

1901

## A Rose With a Broken Stem

Everett J. Evans  
*Composer*

Carroll Fleming  
*Lyricist*

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FROM  
CURRAN'S MUSIC DEP'T.

*THE GREATEST DESCRIPTIVE BALLAD SUCCESS OF THE CENTURY.*

# A ROSE WITH A BROKEN STEM.



*AS SUNG WITH SUCCESS BY*



IMOGENE COMER

WORDS BY **CARROLL FLEMING**  
MUSIC BY **EVERETT J. EVANS**

PUBLISHED BY  
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# A Worthy Successor to "Holy City." BEYOND THE GATES OF PARADISE.

WORDS BY HENRY V. NEAL.

(Medium Voice.)

MUSIC BY ROBT. A. KING.

**Moderato maestoso.**

*mf religieuse.*

**Voice.**

1. Be - yond the gates of Par - a - dise, those  
2. Be - yond the gates of Par - a - dise, to

**Tranquillo.**

*dim. rall. p a tempo.*

pearl - y gates a - jar, There is a fair and  
realms of end - less day, How oft we long for

peace - ful land, where hap - py an - gels are. They  
that fair land, could we but soar a - way, And

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# "A ROSE WITH A BROKEN STEM."

Words by CARROLL FLEMING.

Music by EVERETT J. EVANS.

*Andante moderato.*

Musical notation for the piano introduction, featuring a treble and bass clef with a 3/4 time signature. The piece begins with a forte (*f*) dynamic and concludes with a *dim.* (diminuendo) and *rall.* (rallentando) marking.

Vocal line and piano accompaniment for the first two lines of lyrics. The piano part begins with a piano (*p*) dynamic. The lyrics are: "1. At a gay mas-que - rade in a ball room grand, two" and "2. When the mask fell a - way from the gip - sy's brow, they".

Vocal line and piano accompaniment for the final two lines of lyrics. The lyrics are: "beau - ti - ful maids were there, And" and "knew what the Rose had done, For".

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one bore a rose in her jewelled hand, the oth - er a lil - y  
she had been false to the sa - cred vow, she gave to the gip - sy's

fair, ————— "The Rose shall be queen" then the dan - cers said, the  
son, ————— Her heart she had sold for a mis - ers gold, a

Lil - y turned a - way, ————— But the beau - ti - ful Rose sad - ly  
mi - ser old and gray, ————— And the bells that had rung for her

bowed her head, as she heard an old gip - sy say: —————  
wed - ding tolled, for the lad that had passed a way. —————

*rall.*

"A Rose with a broken stem!"

## "HUNKY DORY."

THE LATEST HIT BY THE COMPOSER OF  
SMOKY MOKES and CALANTHE WALTZES.

REFRAIN.

Lento.

She's just like a rose with a brok - en stem, that is plucked and then cast a - side, — The

garden of love has no place for them, when their fragrance and perfume have died, — For you

can't take the stain from a woman's name, Nor a · flaw from the pur - est gem, — She

choos - es her path, and must bear the blame, She's a rose with a bro - ken stem. —

"A Rose with a broken stem!"

"HUNKY DORY."

THE LATEST HIT BY THE COMPOSER OF  
SMOKY MOKES and CALANTHE WALTZES.

# HUNKY-DORY

NEW YORK HERALD SUNDAY JAN. 13 1901  
 GERMAN COMPOSER WHO WRITES AMERICAN CAKEWALK MUSIC.

**T**HERE is in this country at the present time a celebrated writer of classical music whose propensity for composing dark dances has given him an international reputation. His name is A. Holzmann, and he is a German of high musical education. His knowledge of bass and counterpoint is thorough, and his standard compositions bear the stamp of harmonic lore, which makes his proclivity for the writing of the popular style of music the more remarkable. Still, he continues to compose the latter, and with such unqualified success that his name has now

become associated with the leading successes in this line in the country. When John Philip Sousa raised his baton to the opening measures of Composer Holzmann's famous "Smoky Mokes" last season, the noted bandmaster's audience was nonplussed. Then surprise gave way to delight and vociferous applause. Persons in the audience consulting their programmes discovered a new genius in their midst. From that hour the name of Holzmann was a byword for American cakewalks, and "Smoky Mokes" re-echoed upon the pianos of a million music-lovers. Then followed "A Bunch of Blackberries" and other famous oddities in Southern music by the same composer.

An interesting idea of the American love for the Dvorak theme in plantation melody is seen in Composer Holzmann's latest creation, "Hunky Dory." As may be gleaned from the accompanying extract of this quaint composition, the music is a happy combination of the cakewalk and the two-step. The melody is rhythmical and full of jingling originality and tempts one's feet to impulsive action. The Herald presents this unique creation to its readers from Composer Holzmann's original manuscript. The dance will be simultaneously produced in England, France and Germany during the coming month, and is already in vogue with the leading orchestras and bands in this country.



A. HOLZMANN

HUNKY-DORY. (Cake Walk and Two-Step.)

# HUNKY-DORY

## THREE OTHER FAMOUS HITS

### "Day By Day."

DESCRIPTIVE SONG

Words and Music by JOHN WOODS

Tempo Moderato

### I LEFT BECAUSE I LOVE YOU

Words & Music by TOST STAFFORD

Andante espressivo

### I DREAMED MY MOTHER WAS A QUEEN

MUSIC BY MORRIS H. SHAW

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