

# Full Fathom Five

Charles Wood

Allegro moderato ♩ = 120

Soprano *mf*  
Full fa - thom five thy fa - ther

Alto *mf*  
Full fa - thom five thy fa - ther

Tenor *mf marcato*  
Ding-dong, ding - dong, ding-dong, dig -

Bass *mf marcato*  
Ding-dong, ding - dong, ding-dong, dig -

Ding-dong, ding - dong, ding-dong, ding - dong, \_\_\_\_\_

5 *dim.*  
S lies, thy fa - ther lies, thy fa - ther lies;

A lies, thy fa - ther lies, the fa - ther lies;

T *dim.*  
dong, ding-dong, ding-dong, ding-dong, ding dong.

B *dim.*  
Ding-dong, ding - dong, ding-dong, ding - dong, \_\_\_\_\_

— Ding-dong, ding - dong, ding-dong, ding - dong, \_\_\_\_\_

ding-dong, ding-

10 *pp mp f*  
S Of his bones are co - ral made, are co - ral made;

A *pp mp f marcato*  
Of his bones are co - ral made, are co - ral made, Ding-dong, din -

T *pp mp f*  
Of his bones are co - ral made, are co - ral made are \_\_\_\_\_

B *pp mp f*  
Of his bones are co - ral made, are co - ral made

dong. Of his bones are co - ral made, are co - ral made

*dim.*

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2  
15

*dim.* *p*

S  
Those are pearls that were his eyes, are pearls that were his

*dim.* *p*

A  
dong, ding-dong, ding - dong. Those are pearls that were his eyes, are pearls that were his

*dim.* *p*

T  
co - ral made; These are pearls that were his eyes, are pearls that were

*dim.* *p*

B  
These are pearls that were his eyes, are pearls that were his

20

*cresc.* *f* *p* *cresc.*

S  
eyes; No - thing of him that doth fade, But doth suf - er a

*cresc.* *f* *p* *cresc.*

A  
eyes; No - thing of him that doth fade, but does suf - fer a

*cresc.* *f* *p* *cresc.*

T  
his eyes; No - thing of him that doth fade, But doth suf - fer a

*cresc.* *f* *p* *cresc.*

B  
eyes, No - thing of him that doth fade But doth suf - fer

26

*f*

S  
sea change In - to some - thing rich and strange, in - to

*f*

A  
sea change In to some - thing rich and strange, in to

*f*

T  
sea change In to some thing rich and strange, in - to

*f*

B  
a sea change In - to some - thing rich

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31 *dim.* *p*

S some - thing rich and strange *dim.* *p*

A some thing rich and strange. *dim.* *p* Ding-dong, ding -

T some - thing rich and strange *dim.* *p*

B some - thing rich and strange *dim.* *p*

and strange. Ding-dong, ding-dong, ding-dong, ding-dong, ding-dong, ding -

36 *f* *f* *f marcato* *f*

S Sea nymphs hour - ly ring his knell, Sea nymphs

A dong Sea nymphs, sea nymphs

T Ding-dong, ding-dong, ding-dong, ding dong *marcato* ding-dong, ding

B dong Ding-dong, ding-dong, ding-dong, ding - dong

41 *p* *p* *p* *p*

S hour - ly ring his knell Hark! now I

A hour - ly ring his knell Hark! now I

T dong, ding - dong, ding - dong Hark! now I

B Ding-dong, ding - dong, ding - dong, ding - dong, ding -

# Full Fathom Five

4  
45

S  
A  
T  
B

hear them Hark! now I hear them Ding - dong,

hear them Hark! now I hear them

hear them Hark! now I hear them Ding - dong, ding -

dong, ding - dong, ding bell

49

S  
A  
T  
B

ding - dong, bell, ding dong (dong) bell

Ding - dong, Ding - dong, ding - dong

dong, ding - dong, ding - dong bell

Ding - dong, ding - dong, ding, ding - dong bell

*cresc.* *cresc.* *cresc.* *cresc.* *rall.* *ff.* *ff.* *ff.* *ff.*

Detailed description: This is a musical score for the song 'Full Fathom Five'. It consists of two systems of four staves each, representing Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The key signature is one sharp (F#) and the time signature is 4/4. The first system starts at measure 45. The lyrics for the Soprano part are: 'hear them Hark! now I hear them Ding - dong,'. The Alto part has: 'hear them Hark! now I hear them'. The Tenor part has: 'hear them Hark! now I hear them Ding - dong, ding -'. The Bass part has: 'dong, ding - dong, ding bell'. The second system starts at measure 49. The lyrics for the Soprano part are: 'ding - dong, bell, ding dong (dong) bell'. The Alto part has: 'Ding - dong, Ding - dong, ding - dong'. The Tenor part has: 'dong, ding - dong, ding - dong'. The Bass part has: 'Ding - dong, ding - dong, ding, ding - dong bell'. Musical markings include accents (>), crescendos (cresc.), a rallentando (rall.), and fortissimo (ff.) dynamics. There are also fermatas over the final notes of the Soprano and Bass parts in the second system.