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1900

The Green Above The Red

Paul Dresser

Composer

Keller

Illustrator

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RESPECTFULLY DEDICATED TO MISS MAUDE GONNE AND MR. JOHN REILLY DUBLIN & N.Y.

THE GREEN ABOVE THE RED



BY THE COMPOSER OF THE FAMOUS



THE BLUE AND THE GRAY.
OR
A MOTHER'S GIFT TO HER COUNTRY.

BY PAUL
DRESSER.



AS SONG NIGHTLY BY
R. J. JOSE
WITH
W. H. WEST'S
BIG MINSTREL JUBILEE.

THE SAME STYLE OF A STORY - JUST AS GOOD
SOME PEOPLE THINK BETTER, IF SUCH A
THING BE POSSIBLE - WE LEAVE THAT FOR
YOU TO JUDGE. THE PUBLISHERS

By
PAUL DRESSER

HOWLEY, HAVILAND & CO.
1200-1206 BROADWAY
NEW YORK
MASONIC TEMPLE, CHICAGO - CHAS. DRESSER & CO. BOSTON.

Vp 1900
Q 011603

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Four attributes all combined in the greatest song of the century, by the greatest living writer of sentimental and home songs,

PAUL DRESSER.

The masterpiece of this author's success as a song writer,

The Blue and the Gray

Or, A Mother's Gift to Her Country.

(NOT A PATRIOTIC SONG.)

The "Wabash" was a song that went straight to the hearts of a million people.

"The Blue and the Gray" will touch the hearts of ten millions.

READ THE CHORUS:

CHORUS.
Con spirito.

WORDS AND MUSIC BY PAUL DRESSER.

One lies down near Ap-po-mat-tox,..... Ma-ny miles a-way,..... Au-oth-er sleeps at Chick-a-mau-ga,..... And they both wore suits of gray,..... 'Mid the strains of "Down in Dixie,"..... The third was laid a-way,..... In a trench at San-ti-a-go,..... The Blue and the Gray,.....

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A song that will live forever, a song for the million, a song for the home, by the man whose words in song have gone into more homes than any writer living, Paul Dresser. Ask for "The Blue and the Gray." Hear it, you will want it. Copies from your dealers or from the publishers,

HOWLEY, HAVILAND & CO., "The House on Broadway,"

Masonic Temple, Chicago.

1260-66 Broadway, New York.

Companion to the Famous "BLUE AND THE GRAY."

THE GREEN ABOVE THE RED.

PAUL DRESSER.

Tempo di Marcia.

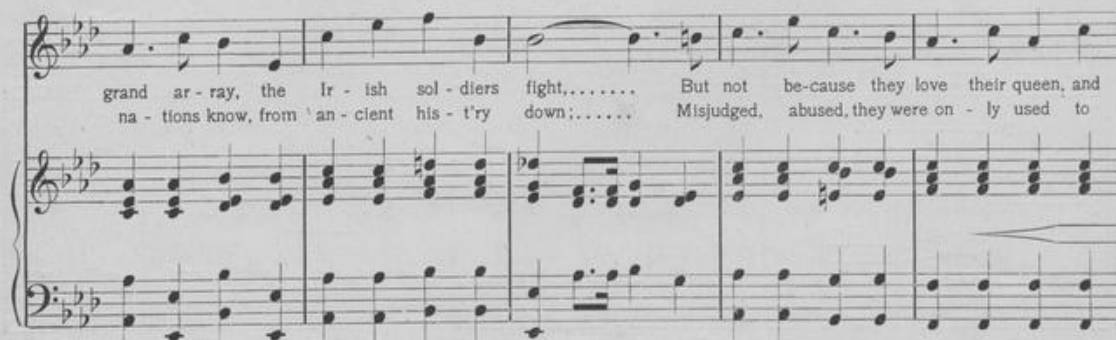


Piano introduction in 2/4 time, marked *Tempo di Marcia* and *f*. The melody is in the right hand, and the bass line is in the left hand.



Far, far a - way, in
'Twas al - ways so, all

Piano accompaniment in 2/4 time, marked *ff* and *rall.* The melody is in the right hand, and the bass line is in the left hand.



grand ar - ray, the Ir - ish sol - diers fight,..... But not be-cause they love their queen, and
na - tions know, from 'an - cient his - t'ry down;..... Misjudged, abused, they were on - ly used to

Piano accompaniment in 2/4 time, marked *ff* and *rall.* The melody is in the right hand, and the bass line is in the left hand.

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not be-cause they're right;..... The Eng - lish shout to the Boers, "Come out, we'll show you what we'll
shield the throne and crown;..... With war's grim spell there comes a yell, "Dear Ire - land," hear them

do."..... The Boers unkind yell, "Come from be-hind the Green and we'll fix you.".....
shout,..... When war is o'er you'll hear no more till an-oth-er one breaks out.....

REFRAIN.

Fight - ing not for flag or coun - try,..... Fight - ing not be-cause it's

just,..... Leav - ing all to God Al-might - y,..... They fight be -

cause they must;..... Bear - ing all the brunt of bat - tle.....

There they no - bly fought and bled;..... When they come back from the

Trans - vaal,..... You'll see the Green a - bove the Red.....

Fight - ing not for flag or coun - try..... Fight - ing not be-cause it's

ff

just..... Leav - ing all to God Al-might-y..... They fight be

The first system of the musical score. The vocal line begins with a long note on 'just', followed by a melodic phrase for 'Leav - ing all to God Al-might-y'. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

cause they must;..... Bear - ing all the brunt of bat - tle.....

The second system of the musical score. The vocal line continues with 'cause they must' and 'Bear - ing all the brunt of bat - tle'. The piano accompaniment features a more active right hand with sixteenth-note patterns, while the left hand remains steady.

There they no - bly fought and bled;..... When they come back from the

The third system of the musical score. The vocal line includes 'There they no - bly fought and bled' and 'When they come back from the'. The piano accompaniment continues with harmonic support, featuring chords and a consistent bass line.

Trans-vaal, You'll see the Green a - bove the Red.....

The fourth system of the musical score. The vocal line concludes with 'Trans-vaal, You'll see the Green a - bove the Red'. The piano accompaniment provides a final harmonic setting for the phrase.

I CAN'T TELL WHY I LOVE YOU, BUT I DO.

Words by WILL D. COBB.

Music by GUS. EDWARDS. 5

CHORUS.

I can't tell why I love you, but I do - oo - oo — This

p-f

world is full of maids the same as you - oo - oo — But

some-thing I can't tell, Seems to hold me in its spell, — I can't tell

1. 2.
why I love you, but I do - oo - oo — I - oo —

I can't tell why love you, 3

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"IN GOOD OLD NEW YORK TOWN."

REFRAIN. *Espressivo.*

3

"Take me back to New York town If I'm going to die —

I've a longing to be there, I long but don't know why, — Per-

haps there's lit - tle now to gain The clock of time's run down — I

feel that I could rest in peace In good old New York town."

In Good Old New York Town.

3

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