

Water Sprites

Twelve Short Pieces
for Pianoforte ~~~
Composed by

WALTER CARROLL

1. THE CORAL TREE.
2. FROM SEA-GREEN CAVES.
3. THE NOON SIRENS.
4. THE ECHO NYMPH.
5. A SEABORN KNIGHT.
6. MERMAID'S LULLABY.
7. SEA HUNTING.
8. NAIADS' REST CALL.
9. HALLS OF DELIGHT.
10. THE PASSING OF UNA.
11. A STARLIGHT FROLIC.
12. THE SWEET HUSH OF DAWN.

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Three Shillings

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WATER SPRITES.

THE CORAL TREE.

*For there we lightly trip around
The coral tree
And quickly beat the pearly ground
All merrily.*

Symington.

WALTER CARROLL.

Quick and light. ♩ = 120.

1. *p*

Red. * *Red.* * *Red.* *

Red. * *Red.* *

cresc. *f*

Red. * *Red.* *

mf *dim.*

p *dim. In time.* *pp*

Red. * *Red.* * *Red.* *

FROM SEA-GREEN CAVES.

The water sprites will wield their arms
 And dash around, with roar and rave,
 And vain are the woodland spirits' charms,
 They are the imps that rule the waves.

Drake.

Freakish. ♩ = 144.

In time.

Slower. *Quick.*

THE NOON SIRENS.

We hear, in each cool sparry cave,
Plaint melody
Sung by the mermaids of the wave,
Aeolianly.

Symington.

Drowsily. ♩ = 96.

3.

Red. * Red. * Red. * Red. * Red. *

THE ECHO NYMPH.

*I float on the breath of a minstrel's lute,
Or the wandering sounds of a distant flute,
Linger I over the tones that swell
From the pink-veined chords of an ocean shell.*

L. E. L.

Soft and sinuous. $\text{♩} = 80.$

4. *p* *pp* *p* *pp*

Two Pedals. *dim.* *retard.*

p in time.

p *mf* *cresc.* *p*

pp *retard.*

Two Pedals.

mf in time. *p* *retard.* *pp*

Sva

Left pedal to be used only in semiquaver arpeggios.
Water Sprites. W. Carroll.

A SEABORN KNIGHT.

He mounted his steed of the water clear,
 And sat on his saddle of sea-weed sere;
 He held his bridle of strings of pearl,
 Dug out of the depths where the sea-snakes curl.

Mackay.

Roguish. ♩ = 104.

5. *f* *mf* *p*

retard. *f in time.* *mf*

cresc. *p* *cresc.*

f

p *pp retard.* *ff*

MERMAID'S LULLABY.

Children dear, was it yesterday
 We heard the sweet bells over the bay?
 In the caverns where we lay,
 Through the surf and through the swell,
 The far-off sound of a silver bell?

Slow, with gentle touch. ♩ = 52.

Arnold.

6. *p*

Red. * *Red.* * *Red.* * *Red.* *

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

f *dim.* *p*

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

pp *ppp*

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Two Pedals.* *

mf *p*

Red. * *Red.* * *Red.* * *Red.* *

pp *retard. pp* *ppp* sound dying away.

Red. * *Red.* * *Two Pedals.* *

SEA HUNTING.

*Shrill and clear their horns re-echo;
Then anon, from all around,
In the depth of the dim waters
Little mocking laughters sound.*

Heine.

Quick and wayward. ♩ = 126.

7. *ff* *p* *f* *pp* *p* *ff*

cresc. *pp* *wilfully vary rest values.*

p in time. *cresc.* *f* *> pp*

retard. *ff* *in time.* *p* *ff* *quicker*

always ff *retard a little.*

NAIADS' REST CALL.

*Green hills of slippery seaweed, wet and high,
 Where green-haired mermaids love full length to lie,
 Their faces in the wet weed buried deep
 Till, by their gambols tired, they fall asleep.*

Marston.

Mystical. ♩ = 96.

8. *mf* *f* *f* *mf* *dim.*

Red. * *Red.* *

p *p*

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

cresc. *retard.* *mf* *pp in time.*

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

p *cresc.*

Red. * *Red.* * *Red.* * *Red.* *

mf *retard a little.* *p* *dim.* *pp*

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

HALLS OF DELIGHT.

*This lofty cave's a gorgeous palace-gate
Where some Sea-Genius holds royal state.*

Noel.

Distant. ♩ = 76.

With gay pageantry.

9.

Two Pedals.

Water Sprites. W. Carroll.

THE PASSING OF UNA.

*Under a rock on Scaba's shore,
Where the wild winds sigh and the breakers roar,
They dug her a grave by the water clear,
Among the seaweed, salt and sere.*

Mackay.

Solemn. $\text{♩} = 72.$

10.

The musical score is written for piano and consists of five systems. Each system contains a grand staff with a treble and bass clef. The first system begins with a dynamic of *p* and includes fingerings such as 4/2, 4/2, 3/1, 5, 3, 4, 2, 2, 4, 1, and 3. Pedaling instructions include "Ped." and "* Ped.". The second system starts with *pp* and includes dynamics *p* and *mf*. The third system begins with *pp a little slower.* and includes the instruction *in time.* followed by *mf p*. The fourth system continues with various dynamics and includes the instruction *gradually softer and slower.* The final system concludes with *ppp* and the instruction *Two Pedals.* throughout the piece, there are numerous fingerings and pedaling markings.

A STARLIGHT FROLIC.

*I love the Sun— I love the Moon—
So fair to see;
I love the little twinkling stars,
And they love me.*

Symington.

Frisky. $\text{♩} = 80.$

11.

The musical score is written for piano in 6/8 time, featuring a key signature of three sharps (F#, C#, G#). It consists of six systems of two staves each. The notation includes various dynamics such as *mf*, *f*, *p*, *pp*, and *cresc.*, as well as performance directions like *retard.* and *in time.* Fingerings are indicated by numbers 1-5, and articulation marks like accents and slurs are present. The score includes several measures marked with 'Red.' and an asterisk, likely indicating recording or editing points. The piece concludes with a final *pp* dynamic and a fermata over the last note.

THE SWEET HUSH OF DAWN.

But they must go, the time draws on,
 And those white-favour'd horses wait;
 They rise, but linger; it is late;
 Farewell, we kiss, and they are gone.

Tennyson.

12. Veiled and peaceful. $\bullet = 54$.

pp

retard. in time.

pp mf sustain.

retard. pp in time.

melting away. ppp