

# FEATHER-QUEEN

INDIAN INTERMEZZO  
MARCH & TWO-STEP

by  
MABEL  
McKINLEY

COMPOSER OF  
"ANONA," "KARAMA,"  
ETC.



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# Feather Queen.

Intermezzo - March - Two-Step.

(Also published as a Song.)

MABEL MCKINLEY.

Composer of ANONA, KARAMA etc.

**Tempo Moderato.**

PIANO.

The first system of musical notation is for a piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a forte (f) dynamic. The right hand features a series of eighth and sixteenth notes, while the left hand provides a steady bass line with chords and single notes. The system concludes with a fermata over the final notes.

The second system continues the piano accompaniment. It starts with a mezzo-forte (mf) dynamic. The right hand has a more active melody with various note values and rests, while the left hand maintains a consistent rhythmic pattern. The system ends with a fermata.

The third system of the piano accompaniment shows the right hand playing a series of chords and single notes, with the left hand continuing its bass line. The system concludes with a fermata.

The fourth and final system of the piano accompaniment on this page. It features a continuation of the melodic and harmonic themes established in the previous systems, ending with a final chord and a fermata.

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First system of musical notation. Treble and bass staves. Treble staff contains eighth notes with accents. Bass staff contains eighth notes.

Second system of musical notation. Treble and bass staves. Treble staff contains eighth notes with accents. Bass staff contains eighth notes. Lyrics: *cres -* and *- cen -*.

Third system of musical notation. Treble and bass staves. Treble staff contains eighth notes. Bass staff contains eighth notes. Lyrics: *- do* and *f*.

Fourth system of musical notation. Treble and bass staves. Treble staff contains eighth notes. Bass staff contains eighth notes. Dynamics: *mf*.

Fifth system of musical notation. Treble and bass staves. Treble staff contains eighth notes. Bass staff contains eighth notes.

Sixth system of musical notation. Treble and bass staves. Treble staff contains eighth notes. Bass staff contains eighth notes.





# "THE MUSIC OF CUPID AND PSYCHE?"

## Love-Land

WALTZES.

By ABE HOLZMANN.

Composer of "Calanthe" & "Symphia" Waltzes  
"Uncle Sammy" March & etc.

Introduction.  
Tempo di Gavotte.

*p* *mf* *mp* *mf* *p* *tr* *p* *pp* *rall e dim.*

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# The Brooklyn Citizen

BROOKLYN, SUNDAY, FEBRUARY 19, 1915. TWENTY-FOUR PAGES

## Popular Songs With Moral Texts

Vocal works which are written to elevate as well as entertain—Sketches of "Beyond The Gates of Paradise," "In The Valley of Kentucky" and a new home ballad entitled "Pal Of Mine."

Happily for the tastes of the American public there is a moral in the old adage, which applies to the popular song as well as to other things, that the "servival of the fittest" shall reign. Since the days of Stephen Foster, no song has engaged public attention to such a pronounced degree as the one which is now attracting indorsement, entitled "Pal of Mine."

In these days of maudlin sentimentality, when almost all the ditties of the day breathe either the irresponsible expressions of lovesick individuals, or else contain a nauseating surfeit of "coon" doggerel, it is refreshing to find a ballad with a clean and wholesome tribute to the home and the marital vow.

When Robert A. King wrote the beautiful sacred work "Beyond The Gates of Paradise" the public extended its eulogy, inasmuch as that song reflected the higher elements of healthy composition, and, therefore, became the successor of "The Holy City." Thus the author was gratefully rewarded. "In the Valley of Kentucky," there was another song of an elevating character. Mabel McKinley came next into the field with the better grade of light ballads, and a new following greeted her "Anona" and "Karama" efforts.

"Pal of Mine" was written by two local men, Messrs. Bartley Costello and Joseph Nathan. It is a proud distinction to say that the song will survive any ballad written within the past decade, not only on account of its simple musical charm, but because of the exquisit purport of its text. The song conveys in poetic melody the theme of life, the bliss of wedlock, its fidelity and affection, and its accompanying vicissitudes through a career of youth and maturity unto the span of old age, with one finale—that of loyal comradeship. Here is a verse of its text:

"Spring of life has gone forever, pal of mine:  
In your hair of gold now threads of silver shine,  
But the lovelight in your eyes beams on  
brightly, never dies,  
More and more I realize your love divine.  
Tho' the roses from your cheeks have passed  
away,  
You still wear that sunny smile you wore that  
day  
When with blushing cheeks aflame you said  
'Yes' and took my name,  
And I love you in the good old-fashioned way."

### CHORUS

"Pal of mine, thro' storm and sunshine  
Though the gold is turning gray,  
Deep in my heart love burns the brighter,  
And you grow dearer day by day.  
Side by side we've journeyed onward,  
Clinging closer all the time,  
Dear old girl, you're still my sweetheart,  
Ever faithful Pal of Mine!"

### Pal of Mine.

CHORUS.  
Not fast.

Pal of mine thro' storm and sun - shine Tho' the  
gold is turn - ing gray deep in my  
heart love burns the brighter,  
And you grow dearer day by day.  
Side by side we've journeyed onward,  
Clinging closer all the time,  
Dear old girl, you're still my sweetheart,  
Ever faithful Pal of Mine!"

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Leo. Feist, a creator of this class of musical literature, in aiming to feel the public pulse, betook upon himself the ordeal of entertaining, and at the same time refining the masses, and with a series of toneful and tuneful vocal and instrumental productions speedily established a desire on the part of the public to choose something better and something more enduring for the home and the fireside. In looking about for the desirable material, he enlisted the services of the most capable writers and the result became apparent a few days ago, when the song "Pal of Mine" was extended the community.

The title page of the song bears an exquisite fac-simile of the silver-haired couple, grown gray together, and resting hand in hand, side by side. The tints of the glowing fireside shed a halo about their heads, and the embers of the coals reflect a beneficent joy upon their features. It is a beautiful sight and a beautiful picture.

"Pal of Mine" is a song worthy the emulation of all American scribes, for irrespective of its fascinating theme and singable melody, it conveys an ambition which can only be attended by the heartfelt longings of virtue and conscientiousness.

Read  
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