

Carmen Braden

In the Marrow  
Lives a Woman

For Piano Trio and Percussion

## **In the Marrow Lives a Woman**

By Carmen Braden

April 2018. Revised September 2019

Duration: 8 minutes  
For Piano Trio and Percussion.  
Dedicated to the Little One.

Commissioned by The Land's End Ensemble. Premiered June 9 2018, Calgary Alberta by The Land's End Ensemble and Tim Borton (percussion).

### **Program Note**

*In the Marrow Lives a Woman* was written with several distinct body-related situations in my sphere. The most personal was the developing pregnancy of my first child. Initial drafts of this piece took place in the last few months of pregnancy, with substantial revisions after I experienced labour and birth. Two external influences were watching the 2018 winter Olympics and following the force of the #MeToo social media movement. My perception of the body, and especially the female body are explored in this piece.

Conclusions I've drawn: the body and society's perceptions of the body both transform by cycles, patterns and repetitions, as well as abrupt and sometimes forceful alterations. The female body is a fierce creation, underestimated and disrespected throughout history. But the present and the future hold great promise and pride. Qualities of the feminine exist in all human bodies no matter the sex or gender, or the individual perception of what is 'feminine.' I wrote this text as inspiration and melodic inspiration for the piece:

*In the marrow lives a woman  
Strength disguised as softness  
Under muscle, blood and bone  
Lies the feather and the egg.  
A nest of memories and imagination.*

*The marrow rises up from where she was hiding  
From where she was waiting  
From where she was denied.  
She knows her power can bring worlds crashing down  
Before raising them up, ever more glorious than before.*

Thanks to the Land's End Ensemble for this commission, also thanks to Tim Borton and Vincent Ho.

### **Performance Notes**

Feathered Beaming - gradually speed up or slow down depending on the direction of the feathered beam, independent from the tempo.

Accidentals are maintained for the full bar unless cancelled, and only at that specific octave.

### Percussion

Instruments:

Top space: 1 bone / wood instrument (i.e. animal skull or antler, wood block, or high marimba bar?? etc.)  
Second line from top: high-toned metal instrument that has some sustain (i.e. small sus. cymbals, gong, etc.)  
Middle line:: low-toned metal instrument that has some sustain (i.e. larger sus. cymbals, gong, etc.)  
Fourth line from top: high-toned membrane instruments (i.e. conga, high tom, dampened snare, conga, etc.)  
Bottom line: low-toned membrane instruments (i.e. low tom)  
Bottom leger line: kick drum

### Mallets

4 hard yarn mallets (for vibes, 2 metal instruments and 2 membrane instruments)  
2 plastic / wood mallets (for bone/wood instrument)

All hits on metal (i.e. sus. cymbal) - let vibrate (*l.v.*)

Pedalling on vibraphone: When tie indications go over the bar, sustain for as long as the sound decays even if rests are indicated in the part. When specific pedal indications are given, follow them!

# In the Marrow Lives a Woman

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♩ = 60 Rubato

Violin

Violoncello

Piano

Percussion  
 wood/bone  
 high metal  
 low metal  
 high membrane  
 low membrane  
 kick drum

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

Bone/wood  
 hard wooden or plastic mallets

♩ = 100 Lyrical

6

Vln. *pp* *mp* *p*

Vc. *pp* *mp* *p*

Pno.

Perc. High metal scrape *p*

*pp* *mp* *p*

duet with cello  
 duet with violin

molto accel. . . . ♩ = 144 Fierce

10

Vln. *ppp* *f* *ff* *p*

Vc. *ppp* *f* *sempre ff*

Pno. *f* *sempre ff*

Perc. scrape (low metal) *mf* (high/low membrane i.e. toms) *ff*

*ppp* *f* *sempre ff*

duet end

14

Vln. *f* *p* *ff*

Vc. *f*

Pno.

Perc.

19

Vln. *p* *ff* *molto rit.*

Vc. *p* *ff*

Pno. *p*

Perc.

23 ♩ = 60

Vln. *pp* *mp* *molto accel.*

Vc. *pp* *mp*

Pno. *no ped.* *ppp* *mp* *p* *mf* *mp* *mf*

Perc. *p*

♩ = 60

26 **A tempo** (♩ = 144)

Vln. *ff* *sub. mp*

Vc. *ff* *sub. mp*

Pno. *ff* *sub. mp*

Perc. *ff* *ff*

31

Vln. *ff* *mp*

Vc. *ff* *mp*

Pno.

Perc.

36

Vln. *f* *ff*

Vc. *ff*

Pno. *mp* *f*

Perc.

6 **molto rit.**  $\text{♩} = 60$

Vln. *p*

Vc. *p*

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

Perc. *pp*

**molto accel.**

Vln.

Vc.

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

Perc.

**A tempo** ( $\text{♩} = 144$ )

Vln. *ff*

Vc. *ff*

Pno. *ff*

Perc.

50

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

Vc. *mf* *f* *p* *f*<sup>3</sup>

Pno. *f* *mp*

Perc.

54

Vln. *molto rit.*

Vc. *bring out* *f*

Pno. *dim.* *pp*

Perc. *dim.* *pp*

58

Vln. *p* *pp* *mp*

Vc. *pp* *mp*

Pno. *mp* *p*

Perc. *pp* *l.v.*

To 2 plastic/wood mallets

64  $\text{♩} = 72$  Gentle

Vln. *n*

Vc. *n* *solo, espress.* *mf* *mf*

Pno. *molto legato* *p* *with pedal*

Perc. scrape metal wood/bone *mp* *f*

Vln. *f*

Vc. *mp*

Pno. *mf*

Perc. *mf* *f*

Vln. *solo, espress.* *ppp* *p* *mf*

Vc. *pp*

Pno. *p* *mf*

Perc. *mf* *p* *Sost. Ped.*