Morag Galloway

Healing
for soprano and marimba

For Roger

Duration: Approximately 4 minutes
*Healing* was written for the Roger Marsh Celebration Concert *Not A Soul But Ourselves* at the Jack Lyons Concert Hall, University of York, on the 24th November 2010. It was performed by:

**TENOR**
John Potter

**MARIMBA**
Damien Harron

It was then revised for *Conjunction* in York Art Gallery, where it received two performances on the 6th March 2016. It was performed by:

**SOPRANO**
Katharine Wood

**MARIMBA**
Zoë Scheuregger

I am not a mechanism, an assembly of various sections. And it is not because the mechanism is working wrongly, that I am ill. I am ill because of wounds to the soul, to the deep emotional self and the wounds to the soul take a long, long time, only time can help and patience, and a certain difficult repentance long, difficult repentance, realisation of life's mistake, and the freeing oneself from the endless repetition of the mistake which mankind at large has chosen to sanctify.

(D. H. Lawrence *Healing*)
Performance Note

The marimba player is representing the mechanism. There are two main musical ideas which represent resistance:

![Musical notation](image)

and defeat:

![Musical notation](image)

The player needs to make sure that whenever there is this repeated musical material the accompanying physical movements are as repetitive as possible.
The slowing down of the defeat material in the opening is articulated with tempo markings, rather than through notation. This is to support the theatricality of the gesture by keeping the notation visually identical. My hope is that this approach functions like choreography; it links to a physical gesture slowing, like a machine winding down.
I can supply the Sibelius file if necessary; listening to the deceleration with this programme’s playback function seems fitting, given the subject matter.

The voice is calm and reflective, but not without passion. She is singing to the audience as if imparting something extremely important. The vocal line must always remain legato. A tenor could perform this piece, instead of a soprano, if desired.

All performances appear on the DVD accompanying this score. They can be watched to aid understanding, but should be treated as guides, rather than definitive performances.

Morag Galloway 2017
Healing

Words D. H. Lawrence
Music Morag Galloway

Mechanical but frantic.
Every time the $p$ material interrupts there is a sense of being thwarted/blocked.
I am not a mechanism,

an assembly of various sections.

And it is not because the mechanism is working wrongly that I am ill.

Subdued.
I am ill because of wounds to the soul, to the deep emotional self

and the wounds to the soul take a long, long time, only time can help and
patience, and a certain difficult repentance

realization of life's mistake,

\[ q = 100 \]

\[ q = 45 \]

\[ q = 100 \]
and the freeing oneself from the endless repetition of the mis