

# Everything you do

Alles, was ihr tut

BuxWV 4

D. Buxtehude

I. Sonata

$\text{♩} = 75$

$\text{♩} = 150$

The musical score is arranged in two systems. The first system contains the vocal parts: Soprano, Alto, Tenor, and Bass. Each part is written on a five-line staff with a treble clef (except for Bass, which has a bass clef) and a key signature of one sharp (F#). The time signature is common time (C). The tempo is marked  $\text{♩} = 75$ . The second system contains the string ensemble: Violin 1, Violin 2, Viola 1, Viola 2, Violone, and B.C. (Bassoon). The Violin 1 and 2 parts are in treble clef, while Viola 1, Viola 2, Violone, and B.C. are in bass clef. The key signature remains one sharp (F#), and the time signature is common time (C). The tempo is marked  $\text{♩} = 150$ . A double bar line with repeat dots appears after the first measure of each part in both systems, indicating a change in tempo or a specific performance instruction.

This section contains four blank musical staves. The top three staves are in treble clef, and the bottom staff is in bass clef. All staves have a key signature of one sharp (F#). The staves are currently empty, showing only the five-line structure and the clef and key signature symbols.

This section contains a musical score for six staves. The top staff is a vocal line in treble clef. The second staff is a vocal line in treble clef. The third and fourth staves are piano accompaniment in alto clef. The fifth and sixth staves are piano accompaniment in bass clef. The music is in a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and ties.

28

This section contains four blank musical staves. The top three staves are in treble clef, and the bottom staff is in bass clef. All staves have a key signature of one sharp (F#). The staves are currently empty, showing only the clefs, key signature, and bar lines.

This section contains a musical score for a piece in G major, starting at measure 28. The score is written for a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano accompaniment consists of two bass staves. The key signature is one sharp (F#). The music begins with a vocal melody in the first staff, followed by piano accompaniment in the second and third staves. The fourth and fifth staves provide a bass line for the piano accompaniment. The score includes various musical notations such as notes, rests, and bar lines.

♩=90 II. Tutti

Eve-ry-thing you do, eve-ry-thing you do in all you're say-ing or do-ing, in

Eve-ry-thing you do, eve-ry-thing you do in all you're say-ing or do-ing, in

Eve-ry-thing you do, eve-ry-thing you do in all you're say-ing or do-ing, in

Eve-ry-thing you do, eve-ry-thing you do in all you're say-ing or do-ing, in

♩=90

51

all you're say-ing or do-ing, do all that in, do all that in do all that in the name of Je - sus, the name of Je - sus! Eve-ry-thing you do,

all you're say-ing or do-ing, do all that in, do all that in do all that in the name of Je - sus, the name of Je - sus! Eve-ry-thing you do,

all you're say-ing or do-ing, do all that in, do all that in do all that in the name of Je - sus, the name of Je - sus! Eve-ry-thing you do,

all you're say-ing or do-ing, do all that in, do all that in do all that in the name of Je - sus, the name of Je - sus! Eve-ry-thing you do,

The image shows a musical score for a hymn, page 57 of a book numbered 6. The score is written in G major and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef and includes the lyrics: "eve-ry-thing you do in all you're say-ing or do-ing, in all you're say-ing or do-ing, do all that in, do all that in do all that in the name of Je - sus, the name of Je -". The piano accompaniment is written in a grand staff (treble and bass clefs) and includes a bass line in a bass clef. The score is divided into measures by vertical bar lines, and the lyrics are aligned with the vocal line.

63

-sus! And thank Him, and thank the Lord and the Fa - ther through Him!

-sus! And thank Him, and thank the Lord and the Fa - ther through Him!

-sus! And thank Him, and thank Him, and thank Him, thank the Lord and the Fa - ther through Him!

-sus! And thank Him, thank Him, thank the Lord, and thank Him, thank Him, thank the Lord and the Fa - ther through Him!

Instrumental accompaniment consisting of four staves: two piano parts (treble and bass clef) and two double bass parts (bass clef).

And thank  
And thank Him, thank the  
And thank Him, and thank Him, and thank Him, thank the

This system contains the first five measures of the piece. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#). The vocal lines begin with rests for the first five measures, followed by the lyrics. The piano accompaniment consists of rests for the first five measures, then enters with a rhythmic pattern of eighth notes.

This system contains the next five measures of the piece. It features the same four staves as the first system. The vocal lines continue with rests for the first four measures, followed by the lyrics. The piano accompaniment continues with a rhythmic pattern of eighth notes, providing a steady accompaniment for the vocalists.



73

— Him, and thank the Lord and the Fa - - ther, and the Fa - ther through Him! And thank

Lord and the Fa - ther through Him, and the Fa - - ther, and the Fa - ther through Him! And

And thank the Lord and the Fa - - ther, and the Fa - ther through Him!

Lord, and thank Him, thank the Lord and the Fa - - ther, and the Fa - ther through Him! And thank Him, thank the

the Lord and the Fa-ther through Him, and the Fa - ther, and the Fa-ther through Him! 1. All be to the High-est

thank the Lord and the Fa-ther through Him, and the Fa - - - ther through Him! 1. All be to the High-est

And thank Him, thank the Lord and the Fa-ther through Him, and the Fa - ther, and the Fa-ther through Him! 1. All be to the High-est

Lord, and thank Him, thank the Lord and the Fa-ther through Him, and the Fa - - - ther through Him! 1. All be to the High-est

♩=80

1. All be to the High-est

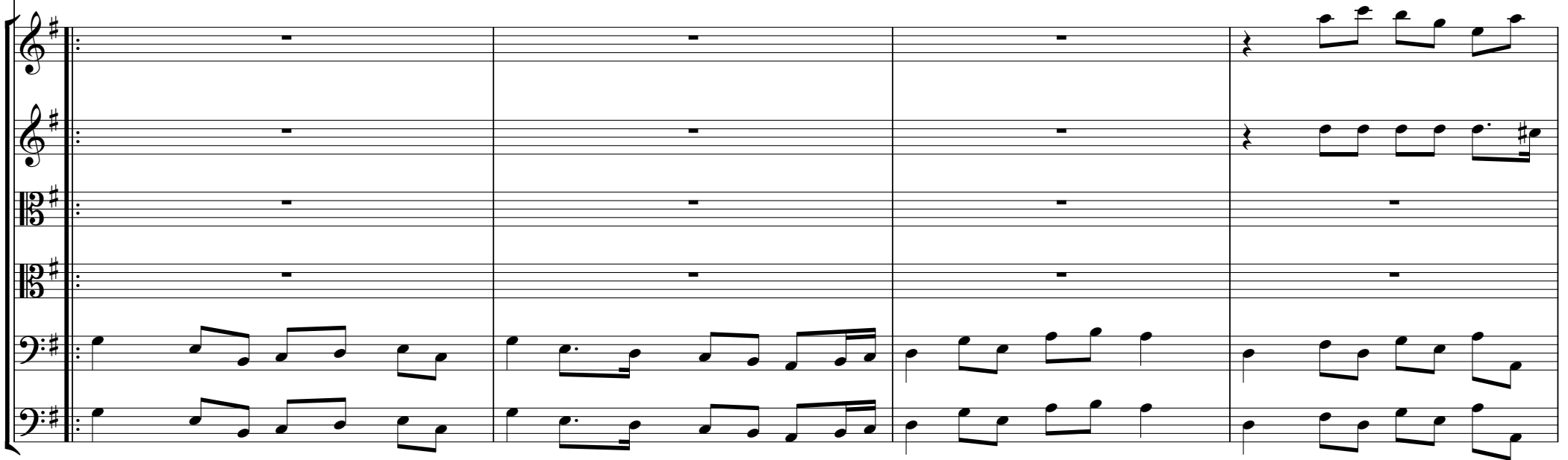


sole - ly, All things, High - est, \_ for Thy - sake, Will, mind, strength, I un - der - take, Sac - ri - fi - cing to Thee whol - ly.  
 2. sing - ing, Lift your hearts to \_ hea - ven - ward, Ye who're a - ble join our laud, Let all in - stru - ments be ring ing!  
 3. Fa - ther, May our praise praise wor - thy \_ be, Pe - ne - trate to heav'n and Thee That our hearts' de - sires we ga - ther.

sole - ly, All things, High - est, \_ for Thy - sake, Will, mind, strength, I un - der - take, Sac - ri - fi - cing to Thee whol - ly.  
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sole - ly, All things, High - est, \_ for Thy - sake, Will, mind, strength, I un - der - take, Sac - ri - fi - cing to Thee whol - ly.  
 2. sing - ing, Lift your hearts to \_ hea - ven - ward, Ye who're a - ble join our laud, Let all in - stru - ments be ring ing!  
 3. Fa - ther, May our praise praise wor - thy \_ be, Pe - ne - trate to heav'n and Thee That our hearts' de - sires we ga - ther.

sole - ly, All things, High - est, \_ for Thy - sake, Will, mind, strength, I un - der - take, Sac - ri - fi - cing to Thee whol - ly.  
 2. sing - ing, Lift your hearts to \_ hea - ven - ward, Ye who're a - ble join our laud, Let all in - stru - ments be ring ing!  
 3. Fa - ther, May our praise praise wor - thy \_ be, Pe - ne - trate to heav'n and Thee That our hearts' de - sires we ga - ther.





In all du-ty all my ways,  
In all du-ty all our ways,  
Fa-ther's du-ty in Thy heart,

In all du-ty all my ways,  
In all du-ty all our ways,  
Fa-ther's du-ty in Thy heart,

In all du-ty all my ways,  
In all du-ty all our ways,  
Fa-ther's du-ty in Thy heart,

In all du-ty all my ways,  
In all du-ty all our ways,  
Fa-ther's du-ty in Thy heart,

In all du-ty all my ways Be di rect-ed to Thy praise.  
In all du-ty all our ways Be di rect-ed to His praise.  
Fa-ther's du-ty in Thy heart Our sal-va-tion may im - part.

In all du-ty all my ways Be di rect-ed to Thy praise.  
In all du-ty all our ways Be di rect-ed to His praise.  
Fa-ther's du-ty in Thy heart Our sal-va-tion may im - part.

In all du-ty all my ways Be di rect-ed to Thy praise.  
In all du-ty all our ways Be di rect-ed to His praise.  
Fa-ther's du-ty in Thy heart Our sal-va-tion may im - part.

In all du-ty all my ways Be di rect-ed to Thy praise.  
In all du-ty all our ways Be di rect-ed to His praise.  
Fa-ther's du-ty in Thy heart Our sal-va-tion may im - part.



93

♩=50

1.2. 3.

2. Join my play-ing, prais-ing,  
3. Help for Je - sus' sake us,

2. Join my play-ing, prais-ing,  
3. Help for Je - sus' sake us,

2. Join my play-ing, prais-ing,  
3. Help for Je - sus' sake us,

2. Join my play-ing, prais-ing,  
3. Help for Je - sus' sake us,

♩=50

1.2. 3.

2. Join my play-ing, prais-ing,  
3. Help for Je - sus' sake us,

IV. Bass solo

100

Let thy heart re-joyce, Let thy heart re-joyce, Let thy heart re-joyce, re-joyce in God! And He shall give thee, And He shall give thee what the heart

107

needs. And He shall give thee, And He shall give thee what the heart needs. And He shall give thee, And He shall give thee, And He shall

And He shall give thee, And He shall give thee, And He shall

$\text{♩} = 90$

IV. Soprano solo

give thee what the heart needs.

$\text{♩} = 90$



122

To God I leave di - rec - tion, He list - ens

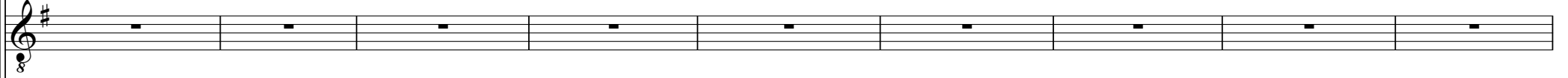
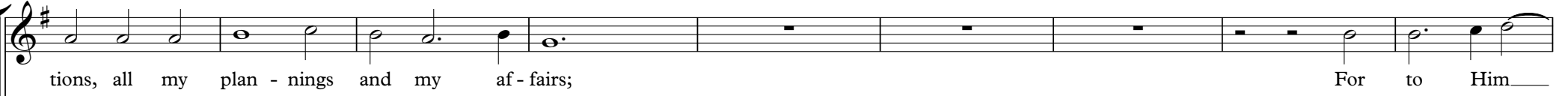
to my prayers. May He bless all my ac -

The first system of the musical score consists of four staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics "to my prayers." are written under the first four measures, and "May He bless all my ac -" are written under the remaining measures. The piano accompaniment is written in the three staves below, with a bass clef and a key signature of one sharp. The piano part begins with a piano dynamic marking (p) and a fermata over the first measure.

The second system of the musical score consists of six staves. The top staff is a vocal line in G major, continuing the melody from the first system. The piano accompaniment is written in the five staves below, with a bass clef and a key signature of one sharp. The piano part continues with various chords and melodic lines, including a piano dynamic marking (p) and a fermata over the first measure.

141

tions, all my plan - nings and my af - fairs; For to Him



— I re - lease My bo - dy, soul and li -

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "I re - lease My bo - dy, soul and li -" with notes corresponding to the words. The second and third staves are piano accompaniment in treble clef, and the fourth staff is piano accompaniment in bass clef. The piano parts are mostly rests in this system.

The second system of the musical score consists of six staves. The top staff is the vocal line, continuing the melody from the first system. The second and third staves are piano accompaniment in treble clef, and the fourth and fifth staves are piano accompaniment in bass clef. This system features more active piano accompaniment, including chords and melodic lines.

ving And all else He's been gi - ving. He do as He \_\_\_\_\_

Three empty musical staves for piano accompaniment, each with a treble clef and a key signature of one sharp (F#).

A musical score for piano accompaniment consisting of six staves. The top two staves are treble clef with a key signature of one sharp (F#). The bottom four staves are bass clef with a key signature of one sharp (F#). The score contains various musical notations including notes, rests, and a fermata.

please'.

This system contains ten measures of music. The first measure features a vocal line with a half note G4 and the lyrics "please'.". The remaining nine measures show rests for all parts: vocal, piano (treble and bass), and cello/contrabass (treble and bass).

This system contains ten measures of music. The vocal line begins in measure 179 with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand, often beamed in pairs. The cello/contrabass part provides a harmonic foundation with a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand. The system concludes with a final half note G4 in the vocal line.

IV. Tutti

A - men to that I tend - er and doubt not that God's\_\_ might  
 one of us shall rend - er well pleas - ing in His\_\_ sight;

A - men to that I tend - er and doubt not that God's might  
 one of us shall rend - er well pleas - ing in His sight;

A - men to that I tend - er and doubt not that God's\_\_ might  
 one of us shall rend - er well pleas - ing in His\_\_ sight;

A - men to that I tend - er and doubt not that God's\_\_ might  
 one of us shall rend - er well pleas - ing in His\_\_ sight;

The piano accompaniment consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music features a variety of rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, with some passages marked with slurs and accents. The key signature is one sharp (F#).

1. 2.

each So I stretch forth my hand

each So I stretch forth my hand

each So I stretch forth my hand

each So I stretch forth my hand

1. 2.



and take up with e - la - tion The work that in my sta -

and take up with e - la - - tion The work that in my sta -

and take up with e - la - tion The work that in my sta -

and take up with e - la - - - tion The work that in my sta -

tion I do by His command.

tion I do by His command.

8 tion I do by His com - mand.

tion I do by His command.

Detailed description: This section contains four vocal staves. The first three are soprano/contralto parts, and the fourth is a bass part. Each staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are: 'tion I do by His command.' The music consists of a single melodic line per staff, starting with a half note 'tion', followed by quarter notes 'I', 'do', 'by', and 'His', and ending with a half note 'command.'. A double bar line follows the first measure of each staff. The remaining measures of the system are empty staves.

♩=75

Detailed description: This section contains six instrumental staves. The first two are treble clefs, and the last four are bass clefs. The key signature is one sharp (F#). The tempo marking '♩=75' is centered above the first staff. The music is a multi-measure rest for the first five measures, followed by a complex instrumental passage. The first staff features a melodic line with slurs and a sharp sign. The second staff has a similar melodic line. The third staff (alto clef) has a more active line with slurs. The fourth and fifth staves (bass clefs) have simpler, more rhythmic lines. The sixth staff (bass clef) has a line with slurs. The system ends with a double bar line.

Eve-ry-thing you do, eve-ry-thing you do in all you're say-ing or do-ing, in

Eve-ry-thing you do, eve-ry-thing you do in all you're say-ing or do-ing, in

Eve-ry-thing you do, eve-ry-thing you do in all you're say-ing or do-ing, in

Eve-ry-thing you do, eve-ry-thing you do in all you're say-ing or do-ing, in

all you're say-ing or do-ing, do all that in, do all that in do all that in the name of Je - sus, the name of Je - sus!

all you're say-ing or do-ing, do all that in, do all that in do all that in the name of Je - sus, the name of Je - sus!

all you're say-ing or do-ing, do all that in, do all that in do all that in the name of Je - sus, the name of Je - sus!

all you're say-ing or do-ing, do all that in, do all that in do all that in the name of Je - sus, the name of Je - sus!

The piano accompaniment consists of six staves: two treble clefs and four bass clefs. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, providing a harmonic and rhythmic foundation for the vocal lines.

and thank \_\_\_\_\_ Him, and thank \_\_\_\_\_ the Lord and the Fa ther by Him! And

and thank Him, and thank \_\_\_\_\_ Him, and thank Him, thank the Lord, thank the Lord and the Fa ther by Him! And

and thank \_\_\_\_\_ Him, and thank \_\_\_\_\_ Him, thank the Lord, thank the Lord and the Fa ther by Him! And

and thank Him, and thank \_\_\_\_\_ Him, thank the Lord, thank the Lord and the Fa ther by Him! And thank \_\_\_\_\_

The piano accompaniment consists of six staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom four staves are in bass clef with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

thank the Lord, and  
thank the Lord, and  
thank the Lord, and  
the Lord, and thank

The musical score consists of eight staves. The top four staves are vocal parts: the first staff is a soprano line with a treble clef and a key signature of one sharp (F#); the second staff is an alto line with a treble clef and a key signature of one sharp; the third staff is a tenor line with a treble clef and a key signature of one sharp, featuring a small '8' below the staff; the fourth staff is a bass line with a bass clef and a key signature of one sharp. The bottom four staves are instrumental accompaniment: the fifth staff is a right-hand piano part with a treble clef and a key signature of one sharp; the sixth staff is a left-hand piano part with a bass clef and a key signature of one sharp; the seventh staff is a right-hand organ part with a treble clef and a key signature of one sharp; the eighth staff is a left-hand organ part with a bass clef and a key signature of one sharp. The lyrics are placed below the vocal staves, with horizontal lines indicating the syllable placement. The music is written in a common time signature and includes various musical notations such as notes, rests, and slurs.

thank the Lord and the Fa - ther by Him!

thank the Lord and the Fa - ther by Him!

8 thank the Lord and the Fa - ther by Him!

the Lord and the Fa - ther by Him!

Detailed description: This block contains the first system of a musical score. It features four staves. The top three staves are vocal parts in treble clef with a key signature of one sharp (F#). The bottom staff is a bass line in bass clef. The lyrics are: "thank the Lord and the Fa - ther by Him!". The music consists of eighth and sixteenth notes with various rests and phrasing slurs.

Detailed description: This block contains the piano accompaniment for the first system. It features five staves. The top staff is in treble clef, and the bottom four staves are in bass clef. The key signature is one sharp (F#). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several phrasing slurs across the staves.