

# **ELIO VILAFRANCA**

Sat-Oct-21, '17

Pausa Art House, Buffalo, NY

## **TUNELIST**

- **Emiliano**
- **Afro Blues**
- **The Source In Between** (from Caribbean Tinge CD)
- **Elio's Blues riff**
- **A Night in Tunisia**
- **Ogueres Cha** (from Incantation CD)
- **Orishaoko** (from Incantation CD)
- **Encantaciones Cubanas** (from Incantation CD)
- **Caribbean Tinge** (from Caribbean Tinge CD)
- **A las Millas**
- **Verdaderos Amigos**

*Possibly:*

- **El Tortuga** (Brownman)

TRUMPET IN B $\flat$

# A LAS MILLAS

ELIO VILLAFRANCA

6 1.

11 2.

14

17  $E_{MIN}^7$   $E^7/G^\#$

21  $A_{MIN}^7$   $B^7_{ALT}$   $E_{MIN}^7$   $C^\#7$

25  $C^{13}$   $F^9(\#11)$   $E_{MIN}^7$   $B^7_{ALT}$

29

33 TO SOLOS ON A

37  $C^{13}$   $F^9(\#11)$   $E_{MIN}^7$   $C^\#7$

2

TRUMPET IN B $\flat$

41 C<sup>13</sup> F<sup>9</sup>( $\sharp$ 11) EMIN<sup>7</sup> > >

Musical staff for measures 41-43. Measure 41: C<sup>13</sup> chord, notes G4, A4, B4, C5. Measure 42: F<sup>9</sup>( $\sharp$ 11) chord, notes F4, G4, A4, B4. Measure 43: EMIN<sup>7</sup> chord, notes E4, F4, G4, A4. Accents (>) are placed above the notes in measure 43.

44 EMIN<sup>7</sup> EMIN<sup>7</sup>

Musical staff for measures 44-46. Measure 44: EMIN<sup>7</sup> chord, notes E4, F4, G4, A4. Measure 45: EMIN<sup>7</sup> chord, notes E4, F4, G4, A4. Measure 46: EMIN<sup>7</sup> chord, notes E4, F4, G4, A4. The staff ends with a double bar line.

TRUMPET

# VERDADEROS AMIGOS

ELIO VILLAFRANCA

A - MI - GOS

$\text{♩} = 240$

4

1-4

4

6-9

10  $\text{Em}^9/6$

14  $\text{F}\#7(\text{b}5)$   $\text{C}^9(\#11)$   $\text{F}7(\text{b}5)$

17 1.  $\text{B}^9(\#11)$  2.  $\text{B}^9(\#11)$  4

19-22

23  $\text{Em}^9/6$

27  $\text{F}\#7(\text{b}5)$   $\text{C}^9(\#11)$   $\text{F}7(\text{b}5)$

30 1.  $\text{B}^9(\#11)$  2.  $\text{B}^9(\#11)$

32 -

36  $\text{Am}^9$   $\text{D}^9(\#11)$   $\text{Bb}\Delta 7$   $\text{Eb}^9(\text{b}13)(\text{b}5)$

2

TRUMPET

40 Bm7 E9 Cm7 F9(#11) Aø7 D7(b9)

44 Em9 D9(#11) BbΔ7 Eb9(b13)(b5)

48 Bm7 E9 1. Cm7 F9(#11) Aø7 D7(b9)

52 2. Cm7 F9(#11) Aø7 D7(b9) PERCUSSION BREAK 8 55-62

63 Em9/6 SOLOS

67 F#7(b5) C9(#11) F7(b5) B9(#11)

71 Am9 D9(#11) BbΔ7 Eb9(b13)(b5)

75 Bm7 E9 Cm7 F9(#11) Aø7 D7(b9)

79 Em9 D9(#11) BbΔ7 Eb9(b13)(b5)

83 Bm7 E9 Cm7 F9(#11) Aø7 D7(b9)

TRUMPET

Am<sup>9</sup> D<sup>9</sup>(#11) B $\flat$  $\Delta$ 7 E $\flat$ <sup>9</sup>( $\flat$ 13)( $\flat$ 5)

Bm7 E<sup>9</sup> Cm7 F<sup>9</sup>(#11) A $\emptyset$ 7 D7( $\flat$ 9)

Em<sup>9</sup> D<sup>9</sup>(#11) B $\flat$  $\Delta$ 7 E $\flat$ <sup>9</sup>( $\flat$ 13)( $\flat$ 5)

1. Bm7 E<sup>9</sup> Cm7 F<sup>9</sup>(#11) A $\emptyset$ 7 D7( $\flat$ 9)

2. Cm7 F<sup>9</sup>(#11) A $\emptyset$ 7 D7( $\flat$ 9)

Em<sup>9</sup>/<sub>6</sub>

F $\sharp$ 7( $\flat$ 5) C<sup>9</sup>(#11) F7( $\flat$ 5) B<sup>9</sup>(#11)

A - MI - GOS

# THE SOURCE IN BETWEEN

ELIO VILLAFRANCA

TRUMPET/SAX

INTRO PIANO

8

9  $G^{13}$   $A^{b13}$   $G^{13}$   $A^{b13}$

13  $G^{13}$   $A^{b13}$   $G^{13}$   $A^{b13}$   $G^{13}$

18  $A^{b13}$   $G^{13}$   $A^{b13}$   $G^{13}$   $A^{b13}$

23  $G^{13}$   $A^{b13}$   $G^{13}$   $A^{b13}$

27  $G^{13}$   $F^{\#9(\#11)}$   $C^{\#7(b9)}$   $E^{\#9(\#11)}$   $A^{13}$

33  $E^{\#9(\#11)}$

1.  $F^{\#9(\#11)}$   $G^{\#9(\#11)}$   $E^{\#9(\#11)}$   $B^{\#9/C}$

2.  $F^{\#9(\#11)}$   $G^{\#9(\#11)}$   $E^{\#9(\#11)}$   $B^{\#9/C}$

$G^{13}$   $A^{b13}$   $G^{13}$   $A^{b13}$

SOLOS IN LATIN FEEL

G<sup>13</sup> A<sup>b13</sup> G<sup>13</sup> A<sup>b13</sup>

G<sup>13</sup> A<sup>b13</sup> 1. G<sup>13</sup> F<sup>13</sup>

SWING FEEL

G<sup>13</sup> F<sup>9</sup>(#11) C<sup>#7</sup>(#11) E<sup>(#9)b13</sup> A<sup>13</sup>(#11)

E<sup>b9</sup>(#11)

D.S. AFTER SOLOS TO CODA

G<sup>13</sup> A<sup>b13</sup> G<sup>13</sup> A<sup>b13</sup>

F<sup>9</sup>(#11) G<sup>9</sup>(#11) E<sup>9</sup>(#11) B<sup>9</sup>/C

DRUMS SOLO

G<sup>13</sup> A<sup>b13</sup> G<sup>13</sup> F<sup>13</sup>



Trumpet in B♭

# Orishaoko

Elio Villafranca

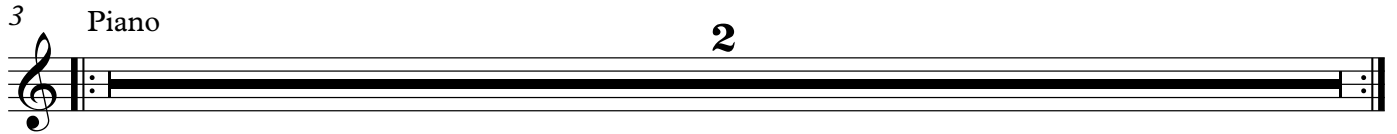
♩. = 120  
Piano Intro

2



3 Piano

2



5 Band  
Am<sup>9</sup> B♭maj7/A



7 Am<sup>9</sup> B♭maj7/A Am<sup>6</sup> B♭maj7/A



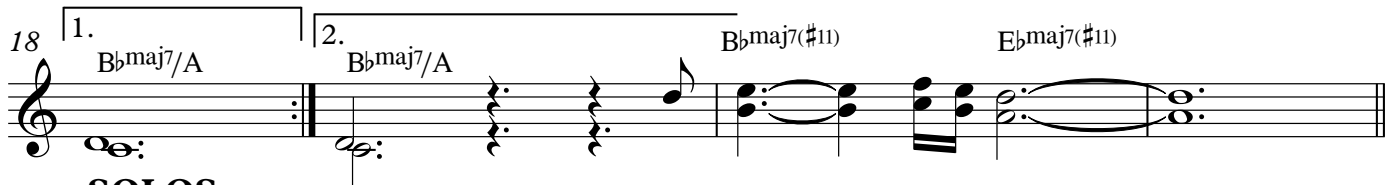
11 Am<sup>9</sup> B♭maj7/A Am<sup>6</sup> B♭maj7/A



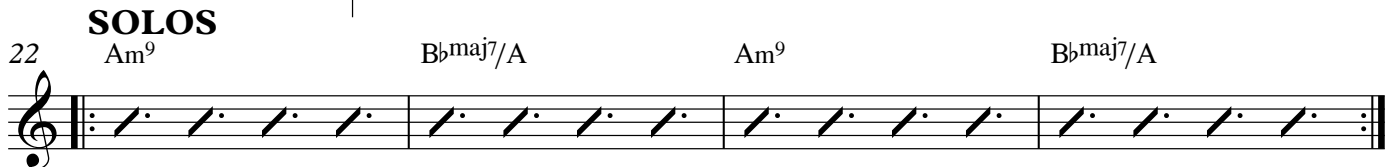
15 Em<sup>9</sup> Bm<sup>11</sup> F#m<sup>9</sup> F9(#11) Am<sup>9</sup>



18 1. B♭maj7/A 2. B♭maj7/A B♭maj7(#11) E♭maj7(#11)



**SOLOS**  
22 Am<sup>9</sup> B♭maj7/A Am<sup>9</sup> B♭maj7/A



26 Em<sup>9</sup> Bm<sup>11</sup> F#m<sup>9</sup> F9(#11) Am<sup>9</sup> B♭maj7/A



30 Em<sup>9</sup> Bm<sup>11</sup> F#m<sup>9</sup> F9(#11) F9(#11)



# Oguere's Cha

Elio Villafranca


5



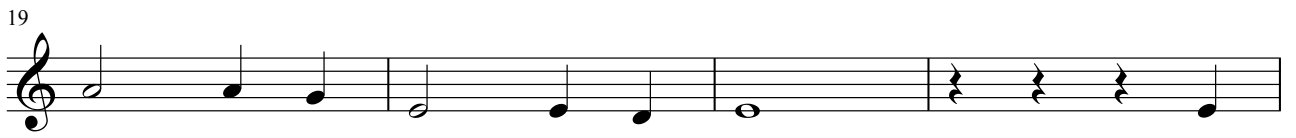
9



13



19



23



27



31

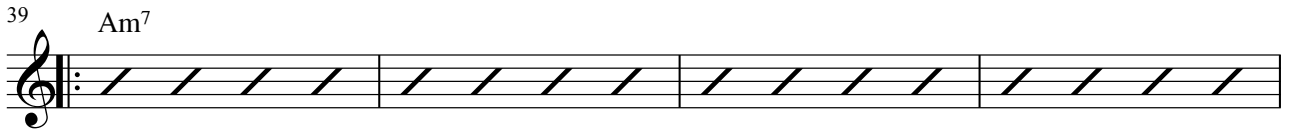


35

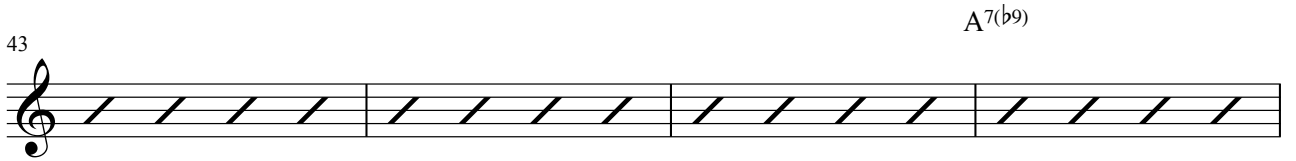


SOLOS

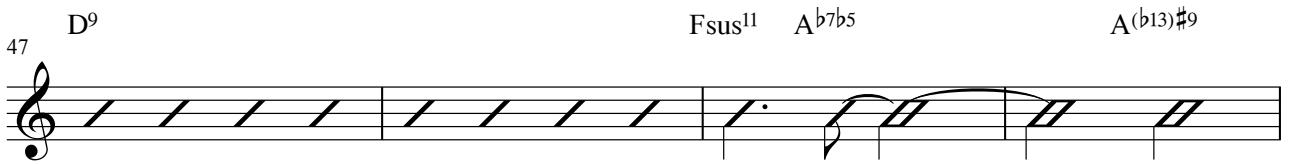
39 Am<sup>7</sup>



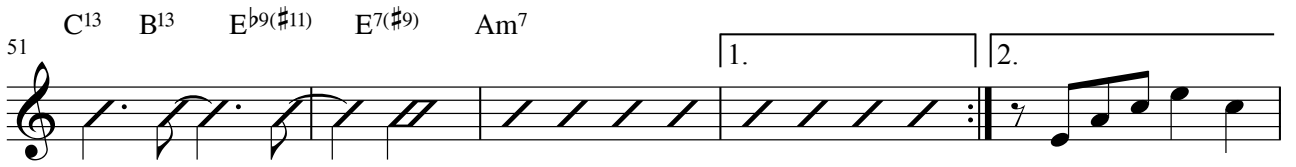
43 A<sup>7(b9)</sup>



47 D<sup>9</sup> F<sup>sus11</sup> A<sup>b7b5</sup> A<sup>(b13)#9</sup>



51 C<sup>13</sup> B<sup>13</sup> E<sup>b9(#11)</sup> E<sup>7(#9)</sup> Am<sup>7</sup>



56



60



66



70



74

Musical staff for measures 74-77. Measure 74 starts with a treble clef and a key signature of one flat. The first measure contains a whole note chord. Measures 75-76 are marked with a '7' and contain eighth notes. Measure 77 contains a whole note chord.

78

Musical staff for measures 78-81. Measure 78 contains a whole note chord with a sharp sign. Measure 79 contains a whole note chord with a sharp sign. Measure 80 contains a whole note chord with a sharp sign. Measure 81 contains a whole note chord with a sharp sign. A first ending bracket labeled '1.' covers measures 80 and 81.

*CODA*

82

Musical staff for measures 82-85. Measure 82 contains a whole note chord with a sharp sign. Measure 83 contains a whole note chord with a sharp sign. Measure 84 contains a whole note chord with a sharp sign. Measure 85 contains a whole note chord with a sharp sign. A second ending bracket labeled '2.' covers measures 82-85. Chord symbols Am<sup>7</sup>, Am<sup>6</sup>, Am<sup>7</sup>, Am<sup>6</sup>, and Am<sup>7</sup> are placed above the notes.

Bb

# Encantaciones Cubanas

Elio Villafranca



2

SOLOS

Bb

62 B<sup>13</sup>sus

A musical staff in treble clef with a key signature of one flat (Bb). The staff begins with a double bar line and a repeat sign. The first measure contains a whole note chord. The following three measures contain diagonal slashes, indicating a sustained or tremolo effect.

66 Bphryg

A musical staff in treble clef with a key signature of one flat (Bb). The staff begins with a double bar line and a repeat sign. The first four measures contain diagonal slashes. The fifth measure is a double bar line with a repeat sign. The sixth measure contains a whole note chord. The seventh measure contains a quarter note chord. The eighth measure contains a quarter note chord. The ninth measure contains a quarter note chord. The tenth measure contains a half note chord. The staff ends with a double bar line.

TRUMPET IN B $\flat$

# EMILIANO

ELIO VILAFRANCA

**PIANO SOLO (1 X)**

7

12

17 **B** **Ab $\flat$ 7 $\flat$ 5** **E11** **C13(#11)** **F#6#11** **B $\flat$ 7(#11)** **Bm7** **F#7(#9)** **G#7#11**

24 **Bsus11** **TUTTI** - - - -

29

33

37 **SOLOS** **Dm6/7** **E $\flat$ 11**

41 **Gm7** **Bbm9** **F11** **Bm9** **Am7**

2

TRUMPET IN B $\flat$

45 F $\sharp$ 7(ALT)

C7( $\sharp$ 11)

F $\Delta$ 7

A $\flat$  $\Delta$ 6 E $\flat$ 11

50

B11

B11



I (TRUMPET)

# CARIBBEAN TINGE

ELIO VILAFRANCA

**BOMBA RHYTHM**

F#-Δ7(6)(11)

5

F9(#11)

F9(#11)

9

BE 8OP

E MIN<sup>6</sup>

E7(9)

13

A MIN<sup>7</sup>

17

G MIN<sup>9</sup>

C<sup>7</sup>

F MIN<sup>9</sup>

Bb<sup>7</sup>

C#9

F#13

BΔ<sup>7</sup>

21

C MIN<sup>7</sup>

F13

BbΔ<sup>7</sup>

F#AUG<sup>7</sup>

F7(9)

2.

**BOMBA RHYTHM**

25

F#-Δ7(6)(11)

29

F9(#11)

31

BOMBA

5

F9(#11)

**SOLOS (1X) BE 8OP (2X) BOMBA**

39

E MIN<sup>6</sup>

F#9

B<sup>7</sup>

E MIN<sup>6</sup>

B<sup>9</sup>

E7(9)

I (TRUMPET)

43 A<sub>MIN</sub>7 B<sup>ø</sup>7 E7(b9) A<sub>MIN</sub>7

47 G<sub>MIN</sub>9 C7 F<sub>MIN</sub>9 B<sup>b</sup>7 C#<sup>ø</sup>9 F#13 B<sup>Δ</sup>7

51 C<sub>MIN</sub>7 F13 B<sup>b</sup>Δ7 F#AUG7 F7(b9)

BOMBA RHYTHM

54 F#-Δ7(b)(d1)

58 F#-Δ7(b)(d1) 1. F9(#11) F9(#11)

OPEN SOLO BARRILES W/ DRUMS AND DANCE

E<sub>MIN</sub> 2 DC TO CODA

RIT. F9(#11)

# AFRO BLUES

Arr. by Elio Villafranca

Mongo Santamaria  
Arr. Elio Villafranca

Intro

D Ebmaj7(#11) D Ebmaj7(#11)

5 D Ebmaj7(#11) D Ebmaj7(#11)

9 Gm7(add13) Am7(add13) Gm7(add13) Am7(add13)

13 Gm7(add13) Am7(add13) Gm7(add13) Am7(add13)

17 Gm7(add13) Am7(add13) Gm7(add13) Am7(add13)

21 D(sus9) Eb13(b9) F#13 G7(sus4) B7(#5)


25 C13(sus4) Bb(sus9) C(sus9) D(sus9)

29 F#maj9(#11) Bø7 Bb(sus9) C(sus9) ⊕

3/2 clave

32 F9(sus4) Eb9(sus4) F9(sus4) Eb9(sus4)

36 F<sup>9</sup>(sus4) Eb<sup>9</sup>(sus4) F<sup>9</sup>(sus4) Eb<sup>9</sup>(sus4)



40 Gm7(add13) Eb7(#9)/Bb D7(#9)/A Gm7(add13)



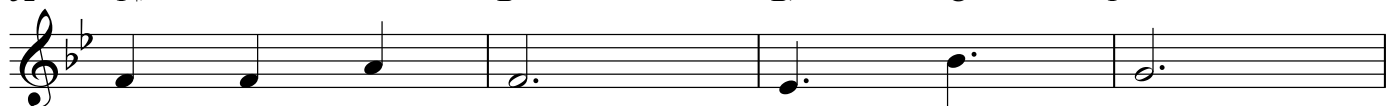
44 Gm7(add13) Eb7(#9)/Bb D7(#9)/A Gm7(add13)



48 C<sup>13</sup>(sus4) Bb<sup>9</sup>(sus4) C<sup>9</sup>(sus4) D<sup>9</sup>(sus4)



52 F#maj9(#11) Bø7 Bb<sup>9</sup>(sus4) C<sup>9</sup>(sus4) F(sus9)



## Intro

56 D Ebmaj7(#11) D Ebmaj7(#11)




60 D Ebmaj7(#11) D Ebmaj7(#11)



## Sax Solo (beginning)

64 Gm7(add13) Am7(add13) Gm7(add13) Am7(add13)




68 Gm7(add13) Am7(add13) Gm7(add13) Am7(add13)



## SOLOS

72 D Ebmaj7(#11) D Ebmaj7(#11)



76 Gm7(add13) Am7(add13) Gm7(add13) Am7(add13)

80 CONGA SOLO (open)

84 D.C. to CODA

88  $\text{\textcircled{O}}$  Outro  
D Ebmaj7(#11) D Ebmaj7(#11)

92 D Ebmaj7(#11) D Ebmaj7(#11) D

97 Ebmaj7(#11) D Ebmaj7(#11) D Ebmaj7(#11) D

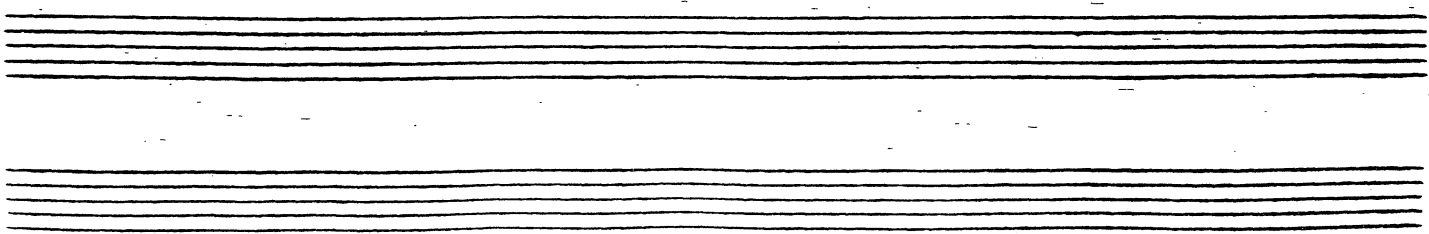
rit. . . . .

# A NIGHT IN TUNISIA

**BASS LINE**

The score consists of a bass line and ten staves of melody. The bass line is written in a 7/4 time signature and includes the following chords: F7, A, E-, F7, E-, F7, E-, F#-7b5, B7b5, E-, B-7b5, E7b9, A-, A-7, D7, A-7b5, D7b9, G6, F#-7b5, B7b5, E-, (INTERLUDE) F#-7b5, F7#11, E-, A7#11, A-(HARSH), A-7, Ab7#9, GA, F#-7b5, B7b9.

Additional annotations include "D.S. AL CODA" and "CODA" in the fifth staff, and "INTERLUDE" in the sixth staff. The melody is written in a key with one sharp (F#) and includes various rhythmic patterns and phrasing.



# TRUMPET

# El Tortuga

[ for Faiz Ali, who left us on May 21, 2010  
to start his next great adventure ]

COMPOSED & ARRANGED BY :  
BROWNMAN ALI

**A1 Dm**

**B Dm**

**C Dm Em**

**Dm Em**

**Dm C Bb A7**

**Dm C Bb A7**

**A2 Dm**

Interlude

D Dm C B $\flat$  A7

34

Dm C B $\flat$  A7

38

Dm C B $\flat$  A7

42

Dm C B $\flat$  A7

46

A3

50