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1848

Child of the Regiment

Gaetano Donizetti

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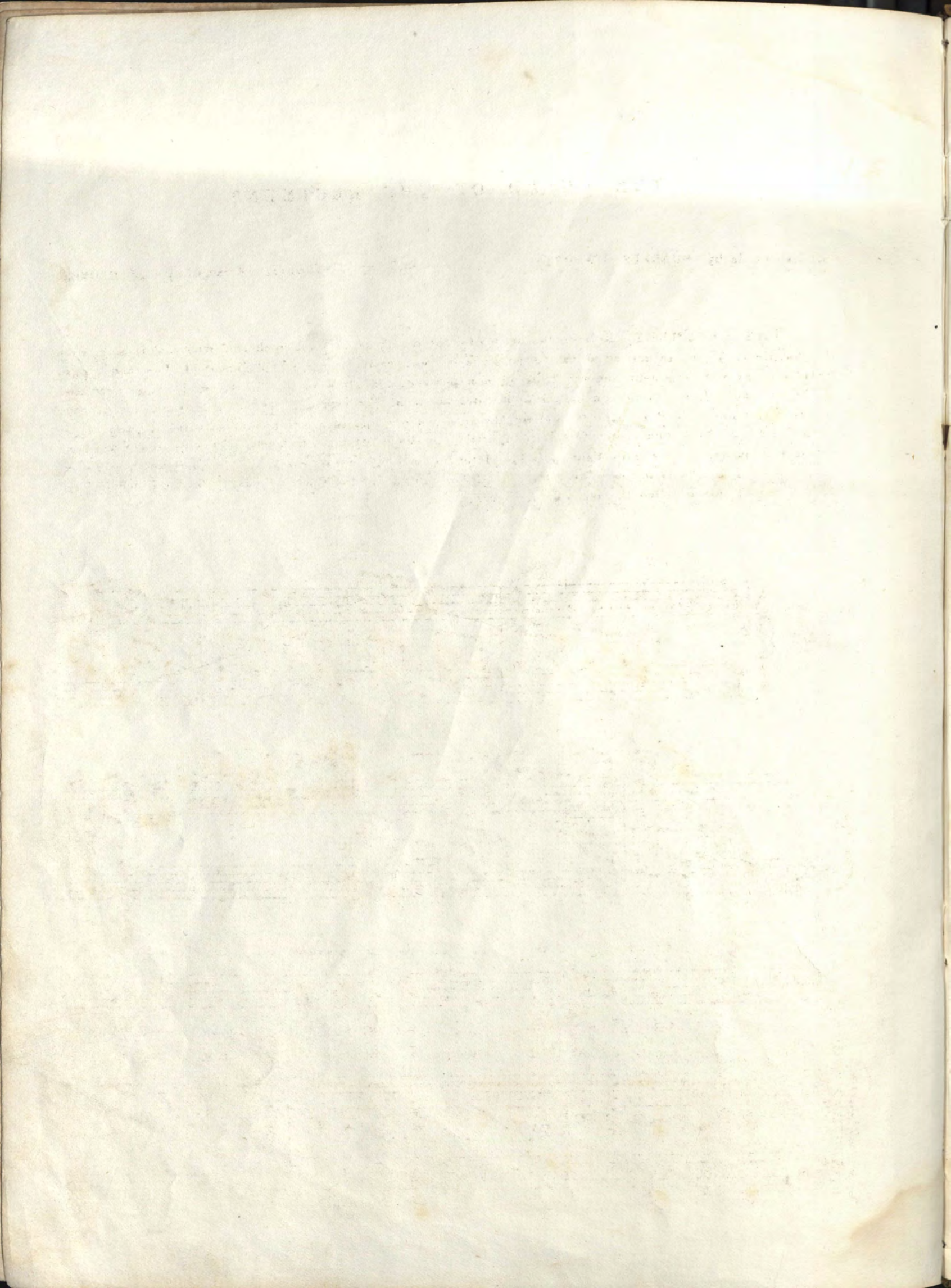
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as sung in the Opera of
LA FIGLIA DEL REGGIMENTO.

N.º 1 SEARCH THRO THE WIDE WORLD. N.º 2 RATAPLAN.



THE CHILD OF THE REGIMENT.

English words by CHARLES JEFFERYS.

Music by DONIZETTI, Arranged by C.W. GLOVER.

THE ARGUMENT. During the occupation of the Tyrol by the French and after a skirmish between the hostile ranks, an infant child was found alone in their camp by the 11th Regiment of the Grand Army of Napoleon: by that regiment she was fostered and beloved, and all were proud of the charming Vivandiere: Maria, the name given to the child, upon the attainment of her 18th year was discovered to be the daughter of the Marchioness de Berkenfield: and by her removed to a sphere more consonant to the dignity of her birth: still the affectionate girl found it impossible to shake off the attachment of her childhood, and being reproached by her mother with want of pride, defended herself in the words of this song, which is so exquisitely sung by the renowned Cantatrice, JENNY LIND, in the Opera of "LA FILLE DU REGIMENT," as to entitle it to be called the gem of the Opera.

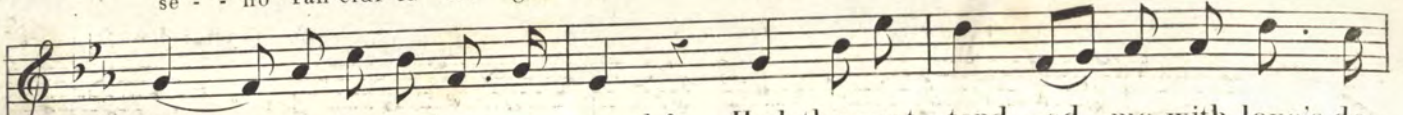
ANDANTE
CON MOTO:

Quando il de - sti - - no in mez - zo a strage ri - - a nel lor

1. Ask me not why my heart with fond e - mo - tion Beats for the
2. Chide me no more, were I de-void of feel - ing Would my in-

se - - no fan-ciul-la mi get - - to!

es-si han rac - - col - - to la mi - - se - - ria

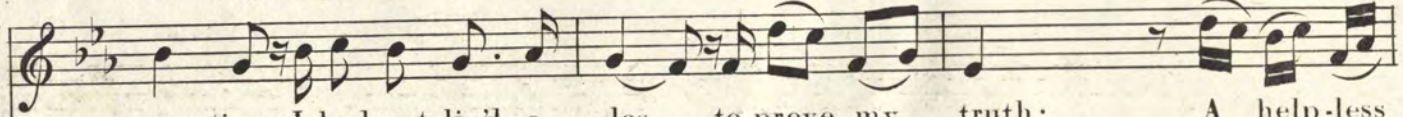


brave companions of my youth! Had they not tend - ed me with love's de -
grat - i - tude not wake thy fears! Worthless would be this moment's fond re -

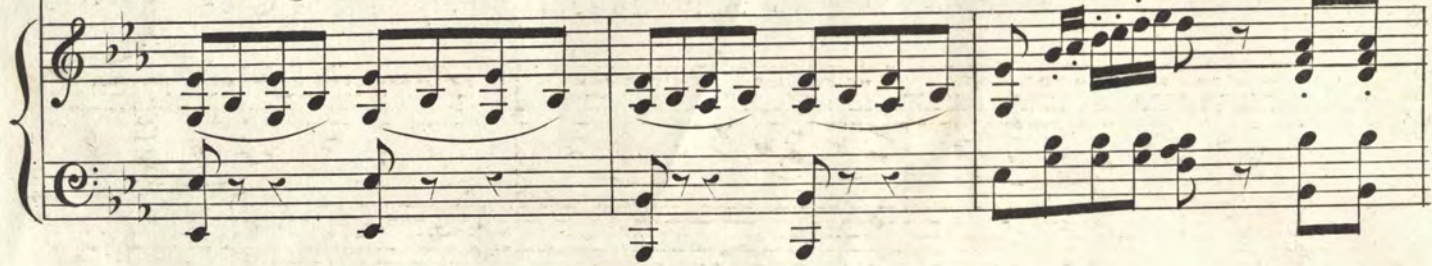


mi - - a, e i pri-mi pas - si mie - i cia-scun gui - do

po - treb - be



- vo - tion I had not liv'd, a - - las, to prove my truth: A help-less
- veal - ing, If I could cast a - side the ties of long long years. Thou hast my



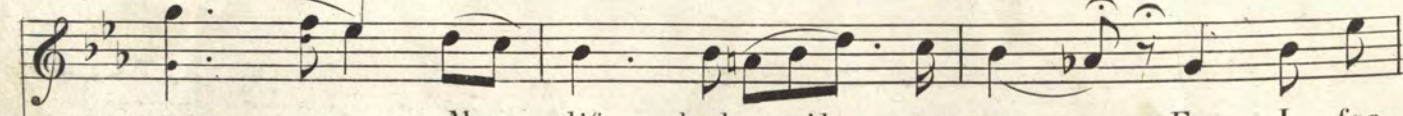
mai di-menti-carli il cor. . . se non e - - si - - sto che per lor a -



babe upon the field I lay, And but for them my life had pass'd a -
love; thine is a mother's claim, To them for-get not that thou ow'st the



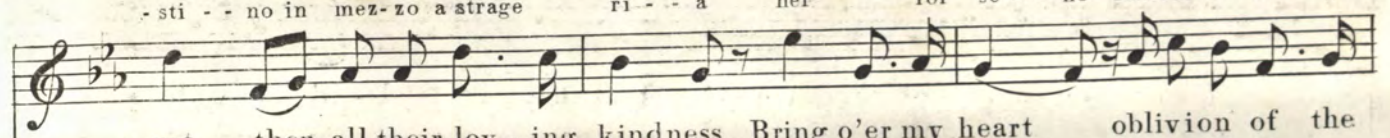
- mor s'e - - - sisto pel loro a - mor Quando il de -



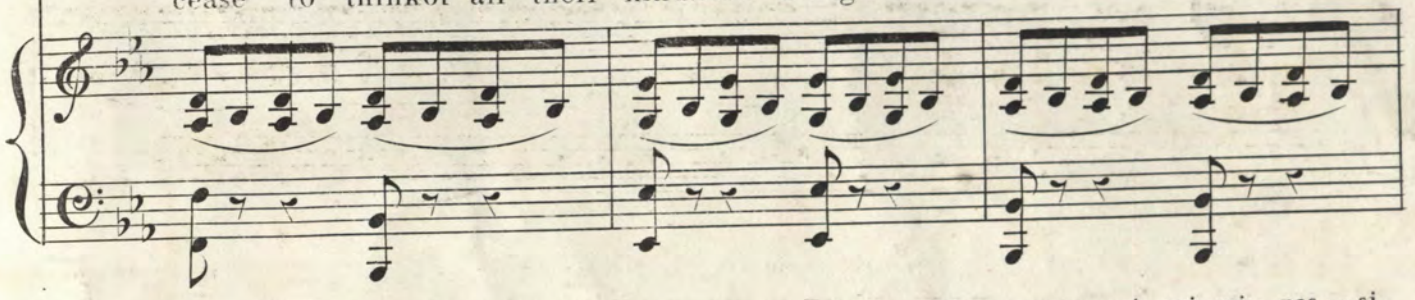
- way. My life had pass'd a - way: Ere I for-
name, My mother, my mo - - ther dear, Ere I can.



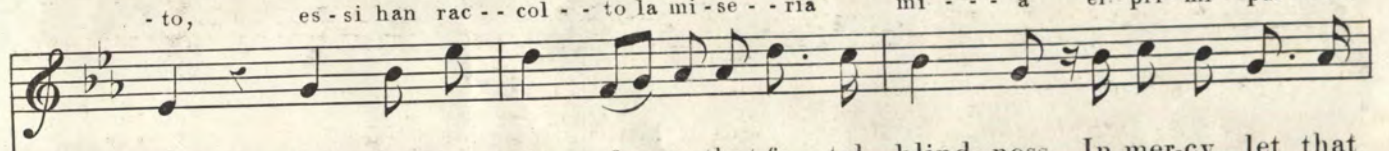
- sti - - no in mez-zo a strage ri - - a nel lor se - - no fanciul-la mi get⁵



- get, then, all their lov - ing kindness Bring o'er my heart oblivion of the
cease to think of all their kindness Bring &c.



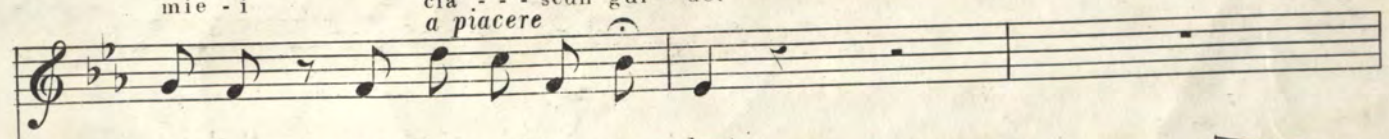
- to, es - si han rac - - col - - to la mi - se - - ria mi - - - a ei - pri - mi - pas - - si.



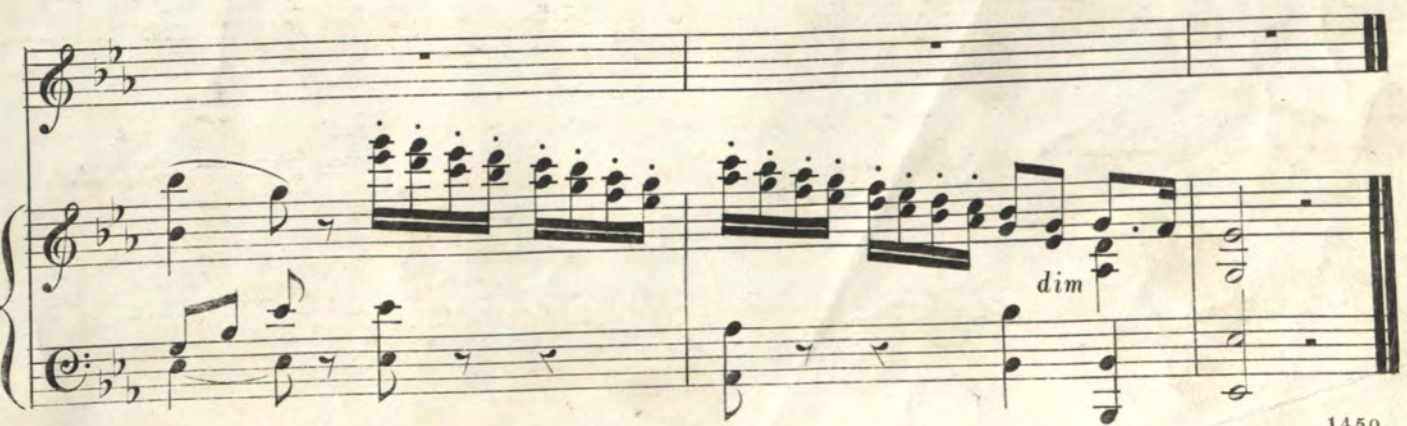
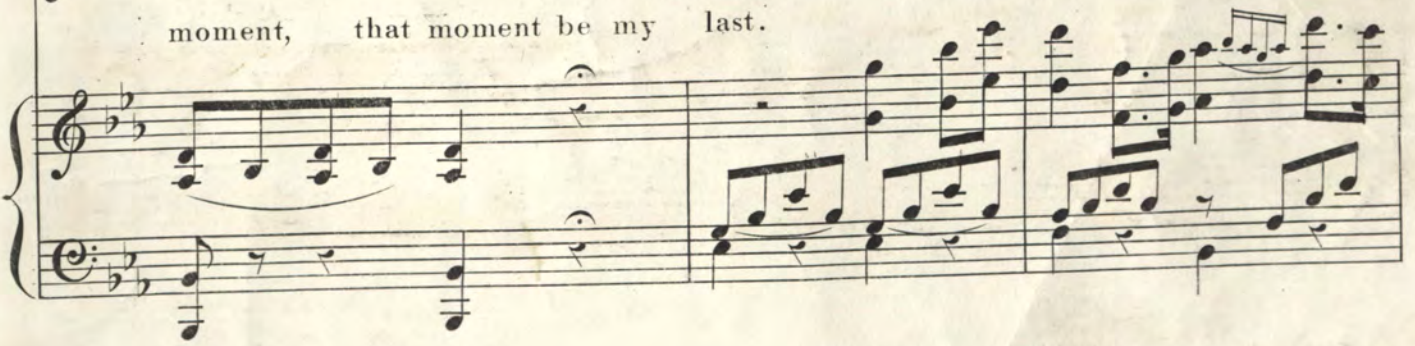
past: But when you win for me that fa - tal blind - ness, In mer - cy let that



mie - i cia - - - scun gui - do.
a piacere



moment, that moment be my last.



The Old Arm Chair

The first system of musical notation on the page. It features a five-line staff with a treble clef on the left and a key signature of one flat (B-flat) on the right. The notation includes a series of notes and rests, though they are significantly faded and difficult to discern.

The second system of musical notation, continuing the piece. It follows the same format as the first system, with a five-line staff, a treble clef, and a key signature of one flat. The notes and rests are faint and partially obscured by a diagonal crease in the paper.

The third system of musical notation. It consists of a five-line staff with a treble clef and a key signature of one flat. The notation is very light and difficult to read due to fading and the paper's texture.

The fourth system of musical notation. It features a five-line staff with a treble clef and a key signature of one flat. The notes are sparse and faint, with a diagonal crease cutting through the system.

The fifth and final system of musical notation on the page. It includes a five-line staff with a treble clef and a key signature of one flat. The notation is extremely faint and difficult to decipher, ending with a double bar line.