

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

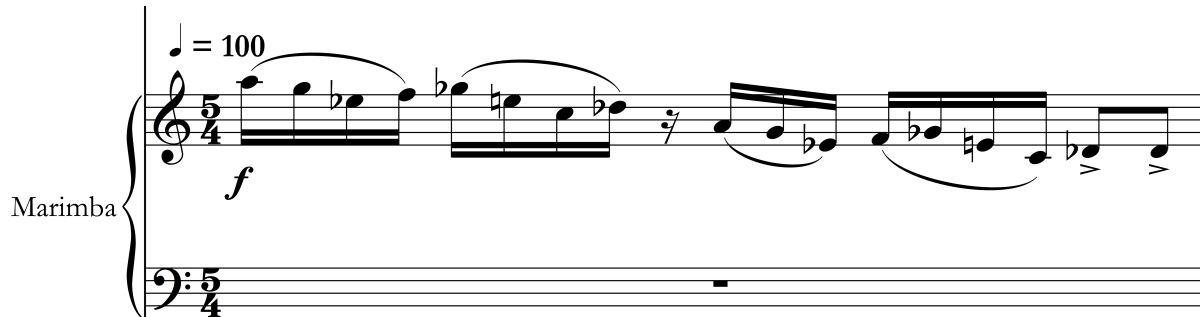
Zoë Scheuregger

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 for Marimba, first idea. The score is in 5/4 time and begins with a tempo marking of quarter note = 100. The music is marked *f* (forte). The notation features a complex melodic line in the treble clef with many slurs and ties, and a bass clef line that is mostly empty with a few notes.

and defeat:



Musical notation for Marimba, second idea. The score is in 4/4 time and begins with a tempo marking of quarter note = 45. The notation features a simple melodic line in the treble clef and a bass clef line with chords and rests.

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.

Healing

Words D. H. Lawrence
Music Morag Galloway

Soprano

$\text{♩} = 100$

*Mechanical but frantic.
Every time the **p** material interrupts there is a sense of being thwarted/ blocked.*

Marimba

$\text{♩} = 100$

f

p

S.

$\text{♩} = 82$

Mar.

$\text{♩} = 82$

f

p

Mar.

$\text{♩} = 100$

$\text{♩} = 70$

f

p

Mar.

$\text{♩} = 100$

$\text{♩} = 60$

f

p

9 $\text{♩} = 100$

Mar. *f* *p*

11 $\text{♩} = 53$ $\text{♩} = 100$

Mar. *f* *p* *f* *f*

12 $\text{♩} = 45$ $\text{♩} = 100$ rall.

Mar. *f* *p* *f* *p*

14

S. Mar. *f* *p* *f* *p*

16 $\text{♩} = 45$ *f* $\text{♩} = 100$

S. $\text{♩} = 45$ *f*

I am not a mech-a - ni - sm,

Mar. *Subdued.* $\text{♩} = 45$ $\text{♩} = 100$ *f*

18 $\text{♩} = 45$

S. $\text{♩} = 45$

an as-sem - bly of va-rious sec-tions. And it is not be-cause the mech - a - ni - sm is

Mar. $\text{♩} = 45$ *p*


20 $\text{♩} = 100$


S. $\text{♩} = 100$

work-ing wrong-ly, — that I am — ill. —

Mar. $\text{♩} = 100$ *f* *p*


22 $\text{♩} = 45$ *ff*

S. 
I am ill be-cause of wounds to the soul, to the deep e-mo-tion-al self

Mar. 
p

24 *mf* $\text{♩} = 100$

S. 
and the wounds to the soul take a

Mar. 
f

26 $\text{♩} = 45$

S. 
long, long time, on - ly time can help _____ and

Mar. 
p

28 $\text{♩} = 100$ rall. *p*

S. pa - tience, and a

Mar. $\text{♩} = 100$ *f* *p* rall.

30 - - - - $\text{♩} = 45$

S. cer - tain diff - i - cult re - pen - tance long, diff - i - cult re - pen - tance, —

Mar. $\text{♩} = 45$ *pp*

32 $\text{♩} = 100$ *mf*

S. re - a - li - sa - tion of life's mis - take, —

Mar. $\text{♩} = 100$ *p* *f*

34 $\text{♩} = 45$ *f*

S. *ff*

and the free-ing one - self_ from the end-less rep - e - ti - tion_ of the mis

Mar. $\text{♩} = 45$ *p*

36 $\text{♩} = 100$ $\text{♩} = 45$ *p*

S. take, which man - kind at large has cho-sen to

Mar. $\text{♩} = 100$ *ff* $\text{♩} = 45$ *p*

38 *pp* *gliss.*

S. sanc - ti - - - - - fy

Mar. *ppp*