

NPS1000



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Con Salsa, por Favor Son Montuño

BY: **Nathaniel Stottlemeyer**

EASY-MEDIUM, 7-10 PLAYERS

INSTRUMENTATION:

MARIMBA, CLAVÉS, BONGOS,

BONGO BELL, CONGAS,

SHEKERE, GUIRO, & TIMBALES

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Performance Notes:

Con Salsa, Por Favor (“With Sauce, Please”) is a piece for percussion ensemble in the Cuban *son montuño* style. Con Salsa, Por Favor features traditional Latin American instruments and authentic rhythms. The most distinctive feature of *son montuño* is the 2:3 *clave*, performed on the *clavés* throughout the piece. This rhythm is the foundation for which all other rhythms are played.

This piece may be performed with as few as 7 players. The marimba part may be divided between two players, as well as any parts requiring multiple instruments, making the piece more accessible to younger players. Throughout the piece, 2:3 *mambo tumbáo* is played with 2 or more congas, with an optional improvised solo opportunity at rehearsal letter *D*. The *bongos* and *bongo bell* should be played in the traditional manner, with the player switching between instruments during the verse and chorus sections. The bongos may also be featured with an improvised solo at rehearsal letter *D*. The bongo bell should be hand-held, with the mouth of bell upright. Low tones are played by striking the bell near the mouth and high tones are played by striking the bell on the side near the top of the bell. The tempo change at rehearsal letter *F* should be played at a comfortable tempo, as fast or faster than the indicated tempo. Enjoy, and be sure to order it “con salsa, por favor!”

Key:

The key is presented in three staves, each with five rhythmic positions. The first staff, titled "Bongos | Bongo Bell", uses a single line with notes and an 'x' to represent: Low Drum, High Drum, High Drum (Muted), Bongo Bell (Low), and Bongo Bell (High). The second staff, titled "Congas", uses a single line with notes and an 'x' to represent: Heel, Toe, Slap, Open Tone (High Drum), and Open Tone (Low Drum). The third staff, titled "Timbales", uses a five-line staff with notes and an 'x' to represent: Low Drum, High Drum, Rim Shot, Cascara (Shell), and Mambo Bell.

Con Salsa, Por Favor

Son Montuño

Nathaniel Stottlemyer

The musical score is for the piece "Con Salsa, Por Favor" by Nathaniel Stottlemyer, in the style of Son Montuño. It is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked as 135. The score consists of seven staves, each representing a different percussion instrument. The Marimba part is in the top staff, with a treble clef and a dynamic of *f* in the first two measures, then *mf* for the remainder. The Claves part is in the second staff, with a dynamic of *mf* starting in measure 3. The Bongos & Bongo Bell part is in the third staff, with a dynamic of *f* in the first two measures, then *mf*. The Congas part is in the fourth staff, with a dynamic of *f* in the first two measures, then *mf*. The Shekere part is in the fifth staff, with a dynamic of *f* in measure 3. The Guiro part is in the sixth staff, with a dynamic of *mf* in measure 3 and a *sim.* (sustained) marking for the rest of the piece. The Timbales part is in the bottom staff, with a dynamic of *f* in the first two measures, then *mf*. The score is divided into eight measures, with measure numbers 1 through 8 indicated above the Marimba staff.

A

9 10 11 12 13 14 15 16

Mar.

Clav.

B.B.

Con.

She.

Guiro

Tim.

B

17 18 19 20 21 22 23 24

Mar.

Clav.

B.B.

Con.

She.

Guiro

Tim.

25 C 26 27 28 29 30 31 32

Mar.

Clav.

B.B.

Con.

She.

Guiro

Tim.

33 D 34 35 36 37 38 39 40

Mar.

Clav.

B.B.

Con.

She.

Guiro

Tim.

41 42 43 44 45 Solo 46 47 48

Mar. *p*

Clav. *mp*

B.B. *p*

Con. *p*

She. *p*

Guiro *p*

Tim. *p*

49 50 51 52 53 54 55 **F** ♩ = 180

Mar. *f*

Clav. *f*

B.B. *f*

Con. *f*

She. *f*

Guiro *f*

Tim. *f*

56 57 58 59 60 61 62 63 64

Mar. *f*

Clav.

B.B.

Con. *f*

She. *f*

Guiro *f*

Tim.

G

65 66 67 68 69 70 71 72

Mar. *ff*

Clav.

B.B.

Con.

She.

Guiro

Tim.

73 H 74 75 76 77 78 79 80

Mar.

Clav.

B.B.

Con.

She.

Guiro

Tim.

81 82 83 84 85 86

Mar.

Clav.

B.B.

Con.

She.

Guiro

Tim.

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Marimba

$\text{♩} = 135$

f *mf*

Mar.

mf

Mar.

A

f

Mar.

B

mf

Mar.

mf

Mar.

C

mf

31 **D**

Mar.

37 **E**
Solo

Mar.

46 1.

Mar.

52 **F**
♩ = 180

Mar.

58 **G**

Mar.

66

Mar.

71

Mar. *ff*

76

Mar.

H

81

Mar.

86

Mar.

Con Salsa, Por Favor

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Claves $\text{♩} = 135$

mf

A

Clav. 8 *f*

B

Clav. 15

Clav. 21

C

Clav. 27

D

Clav. 33 *mf*

E

Clav. 39 *mp*

Clav. 46

F

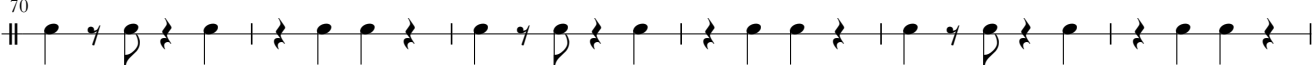
Clav. 52 *f* $\text{♩} = 180$

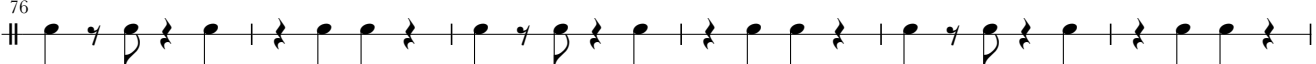
G


Clav. 58

Clav. 64

The musical score is written for Claves in 4/4 time. It begins with a tempo marking of 135 BPM. The score is divided into seven sections, A through G, each marked with a boxed letter. Section A starts at measure 8 with a forte (f) dynamic. Section B starts at measure 15. Section C starts at measure 27. Section D starts at measure 33 with a mezzo-forte (mf) dynamic. Section E starts at measure 39 with a mezzo-piano (mp) dynamic and includes first and second endings. Section F starts at measure 52 with a forte (f) dynamic and a tempo change to 180 BPM. Section G starts at measure 58. The score concludes at measure 64.

70
Clav.  |

76
Clav.  |

82
Clav.  ||

H

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Bongos & Bongo Bell $\frac{4}{4}$ $\text{♩} = 135$
f

B.B. 9 **A**
f

B.B. 13

B.B. 17 **B**

B.B. 22 **C**

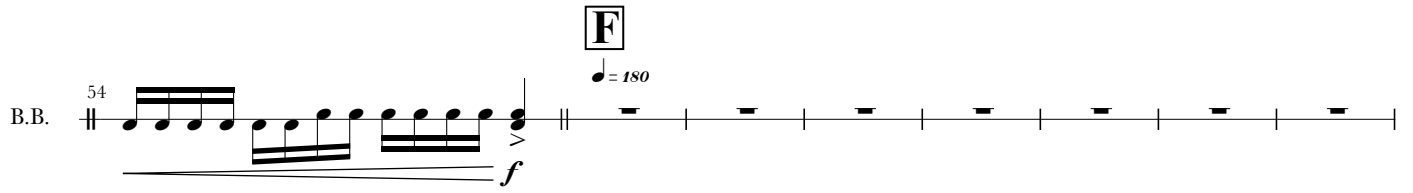
B.B. 28

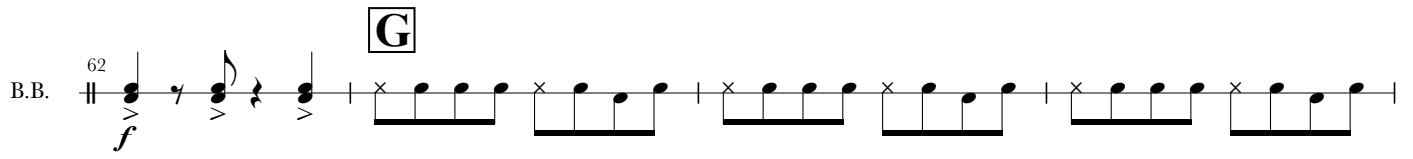
B.B. 34 **D**
Optional Solo

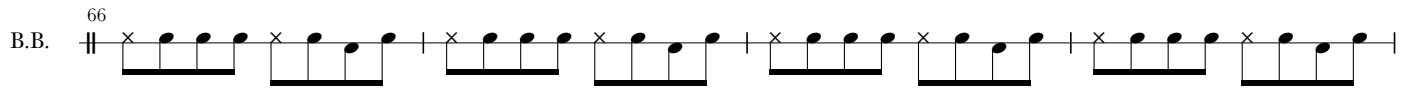
B.B. 40 **E**
p

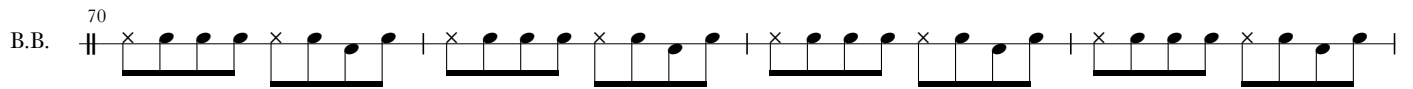
B.B. 46

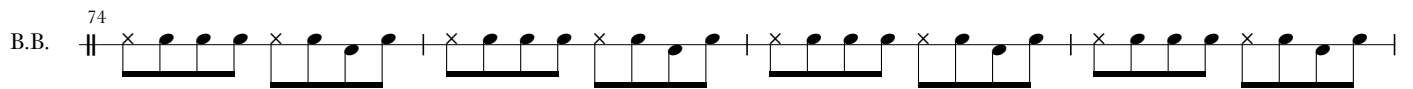
B.B. 50

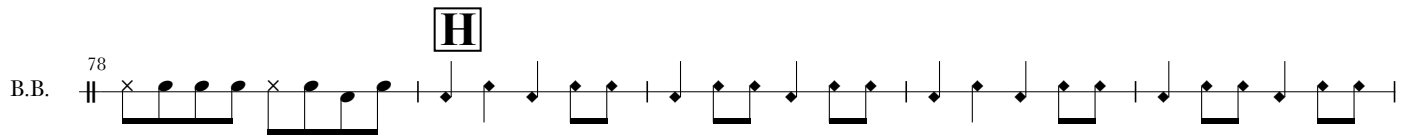
B.B. 54 

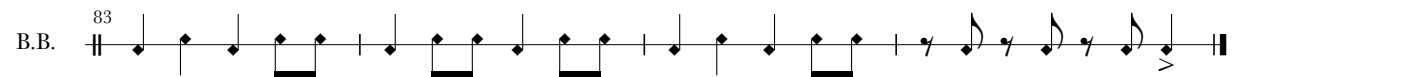
B.B. 62 

B.B. 66 

B.B. 70 

B.B. 74 

B.B. 78 

B.B. 83 

Con Salsa, Por Favor

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Congas $\text{♩} = 135$
f *mf*

5

9 **A**

13

17 **B**

21

25 **C**

29

33 **D**
Optional Solo

39 1. 2.

45 **E**
p

The musical score is written for Congas in 4/4 time with a tempo of 135 beats per minute. It begins with a dynamic marking of *f* (forte) and a key signature of one sharp (F#). The piece is divided into several sections labeled A through E. Section A starts at measure 9, B at 17, C at 25, D at 33, and E at 45. Section D includes an 'Optional Solo' indicated by a double bar line and a series of slanted lines. The score uses various rhythmic notations including eighth notes, quarter notes, and rests, with some notes marked with accents (>). Dynamic markings include *f*, *mf*, and *p* (piano). The piece concludes with a double bar line and repeat signs for the first and second endings.

49 Con.

53 Con.

60 Con.

66 Con.

70 Con.

74 Con.

78 Con.

82 Con.

86 Con.

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Shekere $\text{♩} = 135$

She. **A** *f*

She. **B**

She. **C**

She. **D** *mp*

She. **E** *p*

She. **F** $\text{♩} = 180$

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Guero $\text{♩} = 135$ $\frac{4}{4}$ *mf* V V V

Guero 7 *f* **A**

Guero 13

Guero 18 **B**

Guero 24 **C**

Guero 29

Guero 34 *mp* **D**

Guero 39 1. 2.

Guero 44 *p* **E**

Guero 50 1. 2. *f* **F** $\text{♩} = 180$

Guero 56 *f* **G**

Guero 65

The musical score is written for a Guero instrument in 4/4 time. It begins with a tempo of 135 beats per minute. The score is divided into sections A through G, each marked with a letter in a box. Dynamics include *mf*, *f*, *mp*, and *p*. There are repeat signs with first and second endings in sections A, C, and F. The piece concludes with a tempo change to 180 beats per minute.

70
Guero

75
Guero

80
Guero

85
Guero

Con Salsa, Por Favor

Son Montuño

Nathaniel Stottlemyer

$\bullet = 135$

Timbales

f *mf*

6

A

11

f

B

16

21

C

26

D

31

mp

36

41

1. 2.

E

45

p

50 Tim. 1. 2.

F

54 Tim. ♩ = 180 *f*

58 Tim.

G

63 Tim.

68 Tim.

73 Tim.

H

78 Tim.

83 Tim.