

Sinfonia No. 98

B-Dur / B flat major

(H. C. R. LANDON)

Flauto
2 Oboi
2 Fagotti
2 Corni in Si b e Fa
2 Trombe in Si b
Timpani
Cembalo Solo
Violino I
Violino II
Viola
Violoncello
Basso

ca. 30 Min.

In Nomine Domini
SINFONIA No. 98
 (London, 1792)

Joseph Haydn

I

Adagio

1

Flauto

2 Oboi

2 Fagotti

2 Corni in Sib/B

2 Trombe in Sib/B

Timpani
in Sib-Fa / B-F

Violino I

Violino II

Viola

Violoncello
e Basso

9

9

Sinfonia No. 98

Allegro

18

Allegro

19

25

26

Sinfonia No. 98

34

[u 2]

35

36

37

Vic.
Hrso

Sinfonia No. 98

46

Measures 46-48 of the musical score. The system consists of five staves. The first staff (treble clef) has a melodic line with eighth and sixteenth notes. The second staff (treble clef) has a melodic line with eighth notes. The third staff (treble clef) has a melodic line with eighth notes. The fourth staff (treble clef) has a melodic line with eighth notes. The fifth staff (bass clef) has a melodic line with eighth notes. The key signature has one flat (B-flat). The time signature is 4/4. The dynamics are marked *ff* (fortissimo) at the end of each staff.

48

Measures 49-51 of the musical score. The system consists of five staves. The first staff (treble clef) has a melodic line with eighth and sixteenth notes. The second staff (treble clef) has a melodic line with eighth notes. The third staff (treble clef) has a melodic line with eighth notes. The fourth staff (treble clef) has a melodic line with eighth notes. The fifth staff (bass clef) has a melodic line with eighth notes. The key signature has one flat (B-flat). The time signature is 4/4. The dynamics are marked *ff* (fortissimo) at the end of each staff.

50

Measures 52-54 of the musical score. The system consists of five staves. The first staff (treble clef) has a melodic line with eighth and sixteenth notes. The second staff (treble clef) has a melodic line with eighth notes. The third staff (treble clef) has a melodic line with eighth notes. The fourth staff (treble clef) has a melodic line with eighth notes. The fifth staff (bass clef) has a melodic line with eighth notes. The key signature has one flat (B-flat). The time signature is 4/4. The dynamics are marked *ff* (fortissimo) at the end of each staff.

52

Measures 55-57 of the musical score. The system consists of five staves. The first staff (treble clef) has a melodic line with eighth and sixteenth notes. The second staff (treble clef) has a melodic line with eighth notes. The third staff (treble clef) has a melodic line with eighth notes. The fourth staff (treble clef) has a melodic line with eighth notes. The fifth staff (bass clef) has a melodic line with eighth notes. The key signature has one flat (B-flat). The time signature is 4/4. The dynamics are marked *ff* (fortissimo) at the end of each staff.

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1000

Sinfonia No. 98

91

(n 2)

91

92

92

The image shows a page of a musical score for Sinfonia No. 98. The page contains measures 91 and 92. The score is written for a symphony orchestra, with multiple staves for woodwinds, strings, and a large brass section. Measure 91 is marked with a box containing the number 91. Measure 92 is also marked with a box containing the number 92. There is a double bar line between measures 91 and 92. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 4/4 based on the notation.

Sinfonia No. 98

[104]

[p]

[108]

p

[114]

[p]

[cresc.]

[*mf*]

p cresc.

p [cresc.]

[114]

p

cresc.

cresc.

cresc.

cresc.

Sinfonia No. 98

121

121

126

126

Sinfonia No. 98

132

p

[1 Solo]

133

p

Vlc. div.

Basso

141

Solo

(p)

(a 2)

(1)

(p)

(a 2)

141

Tutti

Sinfonia No. 98

150

151

152

153

154

155

156

157

158

159

164

ff

f

f

f

f

164

f

f

170

f

170

Sinfonia No. 98

177

177

183

183

The musical score for Sinfonia No. 98, measures 177-183, is presented in a standard orchestral format. The score is written for a symphony orchestra with woodwinds, strings, and percussion. Measures 177-183 show a complex rhythmic and melodic development. The woodwinds and strings play active parts, while the percussion provides a steady rhythm. The score is in 2/4 time and features various dynamic markings such as *f*, *ff*, and *sf*.

Sinfonia No. 98

190

190

Vlc *p*

194

198

Sinfonia No. 98

207

207

216

[Solo]

[p]

[Solo]

[p]

216

[p]

The musical score is for Sinfonia No. 98, measures 207 to 216. The score is written for a symphony orchestra with woodwinds, strings, and piano. Measures 207-210 show a piano introduction with woodwinds and strings. Measures 211-216 show a solo for the piano, with woodwinds and strings providing accompaniment. The score includes dynamic markings such as f, p, and [p].

Sinfonia No. 98

225

[Tutti]

229

231

231

Sinfonia No. 98

234

235

Vcl. 1

Bassi

245

246

Sinfonia No. 98

250

Solo

p

252

p

p

p

254

p

p

p

256

p

p

p

Sinfonia No. 98

265

265

271

SCHL.

271

Sinfonia No. 98

277

277

279

279

[a 2]

320

H. M. P. 79

The image displays a page of a musical score for 'Sinfonia No. 98'. The page contains measures 277 through 284. The notation is arranged in systems of staves. Measure 277 is marked with a box containing '277'. Measure 279 is marked with a box containing '279'. Measure 284 is marked with a box containing '284'. There are also dynamic markings such as 'f' and 'f1' throughout the score. The page number '320' is at the bottom left, and 'H. M. P. 79' is at the bottom center.

Sinfonia No. 98

2792

[p]

[p]

2793

p

pizz.

pizz.

pizz.

p

3000

3001

col' arco

col' arco

col' arco

ff

306

313

319

327

333

II

Adagio

1

Fiauto

2 Oboi

2 Fagotti

2 Corni in Fa/F

Adagio

1 *cantabile*

Violino I

Violino II

Viola

Violoncello e Basso

8

8

Sinfonia No. 98

13

14

15

16

17

18

19

20

Sinfonia No. 98

21

21

29

29

Sinfonia No. 98

[illegible]

The image displays a musical score for the song "The Rose Tree." The score is written for four staves, likely representing different vocal parts or instruments. The first system shows the beginning of the piece, with a key signature of one flat (B-flat) and a common time signature (C). The melody is primarily in the upper staves, with a solo part marked "Solo" in the third staff. The second system continues the melody, with a key signature change to two flats (B-flat and E-flat) and a common time signature (C). The melody is now in the first staff, with a solo part marked "Solo" in the third staff. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "Solo".

Sinfonia No. 98

12

Viol. I
Viol. II
Vla.
Hrsoo

15

Tutti (a 2)

Vla.
Hrsoo

104

105

106

107

111

112

113

114

Sinfonia No. 98

43

43

44

46

Sinfonia No. 98

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has four staves: three for vocal parts (Soprano, Alto, Tenor) and one for Bass. The second system has four staves: two for vocal parts (Soprano, Alto) and two for instrumental parts (Violoncello Solo and Bass). The music is in 4/4 time and features a key signature of one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The lyrics "The Rose Tree" are written below the vocal staves.

The image shows a musical score for the song 'The Rose Tree'. It is a piano arrangement with a key signature of one flat (B-flat) and a 4/4 time signature. The score is written for four staves: two for the vocal line (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The vocal line begins with the lyrics 'The Rose Tree' and continues with 'The Rose Tree'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation marks like slurs and accents. The piece is marked with a 'C' in a box, indicating a common time signature, although the time signature itself is 4/4. The score is divided into two systems, with the first system containing the first four measures and the second system containing the next four measures.

Sinfonia No. 98

60

61

62

63

64

65

Sinfonia No. 98

64

65

66

[p]

f

67

68

69

[a 2]

Solo

[p]

Solo

[p]

Vlc.

[p]

Sinfonia No. 98

73

73

76

76

Sinfonia No. 98

The image shows a page from a musical score for 'The Rose Tree'. It features two systems of staves. The first system includes vocal staves for Soprano (Soprano), Alto (Alto), Tenor (Tenor), and Bass (Bass), along with a Piano (Piano) accompaniment. The second system includes a Piano (Piano) accompaniment and a Bass (Bass) line. The score is written in G major (one sharp) and 4/4 time. The first system is marked with a 'Tutti' (Tutti) instruction and a 'Solo' (Solo) instruction. The second system is marked with a 'Tutti' (Tutti) instruction. The score includes various musical notations such as notes, rests, and dynamic markings (f, p, ff).

The image displays a musical score for the song "The Rose Tree." It is a two-page spread, with the first page showing measures 1 through 4 and the second page showing measures 5 through 8. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The first page is marked with a rehearsal cue "No. 2" at the beginning. The piano part features a prominent melody in the right hand, often marked with a forte (f) dynamic, and a more rhythmic accompaniment in the left hand. The vocal parts enter in measure 1 with the lyrics "The rose tree, the rose tree, the rose tree, the rose tree." The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo) and *plaz.* (pizzicato).

III

Allegro

[illegible]

K.M.P. 79

Sinfonia No. 98

This musical score page contains measures 31 through 41 of Sinfonia No. 98. The score is written for a symphony orchestra, with staves for Violins I and II, Violas, Cellos, and Double Basses. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano) and *f* (forte) are used throughout. Measure numbers 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, and 41 are indicated at the beginning of their respective systems. The notation includes various musical symbols such as beams, slurs, and articulation marks.

Sinfonia No. 98

41

41

51

51

* Autograph. Passim b/w. lwr
rests, or rather blank

Trio

[61]

Musical score for the Trio section, measures 61-65. The score is in 3/4 time with a key signature of one flat. It features a piano (p) and a solo cello (Solo) part. The piano part has a melodic line in the right hand and a rhythmic accompaniment in the left hand. The solo cello part has a melodic line. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello).

[61]

Musical score for the Trio section, measures 61-65. The score is in 3/4 time with a key signature of one flat. It features a piano (p) and a solo cello (Solo) part. The piano part has a melodic line in the right hand and a rhythmic accompaniment in the left hand. The solo cello part has a melodic line. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello).

[71]

Musical score for the Trio section, measures 71-75. The score is in 3/4 time with a key signature of one flat. It features a piano (p) and a solo cello (Solo) part. The piano part has a melodic line in the right hand and a rhythmic accompaniment in the left hand. The solo cello part has a melodic line. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello).

[71]

Musical score for the Trio section, measures 71-75. The score is in 3/4 time with a key signature of one flat. It features a piano (p) and a solo cello (Solo) part. The piano part has a melodic line in the right hand and a rhythmic accompaniment in the left hand. The solo cello part has a melodic line. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello).

Sinfonia No. 98

81

Solo

81

91

91

Menuet da capo

Menuet da capo

IV

Finale
Presto

Flauto

2 Oboi

2 Fagotti

2 Corni in Sib/B

2 Trombe in Sib/B

Timpani
in Sib-Fa/B-F

Presto

Violino I

Violino II

Viola

Violoncello
e Basso

7

Solo

7

Sinfonia No. 98

15

16

20

21

The musical score for Sinfonia No. 98, measures 15-21, is presented in a multi-staff format. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into measures, with measure numbers 15, 16, 20, and 21 clearly marked. The music features a high level of complexity with many notes and rests, suggesting a fast or intricate tempo. The dynamics range from *f* (forte) to *sfz* (sforzando). Performance markings like accents and slurs are used to guide the performer's interpretation.

Sinfonia No. 98

This image shows a page of a musical score for 'Sinfonia No. 96' by Beethoven. The score is written for a full orchestra, including strings, woodwinds, and brass. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The page contains measures 311 through 319. Measure 311 is marked with a repeat sign and a first ending bracket. Measure 312 is marked with a second ending bracket. Measure 313 is marked with a first ending bracket. Measure 314 is marked with a second ending bracket. Measure 315 is marked with a first ending bracket. Measure 316 is marked with a second ending bracket. Measure 317 is marked with a first ending bracket. Measure 318 is marked with a second ending bracket. Measure 319 is marked with a first ending bracket. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *f*.

Sinfonia No. 98

17

Violin I, Violin II, Viola, Cello, Double Bass

Measures 17-24

27

Violin I, Violin II, Viola, Cello, Double Bass

Measures 27-34

55

Violin I, Violin II, Viola, Cello, Double Bass

Measures 55-62

65

Violin I, Violin II, Viola, Cello, Double Bass

Measures 65-72

Sinfonia No. 98

64

pp

69

p

71

cresc.

f

71

cresc.

cresc.

(cresc.)

(cresc.)

f

Sinfonia No. 98

79

80

87

88

Sinfonia No. 98

96

96

106

106

Sinfonia No. 93

115

116

117

118

119

120

121

122

123

124

Sinfonia No. 98

132

139

140

149

Sinfonia No. 98

148

Violino principale

148 Solo

(Violino I Ripieno) (p)

(Violino II) p

p

156

156

Sinfonia No. 98

185

Allegretto

185 Tutti

Solo

The image displays two systems of a musical score for 'The Rose Tree'. The first system, marked with a rehearsal cue '175' in a box, features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The piano part includes a prominent bass line with a '2' marking, suggesting a second ending or a specific rhythmic pattern. The second system, also marked with a rehearsal cue '175' in a box, begins with a 'Tutti' marking. It features a more complex piano accompaniment with multiple staves, including a section with a 'Tutti' marking and a 'ff' (fortissimo) dynamic. The score is written in a standard musical notation with various dynamics and articulations.

Sinfonia No. 98

183

First system of musical notation, measures 183-188. It features a piano introduction with a melodic line in the upper voice and sustained chords in the lower voice.

183

Second system of musical notation, measures 183-188. The piano introduction continues with more complex rhythmic patterns in the lower voice.

189

First system of musical notation, measures 189-194. The piano introduction continues with more complex rhythmic patterns in the lower voice.

190

Second system of musical notation, measures 190-195. The piano introduction continues with more complex rhythmic patterns in the lower voice.

Sinfonia No. 98

199

199

209

209

Solo

Sinfonia No. 98

219

220

221

222

[p]

[p]

[p]

237

[a 2]

237

Tutti

234

f

a 2

234

(Viol. I)

(Viol. II)

f

Sinfonia No. 98

251

251 252 253 254 255 256

251 252 253 254 255 256

259

259 260 261 262 263 264

269

269 270 271 272 273 274

Sinfonia No. 98

257

pp *cresc.*

267

cresc. *cresc.* *cresc.* *cresc.*

275

[*a 2*] [*p*] [*p*] Solo [*p*]

275

p *p* *p*

Sinfonia No. 98

Musical score for Sinfonia No. 98, measures 283-291. The score is written for a full orchestra, including strings, woodwinds, and brass. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into three systems, each containing staves for strings, woodwinds, and brass.

Measure 283 is marked with a box containing the number 283 and a dynamic marking of *[p]*. The first system shows the beginning of the measure, with the woodwinds and brass playing a melodic line. The strings play a rhythmic pattern.

Measure 284 is marked with a box containing the number 284. The second system shows the continuation of the melodic line in the woodwinds and brass, with the strings providing a steady accompaniment.

Measure 291 is marked with a box containing the number 291. The third system shows the continuation of the melodic line, with the woodwinds and brass playing a more complex, syncopated rhythm. The strings continue their rhythmic pattern.

The score includes various musical notations, such as notes, rests, and dynamic markings, indicating the performance of the piece.

Sinfonia No. 98

309

310

311

The musical score is presented in three systems, each containing staves for woodwinds, strings, and piano. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The piano part is particularly active, featuring many sixteenth and thirty-second notes. The woodwinds and strings provide harmonic support and rhythmic patterns.

Sinfonia No. 98

320

Più

320

Più

p

329

moderato

329

moderato

p

f

f

p

Sinfonia No. 98

335

336

339

The musical score is presented in three systems, each containing five staves. The first system (measures 335-336) features a woodwind section with eighth-note patterns. The second system (measures 337-338) shows a woodwind section with quarter-note patterns. The third system (measures 339-340) features a woodwind section with eighth-note patterns. The score is written in a key signature of one flat and a 4/4 time signature.

Sinfonia No. 98

This musical score is for the song "The Rose Tree" from the Broadway musical "The Sound of Music". It is arranged for a full orchestra and vocal soloists. The score is in 3/4 time and G major. It features a vocal melody for the soloists and a piano accompaniment. The score is divided into two systems, each containing three staves. The first system starts at measure 143 and ends at measure 149. The second system starts at measure 150 and ends at measure 156. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *cresc.* (crescendo). The lyrics "The Rose Tree" are written below the vocal staves.

* *cresc.*, *beretta* in Salomon's Quintet version
cresc., as early as Salomon's Quintet version

H.M.P. 79

Sinfonia No. 98

357

357

363

365

pizz.

pizz.

pizz.

Cembalo Solo

pizz.

Sinfonia No. 98

364

365

366

367

368

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Sinfonia No. 98

377

arco

381

The musical score for Sinfonia No. 98, measures 377-381, is presented in a standard orchestral format. The score consists of multiple staves, including woodwinds, strings, and a basso continuo. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music is characterized by a complex texture with various instruments playing. The first system (measures 377-381) shows a mix of melodic lines and harmonic support. The second system (measures 382-387) continues the complex texture. The third system (measures 388-393) shows a mix of melodic lines and harmonic support. The fourth system (measures 394-399) continues the complex texture. The fifth system (measures 400-405) shows a mix of melodic lines and harmonic support. The sixth system (measures 406-411) continues the complex texture. The seventh system (measures 412-417) shows a mix of melodic lines and harmonic support. The eighth system (measures 418-423) continues the complex texture. The ninth system (measures 424-429) shows a mix of melodic lines and harmonic support. The tenth system (measures 430-435) continues the complex texture. The eleventh system (measures 436-441) shows a mix of melodic lines and harmonic support. The twelfth system (measures 442-447) continues the complex texture. The thirteenth system (measures 448-453) shows a mix of melodic lines and harmonic support. The fourteenth system (measures 454-459) continues the complex texture. The fifteenth system (measures 460-465) shows a mix of melodic lines and harmonic support. The sixteenth system (measures 466-471) continues the complex texture. The seventeenth system (measures 472-477) shows a mix of melodic lines and harmonic support. The eighteenth system (measures 478-483) continues the complex texture. The nineteenth system (measures 484-489) shows a mix of melodic lines and harmonic support. The twentieth system (measures 490-495) continues the complex texture. The twenty-first system (measures 496-501) shows a mix of melodic lines and harmonic support. The twenty-second system (measures 502-507) continues the complex texture. The twenty-third system (measures 508-513) shows a mix of melodic lines and harmonic support. The twenty-fourth system (measures 514-519) continues the complex texture. The twenty-fifth system (measures 520-525) shows a mix of melodic lines and harmonic support. The twenty-sixth system (measures 526-531) continues the complex texture. The twenty-seventh system (measures 532-537) shows a mix of melodic lines and harmonic support. The twenty-eighth system (measures 538-543) continues the complex texture. The twenty-ninth system (measures 544-549) shows a mix of melodic lines and harmonic support. The thirtieth system (measures 550-555) continues the complex texture. The thirty-first system (measures 556-561) shows a mix of melodic lines and harmonic support. The thirty-second system (measures 562-567) continues the complex texture. The thirty-third system (measures 568-573) shows a mix of melodic lines and harmonic support. The thirty-fourth system (measures 574-579) continues the complex texture. The thirty-fifth system (measures 580-585) shows a mix of melodic lines and harmonic support. The thirty-sixth system (measures 586-591) continues the complex texture. The thirty-seventh system (measures 592-597) shows a mix of melodic lines and harmonic support. The thirty-eighth system (measures 598-603) continues the complex texture. The thirty-ninth system (measures 604-609) shows a mix of melodic lines and harmonic support. The fortieth system (measures 610-615) continues the complex texture. The forty-first system (measures 616-621) shows a mix of melodic lines and harmonic support. The forty-second system (measures 622-627) continues the complex texture. The forty-third system (measures 628-633) shows a mix of melodic lines and harmonic support. The forty-fourth system (measures 634-639) continues the complex texture. The forty-fifth system (measures 640-645) shows a mix of melodic lines and harmonic support. The forty-sixth system (measures 646-651) continues the complex texture. The forty-seventh system (measures 652-657) shows a mix of melodic lines and harmonic support. The forty-eighth system (measures 658-663) continues the complex texture. The forty-ninth system (measures 664-669) shows a mix of melodic lines and harmonic support. The fiftieth system (measures 670-675) continues the complex texture. The fifty-first system (measures 676-681) shows a mix of melodic lines and harmonic support. The fifty-second system (measures 682-687) continues the complex texture. The fifty-third system (measures 688-693) shows a mix of melodic lines and harmonic support. The fifty-fourth system (measures 694-699) continues the complex texture. The fifty-fifth system (measures 700-705) shows a mix of melodic lines and harmonic support. The fifty-sixth system (measures 706-711) continues the complex texture. The fifty-seventh system (measures 712-717) shows a mix of melodic lines and harmonic support. The fifty-eighth system (measures 718-723) continues the complex texture. The fifty-ninth system (measures 724-729) shows a mix of melodic lines and harmonic support. The sixtieth system (measures 730-735) continues the complex texture. The sixty-first system (measures 736-741) shows a mix of melodic lines and harmonic support. The sixty-second system (measures 742-747) continues the complex texture. The sixty-third system (measures 748-753) shows a mix of melodic lines and harmonic support. The sixty-fourth system (measures 754-759) continues the complex texture. The sixty-fifth system (measures 760-765) shows a mix of melodic lines and harmonic support. The sixty-sixth system (measures 766-771) continues the complex texture. The sixty-seventh system (measures 772-777) shows a mix of melodic lines and harmonic support. The sixty-eighth system (measures 778-783) continues the complex texture. The sixty-ninth system (measures 784-789) shows a mix of melodic lines and harmonic support. The seventieth system (measures 790-795) continues the complex texture. The seventy-first system (measures 796-801) shows a mix of melodic lines and harmonic support. The seventy-second system (measures 802-807) continues the complex texture. The seventy-third system (measures 808-813) shows a mix of melodic lines and harmonic support. The seventy-fourth system (measures 814-819) continues the complex texture. The seventy-fifth system (measures 820-825) shows a mix of melodic lines and harmonic support. The seventy-sixth system (measures 826-831) continues the complex texture. The seventy-seventh system (measures 832-837) shows a mix of melodic lines and harmonic support. The seventy-eighth system (measures 838-843) continues the complex texture. The seventy-ninth system (measures 844-849) shows a mix of melodic lines and harmonic support. The eightieth system (measures 850-855) continues the complex texture. The eighty-first system (measures 856-861) shows a mix of melodic lines and harmonic support. The eighty-second system (measures 862-867) continues the complex texture. The eighty-third system (measures 868-873) shows a mix of melodic lines and harmonic support. The eighty-fourth system (measures 874-879) continues the complex texture. The eighty-fifth system (measures 880-885) shows a mix of melodic lines and harmonic support. The eighty-sixth system (measures 886-891) continues the complex texture. The eighty-seventh system (measures 892-897) shows a mix of melodic lines and harmonic support. The eighty-eighth system (measures 898-903) continues the complex texture. The eighty-ninth system (measures 904-909) shows a mix of melodic lines and harmonic support. The ninetieth system (measures 910-915) continues the complex texture. The ninety-first system (measures 916-921) shows a mix of melodic lines and harmonic support. The ninety-second system (measures 922-927) continues the complex texture. The ninety-third system (measures 928-933) shows a mix of melodic lines and harmonic support. The ninety-fourth system (measures 934-939) continues the complex texture. The ninety-fifth system (measures 940-945) shows a mix of melodic lines and harmonic support. The ninety-sixth system (measures 946-951) continues the complex texture. The ninety-seventh system (measures 952-957) shows a mix of melodic lines and harmonic support. The ninety-eighth system (measures 958-963) continues the complex texture. The ninety-ninth system (measures 964-969) shows a mix of melodic lines and harmonic support. The hundredth system (measures 970-975) continues the complex texture.