



# La Matriarca

(March)

MATTHEW R. PUTNAM

## Instrumentation

Full Score	1
Flute	8
Oboe	2
B $\flat$ Clarinet 1	6
B $\flat$ Clarinet 2	6
Bass Clarinet	2
Bassoon	2
Alto Saxophone	4
Tenor Saxophone	2
Baritone Saxophone	2
B $\flat$ Trumpet 1	6
B $\flat$ Trumpet 2	6
Horn in F	4
Trombone	4
Euphonium	2
Baritone T.C.	2
Tuba	4
Timpani (F: B $\flat$ : C)	2
Mallets	2
Bells, Chimes	2
Percussion 1	2
Snare Drum, Bass Drum	2
Percussion 2	4
Crash Cymbals, Castanets, Tambourine, Triangle	4



## ABOUT THE COMPOSER



Matthew Putnam is a North Carolina native who is a band and choral director, composer, arranger, and educator. He received his B.A. in Music Education from Limestone College in Gaffney, South Carolina. He's been teaching music in the North Carolina public school system for 27+ years. Matt also holds professional membership in both ASCAP and NAfME. Currently, he is the director of bands at Polk County Middle School in Mill Spring, North Carolina, and also the director of music at Bethany Baptist Church in Forest City, North Carolina. Matt was selected as the Polk County Middle School "Teacher Of The Year" for the 2018-2019 school year. Over the course of his career, Matt has written hundreds of custom arrangements and compositions for middle school, high school, and college bands across the country. Matt also enjoys being an active drill designer for marching bands. Matt Putnam is deeply devoted to music, his students, his community, and his family.

### LA MATRIARCA (MARCH)

This concert march entitled *La Matriarca* entrances both the audience and musicians alike with its Spanish flair! The Spanish words "la matriarca" translate to "the matriarch"—the revered female heart of the family.

In my own family, my mother-in-law, who we all refer to as Mamita, is our own beloved matriarca. Mamita was born in a small town in Puerto Rico, to a family who had originated in the country of Spain. She faced many hardships in her early life, from loss of her father and separation from her mother, to the harshness of poverty. As a teenager, she met my father-in-law, Charlie, a young army man stationed in San Juan. She fell passionately in love, and moved to be his wife in the continental United States.

The young couple worked tirelessly to create a home together and give a wonderful life to their four daughters. Mamita faced many challenges in getting accustomed to a new language and culture, but took each tribulation as an opportunity to better herself and her family. As Mamita's daughters grew up and had their own families, she remained the heart of the family, providing love, spiritual guidance, laughter, advice, and a home that serves as the meeting place for the entire extended family. Even now, with her grandchildren grown into adulthood and several great-grandchildren to call her own, Mamita remains the center of our family. Every holiday and gathering is presided over by Mamita at her well-loved and cozy home that is full of warmth and laughter. She truly is the glue that binds our large family tightly together.

In writing *La Matriarca*, I wanted to pay tribute to our matriarch, to express my gratitude for all that she does for our family, and to honor her great perseverance in the face of adversity. I chose to write this march in a Spanish style to honor the Spanish origin of Mamita's family who bravely left all comfort to sail to a new land, just as Mamita left all that was familiar to her to come to the continental US, and to serve as a reminder of the importance of boldness, courage, and love.



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Recordings are available on all major streaming services.

Para Mi Suegra  
**La Matriarca**  
(March)

March tempo ♩ = 120

2/4

Flute *ff*

Oboe (Opt. Flute 2) *ff*

B♭ Clarinet 1 *ff*

B♭ Clarinet 2 *ff*

Bass Clarinet *ff*

Bassoon *ff*

Alto Saxophone *ff*

Tenor Saxophone *ff*

Baritone Saxophone *ff*

March tempo ♩ = 120

B♭ Trumpet 1 *ff*

B♭ Trumpet 2 *ff*

Horn in F *ff*

Trombone *ff*

Euphonium *ff*

Tuba *ff*

Timpani (F: B: C) *ff*

Mallets (Bells, Chimes) *ff*

Percussion 1 (Snare Drum, Bass Drum) *ff*

Percussion 2 (Crash Cymbals, Castanets, Tambourine, Triangle) *ff*

2nd X only

5

5

1 2 3 4 5 6

Fl.

Ob.

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B<sup>b</sup> Tpt. 1

B<sup>b</sup> Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2



22 30 2nd X only

Fl. *ff* *p* 2nd X only

Ob. *ff* *p* 2nd X only

B♭ Cl. 1 *ff* *p*

B♭ Cl. 2 *ff* *p*

B. Cl. *p*

Bsn. *p*

A. Sax. *ff* *p*

T. Sax. *p*

B. Sax. *p*

22 30

B♭ Tpt. 1 *ff* *p*

B♭ Tpt. 2 *ff* *p*

Hn. *ff* *p*

Tbn. *p*

Euph. *p*

Tuba *p*

Timp.

Mal. Chimes *ff* 2nd X only Bells *p*

Perc. 1 *p*

Perc. 2 *ff* Tamb.

22 23 24 25 26 27 28 29 30

This page of the musical score contains parts for various instruments. The woodwinds (Flute, Oboe, Clarinets, Bassoon) and saxophones (Alto, Tenor, Baritone) are playing melodic and harmonic lines, often marked *ff*. The brass section (Trumpets, Horns, Trombones, Euphonium, Tuba) provides a strong rhythmic and harmonic foundation. The percussion section includes Timpani, Mallets, and Percussion 1 & 2, with a specific section for Castanets starting at measure 36. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. A large watermark 'Overcleta Music Publishing' is visible across the page.

40 Trio

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Triangle

*ff* Castanets

*mp*

*p*

38 39 40 41 42 43 44 45 46



Fl.

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

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47

48

49

50

51

52

53

56

Fl.

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Tamb.

*p*

54 55 56 57 58 59 60

Fl.

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

61 62 63 64 65 66 67

Fl.

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Cr. Cym.

72

72

68 69 70 71 72 73 74

Fl.

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Fl.

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

88

88

PREVIEW ONLY

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Fl.

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Fl.

Ob.

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B<sup>b</sup> Tpt. 1

B<sup>b</sup> Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2