

# LA BILIRRUBINA

TROMPETA 1  
MERENGUE

TRANS: RANDALL MONASTERIO

Musical score for Trompeza 1, Merengue 'La Bilirrubina'. The score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of seven staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The music features a mix of eighth and sixteenth notes, with some rests. The second staff starts with a measure rest followed by a triplet of eighth notes. The third staff begins with a repeat sign and a measure rest. The fourth staff contains a triplet of eighth notes with accents. The fifth staff features a triplet of eighth notes. The sixth staff starts with a repeat sign and a triplet of eighth notes. The seventh staff begins with a measure rest, followed by a triplet of eighth notes, and ends with a first ending bracket containing a final cadence. A dynamic marking of *sfz* is placed below the first ending.

22

2.

4'vs  
(CORO)

2

1.-3.

4.

29

(MAMBO)

2

1.

2.

34

37

1.

2.

39

4'vs  
(CORO)

2

1.-3.

4.

44

(MAMBO)

2

1.

2.

49

1.

53

55

60

64

4'vs (CORO)

69

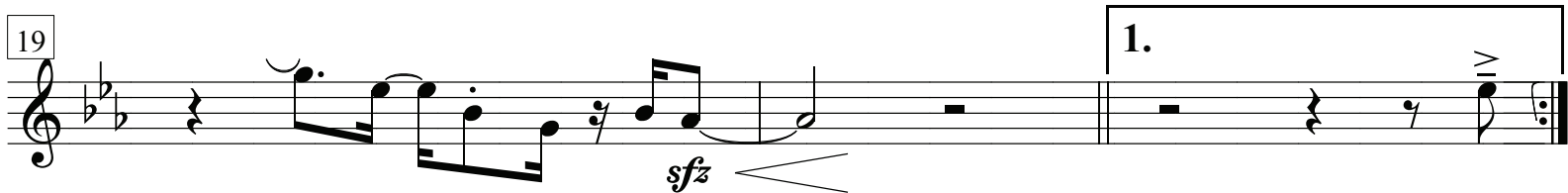
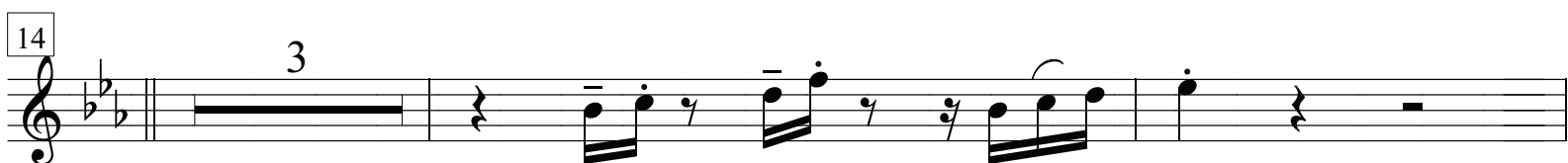
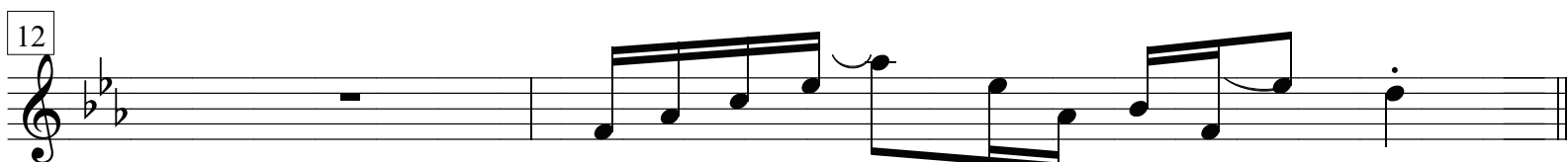
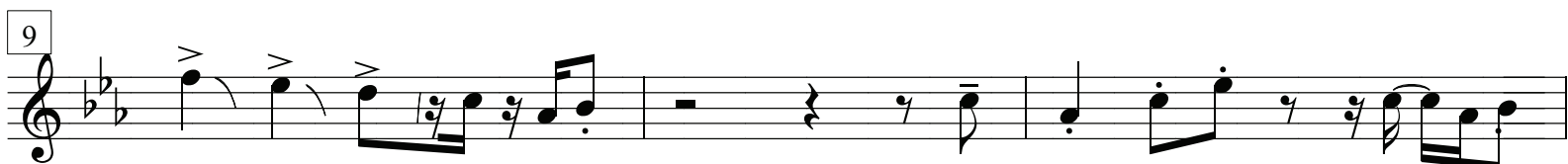
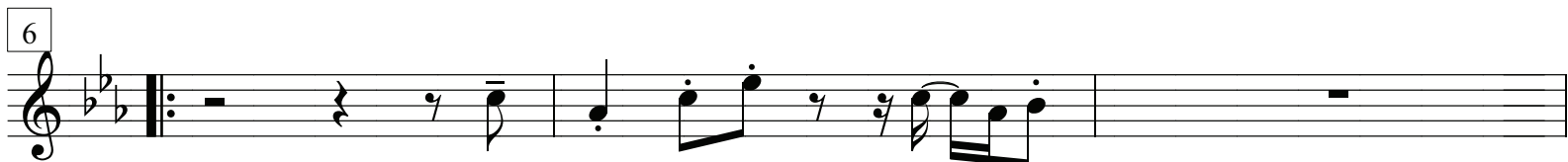
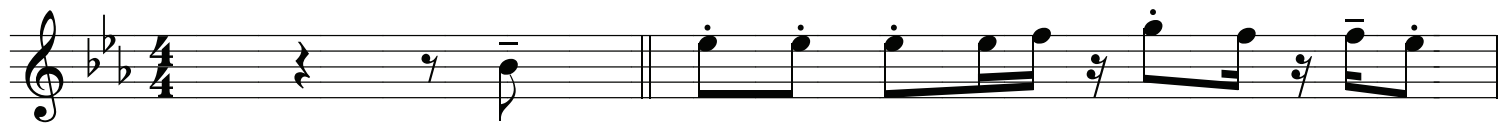
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CEL 0414-242-06-85

# LA BILIRRUBINA

TROMPETA 2  
MERENGUE

TRANS: RANDALL MONASTERIO



22

2.

4'vs (CORO)

2

1.-3.

4.

29

(MAMBO)

2

1.

2.

34

37

1.

2.

39

4'vs (CORO)

2

1.-3.

4.

44

(MAMBO)

2

1.

2.

49

1.

53

2.

55

3

60

*sfz*

64

4'vs (CORO)

2

1.-3.

4.

69

72

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# LA BILIRRUBINA

TROMBON  
MERENGUE

TRANS: RANDALL MONASTERIO

Musical staff 1: Bass clef, 4/4 time signature, key signature of three flats. The staff contains a whole rest followed by a double bar line and another whole rest.

Musical staff 2: Measure 3. Bass clef, 4/4 time signature, key signature of three flats. The staff contains a quarter rest, followed by eighth and sixteenth note patterns with accents and slurs.

Musical staff 3: Measure 6. Bass clef, 4/4 time signature, key signature of three flats. The staff contains a double bar line, a quarter rest, and eighth note patterns with accents and slurs. The instruction "(TACET 2º)" is written above the staff.

Musical staff 4: Measure 10. Bass clef, 4/4 time signature, key signature of three flats. The staff contains a quarter rest, eighth note patterns, and a final measure with a fermata and a "2" above it.

Musical staff 5: Measure 14. Bass clef, 4/4 time signature, key signature of three flats. The staff contains a double bar line, eighth note patterns with slurs, and a quarter rest.

Musical staff 6: Measure 18. Bass clef, 4/4 time signature, key signature of three flats. The staff contains a quarter rest, eighth note patterns with slurs, and a final measure with a fermata and the instruction "sfz" below it.

Musical staff 7: Measure 21. Bass clef, 4/4 time signature, key signature of three flats. The staff contains a double bar line, a first ending bracket labeled "1.", a quarter rest, and a second ending bracket labeled "2." with a slur over it.

24 4'vs (CORO) 2 1.-3. 4.

29 (MAMBO) 2 1. 2.

34

37 1. 2.

39 4'vs (CORO) 2 1.-3. 4.

44 (MAMBO) 2 1. 2.

49 1.

52 2.



55

Musical staff 55: Bass clef, key signature of three flats, starting with a whole rest followed by a sixteenth-note triplet of eighth notes.

58

Musical staff 58: Bass clef, key signature of three flats, starting with a whole rest followed by eighth notes.

60

Musical staff 60: Bass clef, key signature of three flats, starting with a whole rest followed by eighth notes, including a sforzando (*sfz*) dynamic marking.

62

Musical staff 62: Bass clef, key signature of three flats, featuring a long slur over a half note and a quarter note.

64

4'vs (CORO)

2

1.-3.

4.

Musical staff 64: Bass clef, key signature of three flats, containing a repeat sign, a fermata, and first/second endings.

69

Musical staff 69: Bass clef, key signature of three flats, starting with a whole rest followed by eighth notes.

71

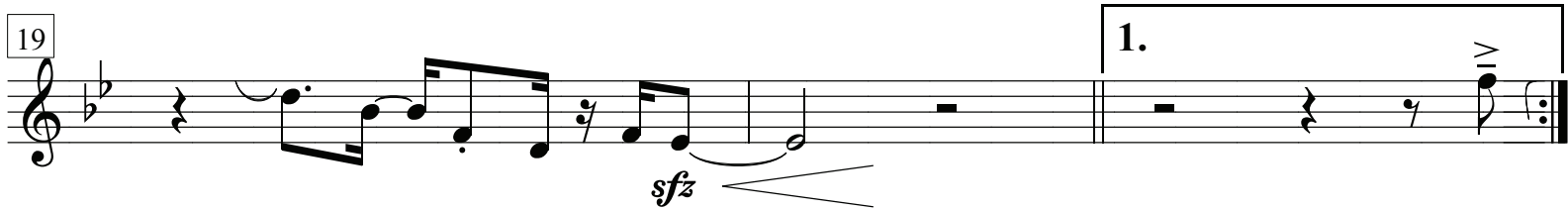
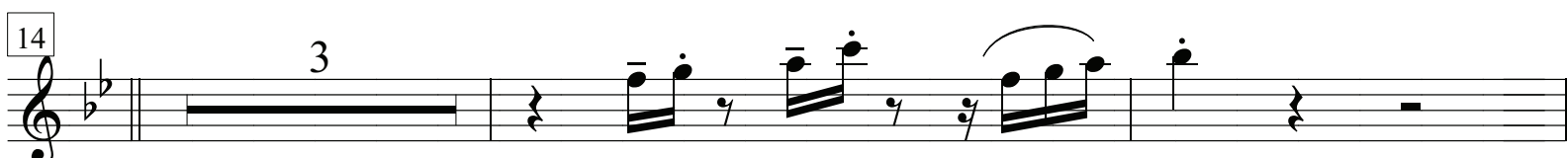
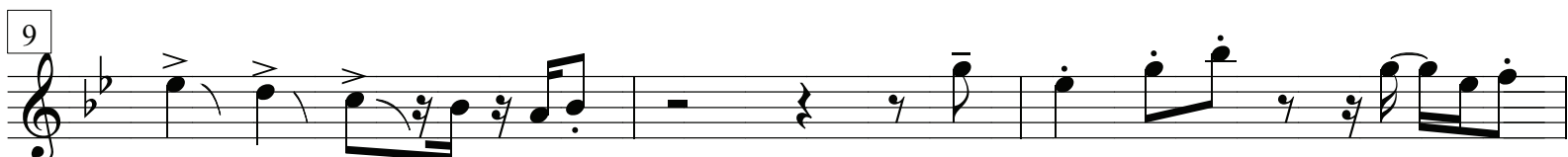
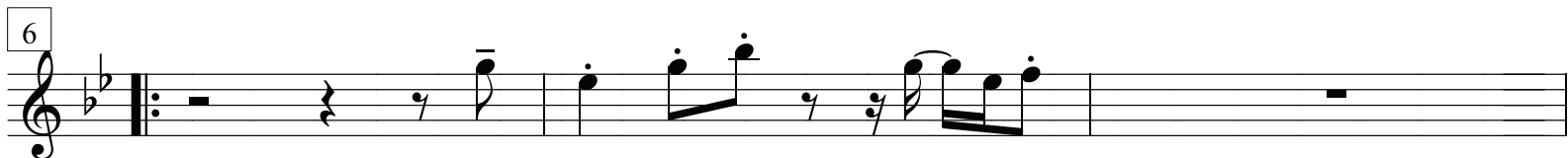
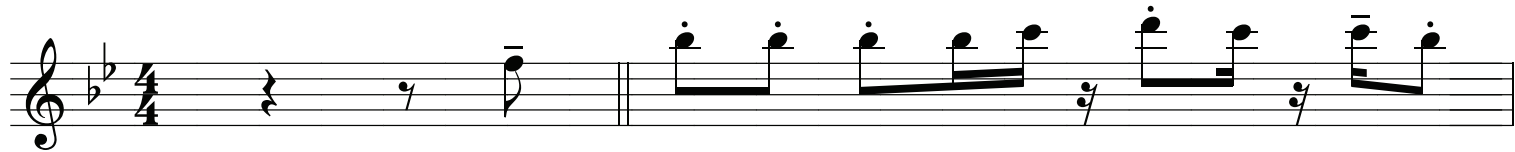
Musical staff 71: Bass clef, key signature of three flats, starting with a whole rest followed by eighth notes, including accents.

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# LA BILIRRUBINA

SAX. ALTO  
MERENGUE

TRANS: RANDALL MONASTERIO





47 **1.** **2.**

49 **1.**

52 **2.**

55 **3.**

60 **sfz**

64 **4'vs (CORO)** **2** **1.-3.** **4.**

69

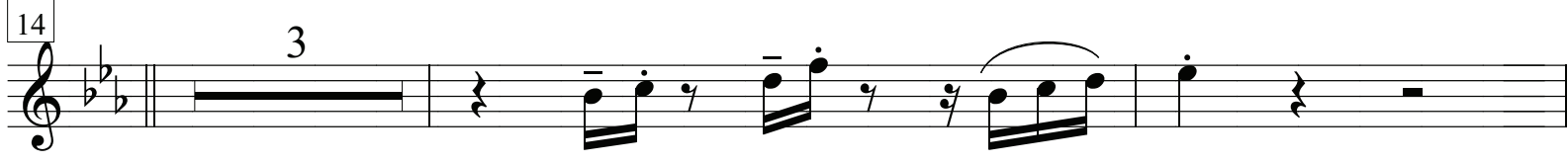
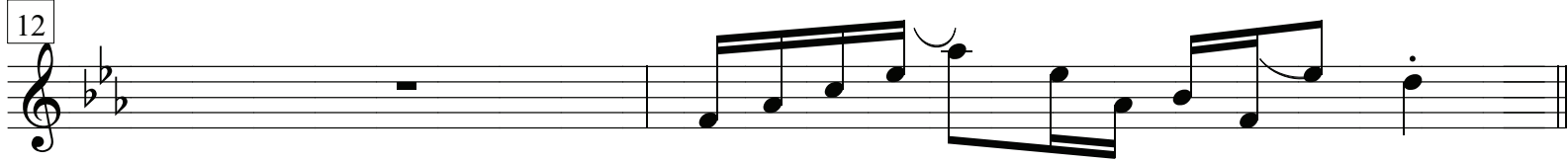
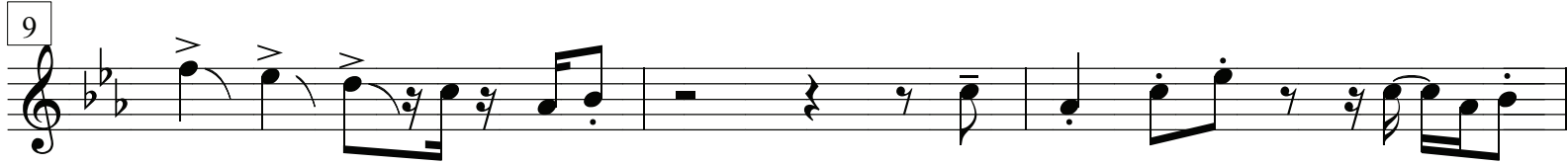
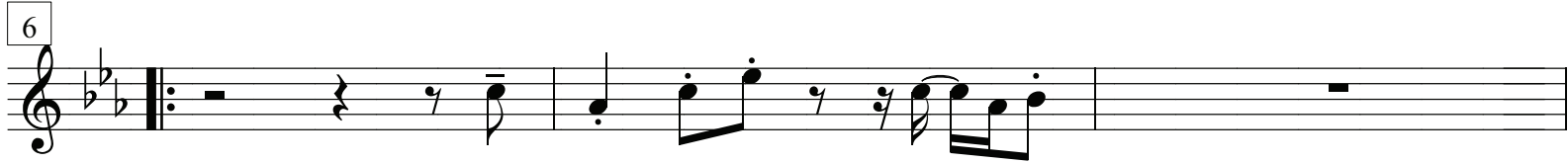
71

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# LA BILIRRUBINA

SAX. TENOR  
MERENGUE

TRANS: RANDALL MONASTERIO



22

2.

24

4'vs (CORO)

2

1.-3.

4.

29

(MAMBO)

31

1.

33

2.

36

1.

2.

39

4'vs (CORO)

2

1.-3.

4.

44

(MAMBO)

47

1.

2.

49

1.

52

2.

55

3

60

*sfz*

64

4'vs (CORO)

2

1.-3.

4.

69

71

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# LA BILIRRUBINA

PIANO  
MERENGUE

TRANS: RANDALL MONASTERIO

(DRUMS)

D $\flat$  A $\flat$  E $\flat$ m $^7$  A $\flat$  $^7$  D $\flat$  A $\flat$  E $\flat$ m $^7$  A $\flat$  $^7$

Musical staff for measures 1-5. The staff is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). Measure 1 contains a whole rest. Measures 2-5 contain a rhythmic pattern of eighth notes, represented by diagonal slashes.

D $\flat$  A $\flat$  E $\flat$ m $^7$  A $\flat$  $^7$  D $\flat$  A $\flat$  E $\flat$ m $^7$  A $\flat$  $^7$

Musical staff for measures 6-9. Measure 6 starts with a repeat sign. Measures 6-9 contain a rhythmic pattern of eighth notes, represented by diagonal slashes.

D $\flat$  A $\flat$  E $\flat$ m $^7$  A $\flat$  $^7$  D $\flat$  A $\flat$  E $\flat$ m $^7$  A $\flat$  $^7$

Musical staff for measures 10-13. Measures 10-13 contain a rhythmic pattern of eighth notes, represented by diagonal slashes.

G $\flat$  D $\flat$ /F E $\flat$ m E $\flat$ m $^7$  A $\flat$  $^7$ /C

Musical staff for measures 14-17. Measures 14-17 contain a rhythmic pattern of eighth notes, represented by diagonal slashes.

G $\flat$  D $\flat$ /F E $\flat$ m $^7$

Musical staff for measures 18-20. Measures 18-20 contain a rhythmic pattern of eighth notes, represented by diagonal slashes.

1. A $\flat$  $^7$

2. A $\flat$  $^7$ /C

E $\flat$ m $^7$

A $\flat$  $^7$

Musical staff for measures 21-23. Measure 21 contains a first ending (1. A $\flat$  $^7$ ). Measure 22 contains a second ending (2. A $\flat$  $^7$ /C). Measure 23 contains a whole note chord (E $\flat$ m $^7$  A $\flat$  $^7$ ) followed by a fermata.

4'vs (CORO)

D $\flat$  A $\flat$  E $\flat$ m $^7$  A $\flat$  $^7$  D $\flat$  A $\flat$

Musical staff for measures 24-26. Measure 24 starts with a repeat sign. Measures 24-26 contain a rhythmic pattern of eighth notes, represented by diagonal slashes.

1.-3.

E $\flat$ m $^7$

A $\flat$  $^7$

4.

E $\flat$ m $^7$

A $\flat$  $^7$

Musical staff for measures 27-30. Measures 27-30 contain a rhythmic pattern of eighth notes, represented by diagonal slashes.



(MAMBO)

29  $D\flat$   $A\flat$   $E\flat m7$   $A\flat7$   $D\flat$   $A\flat$

32 1.  $E\flat m7$   $A\flat7$  2.  $E\flat m7$   $A\flat7$

34  $D\flat$   $A\flat$   $E\flat m7$   $A\flat7$   $D\flat$   $A\flat$

37 1.  $E\flat m7$   $A\flat7$  2.  $E\flat m7$   $A\flat7$

4'VS (CORO)

39  $D\flat$   $A\flat$   $E\flat m7$   $A\flat7$   $D\flat$   $A\flat$

42 1.-3.  $E\flat m7$   $A\flat7$  4.  $E\flat m7$   $A\flat7$

(MAMBO)

44  $D\flat$   $A\flat$   $E\flat m7$   $A\flat7$   $D\flat$   $A\flat$

47 1.  $E\flat m7$   $A\flat7$  2.  $E\flat m7$   $A\flat7$

49  $D^{\flat}$   $A^{\flat}$   $E^{\flat}m^7$   $A^{\flat}7$  1.  $D^{\flat}$   $A^{\flat}$   $E^{\flat}m^7$   $A^{\flat}7$

53 2.  $D^{\flat}$   $A^{\flat}$   $E^{\flat}m^7$   $A^{\flat}7$

55  $G^{\flat}$   $D^{\flat}/F$   $E^{\flat}m$   $E^{\flat}m^7$   $A^{\flat}7/C$

59  $G^{\flat}$   $D^{\flat}/F$   $E^{\flat}m^7$

62  $A^{\flat}7/C$   $E^{\flat}m^7$   $A^{\flat}7$

64 4'vs (CORO)  $D^{\flat}$   $A^{\flat}$   $E^{\flat}m^7$   $A^{\flat}7$   $D^{\flat}$   $A^{\flat}$

67 1.-3.  $E^{\flat}m^7$   $A^{\flat}7$  4.  $E^{\flat}m^7$   $A^{\flat}7$

69  $D^{\flat}$   $A^{\flat}$   $E^{\flat}m^7$   $A^{\flat}7$   $D^{\flat}$   $A^{\flat}$

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# LA BILIRRUBINA

BAJO  
MERENGUE

TRANS: RANDALL MONASTERIO

6 7 8 9 10 11 12 13

$D^{\flat}$   $A^{\flat}$   $E^{\flat}m7$   $A^{\flat}7$   $D^{\flat}$   $A^{\flat}$   $E^{\flat}m7$   $A^{\flat}7$

6 7 8 9 10 11 12 13

$D^{\flat}$   $A^{\flat}$   $E^{\flat}m7$   $A^{\flat}7$   $D^{\flat}$   $A^{\flat}$   $E^{\flat}m7$   $A^{\flat}7$

10 11 12 13 14 15 16 17

$D^{\flat}$   $A^{\flat}$   $E^{\flat}m7$   $A^{\flat}7$   $D^{\flat}$   $A^{\flat}$   $E^{\flat}m7$   $A^{\flat}7$

14 15 16 17 18 19 20

18 19 20 21 22 23

21 22 23 24 25 26

1. 2.

24 25 26 27 28 29

(CORO)

4'VS  $D^{\flat}$   $A^{\flat}$   $E^{\flat}m7$   $A^{\flat}7$   $D^{\flat}$   $A^{\flat}$

27 28 29 30 31 32

1.-3. 4.

$E^{\flat}m7$   $A^{\flat}7$   $E^{\flat}m7$   $A^{\flat}7$

(MAMBO)

29  $D^{\flat}$   $A^{\flat}$   $E^{\flat}m7$   $A^{\flat}7$   $D^{\flat}$   $A^{\flat}$

32 1.  $E^{\flat}m7$   $A^{\flat}7$  2.  $E^{\flat}m7$   $A^{\flat}7$

34

37 1. 2.

4'vs (CORO)

39  $D^{\flat}$   $A^{\flat}$   $E^{\flat}m7$   $A^{\flat}7$   $D^{\flat}$   $A^{\flat}$

42 1.-3.  $E^{\flat}m7$   $A^{\flat}7$  4.  $E^{\flat}m7$   $A^{\flat}7$

(MAMBO)

44  $D^{\flat}$   $A^{\flat}$   $E^{\flat}m7$   $A^{\flat}7$   $D^{\flat}$   $A^{\flat}$

47 1.  $E^{\flat}m7$   $A^{\flat}7$  2.  $E^{\flat}m7$   $A^{\flat}7$

49 1.

53 2.

55

59

62

64 *4'vs* *(CORO)*  
D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>7 D<sup>b</sup> A<sup>b</sup>

67 1.-3. 4.  
E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>7 E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>7

69 D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>m<sup>7</sup> A<sup>b</sup>7 D<sup>b</sup> A<sup>b</sup>

72

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