

Romanos y Villanos

Marcha Romana

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Bandurria 1

Bandurria 2

Bandurria 3

Laúd clásico 1

Laúd clásico 2

Laúd clásico 3

Taiko

Guitarra clásica 1

Guitarra clásica 2

Bajo eléctrico

Tempo: ♩ = 55

Key Signature: F# C# G# D# (4 sharps)

Time Signature: 2/4

Dynamic: *mp* (mezzo-piano)

The score is for a piece titled "Romanos y Villanos" (Romans and Villains), specifically a "Marcha Romana" (Roman March). It is composed by Nacho Castillo in 2025. The music is written for a 10-piece ensemble in the key of D major (4 sharps) and 2/4 time. The tempo is marked as 55 beats per minute. The instruments are arranged in a standard orchestral-like fashion. The Bandurrias (1, 2, and 3) and Laúds clásicos (1, 2, and 3) are in the upper register. The Taiko is in the middle register. The Guitarras clásicas (1 and 2) and the Bajo eléctrico are in the lower register. The dynamics are marked as mezzo-piano (*mp*) throughout. The score is written for a 10-piece ensemble. The instruments are arranged in a standard orchestral-like fashion. The Bandurrias (1, 2, and 3) and Laúds clásicos (1, 2, and 3) are in the upper register. The Taiko is in the middle register. The Guitarras clásicas (1 and 2) and the Bajo eléctrico are in the lower register. The dynamics are marked as mezzo-piano (*mp*) throughout.

7 3

Band. 1

Band. 2

Band. 3

Ld. 1

Ld. 2

Ld. 3

Taiko

Guit. 1

Guit. 2

Guit. B.

This musical score is for page 2 of a piece in E major (three sharps). It features nine staves: three for a band (Band. 1, 2, 3), three for lead instruments (Ld. 1, 2, 3), a Taiko drum part, and three for guitar (Guit. 1, 2, B.).

- Band. 1:** Starts with a treble clef and a key signature of three sharps. It begins with a measure containing a 7-measure rest, followed by eighth-note patterns. The second measure has a 3-measure rest. The third measure has a 3-measure rest. The fourth measure has a 3-measure rest. The fifth measure has a 3-measure rest. The sixth measure has a 3-measure rest. The seventh measure has a 3-measure rest. The eighth measure has a 3-measure rest.
- Band. 2:** Starts with a treble clef and a key signature of three sharps. It contains whole rests for the first three measures, followed by eighth-note patterns in the fourth measure, and whole rests for the remaining measures.
- Band. 3:** Starts with a treble clef and a key signature of three sharps. It contains whole rests for the first three measures, followed by eighth-note patterns in the fourth measure, and whole rests for the remaining measures.
- Ld. 1:** Starts with a treble clef and a key signature of three sharps. It begins with an 8-measure rest, followed by eighth-note patterns. The second measure has a 3-measure rest. The third measure has a 3-measure rest. The fourth measure has a 3-measure rest. The fifth measure has a 3-measure rest. The sixth measure has a 3-measure rest. The seventh measure has a 3-measure rest. The eighth measure has a 3-measure rest.
- Ld. 2:** Starts with a treble clef and a key signature of three sharps. It contains whole rests for the first three measures, followed by eighth-note patterns in the fourth measure, and whole rests for the remaining measures.
- Ld. 3:** Starts with a treble clef and a key signature of three sharps. It contains whole rests for the first three measures, followed by eighth-note patterns in the fourth measure, and whole rests for the remaining measures.
- Taiko:** Starts with a double bar line and a key signature of three sharps. It contains whole rests for the first three measures, followed by eighth-note patterns in the fourth measure, and whole rests for the remaining measures.
- Guit. 1:** Starts with a treble clef and a key signature of three sharps. It contains eighth-note patterns throughout the piece.
- Guit. 2:** Starts with a treble clef and a key signature of three sharps. It contains eighth-note patterns throughout the piece.
- Guit. B.:** Starts with a bass clef and a key signature of three sharps. It contains eighth-note patterns throughout the piece.

15

Band. 1 *mf*

Band. 2 *mf*

Band. 3 *mf*

Ld. 1 *mf*

Ld. 2 *mf*

Ld. 3 *mf*

Taiko *f ff f ff f ff f ff*

Guit. 1 *mf*

Guit. 2 *mf*

Guit. B. *mf*

20

Band. 1

Band. 2

Band. 3

Ld. 1

Ld. 2

Ld. 3

Taiko

Guit. 1

Guit. 2

Guit. B.

3

3

3

8

8

8

f *ff* *f* *ff* *f* *ff*

8

8

8

24

Band. 1

Band. 2

Band. 3

Ld. 1

Ld. 2

Ld. 3

Taiko

Guit. 1

Guit. 2

Guit. B.

Detailed description of the musical score: The score is written for a 9-piece band. The key signature is three sharps (F#, C#, G#). The time signature is 4/4. The score consists of 24 measures. Band. 1 and 2 play a melodic line with eighth and sixteenth notes. Band. 3 plays a rhythmic pattern of eighth notes. Ld. 1 and 2 play a melodic line with eighth and sixteenth notes. Ld. 3 plays a rhythmic pattern of eighth notes. Taiko plays a simple drum pattern. Guit. 1 plays a melodic line with eighth and sixteenth notes. Guit. 2 and B. play a bass line with eighth and sixteenth notes.

29

Band. 1

Band. 2

Band. 3

Ld. 1

Ld. 2

Ld. 3

Taiko

Guit. 1

Guit. 2

Guit. B.

The musical score for page 6, measures 29-32, is written for a nine-piece ensemble. The key signature is three sharps (F#, C#, G#). The score is organized into nine staves, each labeled on the left: Band. 1, Band. 2, Band. 3, Ld. 1, Ld. 2, Ld. 3, Taiko, Guit. 1, Guit. 2, and Guit. B. Measures 29-32 are indicated at the top left. The notation includes various musical symbols such as notes, rests, and dynamic markings. Dynamics like *f* (forte) and *ff* (fortissimo) are used throughout the score. The Taiko part uses a different notation system with vertical lines and 'x' marks to represent drum hits. The guitar parts (Guit. 1, Guit. 2, Guit. B.) use standard guitar notation with a '8' indicating an octave shift. The woodwind parts (Band. 1, Band. 2, Band. 3) and lead parts (Ld. 1, Ld. 2, Ld. 3) feature a variety of note values and rests.

34

Band. 1

Band. 2

Band. 3

Ld. 1

Ld. 2

Ld. 3

Taiko

Guit. 1

Guit. 2

Guit. B.

This musical score is for measures 34 through 38 of a piece. It features ten staves: three for a band (Band. 1, 2, 3), three for lead instruments (Ld. 1, 2, 3), one for Taiko, and three for guitars (Guit. 1, 2, B.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measures 34-35 are marked with a repeat sign. Measures 36-38 feature complex rhythmic patterns, including triplets and sixteenth-note runs. The Taiko part uses 'x' marks to denote specific drum strokes, with dynamics *f* and *ff*. Guitars 1 and 2 play chords in measures 36-37, with Guit. 1 marked *mf*. Guit. B. plays a bass line. The score concludes with a triplet in measure 38.

39

Band. 1

Band. 2

Band. 3

Ld. 1

Ld. 2

Ld. 3

Taiko

Guit. 1

Guit. 2

Guit. B.

The musical score for page 8, measures 39-42, is written for a ten-piece ensemble. The key signature is three sharps (F#, C#, G#). The score is organized into ten staves, each labeled on the left: Band. 1, Band. 2, Band. 3, Ld. 1, Ld. 2, Ld. 3, Taiko, Guit. 1, Guit. 2, and Guit. B. The first six staves (Band. 1 to Ld. 3) are in treble clef, while the last three (Guit. 1 to Guit. B.) are in bass clef. The Taiko staff uses a standard drum notation with a double bar line at the beginning. The score begins at measure 39, indicated by a '39' above the first staff. Measures 39 and 40 feature a triplet of eighth notes in the woodwinds and lead parts. Measure 41 features a Taiko drum solo with a forte (f) dynamic and a crescendo. Measure 42 is a final measure with rests for most instruments.

Bandurria 1

Romanos y Villanos

Marcha Romana

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♩ = 55

2

mp

9

3

4

mf

20

3

26

f

33

3

39

3

1

Romanos y Villanos

Marcha Romana

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$\text{♩} = 55$ 9 4 *mf*

19 3

26 *f*

33 3

39 3 1

Bandurria 3

Romanos y Villanos

Marcha Romana

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Bandurria 3 musical score for the piece "Romanos y Villanos" (Marcha Romana). The score is written for a single staff in treble clef, key of D major (three sharps), and 2/4 time. The tempo is marked as quarter note = 55. The score consists of four lines of music, each containing 10 measures.

Line 1 (Measures 1-10): Measure 1 has a 9-measure rest. Measure 2 has a 4-measure rest. Measures 3-10 consist of eighth-note chords. The dynamic marking *mf* is placed below measure 4.

Line 2 (Measures 11-20): Measure 11 is measure 22. Measures 12-15 contain eighth-note chords and eighth notes. Measures 16-17 have first endings marked with a "1" above a bar line. Measure 18 contains eighth-note chords. Measure 19 has a first ending marked with a "1" above a bar line. Measure 20 ends with a double bar line.

Line 3 (Measures 21-30): Measure 21 is measure 31. Measures 22-25 contain eighth notes and eighth-note chords. Measures 26-27 have first endings marked with a "1" above a bar line. Measures 28-30 consist of sixteenth-note runs. The dynamic marking *f* is placed below measure 22.

Line 4 (Measures 31-40): Measure 31 is measure 38. Measures 32-35 contain eighth-note chords and eighth notes. Measures 36-37 have first endings marked with a "1" above a bar line. Measure 38 ends with a double bar line.

Romanos y Villanos

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♩ = 55

2

mp

9

4

mf

20

3

27

f

34

3

3

41

1

Romanos y Villanos

Marcha Romana

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8 $\text{♩} = 55$ 14 *mf*

20 3

27 *f*

34 3 3

41 1

Detailed description of the musical score: The score is written for a classical guitar (Laúd clásico 2) in G major (three sharps: F#, C#, G#) and 2/4 time. It begins with a tempo indication of quarter note = 55. The first staff has a 14-measure rest followed by a melody starting on G4. The second staff continues the melody with a triplet of eighth notes. The third staff features a more complex rhythmic pattern with a forte (f) dynamic marking. The fourth staff includes a repeat sign and triplet markings. The fifth staff ends with a final measure rest of 1 measure.

Romanos y Villanos

Marcha Romana

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♩ = 55 14

mf

23 1

31 *f*

38 3 3 1

Taiko

Romanos y Villanos

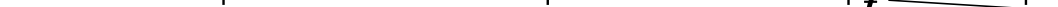
Marcha Romana

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Example 1: Musical notation for a sequence of notes. The tempo is marked as $\text{♩} = 55$. The notation shows a series of notes with dynamic markings *f* and *ff*. The sequence is: *f* (quarter), *ff* (quarter), *f* (quarter), *ff* (quarter), *f* (quarter), *ff* (quarter), *f* (quarter), *ff* (quarter), *f* (quarter), *ff* (quarter), *f* (quarter), *ff* (quarter). The notes are grouped in pairs of *f* and *ff*.

22

Example 1, measure 22, shows a sequence of notes with dynamic markings *f* and *ff*, and a repeat sign.

38 

Bajo eléctrico

Romanos y Villanos

Marcha Romana

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♩ = 55

mp

11

mf

22

f

33

3 3

40

1

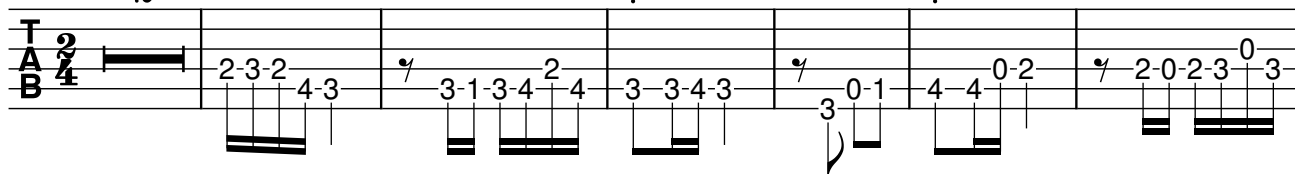
Bandurria 1

Romanos y Villanos

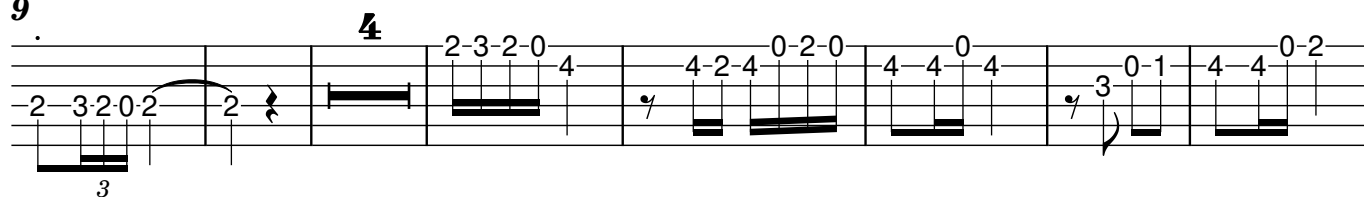
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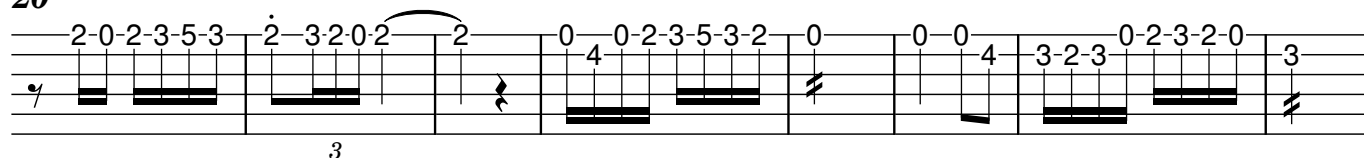
♩ = 55
2



9



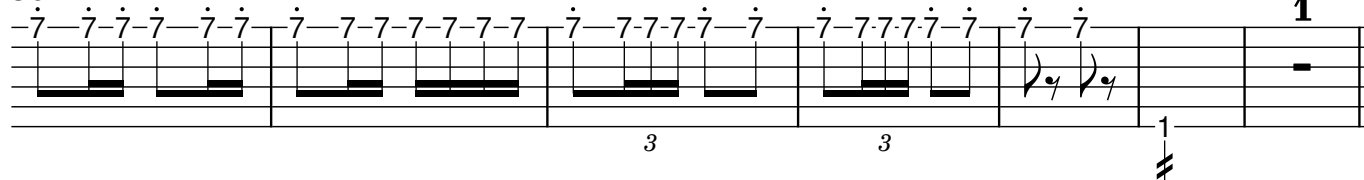
20



28



36



Bandurria 2

Romanos y Villanos

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♩ = 55

9 4

T 2
A 4
B 4

20

28

36

Bandurria 3

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♩ = 55

14

Staff 1: Treble (T), Alto (A), Bass (B) clefs. Time signature 2/4. Measure 1: Treble has a whole note, Alto and Bass have whole notes. Measures 2-9: Treble has whole notes, Alto and Bass have half notes. Measure 10: Treble has a whole note, Alto and Bass have half notes.

23

1

1

Staff 1: Treble (T), Alto (A), Bass (B) clefs. Time signature 2/4. Measure 1: Treble has a whole note, Alto and Bass have half notes. Measure 2: Treble has a whole note, Alto and Bass have half notes. Measure 3: Treble has a whole note, Alto and Bass have half notes. Measure 4: Treble has a whole note, Alto and Bass have half notes. Measure 5: Treble has a whole note, Alto and Bass have half notes. Measure 6: Treble has a whole note, Alto and Bass have half notes. Measure 7: Treble has a whole note, Alto and Bass have half notes. Measure 8: Treble has a whole note, Alto and Bass have half notes. Measure 9: Treble has a whole note, Alto and Bass have half notes. Measure 10: Treble has a whole note, Alto and Bass have half notes.

32

Staff 1: Treble (T), Alto (A), Bass (B) clefs. Time signature 2/4. Measure 1: Treble has a whole note, Alto and Bass have half notes. Measure 2: Treble has a whole note, Alto and Bass have half notes. Measure 3: Treble has a whole note, Alto and Bass have half notes. Measure 4: Treble has a whole note, Alto and Bass have half notes. Measure 5: Treble has a whole note, Alto and Bass have half notes. Measure 6: Treble has a whole note, Alto and Bass have half notes. Measure 7: Treble has a whole note, Alto and Bass have half notes. Measure 8: Treble has a whole note, Alto and Bass have half notes. Measure 9: Treble has a whole note, Alto and Bass have half notes. Measure 10: Treble has a whole note, Alto and Bass have half notes.

38

1

Staff 1: Treble (T), Alto (A), Bass (B) clefs. Time signature 2/4. Measure 1: Treble has a whole note, Alto and Bass have half notes. Measure 2: Treble has a whole note, Alto and Bass have half notes. Measure 3: Treble has a whole note, Alto and Bass have half notes. Measure 4: Treble has a whole note, Alto and Bass have half notes. Measure 5: Treble has a whole note, Alto and Bass have half notes. Measure 6: Treble has a whole note, Alto and Bass have half notes. Measure 7: Treble has a whole note, Alto and Bass have half notes. Measure 8: Treble has a whole note, Alto and Bass have half notes. Measure 9: Treble has a whole note, Alto and Bass have half notes. Measure 10: Treble has a whole note, Alto and Bass have half notes.

Laúd clásico 1

Romanos y Villanos

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♩ = 55

9

9. **4**

2-3-2-0-2 2 2-3-2-0 3 3-1-3 0-2-0 3 3 0 3 2-4 0 3 3 0-2

20

28

2 2-1 0 0 0 3 0 3 2 0 2 3 0 3 3 2 3 2 2 3 1 2 3 2 2 3 1

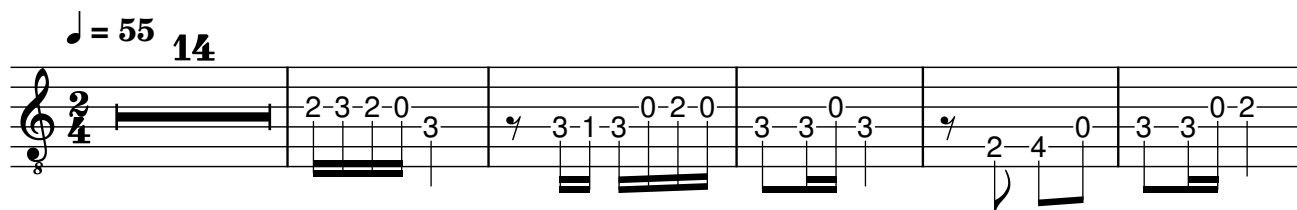
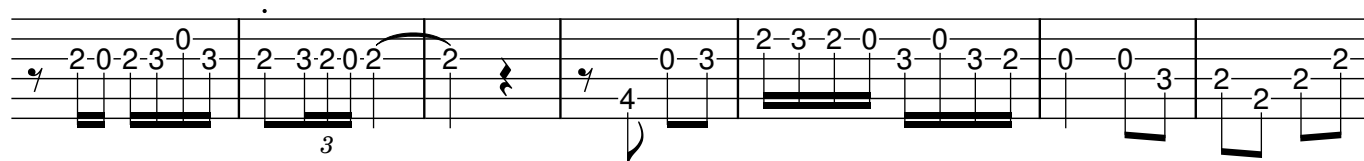
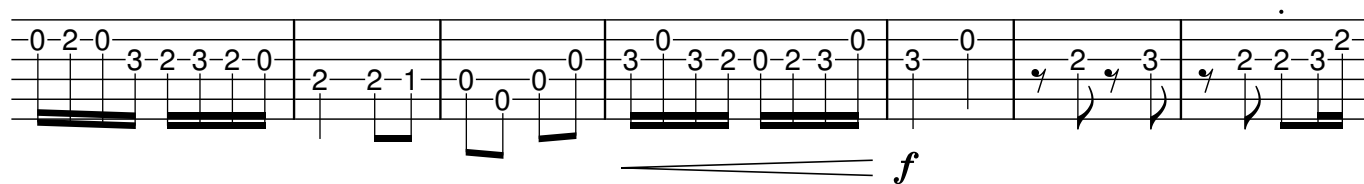
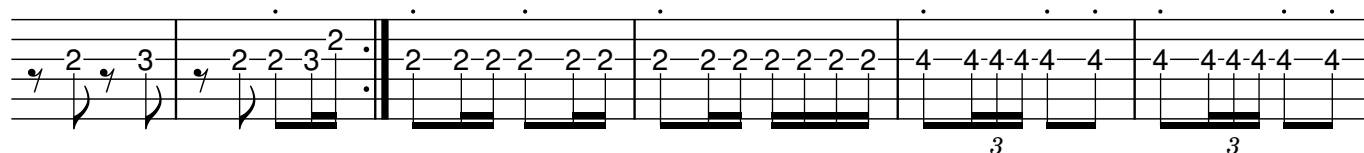
36

36

Romanos y Villanos

Marcha Romana

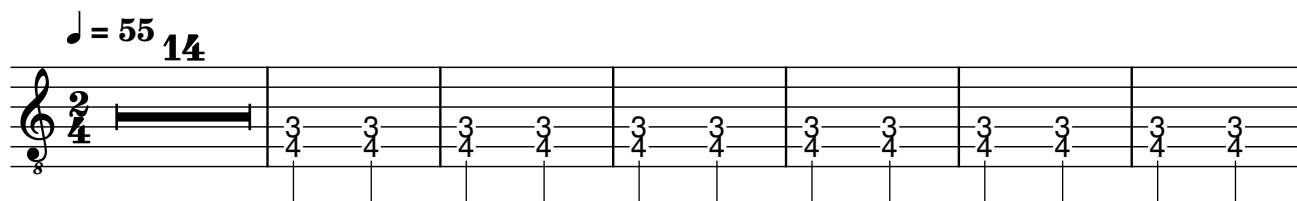
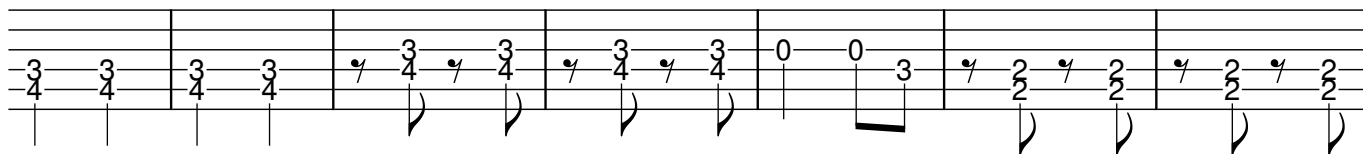
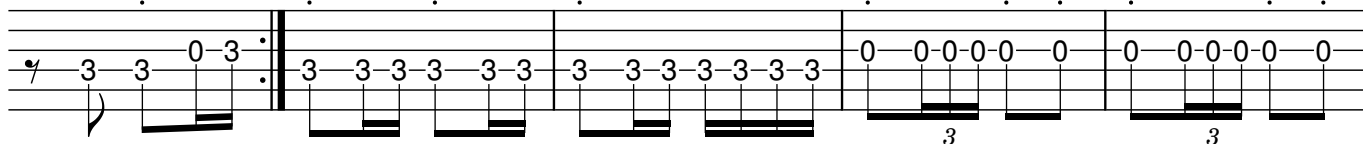
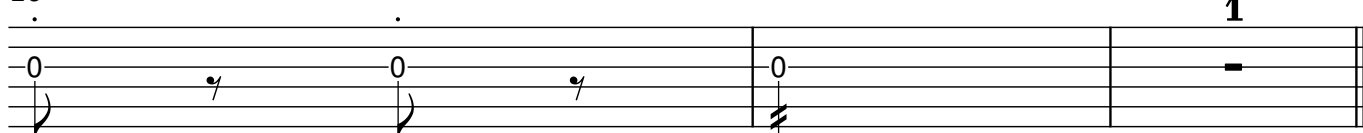
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**20****27****34****40**

Romanos y Villanos

Marcha Romana

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**21****28 1****35****40****1**

Romanos y Villanos

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8 $\text{♩} = 55$

mp

T **2**
A **4**
B

mp

La menor

[illegible]

24 **Sol Cej. 3** **Sol 9^a** **Fa** **Fa 9^a**

32

Mi menor

La Mayor

Diagram of guitar fretboard for measures 32-35. Measure 32: F#m barre 2, 2nd fret. Measure 33: F#m barre 2, 2nd fret. Measure 34: F#m barre 2, 2nd fret. Measure 35: F#m barre 2, 2nd fret.

39

39

1

Romanos y Villanos

Marcha Romana

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♩ = 55

mp

11

mf

22

f

33

3 3

40

1

Romanos y Villanos

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♩ = 55

Tablature system 1 (measures 1-11). Includes tuning (T, A, B), time signature (2/4), and dynamic marking (*mp*).

12

Tablature system 2 (measures 12-23). Includes dynamic marking (*mf*).

24

Tablature system 3 (measures 24-35). Includes fingering numbers (4, 3, 3, 3, 3, 3, 2, 1, 1, 1, 1, 1) and dynamic marking (*f*).

36

Tablature system 4 (measures 36-40). Includes fingering numbers (3, 3) and a final measure with a '1' above the staff.