

Fantasia

para orquesta

Renée Pietrafesa-Bonnet

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A Largo

Vibráfono *arco* *pp*

4 Tomtoms *baquetas blandas* *ppp*

3 Timbales *baquetas blandas* *ppp*

Violonchelo 1 *Con sord. sul tasto* *ppp*

Contrabajo 1 *Con sord. sul tasto* *pp*

baqueta *pp* *arco*

5

Corno *Bouché* *pp*

Trombón *Con sord.* *ppp*

Platillo Chino *L.V.* *pp*
percutir, luego frotar con baqueta de goma

Tamtam *baquetas blandas* *L.V.* *pp*

Vib. *p*

5 Gongs *baquetas blandas* *L.V.* *pp*

4 Wood-blocks *Platillo Suspendido* *baquetas blandas* *pp*

Tb. *ppp*

Piano *arco* *frotar en el mástil de la tapa* *encordado*

Violín I 1 *Con sord. sul tasto* *ppp*

VI. I 2 *Con sord. sul tasto* *ppp*

VI. I 3 *Con sord. sul tasto* *ppp*

Violín II 1 *Con sord. sul tasto* *ppp*

VI. II 2 *Con sord. sul tasto* *ppp*

Viola 1 *Con sord. sul tasto* *ppp*

Vla. 2 *Con sord. sul tasto* *ppp*

Vcl. 1 *Con sord. sul tasto* *ppp*

Vcl. 2 *Con sord. sul tasto* *ppp*

Cb. 1 *Con sord. sul tasto* *ppp*

Cb. 2 *Con sord. sul tasto* *ppp*

This musical score page, numbered 10, features a variety of instruments and parts. At the top, the **Cr.** (Cello) and **Trb.** (Trombone) parts are shown in bass clef. The **Crót.** (Cymbal) part is in treble clef, marked *pp*. The **TT.** (Timpani) part includes *arco* and *baqueta* markings. The **G.** (Guitar) part is in bass clef. The **Tb.** (Tuba) part is in bass clef, marked *ppp* and *baquetas blandas*. The **P.** (Percussion) part includes *teclado*, *encordado*, and *palma de la mano* markings. The **VI. I** (Violin I) and **VI. II** (Violin II) sections are in treble clef. The **Vla.** (Viola) part is in bass clef, marked *Con sord. sul tasto* and *ppp*. The **Vcl.** (Violoncello) and **Cb.** (Contrabasso) parts are in bass clef. The score includes various dynamics such as *pp*, *ppp*, and *P*, along with performance instructions like *arco*, *baqueta*, *baquetas blandas*, *encordado*, *palma de la mano*, and *Con sord. sul tasto*. A box containing the number 10 is located at the top left of the page.

15

A'

Cr.

Trb.

P. S. *L.V.*
pp

Vib. *mf*

Toms *baquetas blandas*
mp *suetos con swing*

Tb. *mp*

P. *teclado*
p *mp*

VI. I 1

VI. II 2 *p*

Vla. 1 *p*

Vcl. 1 *pp*

Vcl. 2

Cb. 2

Cb. 3

Cr. *p*

Trb. *ligado*

Vib. *sultos con swing*
mf

Xil. *ligado*
mf

Tb. *sultos con swing*
mp

P. *p*
mp

VI. I
1 *pp*
sul tasto

2 *pp*

VI. II
1 *pp*
pizz.

2 *pp*
pizz.

3 *pp*
pizz.

Vla. 1 *pp*

2 *pp*

Vcl. 1 *pp*
sul tasto

2 *pp*
pizz.

Cb. 2 *sul tasto*

3 *sul tasto*

arco

arco

arco

arm. VII

Cr. Trb. Vib. Xil. Toms. Tb.

simile
f

f 10

f

2/4

P.

mf *p* *mf*

2/4

1 2 3 1 2 3 1 2 1 2 3

VI. I 2 3 1 2 3

VI. II 2 3 1 2 3

Vla. 1 2 1 2 1 2 3

Vcl. 1 2 1 2 3

Cb. 2 3

8va

2/4

2/4 3/8 3/8

Crót. TT.

f *f*

L.V.

Vib. Toms. Tb. P.

f *sfz* *f* *ff*

WB.

f *sfz* *f* *ff*

8va 15ma 8va

2/4 3/8 3/8 4/8

8va

B *Larghetto*

30

Cl. *legato*

Cr.

Trb.

Crót. *mp*

Vib. *legato* *ppp*

WB. *baquetas blandas* *mp*

Toms *mf* *ppp* *legato*

Tb. *ff* *ppp* *legato*

P. *P. 8^{va}* *ppp*

VI. I 1 *Senza sord.* *espress.* *p*

VI. I 2 *Senza sord. sul pont.*

VI. I 3 *p* *Senza sord. sul pont.*

VI. II 1 *p* *Senza sord. sul pont.*

VI. II 2 *p* *Senza sord. sul pont.*

VI. II 3 *p* *Senza sord. sul pont.*

Cb. 1 *pp* *Senza sord. pizz.*

This page of a musical score contains the following parts and markings:

- Ob.** (Oboe): Treble clef, starting with a rest, then playing a melodic line.
- Cl.** (Clarinet): Treble clef, playing a sixteenth-note pattern with *pp* dynamics.
- Cr.** (Corno): Treble clef, playing sustained chords.
- Trb.** (Trumpet): Bass clef, playing sustained chords.
- Vib.** (Vibraphone): Treble clef, playing a sixteenth-note pattern.
- Toms** (Toms): Percussion clef, playing a rhythmic pattern with accents.
- Tb.** (Tuba): Bass clef, playing a rhythmic pattern with accents.
- P.** (Piano): Treble and Bass clefs, playing chords and arpeggios with *mp* dynamics.
- VI. I 1** (Violin I 1): Treble clef, playing a melodic line with *mf* dynamics.
- VI. I 2** (Violin I 2): Treble clef, playing a melodic line with *p* dynamics.
- VI. II 1** (Violin II 1): Treble clef, playing a melodic line with *pp* dynamics.
- Vla. 1** (Viola 1): Bass clef, playing a melodic line with *espress.* and *p* dynamics.
- Vla. 2** (Viola 2): Bass clef, playing a melodic line with *pp* dynamics.
- Vcl. 1** (Violoncello 1): Bass clef, playing a melodic line with *p* dynamics.
- Vcl. 2** (Violoncello 2): Bass clef, playing a melodic line with *pp* dynamics.
- Cb. 1** (Contrabasso 1): Bass clef, playing a melodic line with *pp* dynamics.
- Cb. 2** (Contrabasso 2): Bass clef, playing a melodic line with *pp* dynamics.
- Cb. 3** (Contrabasso 3): Bass clef, playing a melodic line with *pp* dynamics.

Ob. *pp*

Cr. *p* *Div.* *Con sord.* *pp*

Trb. *pp* *espress.* *p*

Vib. *mf* *p*

Toms

Tb. *espress.*

P. *mf* *pp* *p* *ppp* *P*

VI. I *mf* *pp* *pp* *pp* *pp*

VI. II 1 *pp*

VI. II 2 *pp*

VI. II 3 *pp*

Vla. *arco* *espress.* *mf* *pizz.* *pp* *pp* *pp*

Vcl. *V* *3*

Cb. 2 *3*

Fl. *accel.*

Ob. *mf*

Cl. *a 1 p* *a 2 f*

Cr. *p* *mp* *f*

Trb. *p* *mp* *f*

Vib. *mf* *mp* *suetos f*

Toms *mp* *mf* *f*

Tb. *mp* *mf* *f*

1 *mf* *mf*

VI. I 2 *mp* *f*

3 *mp* *f*

1 *mp* *f*

VI. II 2 *mp* *f*

3

Vla. 1 *mf* *f*

2 *mf* *f*

Vcl. 1 *pizz.* *mf* *arco f*

2

Cb. *pizz.* *mf* *arco f*

5/4

4/4

C

Ob.

Largo

ppp

Score for measures 1-44. Instruments include Fg., Trb., P.C., TT., G., WB., Toms, Tbn., Vla. 1 & 2, Vcl. 1 & 2, Cb. 1 & 2, and Tutti.

Measures 1-10: *mf* dynamics for Fg., Trb., P.C., TT., Toms, and Tbn. *p* for G., WB., and Cb. 1-2.

Measures 11-20: *p* dynamics for G., WB., and Cb. 1-2. *pp* for Vla. 1 & 2 and Vcl. 1 & 2.

Measures 21-44: *ppp* dynamics for Ob., Tbn., Vla. 1 & 2, Vcl. 1 & 2, and Cb. 1-2. *pp* for Tutti.

Performance instructions: *Senza vib.* for Vla. 1 & 2 and Vcl. 1 & 2. *subito* for Ob., Tbn., Vla. 1 & 2, Vcl. 1 & 2, and Cb. 1-2. *Tutti pizz.* for Cb. 1-2.

45

a 2

Score for measures 45-52. Instruments include Fl., Ob., Cl., Fg., Cr., Trb., Vib., G., Toms, Tbn., Vla. 1 & 2, Vcl. 1 & 2, and Tutti.

Measures 45-52: *pp* dynamics for Fl., Ob., Cl., Fg., Cr., Trb., and Vib. *p* for G. and Cb. 1-2. *ppp* for Toms and Tbn. *pp* for Vla. 1 & 2, Vcl. 1 & 2, and Tutti.

Performance instructions: *L.V.* for G. *arco* for Cb. 1-2. *pizz.* for Cb. 1-2.

50

Fl. *mp* *pp* *p*

Ob. *mp* *p* *p*

Cl. *mp* *p*

Fg. *mp* *Con sord.* *p* *p*

Cr. *mp*

Trb. *mp*

TT. *L.V.* *pp*

P.C. *L.V.* *pp*

Vib. *mp*

G. *mp*

Toms *mp*

Tb. *mp* *pizz.*

1 *mp*

VI. I 2 *pizz.* *mp*

3 *Div. pizz.* *mp*

1 *pizz.* *mp*

VI. II 2 *pizz.* *mp*

3 *Div. pizz.* *mp*

Vcl. 1 *mf* *pizz.* *pp*

2 *mf* *pizz.* *pp*

1 *arco* *mp* *pizz.* *pp*

Cb. 2 *arco* *mp* *pizz.* *pp*

3 *arco* *mp* *pp*

Fl. *rall.* *ppp* **5/4** (a) Cadencia Largo

Cr. *rall.* **5/4**

Vib. *ppp* *pp* **5/4**

Toms

Tb. *rall.* **5/4**

1

Cb. 2

3

(b) Libre Adagio

Crót. *lentamente* *colocar libremente, cambiando de baquetas* *pp*

P.C. *colocar libremente, cambiando de baquetas* *pp*

TT. *colocar libremente, cambiando de baquetas* *pp*

G. *cluster de 4 semitonos* *pp* *colocar libremente, cambiando de baquetas*

P. S. *colocar libremente, cambiando de baquetas* *pp*

WB. *colocar libremente, cambiando de baquetas* *pp*

Xil. *cluster de 4 semitonos* *pp* *colocar libremente, cambiando de baquetas*

Tb. *pp* *frotar con baqueta de goma* *p*

P. *pp*

1 *P* *8^{va}*

Cb. 2

3



Crót. *colocar libremente, cambiando de baquetas* **4/4** (c) Andante El director indica dinámicas

P.C. *colocar libremente, cambiando de baquetas*

TT. *colocar libremente, cambiando de baquetas*

Vib. *colocar libremente, cambiando de baquetas*

G. *colocar libremente, cambiando de baquetas*

P. S. *colocar libremente, cambiando de baquetas*

WB. *Jugar con estos ritmos*

Xil. *Jugar con estos ritmos*

Toms *Jugar con estos ritmos*

Tb. *frotar con baqueta de goma*

P. *ppp* *lo más rápido posible hasta señal del director*

D Andante

60

a 2

Fl. *pp* golpear las llaves, muy libre

Ob. *pp* golpear las llaves, muy libre

Cl. *pp* golpear las llaves, muy libre

Crót. / P.C. / TT. / P.

Toms

Tb.

Vl. I *arco mp*

VI. II 1 *pizz. ppp*

2 *pizz. ppp*

3 *pizz. ppp*

Vla. 1 & 2 *pizz. ppp*

Vla. 1 *pizz.*

Vla. 2 *ppp*

Vcl. 1 & 2 *pizz. pp*

Vcl. 1 *arco mp*

Vcl. 2 *pp*

Cb. 1, 2 & 3 *pizz. pp*

This page of a musical score, page 14, features rehearsal mark 65. The score is arranged in a standard orchestral format with the following parts and staves:

- Fl.:** Flute part with melodic lines and dynamics.
- Ob.:** Oboe part with melodic lines and dynamics.
- Cl.:** Clarinet part, mostly marked with 'x' for rests.
- Crót.:** Cymbals part with rhythmic slashes.
- P.C.:** Percussion (Percussion C) part with rhythmic slashes.
- TT.:** Tom-toms part with rhythmic slashes.
- Tomms:** Tom-toms part with rhythmic patterns and accents.
- Tb.:** Trombone part with rhythmic patterns and accents.
- P.:** Piano part with rhythmic slashes.
- VI. I1:** Violin I part 1 with melodic lines and dynamics.
- 1:** Violin I part 2 with rhythmic patterns and dynamics.
- VI. II2:** Violin II part 2 with rhythmic patterns and dynamics.
- 3:** Violin II part 3 with rhythmic patterns and dynamics.
- Vla.:** Viola part with rhythmic patterns and dynamics.
- 1:** Viola part 1 with rhythmic patterns and dynamics.
- 2:** Viola part 2 with rhythmic patterns and dynamics.
- Vcl.:** Violoncello part with melodic lines and dynamics.
- 1:** Violoncello part 1 with melodic lines and dynamics.
- 2:** Violoncello part 2 with rhythmic patterns and dynamics.
- Cb. tutti:** Contrabass part with rhythmic patterns and dynamics.

FL.

Ob.

Cl.

Crót.

P.C.

TT.

Vib. *suetos jugando*
pp

Toms

Tb.

P.
pp *director indica dinámica*

P *8^{va}* *Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea * Tea **

VI. I 1
mf *ligado*

1
pp

VI. II 2
pp

3
pp

Vla. 1
Tutti arco *mf*

2

Vcl. 1
Tutti pizz. *p*

2

Cb. tutti
p

75

Fl. *a 1* *ppp* *Div.*

Ob. *a 1* *ppp* *Div.*

Cl. *a 1* *ppp* *Div.*

Vib.

Toms

Tb.

P.

VI. I

VI. II 1 *arco* *mf*

VI. II 2 *arco* *mf*

Vla. 1

Vla. 2

Vcl. 1 *mf* *Vcl. Tutti*

Vcl. 2 *mf*

Cb. 1 *mf* *Cb. Tutti*

Cb. 2 *mf*

rubato

Fl.

Ob.

Cl.

mp

mf

Fg.

rubato

Cr.

mp

Trb.

mp

Vib.

Toms

Tb.

rubato

P.

mf

(P)
(*rub.*)

rubato

1

Vl. I

3

1

Vl. II 2

3

Div.

1

Vla.

2

1

Vcl.

2

Cb.
tutti

Vl. II tutti

Vcl. tutti

Cb. Tutti

Vla.
1
2

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

This page of a musical score, numbered 18, contains the following instruments and parts:

- Flute (Fl.):** Part 1, starting at measure 85.
- Woodwinds:** Oboe (Ob.), Clarinet (Cl.), Cor Anglais (Cr.), and Trombone (Tb.).
- Brass:** Trumpet (Trb.), Trombone (Tb.), and Euphonium (Eup.).
- Strings:** Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).
- Percussion:** Toms (Toms) and Gong (G.).

The score features several dynamic markings: *mf* (mezzo-forte), *f* (forte), *p* (piano), and *sul pont.* (sul ponticello). Time signature changes occur from 3/4 to 2/4 and back to 3/4. Measure numbers 85 and 86 are indicated. The score includes various musical notations such as slurs, accents, and articulation marks.

3/4 **4/4** **E'** **Larghetto** **3/4**

Fl. *p*

Ob. *p*

Fg. *p*

Cr. *pp*

Trb. *p*

Vib. *mp*

WB. *p*

Toms *p*

Tb. *p*

P. *p* *mp* *mf*

1 *p*

VI. I 2 *p*

3 *p*

1 *p*

VI. II 2 *p*

3 *p*

1 *p*

Vla. 2 *p*

1 *p*

Vcl. 2 *p*

1 *pizz.* *arco*

2 *pizz.* *arco*

3 *pizz.* *arco*

1 *pizz.* *arco*

2 *pizz.* *arco*

3 *pizz.* *arco*

Fl. *a 2* *mf* $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Ob. *mf*

Cl. *a 2*

Fg. *mf*

Cr. *p*

Trb.

Vib.

Toms

Tb.

P. *8va* $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

1 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

VI. I 2

3

1

VI. II 2

3

Vla. 1 2

Vcl. 1 *pizz.* *arco* *mf*

2 *pizz.* *arco* *mf*

1 *pizz.* *arco* *pizz.* *arco*

Cb. 2 *pizz.* *arco*

3 *pizz.* *arco*

100

105

This page of a musical score contains measures 100 through 105. The score is for a symphony orchestra and is written in 4/4 time. The instruments and their parts are as follows:

- Fl.** (Flute): Part 1, playing a melodic line with triplets.
- Ob.** (Oboe): Part 1, playing a melodic line with triplets.
- Cl.** (Clarinet): Part 1, playing a melodic line with sextuplets.
- Fg.** (Fagott/Bassoon): Part 1, playing a sustained bass line with long notes.
- Cr.** (Corni): Parts 1 and 2, playing sustained bass lines with long notes.
- Trb.** (Trombe): Parts 1 and 2, playing sustained bass lines with long notes.
- Vib.** (Vibrafon): Part 1, playing a rhythmic pattern of eighth notes.
- Toms** (Tamburi): Part 1, playing a rhythmic pattern of eighth notes.
- Tb.** (Tromba): Part 1, playing a rhythmic pattern of eighth notes.
- P.** (Pianoforte): Part 1, playing a rhythmic pattern of eighth notes.
- VI. I** (Violini I): Parts 1, 2, and 3, playing a melodic line with triplets.
- VI. II** (Violini II): Parts 1, 2, and 3, playing a melodic line with triplets.
- Vla.** (Violoncelli): Parts 1 and 2, playing a melodic line with triplets.
- Vcl.** (Violoni): Parts 1 and 2, playing a melodic line with triplets.
- Cb.** (Contrabbassi): Parts 1 and 3, playing a sustained bass line with long notes.

The score features a variety of rhythmic patterns, including triplets and sextuplets, and dynamic markings such as *p* (piano). The key signature is one flat (B-flat major or D minor).

Larghetto G *Largo* 110

Fl. *f* *ff* *f* *mf* *mp*

Ob. *f* *ff* *f* *mf* *mp*

Cl. *f* *ff* *f* *mf* *mp*

Fg. *f* *ff* *f* *mf* *mp*

Cr. *f* *ff* *f* *mf* *mp*

Trb. *f* *ff* *f* *mf* *mp*

Vib. *f* *ff* *f* *mf*

Toms

Tb. *ff* *f* *mf* *mp*

P. *f* *ff* *f* *mf* *mp*

1 *f* *ff* *f* *mf* *mp*

VI. I2 *f* *ff* *f* *mf* *mp*

3 *f* *ff* *f* *mf* *mp*

1 *f* *ff* *f* *mf* *mp*

VI. II2 *f* *ff* *f* *mf* *mp*

3 *f* *ff* *f* *mf* *mp*

1 *f* *ff* *f* *mf* *mp*

Vla. *f* *ff* *f* *mf* *mp*

2 *f* *ff* *f* *mf* *mp*

1 *f* *ff* *f* *mf* *mp*

Vcl. *f* *ff* *f* *mf* *mp*

2 *f* *ff* *f* *mf* *mp*

1 *f* *ff* *f* *mf* *mp*

Cb. 2 *f* *ff* *f* *mf* *mp*

3 *f* *ff* *f* *mf* *mp*

P.C. *f* *dejar vibrar*

G. *mf*

WB. *mf*

This page of a musical score (page 115) features a variety of instruments including Flute, Oboe, Clarinet, Trumpet, Trombone, Percussion (Toms, Vibraphone, Snare Drum), Piano, Violin I and II, Viola, Violoncello, and Contrabass. The score is divided into measures, with dynamic markings such as *p*, *pp*, and *ppp* indicating the volume. Performance instructions include *arco* for the vibraphone and *Senza vib.* for the violins. A section labeled *P. S.* (Percussion Solo) includes instructions for *dejar vibrar* (let ring) and *baquetas blandas* (soft mallets). The piano part includes the instruction *encordado palma de la mano* (fingered palm of the hand) and *teclado* (keyboard). The score concludes with a *Coda* section marked *Allegro*.

Musical score for orchestra, starting at measure 120. The score is divided into several systems of staves for different instruments.

- Cr. (Cymbal):** Measures 120-124. Dynamics: *p*.
- Trb. (Trumpet):** Measures 120-124. Dynamics: *mp*.
- Crót. (Cymbal):** Measures 120-124. Dynamics: *mp*.
- Vib. (Vibraphone):** Measures 120-124. Dynamics: *mf*. Includes markings: *ligado*, *suelos*, *ligado*, *suelos (con swing)*.
- Toms (Toms):** Measures 120-124. Dynamics: *mp*. Includes marking: *suelos (con swing)*.
- Tb. (Tuba):** Measures 120-124. Dynamics: *mp*.
- P. (Percussion):** Measures 120-124. Dynamics: *mp*. Includes markings: *8va*, *8vb*, *tea*.
- VI. I (Violin I):** Measures 120-124. Dynamics: *pp*. Includes marking: *sul tasto*.
- VI. II (Violin II):** Measures 120-124. Dynamics: *pp*. Includes marking: *pizz.*.
- Vla. (Viola):** Measures 120-124. Dynamics: *pp*. Includes marking: *sul tasto*.
- Vcl. I (Violin):** Measures 120-124. Dynamics: *pp*. Includes markings: *sul tasto*, *Div.*, *pizz.*, *arco*.
- Vcl. II (Violin):** Measures 120-124. Dynamics: *pp*. Includes markings: *Div.*, *pizz.*, *arco*.
- Cb. (Contra Bass):** Measures 120-124. Dynamics: *p*. Includes marking: *sul tasto*.

125

Cr.

Trb.

Vib.

Xil.

Tb.

P.

VI. I

VI. II 2

Vla.

Vcl.

Cb. 2

ligado

f

ligado

f

Sub

arm. VII

arco

arco

arco

Div.

Div.

Vivace

130

Cr.

Trb.

Temple-Block

P. S.

Gran Cassa

Toms

Tb.

P.

1

VI. I 2

3

1

VI. II 2

3

Vla.

1

2

Vcl.

1

2

1

Cb. 2

3

This page of a musical score, numbered 28 and 135, contains measures 135 through 140. The score is arranged in a standard orchestral format with the following parts:

- Cr.** (Cymbals): Measures 135-139 feature sustained cymbal sounds with a *sfz* dynamic marking in measure 140.
- Trb.** (Trumpets): Measures 135-139 feature sustained notes with a *sfz* dynamic marking in measure 140.
- T. Bl.** (Tenor Trombones): Measures 135-139 feature sixteenth-note patterns with slurs and accents.
- G.C.** (Glockenspiel): Measures 135-139 feature sustained notes with slurs.
- Toms** (Toms): Measures 135-139 feature eighth-note patterns with slurs and accents.
- Tb.** (Tuba): Measures 135-139 feature eighth-note patterns with slurs and accents.
- P.** (Piano): Measures 135-139 feature complex chordal textures with triplets and slurs. A *sfz* dynamic marking is present in measure 140. A *(8vb)* marking is present in measure 135.
- VI. I** (Violins I): Measures 135-139 feature sustained notes with slurs. A *4/4* time signature change is indicated in measure 140.
- VI. II** (Violins II): Measures 135-139 feature sustained notes with slurs. A *4/4* time signature change is indicated in measure 140.
- Vla.** (Violas): Measures 135-139 feature sustained notes with slurs. A *4/4* time signature change is indicated in measure 140.
- Vcl.** (Violas): Measures 135-139 feature sustained notes with slurs. A *4/4* time signature change is indicated in measure 140.
- Cb.** (Contrabass): Measures 135-139 feature sustained notes with slurs. A *4/4* time signature change is indicated in measure 140.