

ETERNAL PRAISE, 377
As traditionally sung

Isaac Watts, 1719.

O. A. Parris, 1935.

The musical score for "Eternal Praise, 377" is presented in two systems of four staves each. The voices are labeled as follows:

- System 1 (Top):
 - Treble (G clef)
 - Alto (C clef)
 - Tenor (F clef)
 - Bass (C clef)
- System 2 (Bottom):
 - Treble (G clef)
 - Alto (C clef)
 - Tenor (F clef)
 - Bass (C clef)

The music is in common time (indicated by the '4' in the time signature) and uses a key signature of one sharp. The notation includes various note heads (solid black, hollow white, and square), stems, and rests. The vocal parts are arranged in a layered harmonic texture, typical of traditional hymn singing. The bass part provides the harmonic foundation, while the treble part often carries the melody. The alto and tenor parts provide harmonic support and counterpoint. The music concludes with a final cadence in the second system.

treble

alto

tenor

bass

A musical score for four voices: treble, alto, tenor, and bass. The score is written on four staves. The treble staff begins with a quarter note followed by a series of eighth notes. The alto staff begins with a half note followed by eighth notes. The tenor staff begins with a half note followed by eighth notes. The bass staff begins with a half note followed by eighth notes. All staves conclude with a double bar line and repeat dots.