



**Thou art so near and yet so far.**

Chicago: Lyon & Healy, 1860

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# THE GERMANIA.

## NEW VOCAL GEMS FROM THE GERMAN.

SLEEP WELL THOU SWEET ANGEL . . . . .	Abt. 3	SO SHALL MY DARLING BE . . . . .	Abt. 2½
AVE MARIA . . . . .	Gounod. 3½	ROMANCE FROM OPERA "ZEMIRE & AZOR" . . . . .	Spoehr. 3½
AVE MARIA . . . . .	Kucken. 3	SERENADE TO IDA . . . . .	W. Weingand. 3½
BENEATH THE EV'NING'S LAST SWEET SMILE . . . . .	Schubert. 3½	SONG OF SPRING . . . . .	Mendelssohn. 3½
BIRDS BLITHE ARE SINGING . . . . .	Lindblad. 3½	SONG OF NIGHT . . . . .	Mendelssohn. 2½
BLUE EYES . . . . .	Gumbert. 3½	SPEED MY BARK . . . . .	Neukomm. 5
BRIGHTEST EYES . . . . .	Stigelli. 3	STAR OF LOVE . . . . .	Schuloff. 3½
CIRCLED ROUND WITH JASMINE SPRAY . . . . .	Fesca. 3½	STAY WITH ME . . . . .	F. Abt. 3½
COME TO ME, DEAREST MAIDEN . . . . .	Meyerbeer. 3½	TEARS OF ANGUISH . . . . .	A. Reichardt. 3½
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DEAR MAIDEN MINE . . . . .	Kucken. 3½	THE GOLDEN STARS . . . . .	A. Reichardt. 3½
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DISTANT LAND . . . . .	Henselt. 3½	THE MAID OF JUDAH . . . . .	Kucken. 3½
HOW CAN I LEAVE THEE . . . . .	Cramer. 3	THE MAY BREEZES . . . . .	T. Kreipl. 3½
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IRENE (Ob ich dich liebe, frage) . . . . .	Abt. 3	THE TEAR . . . . .	Kucken. 3½
JEWISH MAIDEN . . . . .	Kucken. 3	THE TEAR . . . . .	Gumbert. 3½
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LEAVING HOME . . . . .	Tyrolean Air. 3½	THERE BLOOMS A BONNIE FLOWERET . . . . .	Sponholtz. 3½
LITTLE HANS . . . . .	Curschman. 3½	THOU ART GONE FAR AWAY . . . . .	Truhn. 3½
LOVING, I THINK OF THEE . . . . .	Krebs. 3½	THOU ART SO NEAR. (In E flat or F.) . . . . .	A. Reichardt. 4
MOORISH SERENADE . . . . .	Kucken. 3½	THOU LOVELY ANGEL MINE . . . . .	Fischer. 3½
MY HEART IS SAD . . . . .	3½	THOU LOVELY MAID . . . . .	Kucken. 3½
MY HEART RETURNS TO THEE AGAIN . . . . .	Proch. 3½	THIS HEART OF MINE . . . . .	A. Reichardt. 3½
NEAR THEE (Nah) . . . . .	Lindblad. 3½	THROUGH THE EYES THE HEART . . . . .	Gumbert. 3½
O PRAY YOU WARBLERS . . . . .	F. Abt. 3½	THY NAME I SOFTLY MURMUR . . . . .	Kucken. 3½
O THAT MY WOES WERE DISTANT . . . . .	Moligne. 3½	TO CHLOE, IN SICKNESS . . . . .	Bennett. 3½
O THINK OF ME . . . . .	Sponholtz. 3½	TO MINONA . . . . .	Spoehr. 2½
O STAY WITH ME . . . . .	Voss. 3½	TO THE ABSENT ONE . . . . .	Mendelssohn. 2½
ON YONDER DISTANT MOUNTAINS . . . . .	Sponholtz. 4	TWILIGHT IS DARKENING . . . . .	Kucken. 3½
O WERE I BUT A MOONLIGHT'S RAY . . . . .	Kucken. 3½	VOICE FROM THE LAKE . . . . .	Mendelssohn. 3½
O YE TEARS! (SOPRANO) (ALTO) . . . . .	F. Abt. 3	WHAT HEAR I STIR . . . . .	Eckert. 3½
PEACE OF MIND . . . . .	Sponholtz. 3½	WHEN THE QUIET MOON . . . . .	Schendorf. 3½
PRETTY BIRDS . . . . .	Gumbert. 4	WE MET BY CHANCE . . . . .	Kucken. 3
QUICK ARISE, MAIDEN MINE . . . . .	Dessauer. 3½	WEEP NOT FOND HEART . . . . .	Kucken. 3½
REFLECTION . . . . .	F. Abt. 3½	YOUTH BY THE BROOK . . . . .	Proch. 3½
DEAR ANGEL! SLEEP THEE WELL . . . . .	Abt. 3	AH! WHAT AVAILS MY BLOOMING . . . . .	Eckert. 3½
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IMPATIENCE . . . . .	Carschman. 3	THOU EVERYWHERE . . . . .	Lachner. 5
IF ON THE MEADS . . . . .	Gumbert. 3	VENETIAN GONDOLIER'S SONG (Ninetta) . . . . .	Stigelli. 3½
DEAREST, I THINK OF THEE . . . . .	Krebs. 3	HOW FAIR ART THOU . . . . .	Weidt. 3
BROKEN RING . . . . .	3	GONDOLIER'S MIDNIGHT SERENADE . . . . .	Reissiger. 3½
BARCAROLLE . . . . .	Schubert. 3½	GENTLY REST (Slumber Song) . . . . .	Kucken. 3½
MAIDEN MINE (People's Song) . . . . .	Kucken. 3½	WHEN I KNOW THAT THOU ART NEAR ME (Duet.) . . . . .	Abt. 3
THOUSAND GREETINGS . . . . .	Abt. 3	WE'LL MEET ABOVE . . . . .	Liebe. 3½
I THINK OF THEE . . . . .	Abt. 3	YE FADED FLOWERS . . . . .	Schubert. 3½
THINE IS MY HEART . . . . .	Curschman. 3	THE TRUMPETER . . . . .	Speier. 5

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C. W. A. TRUMPLER.

PHILADELPHIA.

JOHN CHURCH, JR.

CINCINNATI.

LYON & HEALY,

CHICAGO

# THOU ART SO NEAR AND YET SO FAR.

DU BIST MIR NAH' UND DOCH SO FERN.

Germania.

A. REICHARDT.

Moderato.

The musical score consists of three staves of music in common time, key signature of one flat (F#), and common time. The top staff is for the soprano voice, the middle staff for the piano accompaniment, and the bottom staff for the bassoon or cello. The lyrics are written below the vocal line in both English and German, corresponding to the musical phrases.

**Top Staff (Soprano):**

- Line 1: I know an  
Ich kenn' ein
- Line 2: eye so softly bright, That glistens like  
Aug', das so mild, Und glänzend wie
- Line 3: a star at night; My soul it  
ein Sternen bild, Voll Huld auf

**Middle Staff (Piano/Bassoon):**

- Line 1: Aug', das so mild, Und glänzend wie
- Line 2: ein Sternen bild, Voll Huld auf
- Line 3: zum Himmel zieht, Dort prangt ein

**Bottom Staff (Bassoon/Cello):**

- Line 1: draws with glances kind, To heav'n's blue vault,  
mich, her-nie-der sieht, Und mich hin - auf
- Line 2: and there I find An-oth-er  
zum Himmel zieht, Dort prangt ein

4

star, as pure and clear As that which mild-ly spar-kles here. Be-lov-ed  
Stern, so hell und rein Wie je-nes An - ge Son - nen - schein. Du lie-bes

rit.

eye, beloved star, Thou art so near, and yet so far! Beloved  
Aug,' du lie-ber Stern, Du bist mir nah,' und doch so fern. Du lie-bes

*f Con express.*

eye, be-lov-ed star, Thou art so near, and yet so far!  
Aug,' du lie-ber Stern, Du bist mir nah,' und doch so fern.

That eye so  
Dies Aug'ist

5

soft as violets blue, A treasure bears of morning dew, And when its  
süss und veilchen-blau Drin spiegelt sich der Thränen-thau Und wenn ich

light entranced I see What joy what pain possesses me A world where  
die - ses Au-ge seh' Er-füllt mich Lust er-füllt mich Weh' Ver-sen-ken

I would gladly dwell, Is that bright orb I love so well. Beloved  
möcht' ich mich hin-ein Und je nes Au-ges Apfel sein. Du lie-bes

eye, be-loved star, Thou art so near, and yet so far! Be-loved  
Aug', du lie-ber Stern, Du bist mir nah', und doch so fern. Du lie-bes



A Tempo.

night! Those eyes that bright . . . ly, soft-ly shine, For me the  
Nacht. Denn die - se bei - - den Sterne hold Sind Monden

A Tempo.

sun and moon com - bine! Be-lov-ed eye, be-lov-ed star, Thou art so  
schein und Son - - nen gold. Du lie-bes Aug', du lie-ber Stern, Du bist mir

Con Molto Espress.

cres.

near, and yet so far! Be-lov-ed eye, be-lov-ed star, Thou art so  
nah', und doch so fern. Du lie bes Aug', du lie ber Stern, Du bist mir

cres.

near, and yet so far!  
nah', und doch so fern.

## CATALOGUE NUMBER FOUR.

## CHOICE CATALOGUE OF VERY POPULAR MUSIC

PUBLISHED BY OLIVER DITSON &amp; CO., BOSTON. C. H. DITSON &amp; CO., NEW YORK.

LYON &amp; HEALY, CHICAGO, ILL.

NOTE.—All the pieces in the Catalogues numbered 1, 2, 3, and 4, have an established reputation, and consequently any person ordering from these lists will be sure of getting Taking and Popular pieces. Any of the numbers of these Catalogues can be had on application.

**ABBREVIATIONS.**—Pieces and songs are numbered from 1 to 7, according to difficulty. The easiest pieces, for beginners, like many by Bellak, are marked 1. Common Marches, Quicksteps, Waltzes, &c., are 2. More difficult dance music, like most of that of Strauss, and such marches as the March from *Faust*, are 3. Pieces about as difficult as "The Maiden's Prayer" are 4; somewhat more difficult pieces are 5; such ones as Thalberg's "Sweet Home" are 6, and the more difficult pieces of Chopin, Liszt, Thalberg, &c., are 7.

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