

*Fly to the Desert,*  
*A Ballad,*  
*from*  
"LALLA ROOKH,"  
*Written by*  
*Thomas Moore, Esq.*  
*Composed by*  
**G. KIALLMARK.**

*Ent. at Str. Hall.*

*Price 2/.*

**LONDON,**

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1845

William W. Phelps

Dear Mother

I have just received your kind letter of the 10th inst. and was glad to hear from you. I am well and hope these few lines will find you the same.

I have not much news to write at present. I am still in the same place and hope to be able to write you more fully in a few days.

Yours affectionately  
William W. Phelps

Fly to the Desert,  
from  
'LALLA ROOKH',

3

Written by Thos. Moore Esq.

Composed by G. Knechtelmark.

ANDANTE

mf

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and a triplet of eighth notes. The left hand provides a steady accompaniment of eighth notes.

Fly to the desert, fly with me, Our A - rab tents are rude for thee; But

The vocal line begins with a half note 'Fly' followed by eighth notes for 'to the desert, fly with me, Our A - rab tents are rude for thee; But'. The piano accompaniment continues with eighth notes.

oh! the choice what heart can doubt Of tents with love, Of

The vocal line continues with 'oh! the choice what heart can doubt Of tents with love, Of'. The piano accompaniment features a more active eighth-note pattern.

tents with love, Of tents with love, or thrones without?

p

The vocal line concludes with 'tents with love, Of tents with love, or thrones without?'. The piano accompaniment includes a triplet and ends with a piano (*p*) dynamic marking.

*Dolce e pia*

Our rocks are rough, but smiling there Th'a-

*Smorz*

-ca-cia waves her yellow hair, Lonely and sweet, nor lov'd the less. For

*morendi* *br* *atempo*

*morendi*

flow'r-ing in a wil- derness. Fly fly to the desert, fly with me, Our

A- rab tents are rude for thee; But oh! the choice what heart can doubt. Of

tents with love, Of tents with love,

Of tents with love, or thrones without?

*2<sup>d</sup> VERSE.*

Our sands are bare, but

down their slope. The sil-very foot-ed an-te-lope As

grace - - ful - ly and gai - - - ly springs As o'er the mar - ble

courts of Kings. As o'er the mar - - - - ble courts of Kings.

*espress*  
 Then come thy A - - - - - rab maid will be The

*morendi* *a tempo*  
 lov'd and lone a - ca - cia - tree, The an - - - - - telope, whose feet shall bless With

*smorz* *a tempo* 7

their light sound thy lone li-ness. Then fly to the desert, fly with me, Our

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a melodic phrase marked *smorz* (ritardando) and then *a tempo* (return to tempo). The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

A - rab tents are rude for thee; But oh! the choice what heart can doubt. Of

The second system continues the vocal line and piano accompaniment. The vocal line has a similar melodic structure to the first system, with a *smorz* marking. The piano accompaniment maintains its rhythmic accompaniment.

tents with love, Of tents with love, Of

The third system continues the vocal line and piano accompaniment. The vocal line has a *smorz* marking. The piano accompaniment features a more complex texture with some sixteenth-note passages in the right hand.

tents with love, or thrones without?

*Smorz*

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a *smorz* marking. The piano accompaniment features a *Smorz* marking and ends with a double bar line.

The first part of the document discusses the importance of maintaining accurate records. It states that all transactions should be recorded in a clear and concise manner. This includes the date, the amount, and the purpose of the transaction.

The second part of the document describes the various methods used to collect and analyze data. It mentions the use of questionnaires, interviews, and focus groups. Each method has its own strengths and weaknesses, and the choice of method depends on the specific research objectives.

The third part of the document discusses the ethical considerations of research. It emphasizes the need to obtain informed consent from all participants and to ensure that the research is conducted in a fair and unbiased manner. It also mentions the importance of protecting the confidentiality of the data.

The fourth part of the document discusses the various ways in which research findings can be disseminated. It mentions the use of academic journals, conferences, and public reports. It also mentions the importance of making research findings accessible to the general public.

The fifth part of the document discusses the future of research. It mentions the use of new technologies, such as artificial intelligence and big data, and the importance of continuing to explore new and innovative ways to conduct research.