

Jeremiah Clarke

1674–1739

# Blest be those Sweet Regions

A Divine Hymn

for high voice and keyboard (organ, harpsichord or piano)

Edited by Maurice Bevan

ED 10933

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**PREVIEW**  
Low Resolution

This song by Jeremiah Clarke first appeared in print in 1700, together with another song by William Croft, under the title:- Two Divine Hymns/being a/Supplement/To the Second Book of the Psalms.

Both these Divine Hymns were incorporated into the second edition of Henry Playford's 'Harmonia Sacra' in its subsequent reprints.

In this edition the time signature is  $\frac{3}{4}$  for the tripla sections and  $\frac{4}{4}$  for the first and last sections.

The original tempi indications (*Very slow* for the first and last sections and *Slow* for the tripla sections) could well be misleading to anyone not familiar with contemporary practice. I consider that the metronome markings give an accurate indication of the correct tempi.

*Slow* was often used in section in tripla movements in the 18th century, but in the 19th century the movement was not to be played as a hornpipe. The later classical interpretation of *Slow* is more appropriate.

Maurice Bevan (London, 1965)

Duration: 4 minutes

(For Honor Sheppard)

# BLEST BE THOSE SWEET REGIONS

A Divine Hymn

Edited with realization  
of the figured bass  
by Maurice Bevan

Jeremiah Clarke  
(1653-1705)

Very slow (♩ = c.63)

The first system of the musical score features a vocal line in the upper staff and a figured bass line in the lower staff. The tempo is marked 'Very slow' with a quarter note equal to approximately 63 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a rest, followed by a melodic phrase. The figured bass line starts with a forte dynamic marking (f) and includes various rhythmic patterns and accidentals.

The second system continues the musical score. The vocal line includes the lyrics 'regions where e-ter-nal peace'. The figured bass line continues with its characteristic patterns and dynamics, including a piano marking (p) towards the end of the system.

The third system of the score shows the vocal line with the lyrics 'sick, mu - sick, mu - sick'. The figured bass line continues with its patterns and includes a 6/8 time signature change at the beginning of the system. The system concludes with a 4/3 time signature change.

\*See preface

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are; Blest be those, blest

*(f)*

blest be those sweet regions where e nal pres and mu - -

*(p)*

are.

That so-lid, so-lid calm, and that bright day, where bright - er

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PREVIEW  
Low Resolution