

## Chatimot for Festival Evening Services

The *Sh'ma uvirchoteha* of the Festival Evening service employs a compound mode with a principal mode of Magen Avot (here on D) and a Ukrainian-Dorian hexachord beginning on the 4th scale degree (see "Bar'chu" below).

p. 394: Bar'chu

*Leader:*

Ba - r' - chu et A - do - nai ha - m' - vo - rach! Ba - ruch A - do - nai ha - m' - vo - rach l' - o - lam va - ed.

\*Leader responds with Congregation or alone in the next measure.

*Leader:*

Ba - ruch A - do - nai ha - m' - vo - rach l' - o - lam va - ed.

p. 396: Ma'ariv aravim

Ba - ruch a - tah, A - do - nai, ha - ma - a - riv a - ra - vim.

// Congregation may respond "Baruch Hu uvaruch sh'mo!" here and "Amein" at the end.

p. 398: Ahavat olam

Ba - ruch a - tah, A - do - nai, o - heiv a - mo Yis - ra - eil.

to "Sh'ma" in F Major or D Minor

// Congregation may respond "Baruch Hu uvaruch sh'mo!" here and "Amein" at the end.

p. 402: Conclusion of V'ahavta

A - do - nai e - lo - hei - chem e - met.

p. 406: G'ulah/Mi Chamochah

Ba - ruch a - tah, A - do nai, ga - al Yis - ra - eil.

// Congregation may respond "Baruch Hu uvaruch sh'mo!" here and "Amein" at the end.

pp. 408–409: Hashkiveinu

Musical notation for Hashkiveinu, featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth and sixteenth notes. The lyrics are:

Ba-ruch a-tah, — A-do-nai, ha-po-reis su-kat sha lom a-lei - nu v'al kol a-mo Yis-ra-eil  
v' - al Y' - ru - sha - la - yim.

Traditionally, the entire Amidah is chanted silently in the evening. Thus, there is no standard nusach.  
The following suggestions are based on common Reform practice.

The custom in many Reform synagogues is to chant Avot v'imahot (and oftentimes, G'vurot) aloud using Shabbat morning nusach (Adonai Malach mode). If your congregation treats Avot v'imahot, G'vurot and K'dushat haShem as a unit (i.e., the congregation is seated after K'dushat haShem as suggested in *Gates of Prayer*), then the chatimah for K'dushat haShem may be chanted in the same nusach. In the Festival Morning service, the Festival nusach begins at "L'dor vador" at the end of the K'dushat haShem. It would also, therefore, be logical to conclude K'dushat haShem in Magein Avot mode, which is the core of Festival nusach.

### AMIDAH: Mode change to Adonai Malach

pp. 470–471: Avot v'imahot

Musical notation for Avot v'imahot, featuring a treble clef, a key signature of one sharp, and a common time signature. The melody consists of eighth and sixteenth notes. The lyrics are:

Ba - ruch a - tah, — A - do - nai, ma - gein Av - ra - ham — v' - ez - rat Sa - rah.

// Congregation may respond  
"Baruch Hu uvaruch sh'mo!" here  
and "Amein" at the end.

p. 472: G'vurot

Musical notation for G'vurot, featuring a treble clef, a key signature of one sharp, and a common time signature. The melody consists of eighth and sixteenth notes. The lyrics are:

Ba - ruch a - tah, — A - do - nai, m' - cha - yei — ha - kol.  
m' - cha - yei — ha - mei - tim.

// Congregation may respond  
"Baruch Hu uvaruch sh'mo!" here  
and "Amein" at the end.

p. 474: K'dushah (K'dushat haShem): Adonai malach mode

Musical notation for K'dushah (Adonai malach mode), featuring a treble clef, a key signature of one sharp, and a common time signature. The melody consists of eighth and sixteenth notes. The lyrics are:

Ba - ruch a - tah, — A - do - nai, ha - Eil — ha - ka - dosh.

// Congregation may respond  
"Baruch Hu uvaruch sh'mo!" here  
and "Amein" at the end.

p. 474: K'dushah (K'dushat haShem): Magein avot mode

Musical notation for K'dushah (Magein avot mode), featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth and sixteenth notes. The lyrics are:

Ba - ruch a - tah, A - do - nai, ha - Eil ha - ka - dosh.

// Congregation may respond  
"Baruch Hu uvaruch sh'mo!" here  
and "Amein" at the end.

pp. 482–483: K'dushat hayom

Musical notation for K'dushat hayom. The music is in common time (indicated by a 'C') and features a treble clef. The melody consists of eighth and sixteenth notes. Measure 1 starts with a quarter note followed by a eighth-note pair. Measures 2 and 3 show a sequence of eighth and sixteenth notes. A double bar line with repeat dots follows. Measures 4 and 5 continue the pattern. Measure 6 begins with a eighth-note pair, followed by a sixteenth-note pair, and ends with a eighth-note pair. Measure 7 concludes with a eighth-note pair.

Ba-ruch— a-tah, A - do-nai, m'-ka-deish ha-shab-bat v' - Yis-ra-eil—— v' - haz' -ma-nim.——

pp. 484–485: R'tzeih

Musical notation for R'tzeih. The music is in common time (indicated by a 'C') and features a treble clef. The melody consists of eighth and sixteenth notes. Measure 1 starts with a quarter note followed by a eighth-note pair. Measures 2 and 3 show a sequence of eighth and sixteenth notes. A double bar line with repeat dots follows. Measures 4 and 5 continue the pattern. Measure 6 begins with a eighth-note pair, followed by a sixteenth-note pair, and ends with a eighth-note pair. Measure 7 concludes with a eighth-note pair.

Ba - ruch— a - tah, A - do-nai, ha-ma-cha-zir sh' -chi-na-to—— l' - Tzi-yon.——

pp. 486–487: Hoda'ah/Modim anachnu lach

Musical notation for Hoda'ah/Modim anachnu lach. The music is in common time (indicated by a 'C') and features a treble clef. The melody consists of eighth and sixteenth notes. Measure 1 starts with a quarter note followed by a eighth-note pair. Measures 2 and 3 show a sequence of eighth and sixteenth notes. A double bar line with repeat dots follows. Measures 4 and 5 continue the pattern. Measure 6 begins with a eighth-note pair, followed by a sixteenth-note pair, and ends with a eighth-note pair. Measure 7 concludes with a eighth-note pair.

Ba - ruch— a - tah, A - do-nai, ha-tov shim' -cha ul - cha—— na - eh l' - ho - dot.——

pp. 488–489: Birkat shalom/Shalom rav

Musical notation for Birkat shalom/Shalom rav. The music is in common time (indicated by a 'C') and features a treble clef. The melody consists of eighth and sixteenth notes. Measure 1 starts with a quarter note followed by a eighth-note pair. Measures 2 and 3 show a sequence of eighth and sixteenth notes. A double bar line with repeat dots follows. Measures 4 and 5 continue the pattern. Measure 6 begins with a eighth-note pair, followed by a sixteenth-note pair, and ends with a eighth-note pair. Measure 7 concludes with a eighth-note pair.

Ba - ruch— a - tah, A - do-nai, ha-m' -va-reich et a - mo Yis-ra-eil—— ba - sha - lom.——