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NEW-YORK.
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QUEEN OF THE AMAZONS.

MAZURKA.

INTRODUCTION.

HENRY MAYLATH, Op. 307.

Con fuoco.

PIANO.

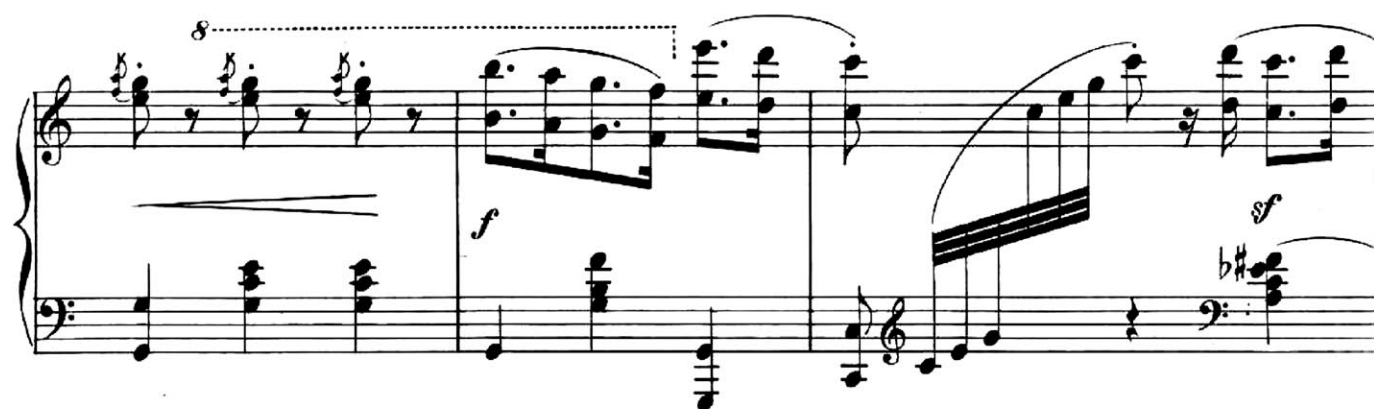
Musical notation for the introduction of 'Queen of the Amazons'. The piece is in 3/4 time and B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. Dynamics include *f* (forte) and *ff* (fortissimo). The tempo is marked *Con fuoco*. The introduction concludes with a *rit.* (ritardando) marking.

Con moto.

First system of the main body of the mazurka. The tempo is marked *Con moto*. The right hand plays a series of eighth-note chords, and the left hand plays a simple bass line. The dynamics are marked *p* (piano).

Second system of the main body of the mazurka. The right hand continues with eighth-note chords, and the left hand plays a simple bass line. The dynamics are marked *p* (piano).

Third system of the main body of the mazurka. The right hand continues with eighth-note chords, and the left hand plays a simple bass line. The dynamics are marked *p* (piano).





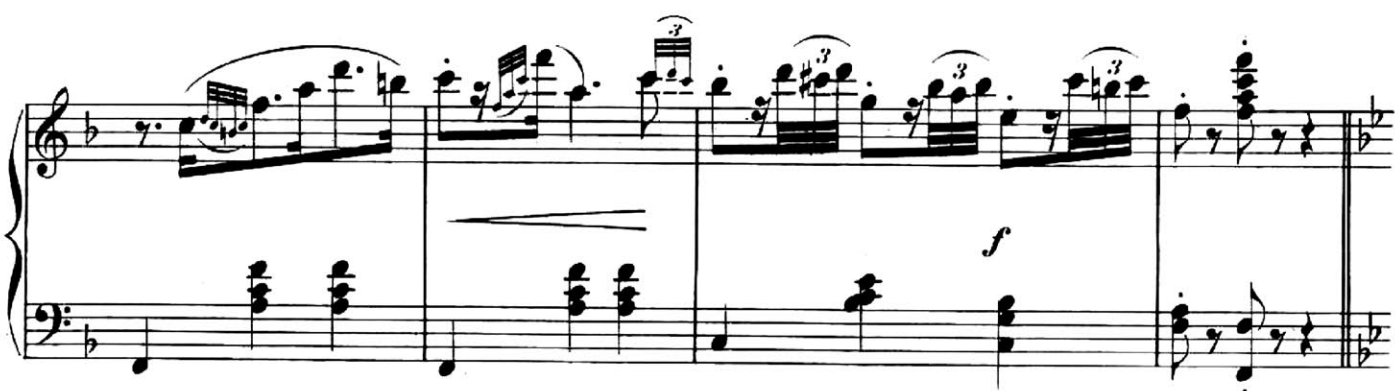
First system of musical notation. The treble clef staff contains a melodic line with eighth notes and a slur. The bass clef staff contains a simple accompaniment. The tempo marking *p a tempo.* is present.



Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a long rest in the second measure, followed by a return to the accompaniment. A dynamic marking *f* appears in the fourth measure.



Third system of musical notation. The treble clef staff features a more complex melodic line with triplets. The bass clef staff continues with the accompaniment. The tempo marking *brillante.* and the dynamic marking *poco rinforz.* are present.



Fourth system of musical notation. The treble clef staff continues with the complex melodic line, including triplets. The bass clef staff continues with the accompaniment. A dynamic marking *f* appears in the fourth measure.





