

Myo L. Brunelle

DEDICATED TO THE ALLIED FORCES ON LAND AND SEA.

OFF TO FIGHT THE GERMANS



RECRUITING SONG
WORDS AND MUSIC BY
PHILIP E. LAYTON
MONTREAL

50

This Song is arranged as a Two-Step March for Military Band.

Profits from the Sale of this Composition Devoted Exclusively to the Red Cross.

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Off To Fight The Germans

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mf marcato

VOICE

1. The proud Ger-man
2. Our brave no-ble
3. Our great Brit-ish

PIANO

8va ad lib.

f

Em-pire has ris - en up in might— To try and crush the no - ble, to
Al-lies, are fight - ing might and main,— All un - - pre - pared when the
Em-pire, u - nit - ed heart and hand,— Is fight - ing for free - dom, for

rit.

try and crush the right— False-hood and cruel - ty, and name-less
en - e - my came,— But now they're rea - dy, and mak - ing it
free - dom we stand,— We don't— want glo - ry, we care not for

shame, All that is vil - est, is link'd with her name.—
 known With shot— and shell— and mus - cle and bone.—
 might, Vic - t'ry is cer - tain, we're fight - ing for right.—

Con espressione

Coun - tries are ru - ined the earth with blood is stained,
 Weak na - tions soon will be — strong,
 And when the war is o - ver how hap - py we shall be,

Widows and orphans mourn for loved ones slain, Chil - dren are dy - ing for
 Ger - ma - ny sure - ly pun - ished for all her wrong, Our u - nit - ed ef - forts
 That we have done our bit for the world's lib - er - ty. We were not found lag - gards at

lack of food and care, And boom - ing guns — are heard ev' - ry - where.
 crown'd with suc - cess, And peace once more — the earth — shall bless.
 du - ty's bu - gle call But an - swer'd quick - ly and answer'd one and all.

CHORUS^{*)} *marcato*

mf

We're off to fight the Ger - mans, and cheer ful - ly we go, — We're

mf

off to fight the Ger - mans, and we don't fear the foe — We've

non troppo *cresc.*

come from the east, we've come from the west, We've cross'd the deep blue sea, And we're

f *rall.*

off to fight the Ger - mans, for home and lib - er - ty. —

*) Composer requests when this song is sung or played in public, that the audience join in the Chorus.

Dedicated to Lord Strathcona and Mount Royal.

THE DOMINION MARCH.

By PHILIP E. LAYTON.

PIANO.

Maestoso.

The first system of music is for piano. It begins with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music starts with a series of triplets in the treble clef, marked with a '3' above each group. A crescendo line is drawn across the first two measures. The dynamics are marked as *fff* (fortississimo) in the first two measures, *fff* in the third measure, and *mf* (mezzo-forte) in the fourth measure. The bass clef part consists of simple chords and single notes.

The second system continues the piano part. It features a first ending (marked '1.') and a second ending (marked '2. dolce'). The dynamics are *ff* (fortissimo) in the first measure, *mf* (mezzo-forte) in the second measure, and *p* (piano) in the third measure. The second ending includes a triplet in the treble clef. The bass clef part continues with simple accompaniment. The system ends with a 'Ped.' (pedal) marking and an asterisk.

The third system continues the piano part. It features a series of sixteenth-note patterns in the bass clef, each marked with an accent (>) and a 'Ped.' (pedal) marking followed by an asterisk. The treble clef part consists of chords and single notes.

The fourth system continues the piano part. It features a series of sixteenth-note patterns in the bass clef, each marked with an accent (>) and a 'Ped.' (pedal) marking followed by an asterisk. The treble clef part consists of chords and single notes.

The fifth system continues the piano part. It features a series of sixteenth-note patterns in the bass clef, each marked with an accent (>) and a 'Ped.' (pedal) marking followed by an asterisk. A crescendo line is drawn across the last two measures. The treble clef part consists of chords and single notes.

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