. *forward* ♩ = 63 *rit.*

p *f*

591 *a tempo* (Remembering his Daughter, he brings out a photo of his family from the bedside table drawer)

Patient

591 *a tempo*

Pno.

mp *pp* *mf* *p*

p *Leo.*

595 *forward* *rit.*

Pno.

mp *p*

Leo. *Leo.* *Leo.*

599 *a tempo* *rit.*

Pno.

602 *(move forward.....back.....to.....tempo)* *rit.* *molto* *a tempo*

Patient *(family memories offer comfort)* *p*

I'd like to

Pno.

605 *mp* *rit.* *a tempo* *mf* *p*

Patient *3* *3* *3* *3*

feel that Love a gain the Love of a fam i ly

Pno.

609 *f* *(Patient losing focus)* *rit.* *molto*

Patient *3* *3* *3* *3*

but no-thing can be the way I re - mem-ber it was

Pno.

Patient

613 *a tempo forward* *rit.* *molto* *take time* *f*

pp *f* *pp* *f*

Lea Lea Lea Lea Lea Lea

what

Patient

617 *a tempo* *rit. poco* *accel.*

good is a Heart with no Love in my life what good is a

a tempo *rit. poco* *accel.*

p

621 *f* = 63

(remembering, holding the photo...)

Patient

621 *f* = 63 (remembering, holding the photo...)

Heart!

pp *mf* *p*

Lea Lea Lea

Pno.

625 *rit.* *Majestic* *a tempo* *rit.*

ff

Lea Lea 53 Lea

629 (...Patient: coming back to the present) (...slowly) *a tempo expressive, take time*

Pno.

633 *making way toward the bed...* *rit.*

Pno.

637 *(from Vestibule)* *p* *moving forward*

Wife

Patient *(in front of bed)* *p* *3* I'm sor ry I'm

I'm sor ry I'm sor ry She died I'm

637 *moving forward*

Pno.

641 *broadening rit. poco a poco* *mf* *(Focus shifts to Chapel, Wife exits stage)* *p* *63*

Wife sor ry She died and you blame your self

(Priest) Patient *(returns to bed...)* *mf* *3* *mp* sor ry She died and I lived. Priest: I can't

641 *broadening rit. poco a poco* *mf* *p* *63*

Pno.

645 *mp* *rit.*

Mother Will She go to

Priest *3* *3* *3* *3*
8 tell you what to do I can on ly help you de cide for your self

Pno. *(p)* *mp* *rit.*

649 *p* *a tempo*

Mother Hea ven?

Priest *8* *p* *gently* *3* *3*
I be lieve so I be lieve

Pno. *a tempo* *pp*

653 *p* *mp* *rit.* *p*

Mother Will She still have sal va tion?

Priest *so.* *rit.* *(comforting)* *take time p* *3*
I be

Pno. *mp* *pp*

657 *a tempo* *forward* *mp* *mf* *p* *rit.*

Mother: If I don't agree will I

Priest: *mp* *mf* *p*
lieve so I be lieve so

Pno. *mp* *mf* *p*

661 *mf* *take time* *mp* *p* ♩ = 94

Mother: go to hea ven to heaven

Priest: *p*
(The weight of his role, and this question, overwhelms him... clutching Bible, then singing to himself, away from the Mother)
I don't know

Pno. *mf* *take time* *p*

665 *rit.*

Mother: *rit.*

Priest: *rit.*
*(*Priest: contemplative... wanting to help... seeking answers...)*
I don't know

Pno. *mp* *p* *mp* *p* *mf* *p*

(*through this scene, Priest may consult the Bible, looking for - or remembering - a verse to help guide his council)

669 $\text{♩} = 63$

Mother *mp* expressive

On the one hand I may be damn ing my Daughter on the

Priest *mp* 3

What are you most a fraid of?

Pno. *mp*

673 $\text{♩} = 63$

Mother *f*

o ther I may be damn ing my self be damn ing my self *mp*

Priest *mp*

You

Pno. *p* *f*

(as his relationship with the Mother evolves, and gaining confidence from the Bible, the Priest finds direction in his call to council... in the "spirit of giving")

677

Priest

have to do what you feel is right the spi rit of giv ing will be your sal

Pno. *mp*

680 *mp* *f* *rit.* (gaining confidence) *molto* *pp* *p* ♩ = 94 (or slower per drama)

Priest
va tion Ev ry thing e volves e ven one's faithe volves would he

680 *mp* *f* *rit.* *molto* ♩ = 94 (or slower per drama)

Pno.

And. -----

683 *p* *mf* *mp* *rit.* *f*

Mother
Would he let us attempt such a thing such a mir a cle of

Priest
mp *p* *mf* *mp* *f*
let us at tempt such a thing such a mir a cle such a mir a cle of

683 *rit.*

Pno.

687 ♩ = 63

Mother
science of science un less He wanted us to?

Priest
science of science un less He wanted us to? un less He wanted us to?

687 ♩ = 63

Pno.

f *p* *mp*

(The Doctor and Nurse 2 have made their way to the Patient's Room. Nurse 1, Resident, and the Orderly are waiting in the OR to begin the surgery)

692 *(entering, to Patient)*

Doctor *mp* *mf* *p*
 Eve ry thing's al - most rea dy how do you feel? we're rea dy

Patient *mf*

Nurse 1, Orderly (Chorus) *mp* *mf* *p*
(singing from O.R.) Ev ery thing's rea dy it's rea dy we're rea dy

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

696 *(Doctor: looking at Nurse 2, confused by what the Patient is saying)*

Doctor

Patient *mf* *mp* *f*
 just a girl how can a girl's heart keep me a live?

Nurse 2 *f* *p*
(Nervously, trying to calm Patient, and redirect for Doctor)
 It's not a girl

Piano *p* *mf* *p* *f*

(The focus shifts to the Chapel, while Doctor and Nurse 2 continue calming the Patient, monitoring equipment and checking readouts in the Patient's Room)

699 *rit.* *mp* ♩ = 42 (Priest makes his "leap of faith", committing to his role / direction of support)

Priest: Your Daughter will live

Nurse 2: *mp* *mf* *mp* It's a Heart a Heart that will keep you a - live.

Pno. *pp* *mf* *p*

702 *p* *rit.*

Priest: on She could give life to a no ther what great er gift could God ask of

Pno. *f* *p*

706 *f* ♩ = 94 *rit.* *molto* *pp*

Priest: us what great er gift

Pno. *f* *p*

709 *

Pno. *p*

*Priest: You have a chance to do something extraordinary... to give someone life... In this tragedy... you can give her life an even greater meaning... (pause)

711 $\text{♩} = 63$
take time
 Priest *p*
 You can give life

711 $\text{♩} = 63$
a tempo
 Pno. *mp*
 you can give life you

rit. poco a poco
p

715 *mf*
 Priest *p*
 can give some one life

715 $\text{♩} = 94$
take time
 Pno. *mf*
pp
mp
pp

719
 Mother: (Taking all of this in)
 Leave me for a few minutes, Father.
rit.

Pno. *mf p*
p
mf
molto
3
3
Red.

(The Priest leaves and the scene shifts to the Patient's Room where the Doctor has become concerned with the Patient's rapidly declining condition)

Doctor: These vitals aren't good... (continuing to check the Patient, to Nurse 2) We'll need to put him

723

Pno.

(Doctor:) under now. (Nurse 2 gives the injection to the Patient) Doctor: There...

727

Pno.

*Doctor: (to Patient) we should be able to start in just a few minutes.

Patient: (starting to feel groggy) Doctor, I need to know...

Doctor: (thinking he is talking about the procedure) This is a straight forward medical procedure.

Patient: (entreating) No... I need to know more about this Girl.

730

Pno.

Doctor: (glancing at Nurse 2, then awkwardly after a pause) Well... she was in a tragic car accident... A young Girl from Paris, Texas. Her Mother is here with the Priest... and her Heart will be ready for us soon.

Patient: (groggy and emotional, the Doctors response heightens his thoughts of his Daughter, his last words before the procedure) Doctor... not again... I can't be part of this again... let me... join my (Daughter...)

733

Pno.

Doctor: (puzzled by Patients statements about his Daughter) It's natural for you to be scared (then to Nurse 2, who is taken by his statement) He's just delirious... lets move on...

736

Pno.

(Patient, repeating his last few lines "I can't be part of this again... let me... join my daughter", less understandable and softer each phrase, falls asleep and is wheeled into the O.R. by Nurse 2. The scene shifts back to the Chapel, where the Mother is alone, praying. The Priest enters and slowly approaches her)

739

Pno.

742 $\bullet = 63$

Priest: (*re-enters, joining her*) Have you made up your mind? Mother: (*Reluctantly*) Father...

Pno. *pp* *mf* *p* *mf*

Mother: I'm afraid... afraid of being alone. (*Mother looks at the Priest and responds in a more confident relaxed way, as if she has accepted her choice, she takes out her Daughter's picture.*)

745 *rit.* $\bullet = 94$ *p*

Mother Would you like to have her

745 *rit.* $\bullet = 94$ *p*

Pno. *p* *p*

748 *mf* *poco rit.* *a tempo* *rit.*

Mother pic ture

Priest (*feeling he has made progress*) Yes Yes I would

748 *poco rit.* *a tempo* *rit.*

Pno. *mf* *p* *f*

(Mother hands the photo to Priest - as if she is giving her over for his safe keeping)

Priest: (looking at photo)
She's so beautiful...

take time

Mother

751 $\text{♩} = 54$

p

You may tell them

Pno.

pp *pp* *p* *pp*

ppp

Mother

757

rit. mp *p* *a tempo fp* *f*

tell them its all right Go and tell them

Pno.

rit. a tempo

mp *p* *f*

p *mp* *p* *f*

Mother

759 *rit. molto* $\text{♩} = 94$ *mf* *rit.* *p* *take time*

go and tell them take Her

Pno.

rit. molto *rit.* *take time*

p *mf* *p* *mf*

(The Resident steps out of the O.R. action further downstage. Nurses, Orderly, and Patient (asleep, being centered and prepared under O.R. lights) are in O.R. The Priest (holding photo) leaves the Chapel, headed to the O.R., to find the Doctor as the Doctor makes his way toward the Chapel where they meet in-between (c. mm 768). Mother remains in the Chapel after mm 762 and Priest stays outside Chapel door after mm 770.

762 *a tempo* *rit. poco* *a tempo* *rit. poco*

Mother
Heart.

Resident
mp
It's coming the time is here Oh, Ka mi

Pno.
p *rit. poco* *a tempo* *rit. poco*

765 *a tempo* *f* *rit. poco* *mp* $\text{♩} = 126$ $\text{♩} = 42$ *f* *rit.* *molto*

Resident
my God you never told me this would happen did you warn me? is this a
rit. *molto*

Pno.
a tempo *rit. poco* $\text{♩} = 126$ $\text{♩} = 42$ *f* *p* *f*

768 *p* *a tempo* *rit.* *a tempo* *rit.* *molto*

Resident
test?

Doctor: (overlapping with Resident) Well,... Father?
*Priest: ...She's agreed
Doctor: Thank you Father! I knew I could count on you. (begins walking to O.R.) Thank you.

Pno.
a tempo *rit.* *a tempo* *rit.* *molto*
p *mf*

*(Per Director, Priest may look at photo after giving Doctor the answer / Priest may try to show photo to Doctor - Doctor ignores, eager to get back to the O.R.)

Doctor (cont.): (addressing the team in the O.R...)

We're finally ready! (Doctor enthusiastically joins Nurses, Orderly and Patient in O.R... Lights slowly dim in O.R...)

Doctor, Nurses, and Orderly leave stage... Patient is left in O.R. under a dim sterile light)

771 $\text{♩} = 94$ (even more anxious) *mp* *rit. poco*

Resident

the way you've shown me is the road I have tra veled on

Pno.

773 *a tempo* *mf* *rit.* *take time as needed*

Resident

You give sun beams that shim mer like fire flies and moon light that pur ri fies my soul what

Pno.

775 *a tempo* *accel. poco a poco* *pp* $\text{♩} = 63$ *f*

Resident

gift is this? Oh Kam i, oh Kam i what way do you

Pno.

778 *p* *f*

Resident

show me now? This Doc tor cant see our ways this

Pno.

781 *rit.* *molto* $\text{♩} = 42$ *slowly, take time*

Mother

(alone - inside Chapel) 3

to take the

Resident

Doc tor, he cant see our ways. To take the Soul to take the

Priest

(alone - directly outside Chapel) *p* 3

To take the Soul to take the

781 *rit.* *molto* $\text{♩} = 42$ *slowly, take time*

Pno.

784 *rit.* *f* $\text{♩} = 63$

Mother

Soul of one and give it to an o ther

Resident

Soul of one and give it to an o ther Are you

Priest

Soul of one and give it to an o ther

784 *rit.* *f* $\text{♩} = 63$

Pno.

787 $\text{♩} = 63$ *rit.* *molto* *pp* $\text{♩} = 94$ Delicate, sustained (or slower per drama) *p*

Resident
try ing to guide me or warn me? Oh

Pno.

789 *p* *mp* *p* *mp* *p*

Mother
Such a mir a cle would he let us at tempt such a

Resident
Ka mi Oh Ka mi its com ing the time of your test is

Priest
such a mir a cle would he

Pno.

(anticipatory, uncertain) *rit.* *molto* (with resolve) *a tempo* *f*

792 *mp* *p* *f*

Mother
thing un less he want ed us to? Oh God the time is here Oh

Resident
here the time is here Oh Ka mi the

Priest
let us at tempt such a thing un less he want ed us to? Oh God the time is

796 *rit.* *molto* $\bullet = 63$ *rit.*

Mother
 God it's time oh God your will be

Resident
 time is coming the time of your test is here oh God your will be

Priest
 here the time is here oh God oh God your will be

Pno.

(The lights dim on the Priest, Resident and Mother. They leave the stage. For a moment the stage is bathed in a low light. The Patient's Wife enters, makes her way to the Patient's Room and discovers he is not there. Frantically, she makes her way to the Observation Deck. She looks down into the Operating Room and sees her husband lying on the table in dim sterile light. She is shocked. Lights in the Observation Deck and O.R. dim.)

799 *molto* $\bullet = 94$ *p* (leaves stage, then joins Chorus--

Mother
 done your will be done.

Resident
 done your will be done. *p* (leaves stage, then joins Chorus--

Priest
 done your will be done. *p* (leaves stage, then joins Chorus--

Chorus
(to be sung by all available cast members) *offstage* Breathe on me breath of God

Pno.

---All join Chorus at m.805 beat 3 / m.806 on "that", except Wife and Patient, they may join after complete blackout m.824)

803 *mf* *p* *rit.*

Chorus

fill me with life a new that I may love what

that I may

808 *a tempo* *offstage p*

Priest

Breathe on me

808 *f* *a tempo* *p* *mf* *p*

Chorus

thou dost love and do what thou wouldst do.

808 *a tempo*

Pno.

813 *mp* *p* *mp* *p*

Priest

breath of God un til my heart is pure

813

Pno.

818 *rit.* *mf* *a tempo* *p* *mp*

Priest

818 un til with thee I will one will to do or

Pno.

823 *p* *p* *mp* *p*

Priest

823 to en dure

Chorus

offstage Breathe on me breath of God

Pno.

828 *mf* *p* un til this

Chorus

Blend all my soul with Thine, Un til this

Pno.

828 un til this

833 *rit.* **f** *a tempo* **mf**

Chorus
 earth ly part of me Glows with Thy fire di di

838 **p**
 unison

Chorus
 vine. (ten.) vine.

838

Pno.
p **mf**

rit. *molto*

842

Pno.
mp **mf** **pp**

rit. *molto*

Intermission

Breath of Life

Act II

Low lights come up in the Operating Room. The Patient (a representation, whose head is stage left) is surrounded by the Doctor, Resident, Nurse 1 and 2. Nurse 1 and Resident assist the Doctor on either side of him, Nurse 1 on his right, Resident on his left, all three facing the audience behind Patient. Nurse 2 manages and is positioned near the anesthesia equipment and bypass machine placed near the Patient's head. Nurse 2 is assisted by the Orderly when he is present. The operation is about to begin and final checks of surgical tools, measurements, equipment, sterile gowns (to be worn by Doctor, Resident, and Nurse 1), etc. are being made. In the Observation Deck, the Patient's Wife watches. The Donor's Mother sits alone in the Chapel. The Priest and Orderly are off stage.

846 $\text{♩} = 63$ anticipatory *f* *f* *p* *f* *p* *pp* rit. 3

851 $\text{♩} = 42$ take time accel. *f* $\text{♩} = 63$ (focus shifts to include the Chapel... Mother is kneeling) *mp*

851 $\text{♩} = 40$ take time accel. *f* $\text{♩} = 63$ *p* *f* *p* (like a cadenza) (p) *pp*

855 *rit.* $\text{♩} = 94$

Mother: Fa ther who art in heaven hal lowed be thy name

855 *rit.* $\text{♩} = 94$

* Doctor: (to Nurses/Resident in Operating Room) Our team is removing the Donor Heart now. When it arrives, we will have less than three hours to finish our job... Doctor (referring to Resident)... let's prepare to open... The Heart should be here any minute... (The Priest prepares to join the Wife in the Observation Deck. The Doctor, Resident and Nurses begin to...

859 *rit.* *mp* *p* *mf*

...work on the Patient. The Doctor begins to recite checklists as they proceed, all follow the Doctor's instructions.)

864 $\text{♩} = 63$ (freely/expressive, in the background until dialogue ends, then coming to fore)
ppp - p (depending on balance with dialogue)

Mother: thy king dom come thy will be done

Wife: (not looking up at first, resistant) *mp* 3 I don't mind.

Priest: (entering Observation Deck, photo in pocket) *mp* 3 3 May I join you? (Priest approaches Wife and sits, they are facing the audience) Priest: Your husband?

Pno. *p*

* Wife: Yes. (catching herself)
 Well, we're separated.

Priest: I see

Doctor: Is the Patient fully
 sedated?

Nurse 1: Yes

Doctor: Bypass?

Nurse 2: Ready (pause)

Doctor: Pressure and fluids?

Resident: (looking to the
 machines) Good

Wife: I can't believe something
 like this is possible...

Priest: Yes... A gift from God

Wife (not sure how to react,
 changes subject) Why is it
 taking so long to start... (but
 can't ignore his statement)
 You know... my husband
 wasn't sure he wanted this...
 (pause)

Doctor: Scalpel...
 (Nurse 1 hands it to him)
 thank you... suction...
 (Resident assists)
 more please.

868 on earth as it is in heaven give us this day our dai ly

Pno. * approx.

871 bread and for give our sins as we forgive those who sin a gainst us

Pno. *mp p mf*

874 and lead us not in to temp ta tion but de li ver us from ev il for thine is the

Pno. *p* rit. a tempo

Doctor: Bowie please...
(Resident assists)... saw
(Nurse 1 assists)...

Priest: Are you religious?

Wife: *(questioning)* What
 does God have to do with
 this? *(pointing down)*

Doctor: ...chest retractor
(Nurse 1 hands it to him -
Doctor; Resident and
Nurse 1 continue working
to open the chest)...

877

Mother

king dom and the pow er and the glo ry for ev er and ev er A

Priest

877

Pno.

880

Mother

men.

Wife

(being polite) mf

Priest

(patiently, answering Wife's question) p

God is in all things is n't he?

I sup

Pno.

poco rit. mf a tempo p rit.

884

Wife

pose so it's just hard to im a gine

Priest

would he let us at tempt such a thing unlesshe want ed us to?

Pno.

a tempo p mp p

889 *mf* *accel.* $\text{♩} = 76$ *f* *rit.*

Wife I don't know Would God

Priest Would God

Pno. *mf* *accel.* $\text{♩} = 76$ *f* *rit.*

893 *mf* $\text{♩} = 63$ (Orderly enters Operating Room) (he leaves)

Orderly Doc tor, three minutes

Wife let us at tempt such a thing?

Priest let us at tempt such a thing?

Doctor *mf* *p* *p* *p*

Pno. $\text{♩} = 63$ *mp*

It's time to make his to ry does

897

Nurse I/II: *mf* Nurse I: good luck

Resident: *f* take time *mp* Nurse II: God speed Doctor *mf* It's hard to imagine it's some ones *f* (somewhat out of the action and to herself)

Doctor: any one have anything to say

Pno.: *mf* *p* *f p*

(There is an awkward silence... with no response... then the phone rings, Nurse II answers, breaking the silence)

901

Nurse II: *rit.* *molto* *a tempo* *mp* Yes, Thank you

Resident: *mp* *f* *mp* Soul is n't any one uncomfortable with that *a tempo (phone)* (more directed toward to Nurse 2)

Pno.: *rit.* *molto* *mf* *p*

(The Operating Room resumes its former activity, each attends to their task while watching the Doctor intently)

(hangs up, then to the Doctor)

Nurse II *f*
the Heart is on its way

Priest (to the Wife) *mf*
They're

Pno. *f*

Priest (to God) (chest cavity is now exposed)
star ting it's com ing

Pno. *p* *mf* *p* *f*

Doctor: (to Resident)
Just as I thought...
look here... the left ventricle...
it's practically dead...

Wife *mp*
I don't know if I can look (she looks away)

Pno. *pp* *f* *p* moving forward

$\bullet = 94$

(Orderly enters, showing a moderately sized "7-eleven" ice chest. Everyone turns to look at him. He puts it down and opens it near the OR table in a visible place for all to see, then takes a supportive role on the left of Nurse 2. The ice chest occupies a brief focus for all)

Doctor: Lets move quickly...

916 $\text{♩} = 63$ *mp*

Orderly *Doc tor!*

Doctor *mp* *f*

(Showing his excitement) This is it the time is here.

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

f *Res.* *Res.*

Nurse 1: Yes Doctor. (the OR resumes activity.)

Doctor: Pressure?...

Nurse 1: Holding....

920 *f* *mp*

Wife *(Wife looks back into the OR and sees the open ice chest)* Is that it for the love of Christ they

Resident *f*

(Looking at the ice chest, and somewhat out of the action) It's com ing

Pno. *f* *p* *mp* *expressive*

f *Res.* *Res.*

Doctor: Start the bypass machine... Nurse 2: Pump on...

924

Wife

car ry it a round in a cooler?

Pno.

f

f *p*

p

Priest: (to Wife)
It's just
proceedure...

(*Nurse 1 removes the Donor Heart from the ice chest...)

927

Wife

It just seems a lit tle dis re spect ful

Pno.

mp *mf* *rit.*

f *p* *p*

f *p* *mf* *p*

...placing it in a silver bowl on the OR table...)

♩ = 54

rit.

♩ = 94

931

Wife

it looks so life less so

Pno.

molto *mp* *p* *molto*

molto *f* *pp*

pp *pp*

(*A possibility to employ a subtle lighting/effect to depict the Heart/life force (c. 929-933), foreshadowing lighting/effect of Donor/Patient "Dream Scene" beginning pg. 96)

935 *fp* *f* *p* *rit.*

Wife
dead

Priest
mp 3 3 3 3
Science tells us it's on ly mus cles and tis sue but it's so much

Pno.
f *mp* *rit.*

939 *f* *p* $\text{♩} = 63$ *rit.*

Priest
more isn't it

Doctor: Now...for those of you here to learn, this part is just like any other bypass procedure....(to Nurse 2) pressure? Nurse 2: still holding...

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

Nurse 2: Start cooling Doctor?.. Doctor: Yes, up on the green... Hemostat... (Nurse 1 hands it to him) OK... we've bypassed the blood flow...

943 *pp* *take time* $\text{♩} = 42$ *accel.*

Pno.

...were ready to remove the Heart... increase flow! Nurse 2: Yes Doctor.

947 $\text{♩} = 63$

Wife *mp* (to herself) *mf*

May be he should have wait ed?

Pno. *fp* (*p*) *f* *p*

951 *f* *rit.*

Wife (to Priest): Father... I can't loose him...

May be he should have learned more?

Priest *mp* *3*

His des ti ny

Pno. *fp* *f* *p* *mf*

955 *molto* $\text{♩} = 63$ *rit.* *mp* $\text{♩} = 94$ *rit.* *f*

Wife *f* *p* but its hard to be lievethatblindfaith will save my

Priest *p* is in God's hands now

Pno. *p* *mp* *f*

Sea

959 *pp* $\text{♩} = 63$ *mp expressive* *mf* *pp*

Wife
hus band He's in the hands of those peo ple down there what if they make a mis take, Fa ther?

Pno.

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

Wife
we have no con trol o ver that

Priest
I will pray for God to guide these men at this point it's

Pno.

(*Heart is removed from Patient's chest by Doctor; he hands Nurse 2 the Patient's Heart,

968 *f* *rit.* $\text{♩} = 94$ *p*

Wife
But it's their job Fa ther they need to make this work

Priest
all we can do (Priest focuses on prayer for all) Breathe on us

Pno.

(Wife becoming upset)

(*A possibility to employ a subtle lighting/effect, simmilar to pg. 80, to depict the Heart/life force (c.966-971), foreshadowing lighting/effect of Donor/Patient "Dream Scene" beginning pg. 96)

(Wife buries her head in her hands, the Priest tries to comfort her as best as he can)

972 *mp* *mf* *mp*

Wife
I'll pray they don't make a mistake

Priest
mp *p* *mp*
breath of God, Blend all our souls with

Doctor
mp (to Resident, showing her)
Doc tor now to su ture a round the

Pno.
mp *p* *mp*

(Resident begins to remove herself slightly upstage) *a tempo* *p*

976 *rit.* *p* *mf* *p*

Resident
The

Priest
p *mf* *p*
Thine, Un til this earth ly part of us Glows

Doctor
f *mp* (Delicate) *mp* (Doctor continues to work...)
Heart care ful

Pno.
p *mf* *p*

Doctor: (to Resident)
Reflexes... Doctor, reflexes?..
a tempo

(Resident has removed
herself out of the action.
We see her out of time)

981

rit.
mf

p

mf

Resident

time of my test is here Re flexes

mp

Priest

with Thy fire di vine.

981

rit.

a tempo

p

mf

Pno.

(checking her own reflexes, by looking at her hands)

985

mf

mf

Resident

not good res pir a tion not sta ble

Chorus

Nurse 1/2, Mother, Wife,
Priest, Orderly, Doctor and
Patient (offstage)

It's com ing It's

985

Pno.

989 (feeling chest again) *rit.* *p*

Resident

Chorus

com ing Pat ient in need, in need

unison *f* *rit.* My

989 *rit.*

Pno.

993 *pp* *mf* *rit.* *p*

Resident

Chorus

Heart rac ing like hum ming birds wings Oh Kami what way do you show me?

pp *pp*

take time as needed

993 *pp* *mf* *p* *rit.*

Pno.

take time as needed

995 *molto mp* $\bullet = 42$ *rit.*

Resident
 To take the Soul to take the Soul of one and give it to a

Priest
p (*out of time*) *p* *f*

Pno.
pp *p* *f*

999 $\bullet = 63$ *rit.*

Priest
 o ther Are you try ing to guide me or

no ther?

Pno.
 $\bullet = 63$ *rit.*

1001 *molto* *pp* $\text{♩} = 94$ (or slower per drama) *p* *mf* *mp*

Resident
warn me? Oh Ka mi oh Ka mi the time of your

Mother
Such a mir a cle such a

Priest
such a

Pno.
molto *pp* *p* $\text{♩} = 94$ (or slower per drama)

1004 *rit.* *f* $\text{♩} = 63$

Resident
test is co ming oh Ka mi the time is co ming

Mother
mir a cle of science, oh God!

Priest
mir a cle of science, oh God!

Pno.
rit. *f* $\text{♩} = 63$

Doctor: Reflexes?... Doctor!?

Resident: (hearing the Doctor, attempting to rejoin the activities) Reflexes?... (moving back to check the Patient)

1008 $\text{♩} = \text{♩} = 63$ *p*

Resident

my test is here Chorus *mp* ev ry things rea dy its

Pno.

Resident: Normal, Doctor

Doctor: (to Resident) I've sewn the new Heart into the atrial cavity...

1012 *f* *p*

Chorus

com ing we're rea dy

Pno.

Doctor (cont. working):

Doctor?... (no answer) Doctor!?

(still no answer, Resident has lost focus, her conscience weighing heavily now) were ready to release the Blood... Please assist.

1015 *f* *pp* *mf* *rit.*

Pno.

take time *a tempo*

...then looks toward the floor, this is all seen by the Wife)

Wife: What is she doing?

Doctor: (forcefully) Doctor!?

1018 *mp* $\text{♩} = 42$ *f*

Resident: I can't com promise my be liefs
(with some renewed strength)

Doctor: (stunned) *f*

Pno. *p* *f*

Then he will

1021 *rit.* *p* *a tempo*

Resident: No! you've al rea dy killed them both

Nurse 1: (interrupting the Doctor and Resident) *mp* Pressure's drop ping

(Orderly) Doctor: *mf* *3* Orderly we're los ing blood

Pno. *rit.* *a tempo*

(Resident backs away even more, shaking her head "no")

Wife:

What is she saying "No" to?...

she cant say "No!"

1024 $\text{♩} = 63$ *mp* *mf* *mf*

Priest: It's in God's hands God's

Doctor: (the Doctor and all in O.R. are awkwardly stunned)

Doc tor

Pno. *ppp* *mf*

90

(Resident continues to move out of the action altogether, although keeps watching from outside of the OR. Nurse 1 takes the Residents...

Wife: What the hell is she doing?... (leaning in to look) She can't do that! (loosing composure the Priest tries to restrain the Wife)

1028

Wife

Priest

8 hands now God's hands.

She's not supposed to do that!

Pno.

1028

p *mf* *p* *f* *pp*

...place in the OR next to the Doctor and the team begins working frantically. The Priest and Wife are still watching intently.)

Doctor: (switching tactics)

This is the most important moment in our lives!..
in our Patient's life... I'll do it myself!..

Wife: What's happening?...

Priest: She's stepped aside...

Wife (confused, to Priest):

...Can she do that?... is he going to do this alone?... Can he do that?

1033

Pno.

f

p

♩ = 94

move forward

1035 *(Wife's thoughts become desperate)* *(pleading)*
 Wife *mp* Father oh fa ther *mf*
 Priest *(trying to comfort)* *mp* *mf* Priest: His
 Our prayers are all we have left
 Pno. *p* *f* *p*
f *Reo.* *Reo.*
(more personal)... May I ask?...

1039 Priest (cont.): fate is in God's hands now...
 Wife Is your husband religious?.. *p*
 (considering) I'm not so sure of his
 Pno. *f* *mp* *mf*

1042 *mf* *rit.* *p* *(she is in deep reflection... then reaches out to pray)* *molto* *mp* *mf*
 Wife faith fa ther? Please... would you
 Pno. *p* *pp* *molto* *f*

1046 *rit.* *pp* *p* *molto* $\text{♩} = 94$ *molto* *fp* *f* *p*

Wife show me how to pray, how to pray for him

Priest (realizing his position) *mp* 3

If you

1046 *rit.* *pp* *f* $\text{♩} = 94$ *molto*

Pno.

1050 *rit.* *f* *p* $\text{♩} = 63$ (they pray together)

Priest pray for your husband you must pray for the Do nor and for the Doctors

1050 *rit.* *f* *p* $\text{♩} = 63$

Pno.

Doctor: (to Nurse 1)

Now I'll finish connecting the Aorta... (working) suture... careful... theres no going back... finished...

(silence while working, sounds of machines may be heard, looking up at all)

(to Orderly) were ready to start warming the blood...

1054 *rit.* *f* *p* *f* *p* *pp* *take time* $\text{♩} = 42$

Pno.

up on the red!

Orderly: Yes sir.

Doctor (working): I'm ready

1058 *accel.* $\text{♩} = 63$

Pno.

Doctor (cont.):
to release the clamps... (working) (released) they're off...

rit.
mf

1061

Doctor

Pno.

Now we

rit.

(Doctor steps back from the table, everyone in the OR watches him, the Resident begins to step forward with curiosity)

1065

Doctor

Pno.

let the blood fill the new Heart and now we wait

mp molto f p

63 rit. take time

1070

Resident

Doctor

Pno.

We wait? I don't understand

(reluctantly to Resident) if I've done every thing right the heart should re

p mp f

94 rit.

1073 $\bullet = 63$

Resident *pp* *p* *mp* *f*

Doctor

mem ber how to beat

It needs to re mem ber? or it needs to want to

(questioning) (interpreting)

1073 $\bullet = 63$

Pno. *pp* *mp* *p*

1076

Resident *f* *rit.*

beat? pressures dropping... Doctor: Keep warming...

Orderly (nervous): Doctor, no pulse yet... pressures dropping...

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

1079 $\bullet = 42$

Pno. *pp* *take time* *accel.*

if I've done my job... I shouldn't have to shock the Heart. (becoming uneasy)

Doctor: (looking at monitor, frustrated) it's a basic anatomical reaction!..

1082 $\bullet = 63$

Pno. *ff* *p*

Orderly: (looking at monitor) Doctor... pressure continues to drop.... Wife: (agitated) something's wrong Doctor: (his resolve begins to weaken) (pausing...) it should have happened by now... Nurse 1 (alarmed): Doctor... were losing him...

(all eyes in the OR are on the monitor, where the "flatline" is excentuated)

Doctor (*still more concerned*):
It's supposed to remember

Nurse 1 (*more alarmed*):
He's dying

Doctor (*to Nurse*): We'll have
to shock the heart... (*renewed
energy*) its the only way...
defibrillator!

Resident: (*fully in scene now*)
No, you can't... you must let it
remember.

Doctor (*Forcefully to
Resident*): You dont
understand, its not going to
work on its own this time,
we'll have to force the Heart to
beat... it's his only chance.
(*to Nurse 1*) Defibrillator!!

Resident (*stepping forward*)
Have faith Doctor, let life have
its chance... you've done
everything you can do... you
even said, "the Heart will
remember how to beat"...
Believe in that Doctor...
believe in that!

(*while Resident pleads, Nurse
1 approaches Doctor with the
defibrillator paddles*)

Doctor (*alarmed and
weakening again, to
Resident*): But he's dying...
(*to himself*) where did I fail?!

(*the Doctor takes the
defibrillator paddles and moves
toward the Patient, Resident,
watching in disbelief, then
pleading with the Doctor,
frantic, and forcing herself
toward him*)

Resident: Please... have faith!...

When dialogue stops, time stands still in OR (optional: depicted by the hands of a large clock, positioned visibly in the OR, and keeping time up to this point, stopping), lights further dim, and all characters are frozen on stage.

*Beginning at mm 1093, and overlapping with dialogue, a gauzy light begins to permeate the front downstage area (optional: foreshadowed by the same light/effect used when the Donor Heart is exposed in mm. 929-933 and Patient's Heart is removed in mm. 966-971). This light has a focal point that comes from offstage downstage right, i.e. it is stronger at that end. It pulls people toward it in its intensity and beauty. After a moment, the Patient emerges downstage left between "believe in that!" and "But he's dying..." (c. 1095). At first he seems confused, unsure of where he is. He looks around and sees nothing. For several moments, he seems to be waiting or wanting something to happen...

...After a moment, the Donor's voice can be heard singing "Mother", her voice emerging from the light, stage right, mm. 1103. The Patient looks around to try and find the source

1102 *a tempo* ♩ = 63 *p* off stage

Donor

Mo ther? Mo ther? are

Pno.

(OR should be frozen by this point)

of the voice. Initially, he can find nothing, then the Donor emerges from the light, stage right, c. mm. 1106. He sees her at the end of mm. 1108. The Donor is searching for her Mother

1105 *rit. poco* *a tempo* (Donor emerges) *rit. poco* *a tempo* *rit. molto* (Patient sees Donor)

Donor

you there? can you hear me?

Pno.

rit. poco *a tempo* *rit. poco* *rit. molto* (simple, innocent) *a tempo*

mp *pp*

and is unsure of the place that she is in. It is everywhere and nowhere at the same time. She continues to search and call for her Mother, but finds nothing. From downstage left the Patient approaches. He wonders if this could be his own daughter, but does not speak to her at first to make sure. After a few moments (c. mm. 1110) she sees and speaks to him.

1109 *a tempo* *p* (Donor sees Patient) *rit.*

Donor

Mo ther? Have you seen my Mo ther?

Pno.

a tempo *p* *rit.*

1112 *a tempo* *faster, with some urgency*

Donor

I need to find her it's al most time to

Patient

I don't know?

Pno.

a tempo *faster, with some urgency*

(Thinking of the trip she is about to take with her Mother,
the Donor becomes excited and is eager to tell the Patient)

1115 $\text{♩} = 63$ *mp* take time now more conversational

Donor

go. We're

Pno.

youthful expressive *mp*

Donor: (mature beyond her age, but
also with some humor) (pause)
That's a big city to us you know...
were from Paris...

(Patient nods and smirks)

1117 *a tempo* *mf* *mp*

Donor

go ing on a trip to Dal las Pa - ris, Tex as that is

Pno.

a tempo *mf*

1121 (dancing/swaying) *mf* (expansive) *f*

Donor

Small town life is not for me I know this is our first time to see a big

Pno.

mp *p* *mf* *f*

1125

Donor

mp *rit.* *mf* *mp* *molto* *f* *a tempo* *p*

ci ty it's what I've dreamed of it's what I've dreamed of.

Pno.

mf *rit.* *molto* *a tempo*

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

ped. *ped.*

1129

Donor

(remembering) *mp* *mf*

I've read books and seen pho tos from mag a zines

Patient

(comforting, sympathizing) *mp* *mf* *mp*

That sounds like a won der ful dream

Pno.

mp *mf* *p*

ped.

1132

Donor

rit. *p* *(growing)* *mf* *p* *(delicate then intensifying)* *a tempo* *f*

but this is my first time to see a real ci ty I

Pno.

rit. *a tempo*

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

1135 *rit.* *mp* *molto* *f* *a tempo* *p* *expressive* *mf*

Donor wish we could tra vel more not just for me but for my mo ther too

Pno.

1138 *mf* *p* *(conversational)* *f* *mp*

Donor my sweet Mo ther She does n't get out much she's aw fully

Pno.

1142 *mf* *mp* *(dancing/swaying)* *mf* *f*

Donor shel tered guess she likes the small town life too much but

Pno.

1146 *(expansive)*

Donor *mp* *mf* *mp* *rit. mf* *mp* *molto* *f*

ev er since my Fa ther died I've told her "try to get out more" I'd say "you should get

Pno. *f* *mp* *p* *mf* *mp* *f*

f *rit.* *molto*

1150 *a tempo* *p* *(reflective)* *mp*

Donor out more." Oh, I do

Patient *mf* *freely* *mp*

you must love her ver ry much

Pno. *a tempo* *p* *mf* *mp* *f* *mp* *p*

Red. *Red.*

1155 *(Donor becomes more reflective)* *rit.*

Donor

Pno. *p* *rit.* *mf*

Red. *Red.* *Red.*

♩ = 63

1159 *p* slowly, freely 3 *take time p* *mf*

Donor

There's so much life left for her I just want her to live it

1159 *a tempo* *p* *mf*

Pno.

1163 *p* ♩ = 63

Donor

1163 ♩ = 63 *mp* youthful expressive

Pno.

(she thinks) *take time now more conversational*

1166 *mp* *a tempo* *mf*

Donor

if she could see what I see then she would embrace life

1166 *a tempo* *take time* *mf*

Pno.

1171 *(dancing/swaying)* *mp* *mf* *(expansive)* *f*

Donor

there's no need to fear life, oh no I'd take her to see the pyramids of

Pno.

1175 *mp* *rit.* *mf* *molto* *mp* *f* *a tempo* *p*

Donor

Egypt and the Liberty bell "La Tour Eiffel"

Pno.

1179 *(remembering)* *mp* *mp*

Donor

I would help her find happiness again

Patient

and not the one in Texas

(The Patient now realizes who he is talking to, remembering the Doctor's description of her, "from Paris, Texas". He watches the Donor's exuberance, her excitement, and feels a need to know more about her.)

1179 *mp* *mf* *p*

Pno.

1182 *rit.* *p* *(growing)* *mf* *p* *(delicate then intensifying)* *a tempo* *f*

Donor I would show her all the beau ti ful pla ces all the

Pno. *mp* *p* *mf* *p* *f*

1185 *rit.* *mp* *molto* *f* *a tempo* *p* *expressive* *mf*

Donor beau ti ful pla ces that I learneda bout in school I want to leave our Pa ris

Pno. *mp* *f* *mf*

rit. *molto* *a tempo*

Lea Lea Lea

1188 *mf* *p* *(conversational)* *f* *mp*

Donor Mo ther's Pa ris canyou help me find her she's aw fully

Pno. *p* *f* *mp*

(The Patient turns away from the Donor; as he knows he must soon tell her the truth)

1192 *mf* *mp* (*dancing/swaying*) *mf*

Donor
shy Does n't sound like much to you I know but if I could

Pno.
mf *mp* *p* *mf*

1196 (*expansive*) *f* *mp* *mf* *mp* *rit. mf* *mp* *molto* *f*

Donor
make her see what I see she'd have no need to fear life she could em

Pno.
f *mp* *p* *mf* *mp* *f*

1200 *a tempo* *p* (*reflective*) *mp*

Donor
brace life she does

Patient
mf *mp*
freely 3 3

she must love you ve ry much

Pno.
a tempo *p* *mf* *mp* *f* *mp* *p*

(Donor looks curiously at Patient, then Patient and Donor are startled by the voices of the Mother (in the Chapel, low light) and the Priest (in the Observation Deck, low light), they listen. Throughout the rest of this Act, the Donor and Patient can hear, but not see, the Priest, Mother and Wife, and the Priest, Mother and Wife cannot hear or see the Donor and Patient.)

Patient:
no... but I think
we have... you and I...

1219

Mother

Priest

Pno.

p *mp* 3 *rit.*

She was on ly a girl

mp

just a

1222

Mother

Priest

Pno.

p *p*

Bles sed fa ther

you who watch o ver us

girl

p *f*

p *f*

$\text{♩} = 42$

1225

Mother

Priest

Pno.

p *rit.*

now is when I need you most

op en your arms to

p

Mother: *f* $\text{♩} = 94$, *rit.* *pp*
 her please watch o ver my daughter I dont understand?..

Pno. *f* $\text{♩} = 94$ *rit.* *p*

Pno. *p*

1231 *

*Donor (*cont.*):
 (*calling to her Mother*) Mother?..
 (*then to Patient*) What's she saying?

Mother:
 Blessed Father, even if she comes to you not whole...
 can you help her see that her Heart... her Spirit...
 gave life to another?

Donor:
 Whats happening?
 "Her Heart gave life to another?.." (*confused, to Patient*)
 Why did she say (that?)
 (*begin music*)

(that?) Patient: (*slowly*) Donor: (*further confused*) (*lost in thought*)
 I think I'm supposed to receive your Heart... I'm going to give you my heart?

Pno. $\text{♩} = 63$ *p* *mp* *pp*

Patient: I'm sick... The doctors said it was my only hope... I didnt ask for it...

rit. slowly, take time accel. dramatic

Pno. *mf* *pp* (slowly accel. trem.)

a tempo ** rit. poco a poco

Pno. *ff*

**Donor: O my God!.. Am I?... I'm... (the emotions of what she is realizing and what is happening to her are too much for her to understand) NO!!! (she begins to panic) (directed to her Mother in the Chapel) Mother! Talk to me! I'm right here with you, I hear you... I'm still with you... We have to go! It's time to go... I'm ready... (she cries and goes to her knees) I'm... right... here

(the Patient stands and watches her, it is an awkward moment for him, he doesn't know what to do. After a few beats, the Donor begins to recover)

1243

Pno. *mp*

Donor: (looking at Patient, who is frozen) Dont you care?

Patient: of course I do...

Donor: ...I miss my Father... he would have comforted me.

Patient: ...I'm sorry

Donor (considering him) You don't Love much, do you?

Patient: (pause) No... Not for a long time...

Donor: (she considers the situation) Is it going to work... for you, my Heart?

Patient: I'm starting to think it might not.

Donor: Why not?

Patient: I'm here with you (pause)

Donor: ...but are you sure?

Patient: Well... no.

Donor: So it's possible?

1245

Pno. *p* *mp* *pp*

Patient: (comforting, not convinced, but trying to make her feel better) You are a dreamer, but you may be right?... being here, now... I guess anything could be possible...

(suddenly the Donor has an impulse... She sits up, slowly at first, -music starts, m. 1249- then rushes over to the Patient)

1247

Pno. *ppp*

*(Expressive and legato,
not so fast that words are
forced, but forward moving)*

Donor: *(urgently)*
Listen to me!

(taking time... then moving... to Tempo)

1249 $\text{♩} = 63$
Donor *mp* *mf* *mp* *mf*
you have to do something for me my Mother needs help She
Pno. *mp* *mf*

1253 *p* *mp* *f*
Donor *becoming emotional*
needs some one to watch out for her to show her the world help her
Pno. *legato* *p* *mp* *p* *f*

Donor:
Won't you help her...
won't you do that for me?

*(The Patient considers this for several moments. He turns away.
When he turns back, there is a look of distinct sadness in his face)*

1257

Donor

Patient

live a gain

I'm an old and bit ter

1257

Pno.

1261

Patient

man whose been left by his Wife whose lost his will lost his will I'm a

1261

Pno.

1265

Patient

man who's for got ten how to love how to live who has lost his way

1265

Pno.

1269 *f* *rit.* *p*

Patient

one time I dreamed like you do I don't re mem ber that man

1269 *f* *rit.*

Pno.

Donor: (encouraging) You should try to remember?... (Patient considers this)

1273 *pp* *mf* *mf*

Patient

How could I share where I've been I've ne ver tra veled that far

1273 *a tempo* *p* *mp* *mf* *mp* *mf* *mf*

Pno.

1277 *mp* *f* *mp* *mf* *mp* *f*

Patient

ne ver made the time how could I give your Mo ther some thing that I don't

1277 *p* *f* *mp* *mf* *mp* *f*

Pno.

1281 *(Sweetly, delicate)* *(remembering)* expressive *p*

Patient

have when I heard you were young

Pno.

1281 *(Sweetly, delicate)* *p*

1285 *mf* *p* *mf*

Patient

when I heard how you passed from the earth I thought of my daughter

Pno.

1285 *mf* *p*

1289 *f* *rit.* *mf* *mp*

Patient

on her chestnut horse my only child a girl like you

Pno.

1289 *f* *rit.* *mp*

Donor: Your daughter?
Where is she now?

slowly, freely expressive *p*

1293

Patient

1293

a tempo (rit. molto)
(simple, innocent)

a tempo *animated* *rit.* *molto*

p *p* *mf* *p*

Pno.

We

1296

Patient

lost her long a go

mf *p*

anxious a tempo *mp*

like your Mother lost

1296

Pno.

anxious a tempo *mp*

1299

Patient

you your Heart would be a constant reminder of that tragic

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

relaxing

1299

Pno.

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

1303

Patient *p* *mp*

day now this tra ge dy for you you re

Pno. *f* *p*

1307

Donor *p*

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

mind me of Her of her youth and her dreams but dont you see our

Pno. *mf* *p*

1311 *mp* *p* (Patient becoming frustrated, withdrawing) (dramatic pause)

Donor *p* *pp* *f*

Patient *p* *pp* *f*

Loved ones need us but I'm an old man a man who's lost his way

Pno. *mp* *p* *mf* *pp* *p* *f*

(Donor considers Patient's situation then pleads)
rit.

1315 $\text{♩} = 63$

Donor *p* *slowly, freely* *f* *p*
But if you would try you could

Pno. *p* *mf* *pf*

1319 *rit.* *f* *mp* *a tempo* *p* (*delicate*)

Donor bring my Mo ther life something I can't do now you could bring life bring

Pno. *rit.* *a tempo*

1323 *3* *

Donor life to my Mo ther

Pno. 1323

*Patient:
I'm not sure I'd even know
where to start...
as much as I'd try to...

Donor:
Don't just try...
Do... (pause)
Dont search for answers...
Make answers...
You have to (try...)

(Lights rise in Observation Deck. Donor and Patient are interrupted by the voices of the Priest and the Patient's Wife. The Priest is consoling the Wife in the Observation Deck.)

a tempo
♩ = 63 try...
1325

Priest:
(to Wife, deep in thought)
Are you all right?

Wife:
(pause, emotional)
This was supposed to be his salvation... ...It was supposed to be my miracle.

Pno.

1330

(Priest comforts Wife..... Patient reacts)

ppp *f* *rit.* *molto*

Pno.

Patient: Maybe its not going so well.
Donor (interrupting): Wait...

Wife: (recovering) Do you know what a miracle is father?

Priest: Tell me...

1335 ♩ = 94

pp *mp* *mf* *rit.* *molto*

Pno.

a tempo
(or faster per drama)

1338

Wife

p *mp* *mp* *p* *rit.* *molto*

a man who needs you a man who wants you

a tempo
(or faster per drama)

1338

Pno.

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

a tempo
 1342 *p* *mp* *p* *mp* *p*
 Wife I long for his love a gain is that so much to dream of so
 Pno. *pp* *mp* *pp* *mp* *pp* *mp*
 Priest shakes his head "no"

1346 *mf* *p* *3* *expressive* *f*
 Wife where is my mi ra cle the man who will show me the world who wants to
 Pno. *p* *mf* *p* *f*

1349 *rit.* *forward* *p* *f* *3* *mf*
 Wife share my dreams is that so much to ask for
 Pno. *p* *f* *pp* *mf*
rit. *forward* *♩ = 63*
rit. *pp* *mf*
rit. *pp*

(The Patient, embarrassed, turns away from the Donor. The Donor continues to look in the direction of the Priest and the Patient's Wife)

Majestic

1353

mp

p

rit.

Pno.

(Patient then separates from Donor, looking back at the direction of Wife's voice, expecting to hear her again, then turns away)

1357

ff

rit.

Pno.

Donor
(to Patient):
You really
don't Love
much, do you?

Patient:
Maybe even less that I thought...

Priest:
You could still
do those things
you know...

Wife:
I know Father, but

1360

a tempo expressive take time

pp

Pno.

Wife (cont.): it wouldn't mean anything without him. (breaking down)

(Patient reacting)

Wife: Father... (pause) tell me about

1364

f

rit. poco a poco

pp

mp

Pno.

Wife (cont.):
the Donor? Priest: It was a child... a young girl.

Wife: (touching something deeper)
How old was she, Father?

1368 $\text{♩} = 94$ (move forward.....back.....to.....tempo) rit.

Pno.

1371 *molto* *a tempo* *mp* *rit.* *mf* *a tempo*

Wife: Priest: In her teens I was told, a car accident... (Wife moving away from him) Priest: What is it?

We had a daughter she was young when she was

Pno.

Leo...

1375 *p* *mp* *p* *f*

Wife: ta ken from us that same way my hus band sur vived but he ne ver for gave him self

Pno.

Leo. Leo. Leo.

1379 *rit.* *molto* *a tempo forward* *p* *rit.* *molto* (Patient engaged)

Wife: ne ver for gave him self

Pno.

Leo. Leo. Leo. Leo. Leo. Leo. pp Leo. --

1383 *take time* *f* *a tempo*

Wife: what good is a Heart with no

Patient: what good is a Heart with no

Pno. *pp* *f*

1387 *poco rit.* *accel.* $\bullet = 63$

Wife: Love in your life what good is a Heart

(Priest) Patient: Love in your life what good is a Heart did he ask for for-

Pno. *p* *f* *mp* *mf* *p*

1391 *mf* *p rit.* *molto* $\bullet = 54$ *take time*

Priest: give ness may be you should pre pare your

Wife: ...He wasn't the same after the accident... I left him... But seeing him now...

Pno. *p* *pp* *molto* *f* *pp*

Wife: (shaking her head "No") *p* *molto mp* *fp* *f* *mp*

1396 No, you don't un der stand this girl and my daughter

Priest: self

Pno. *molto* *f* *mp*

♩ = 94

Wife: (now looking at her Husband in the OR) *rit.* *a tempo* *rit.* *f* *molto* *mp*

1400 there must be a reason

Wife: I'm so sorry...

Priest: ...Let's pray for him now...

Pno. *rit.* *a tempo* *rit.* *f* *p*

♩ = 63

Wife: (she cries) I've practiced those words so many times... *slowly* *p* *(looking down)*

1404 I miss you I'm so sorry

Priest: ...Let's pray for him now...

Patient: I miss you

Pno. *(looking in the direction of his Wife, still not facing Donor)*

(The lights dim on the Wife and the Priest. The Patient still has his back to the Donor. Left alone, the Donor watches the Patient. It is clear that he is crying. After a moment, she goes over to him. At first a little hesitant, she then hugs him from behind. They stand like this for several moments downstage center)

1408 $\bullet = 63$
a tempo

Wife *mp* (joining reluctantly at first... then embracing) rit.

Priest *mp* (encouraging Wife's participation)

who art in heaven hal lowed be thy

Our Fa ther who art in heaven

Pno. *p*

1408 $\bullet = 63$
a tempo

rit.

Rec.

1412 $\bullet = 94$

Wife Donor: (still in the embrace) I'm sorry... Patient: For what?

name

Pno. *mp* *p*

1412 $\bullet = 94$

Donor: Maybe I pushed you too hard... I only wanted something for my Mother...

1416 rit. $\bullet = 63$
ppp-p (depending on balance with dialogue)

Wife thy king dom come

(Wife's and Priest's singing is in the background until dialogue ends, then comes to the fore)

1416 rit. $\bullet = 63$

Pno. *mf* *p*

Donor: (cont.)
She's always cared for me.

Patient:
My Wife has always cared for me too...

(Donor and Patient separate, and stand
staring at each other for a few moments)

1419

Wife
thy will be done on earth as it is in heaven

Priest
matching Wife
on earth as it is in heaven give us this day our dai ly

Pno.

Patient: (cont.)

I wish I could show her how much that has meant to me...

(He considers for a moment
and then has an impulse)

Could it really be our decision... to help both of them?..

1423

Wife
as we forgive those who sin a gainst us and lead us not in to temp

Priest
bread and for give our sins as we forgive those who sin a gainst us

Donor:
What do you mean?

Patient:
My wife and I used to talk
about how we would see the
world together...

(pause)

what if we could still do
(that...)

(pause)

what if we could share that
with your mother?

(Donor is struck by the
Patients suggestion/offer
and the voice of her Mother)

(Lights begin to slowly rise in the Chapel. The Donors Mother is standing at the cross. She has
reconciled her Daughter's death...)

(that...)

1427

(Mother)
Wife
ta tion but de li ver us from e vil for thine is the king don and the po wer

Priest
for thine is the king dom and the po wer

Pno.

(The lights very slowly rise
in the Operating Room,
beginning in mm 1429 and
by mm 1447 they are full)

(The Donor realizes what she and the Patient have agreed to, excitedly, she rushes toward her Mother's voice, at "We" slowly extending a hand to her, mm 1432, calls to her, mm 1433... the Patient watches.)

Donor: (looking at Patient) Would you do that? Patient: (gaining strength from her, at "We" slowly extending a hand to her) I could try... We could both try...

a tempo mp
(Donor) Mo ther can you

1430 (Mother) *poco rit. mf*
and the glo ry for ev er and e ver (Wife/Mother) A men

Priest *mf*
and the glo ry for ev er and ev er A men

Pno. *poco rit. a tempo*
(dialogue should end approximately by the end of mm. 1431 / beginning of mm. 1432)

1434 *p poco rit. mp a tempo forward moving relaxing mf confident*
hear me? I will help you see what I see and I will show you how to see it there's no need to

Priest

Pno. *poco rit. a tempo forward moving relaxing*
mp p

1438 *a tempo accel. mp*
fear life you must em brace life em brace life

Mother

Donor *f*

Pno. *a tempo accel.*
mp

...The Resident sees that the Heart has resumed beating and steps back, the Doctor puts aside the defibrillator paddles and moves in to assess the Patient. At the same time, in the Observation Deck, the Patient's Wife and Priest take notice of the new surge of activity in the OR. As if sensing that something has been made right, the Resident, at first looks up and sees the Priest and the Wife in the Observation Deck. Seeing them, she moves back to assist the Doctor. At the same time, the Donor slowly fades into the light stage right and the lights fade in the Chapel)

1452 *mf* *f* *mp*

Donor: can you hear me? (Donor is out) Mo-ther?

Doctor (in disbelief): We have a rhythm!!

Nurse 1: Vitals stabilizing!

Pno.

Doctor: Back to work people! Back to work. (the Orderly and Nurses scurry back to activity)

Resident: Thank you Doctor... Thank you.

Doctor: (working, then looking at Resident, considering what has happened, but not showing emotion) Doctor..., you'll close please.

1456 *pp* *mp*

Pno.

Resident (surprised): Me?... but...

Doctor: If you would... you know what to do...

besides... our Patient's Wife could use some good news.

Resident (while Doctor begins to leave): Are you sure you don't want me to do that?

1460 *pp* *mp* *p* *expressive* = 42

Pno.

Doctor: I would like to.

Resident: Yes Doctor...

1464 *mf* *p* *mp* *rit.*

Pno.

(the Doctor slowly leaves the Operating Room, takes off his sterile gown, and begins to make his way toward the Observation Deck (the Resident steps up to lead the team). On his way there, he stops and reflects. He is either in or near the Vestibule...

(...this is the first time the Doctor becomes emotionally expressive in a personal way.)

1469 $\text{♩} = 94$
Doctor (to himself): It beats...

mf $\overset{\frown}{3}$ $\overset{\frown}{3}$ $\overset{\frown}{3}$

Doctor

It re mem bered how to beat it re

Nurse 1,2, Resident,
Orderly, Mother, Wife,
Priest and Patient (off stage)

mf It beats

1469 $\text{♩} = 94$

Pno.

p mf

1473

Doctor

mem bered it beats

Chorus

$\overset{\frown}{3}$ $\overset{\frown}{3}$ $\overset{\frown}{3}$

It re mem bered the Heart re

1473

Pno.

1477 *rit.* $\text{♩} = 94$ (toward the Resident) *take time as needed...*

Doctor

Chorus

f *pp*

mem bered re mem bered

(bered)

you made me think of something

1477 *rit.* $\text{♩} = 94$ *take time as needed...*

Pno.

f *pp*

1480 *rit.* *molto* $\text{♩} = 42$ *p*

Resident

Doctor

mf *p* *mp* *p*

more than a procedure of something that's more than just a Do nor I thought of a Girl I thought of a

1480 *rit.* *molto* $\text{♩} = 42$

Pno.

p *pp* *mp* *p*

1483 *rit.* $\bullet = 63$

Resident
 Man and his Wife of life's true pur pose

Doctor
 Man and his Wife of life's true pur pose beyond what we

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

(The end of the Doctor's aria overlaps with the beginning of the Residents aria. As the Doctor finishes, he continues to make his way to the Observation Deck, the Priest begins to make his way to the Chapel to check on the Mother; they pass each other and shake hands. The Doctor stops outside the entryway to the Observation Deck and Priest outside the Chapel at mm 1500. In the meantime, the Resident continues to finalize the procedure. As she does, she sings to herself and to the Nurses and Orderly around her)

1487

Resident
 In my coun try we be

Doctor
 understand to what's pos si ble it re members It beats

Pno.
f mp *p*

p *take time*

1491 *poco rit.* *a tempo* *fp* *f* *rit.*

Resident
 lieve that tak ing a Heart is like tak ing the Soul but may be when these beliefs are tes ted we

Pno.

1494 *a tempo accel. poco a poco* *pp* *f* $\text{♩} = 63$

Resident
 on ly have faith we on ly have faith. To tru ly give ones Heart, ones

Pno.

1497 *p* *f* *rit.* *molto*

Resident
 Spi rit, ones Soul, may be gi ying a Heart, not ta king is like shar ing ones

Pno.

1500 *pp* *a tempo* *rit.* *molto* $\bullet = 42$

Resident
Life do we un der stand do we un der stand the part that we

Doctor
do we un der stand do we un der stand the part that we

(Doctor - just outside observation deck and Priest - just outside Chapel)

Wife Resident
slowly, take time *expressive* *rit.*

Priest Doctor
expressive

Pno.
pp *mp* *p* *f*

1503 $\bullet = 63$ *f* *rit.*

Wife Resident
all have played?

Priest Doctor
all have played?

Priest:
(entering, seeing Mother, approaching the cross to pray, standing)

Pno.
 $\bullet = 63$ *rit.*

(We see the Doctor enter Observation deck and Priest enter Chapel at mm. 1505. The Doctor embraces the Patient's Wife, they continue to observe the proceedings in the OR. At the same time, the Priest enters, and focus turns to, the Chapel. He finds the Mother asleep. He offers a comforting touch as he passes. His expression changes to concern as he moves toward the cross, seeking guidance. The Mother, who wakes when she hears the Priest praying, senses the procedure has worked. The Mother and Wife (both standing now) then join Priest, all posing their own innermost questions (during the trio) - not directed to each other, yet part of a communal conscience,.. in ensemble, either to a higher power, or seeking a greater understanding of themselves in the face of their experince.)

Priest (*taking time, toward the cross*):
 You give life
 and you take
 it way... $\text{♩} = 94$ (*or slower*
p per drama)

1506 *molto*

Priest

1506 *molto*

Pno. *pp*

(*delicate then intensifying*)

1507 *p* *mp* *p* *mp* *p* *mp* *p*

Mother

its not a ques tion of where to look for mir a cles not a

Wife

such a mir a cle would he let us at temp such a

Priest

mir a cles re served for you? for you a lone? but here do we have a

1507

Pno.

(anticipatory, uncertain) (with resolve)

rit. *molto* *a tempo* *rit.*

1511

Mother: ques tion of where to seek an svers have faith in God have faith in

Wife: thing un less he want ed us to? have faith in Love have faith in Life have

Priest: mir a cle from man? have faith in Man? or in God?

molto *take time* ♩ = 63 *rit.* *molto*

1515

Mother: God oh God would you let us at tempt such a thing un les you

Wife: faith in God oh God would you let us at tempt such a thing un les you

Priest: oh God would you let us at tempt such a thing un less you

1515 *molto* *take time* ♩ = 63 *rit.* *molto*

Pno.

1518 $\bullet = 94$

Mother *p*
want ed us to?

Wife *p*
want ed us to?

Priest *p*
8 want ed us to?

$\bullet = 94$ (All available Voices)

Chorus *p* *mp* *p* *mp*
Breathe on me, breath of God, Un til my Heart is

1518 $\bullet = 94$

Pno. *p*

1523 *p* *rit.* *mf* *a tempo* *p*

Chorus
pure, Un til with Thee I will one will, To

(offstage, or possibly seen illuminated
on the set/stage, recalling the lighting
of the heart and dream scene)

Mother (to Priest): I'd like to see him...

1528

Donor *p* *mp* *p*

Breathe on me, breath of God,

Chorus *mp*

do and to en dure.

Pno. 1528

p *mp* *p*

...I'd like to meet this man...

This miracle...

Tell me...

Who is he?

(The Priest begins...

1533 *mp* *p* *rit.* *mf*

Blend all my soul with Thine, Un til this earth ly

1533 *mp* *p* *rit.* *mf*

Pno.

...to lead the Donor's Mother toward the Observation Deck - it becomes clear to the audience where they are going. Then lights fade)

1538 *a tempo*

Donor *p* *mp* *p*

part of me, Glows with Thy fire di vine.

Chorus *p*

Breath on me,

Pno. *a tempo* *p* *mp* *p*

1543 *mp* *p* *mf*

Chorus *mp* *p* *mf*

breath of God, So shall I ne ver

Pno. *mp* *p* *mf*

1548 *p* *rit.* *f*

Chorus

die, But live with Thee the per fect

But live with

Pno.

1553 *p* *a tempo* *mf* *p* *unison* *rit.*

Chorus

life Of Thine e ter ni ty. ni ty.

Pno.

1558 *rit.* $\bullet = 54$

Pno.

f *p* *mp* *p*

1563

Pno.

p

p

mp

pp

rit. molto

1568

Pno.

pp

take time

una corda

Houston, TX, 2024