

|  |  |
|--|--|
| INTRODUCTION: slenthem, 1 x slowly, 6s undamped  | <p>6̣36̣. 6̣36̣. 6̣36̣. 6̣36̣.</p>   |
| <p>SECTION ONE: part A, x # of instruments</p> <p>First time, slenthem and vocal only. On each repeat, add one singer and one instrument. Players of elaborating instruments may create their own parts. Add the instruments in approximately this order: kenong, gong (both enter at end of first time through the song); rebab, kempul; gender; gambang; gender panerus; siter; suling; bonang barung, bonang panerus; demung, saron, peking, (the last three may enter together).</p> | <p>6̣36̣. 6̣26̣. 6̣26̣. 6̣36̣.</p> <p>6̣36̣. 6̣26̣. 6̣26̣. 6̣36̣.</p> <p>Kenong plays 6 and 3 or 6 and 2, according to the note following. Kempul plays 6.</p>   |
| <p>SECTION ONE: part B, 1 x</p> <p>When all the instruments are playing, go to the B section of the vocal melody, slenthem leading a slight speed up that is maintained in the next section. Everyone sings and plays. All instruments play in unison for the first line THIS TIME ONLY!</p>   | <p>6̣36̣. 6̣36̣. 6̣36̣. 6̣36̣. 6̣36̣. 6̣36̣.</p> <p>6̣26̣. 6̣36̣. 6̣26̣. 6̣36̣</p> <p>Kenong plays in unison with the first line, and plays the second line as in part A.</p>  |
| <p>SECTION TWO: vocal part AB, 1 x</p> <p>Everyone plays and sings part A and B. At the end of part B, the kendhang gives a signal to go to the ladrang. When this happens, the last rest from part B is omitted. The gong is also shifted over two beats and changed from gong suwukan to gong ageng.</p>   | <p>6̣36̣. 6̣26̣. 6̣26̣. 6̣36̣.</p> <p>6̣36̣. 6̣26̣. 6̣26̣. 6̣36̣.</p> <p>6̣36̣. 6̣36̣. 6̣36̣. 6̣36̣. 6̣36̣. 6̣36̣.</p> <p>6̣26̣. 6̣36̣. 6̣26̣. 6̣36̣</p> <p>.....tt db</p>   |
| <p>SECTION THREE: Ladrang in Irama I</p> <p>First time, play very simply. On repeats, add saron and bonang imbal as desired, with kendhang ciblon. No vocal in this section.</p>   | <p>2323 1216̣ 3232̣ 3123̣</p> <p>2353 1216̣ 3531̣ 3216̣</p> <p>36i6̣ 36i6̣ 36i6̣ 5323̣ 56i6̣ 5323̣</p> <p>1232̣ 5323̣ 1232̣ 3216̣</p>  |
| <p>SECTION FOUR: Ladrang in Irama II</p> <p>Gerong may be added in second gongan. Pesindhen uses Hebrew words and Javanese cengkok. Second gongan has barang miring.</p>   | <p>.3.2̣ .1.6̣ 22.. 3123̣</p> <p>.2.3̣ 1216̣ .5.3̣ 2356̣</p> <p>.66. i656̣ .66. i653̣ .6i6̣ 5323̣ 22.. 3123̣</p> <p>.532̣ 3216̣</p>  |
| <p>SECTION FIVE: chorus</p> <p>Begin as final gong of ladrang is still ringing.</p>  | <p>Beginning with one voice (other than the pesindhen or gerong) all members of the gamelan sing through the song once, beginning at different times, singing at different tempos, and making personal variations if desired. Each singer, upon reaching last note, holds that note until last singer is finished. When all are in unison, fade out.</p> |

## Part A

BAL. 6̣ 3 6 . 6̣ 2 6 . 6̣ 2 6 . 6̣ 3 6 .  
VCL. 6̣ 1̣[:3 3 3 2̣ 1̣ 2 2 6̣ . 2̣ 3 . 4̣ 2̣ 1̣ 7 2 1 . 2̣ 3 6̣ 1̣  
Le - chad do- di lik - rat ka - la, p'-ney Sha-bat ne-ka- be- la, Le -

*repeat A*

BAL. 6̣ 3 6 . 6̣ 2 6 . 6̣ 2 6 . 6̣ 3 6 .  
VCL.(A) 3 3 3 2̣ 1̣ 2 2 6̣ . 6̣ 5 4 3 2 1̣ 2̣ 7 1̣ 6̣ . . . . . 6̣ 1̣:]  
chad do- di lik - rat ka - la , p'-neyShabat ne-ka- be- la, Le -

*go to B*

VCL(B) 3 3 3 2̣ 1̣ 2 2 6̣ . 6̣ 5 4 3 2 1̣ 2̣ 7 1̣ 6̣ . . . . . 3  
chad do- di lik - rat ka - la , p'-neyShabat ne-ka- be- la, Le -

## Part B

BAL. 6̣ 3 6 . 6̣ 3 6 . 6̣ 3 6 . 6̣ 3 6 .  
VCL 6 3 6 3 6 7 1̣ 7 6̣ 5 4 3 3  
chad do- di Le-chad do-di lik rat ka -la , p' -

BAL. 6̣ 3 6 . 6̣ 3 6 . 6̣ 2 6 . 6̣ 3 6 .  
VCL 6 7 1̣ 7 6̣ 5 4 3 3 2 2 2 2 2 1̣ 2 3 3  
neyShabat ne-ka- be-la, Le-chad dodi lik- rat ka -la, p'-

BAL. 6̣ 2 6 . 6̣ 3 6 .  
VCL 2 2 2 2 2 1̣ 7 6̣ 6̣ 1̣:]  
neyShabat ne ka- be- la. Le -  
*repeat A*

to go to C (ladrang) with kendhang signal and change of gong

BAL. 6̣ 2 6 . 6̣ 3 6̣  
VCL 2 2 2 2 2 1̣ 7 6̣ t t d b  
neyShabat ne ka- be-la.

## PARTS

The parts are a combination of fixed and flexible, the latter meaning that players who have the skill to create parts for certain instruments are free to do so. In the A and B sections, each player needs only two patterns, or cengkok: one for 6̣ 3 6̣ . and one for 6̣ 2 6̣ . , since those sections are combinations of those two sequences. In the ladrang, parts can be made according to standard central Javanese practice for karawitan, with a small change in the kendhang part to accomodate 5 kenongan instead of 4 in the second gongan.

### FIXED PARTS

|                                |                                     |                                   |
|--------------------------------|-------------------------------------|-----------------------------------|
| slenthem<br>(don't damp any 6) | 6̣ 3 6̣ .                           | 6̣ 2 6̣ .                         |
| gong in AB                     | 6̣ 3 6̣ .                           | N/A                               |
| going to C                     | 6̣ 3 6̣ .                           |                                   |
| kenong                         | 6 . 6 .<br>3 . 3                    | 6 . 6 .<br>2 . 2                  |
| kempul                         | . . 6̣ .                            | . . 6̣ .                          |
| bonang                         | 6̣ 1 2 3 6̣ 3 2 1                   | 6̣ 1 2 1 2 3 2 1                  |
| b. panerus                     | 6̣ 1 2 3 6̣ 3 2 1 6̣ 1 2 3 6̣ 3 2 1 | 6̣ 1 2 1 2 3 2 1 6̣ 1 2 1 2 3 2 1 |
| demung                         | 6̣ 3 6̣ 3                           | 6̣ 2 6̣ 2                         |
| saron                          | 6̣ 3 6̣ 3 21                        | 6̣ 2 6̣ 3 21                      |
| peking                         | 6 3 1 3 6 3 1 3                     | 2 3 6 3 2 3 6 3                   |

### FLEXIBLE PARTS

All other parts are created (garap) by the players, according to their knowledge of performance practice for Central Javanese *karawitan*. The kendhang does not play until just before the ladrang. After that, standard Javanese kendhangan can be used, drawing on the experience of the player.

### TEXT

The text and melody are from a Hebrew song, sung as part of the Friday night Sabbath service. The meaning is that we should view the arrival of the Sabbath as we do a bride on her wedding day—we are awe-struck by her beauty and the significance of the ceremony, and we welcome each Sabbath in this same spirit — as if we are experiencing it for the first time.

*Lechad dodi likrat kala, p'ney Shabat nekabela.*

The pronunciation is approximately:

leh-hahd doh-dee leek-raht kah-lah peh-nay shah-baht neh-kah-beh-lah

“Welcome her in with songs of praise, the Sabbath bride, queen of our days.”