



When you sing

Hubert Bath (1883–1945)

Moderato tenermente ♩ = 72
mf sost.

S
When I thy sing - ing next_ shall heare Ile wish I might turne all to

A
When I thy sing - ing next_ shall heare_ Ile wish I_ might

T
When I thy sing - ing next_ shall heare_ Ile_ wish I might turne all to

B
When I thy sing - ing next_ shall heare_ Ile_ wish I might

When you sing

7

S eare, _____ To drink in Notes and Num - bers; such _____

A turne all to eare, _____ To drink in Notes and Num - bers; such As

T eare, all to eare, _____ To drink in Notes and Num - bers; such As

B turne all to eare, _____ To drink in Notes and Num - bers; such _____

cres.

13

S _____ As bless - ed soules _____ cann't heare _____ too much: _____

A bless - ed soules cann't heare, _____ cann't heare too much: _____

T bless - ed soules _____ cann't heare too much: _____

B _____ As bless - ed soules cann't heare too much: _____

dim. *p* *poco rit.*

19

S Then melt - ed down, _____ there let me lye En - tranc'd, and lost _____ con -

A Then melt - ed down, _____ there let me lye _____ En - tranc'd, and lost con -

T Then melt - ed down, _____ there let me lye _____ En - tranc'd, and lost _____ con -

B Then melt - ed down, _____ there let me lye _____ En - tranc'd, and lost con -

a tempo dolce e p

When you sing

25

S fu - sed - ly; And, by thy Mu - sique, by thy Mu - sique struck - en

A fu - sed - ly; And, by thy Mu - sique, by thy Mu - sique struck - en

T fu - sed - ly; And, by thy Mu - sique, by thy Mu - sique struck - en

B fu - sed - ly; And, by thy Mu - sique, by thy Mu - sique struck - en

32

S mute, Die, and be turn'd in -

A mute, Die, and be turn'd in -

T mute, Die, and be turn'd in -

B mute, Die, and be turn'd in -

38

S to a Lute. When I thy sing - ing next shall hear. *Slower*

A to a Lute. When I thy sing - ing next shall hear.

T to a Lute. When I thy sing - ing next shall hear.

B to, in - to a Lute.

Hubert Charles Bath (1883–1945) was born in Barnstaple, Devon and studied at the Royal Academy of Music. His greatest achievements were as a film score composer. He was active during the transition from silent to sound and contributed to the score of the first British “talkie”, Hitchcock’s *Blackmail* (1929). Many scores followed, including *Tudor Rose* (1936), *A Yank at Oxford* (1938) and *Millions Like Us* (1943). His film scores culminated in *Love Story* (1944) which contained the mini-piano concerto, *Cornish Rhapsody*. His march, *Out of the Blue* (1931), subtitled ‘Marine Four-step or Eva Three-step’, became the theme music of BBC radio’s Sports Report since the program started in 1948 and is now synonymous in Britain with football results.

UPON JULIA’S VOICE
Again

When I thy singing next shall heare,
Ile wish I might turne all to eare,
To drink in Notes and Numbers; such
As blessed soules cann’t heare too much:
Then melted down, there let me lye
Entranc’d, and lost confusedly;
And, by thy Musique strucken mute,
Die, and be turn’d into a Lute.

Robert Herrick (1591–1674)

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