

# Komm, wir gehn nach Bethlehem

aus Tirol

Gerhard Rabe

The first system of the piano introduction consists of four measures. The right hand features a melody of quarter notes in the treble clef, while the left hand provides a simple accompaniment of quarter notes in the bass clef. The key signature is one sharp (F#) and the time signature is 4/4.

The second system of the piano introduction consists of five measures. The right hand continues the melody with some eighth-note passages, and the left hand maintains the accompaniment. The system begins with a measure number '5' in the upper left corner.

(Chor)  
Di - dl, du - dl, di - dl, du - dl, di - dl, du - dl, dei!

(Ab 2. Str. solo ad lib.)

1. Komm', wir geh'n nach Beth - le - hem! Di - du - dl, du - dl - dei!

1. Komm', wir geh'n nach Beth - le - hem! Di - du - dl, du - dl - dei!

The chorus section includes two vocal staves and a piano accompaniment. The vocal staves show the lyrics for the first and second voices. The piano accompaniment starts at measure 9 and includes a repeat sign. The lyrics are: "1. Komm', wir geh'n nach Beth - le - hem! Di - du - dl, du - dl - dei!".

(Soli / Kl. Chor)

13

Je - su - lein, Her - re - mein, wie - gen will - ich - dich gar fein!

Je - su - lein, Her - re mein, wie - gen will - ich dich gar fein!

(Chor)

17

Je - su - lein, Her - re - mein, wie - gen will - ich - dich gar fein!

Je - su - lein, Her - re mein, wie - gen will - ich dich gar fein!

2. Fritz, du spielst den Dudelsack!  
Didl, dudl, didl, dudl, ...

3. Hansel, blas die Flöte du!  
Didl, dudl, didl, dudl, ...

4. Und du, Jörgel, streich die Geig'!  
Fidl, fidl, fidl, ... fei!

5. Max, du lass den Bass erklingen!  
Brummi, brummi, ... brumm!

6. ad lib. 1. Strophe