

# PSALM SERIES

## PSALM 95: IF TODAY YOU HEAR HIS VOICE

Psalm 95: 1-2, 6-7, 7-9

Tom Kendzia

INTRO ( $\text{♩} = \text{ca. } 100$ )

Chords: Gm, Gm/F, Eb7, Bbadd9/D, Cm7, Bbmaj7, Ebmaj7

Keyboard

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♩ REFRAIN: 1st time: Cantor, All repeat; thereafter: All

**Descant**

If to - day you hear his voice,

**Soprano**

**Alto**

If to - day you hear his voice,

**Tenor**

**Bass**

Gm Gm/F Eb7 Bbadd9/D

hard-en not your hearts.

hard - en not your hearts.

Cm7 Bbmaj7 Ebmaj7

1 D.S. 2-4 to Verses

1 D.S. 2-4 to Verses

1 D.S. 2-4 to Verses

## VERSE 1: Cantor

1. Come, let us sing joy-ful-ly to the LORD; — let us ac-claim the

Cm7 Dm7 Gm Gm/F Eb7 Bb/D

1. Rock of our sal - va - tion. Let us come in - to his pres - ence with thanks - giv - ing; let us

F/C Gm Eb Dm7 Gm Gm/F

1. joy - ful - ly sing psalms to him.

*rit.* *a tempo* *D.S.*

Db/Eb Dm7 Ebmaj7 Cm7 F *D.S.*

*rit.* *a tempo*

## VERSE 2: Cantor

2. Come, let us bow down in wor-ship; let us kneel be-fore the

Cm7 Dm7 Gm Gm/F Eb7 Bb/D

2. LORD who made us. For he is our God, and we are the peo-ple he

F/C Gm Gm/F Eb Dm7 Gm Gm/F

2. shep-herds, the flock he guides.

*rit.* *a tempo* *D.S.*

Db/Eb Dm7 Ebmaj7 Cm7 F *D.S.*

*rit.* *a tempo*

## VERSE 3: Cantor

3. Oh, that to - day you would hear his voice: "Hard-en not your

Cm7 Dm7 Gm Gm/F Eb7

3. hearts as at Mer-i-bah, as in the day of

Bb/D F/C Gm7 Eb Dm7

3. Mas - sah in the des - ert, Where your fa - thers tempt - ed me; they

Gm Gm/F Db/Eb Dm7

*rit.*

3. test - ed me though they had seen my works."

Ebmaj7 F#sus4 F Gm7 Gm/F Eb7

*a tempo*

Dm7 Cm7 Bbmaj7 Ebmaj7 Fsus4 F

**FINAL REFRAIN**

S  
A  
T  
B

If to - day you hear his voice, hard - en

Gm Gm/F Eb7 Bbadd9/D Cm7

Descant

If to - day you

not your hearts. If to - day you

Bbmaj7 Ebmaj7 Gm/F F Gm Gm/F

hear — his voice, — hard-en not your hearts.

hear his voice, — hard - en not your hearts.

*E $\flat$ 7* *B $\flat$ add9/D* *Cm7* *B $\flat$ maj7* *E $\flat$ maj7*

*B $\flat$ /F* *F* *Gm*

*Dm7* *Gm* *Dm7* *Gm*

*Dm7* *Gm*

*rit.*

# Psalm 95: If Today You Hear His Voice

(Guitar/Vocal)

Psalm 95: 1-2, 6-7, 7-9

Tom Kendzia

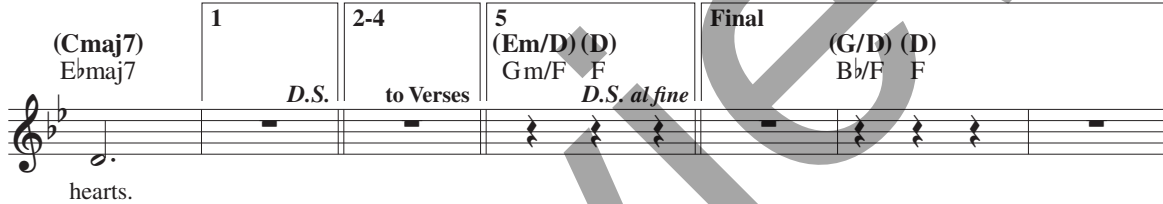
INTRO (♩ = ca. 100)

Capo 3: (Em) (Em/D) (C7) (Gadd9/B) (Am7) (Gmaj7) (Cmaj7)  
Gm Gm/F Eb7 Bbadd9/D Cm7 Bbmaj7 Ebmaj7



♩ REFRAIN: 1st time: Cantor, All repeat; thereafter: All

(Em) (Em/D) (C7) (Gadd9/B) (Am7) (Gmaj7)  
Gm Gm/F Eb7 Bbadd9/D Cm7 Bbmaj7



VERSE 1: Cantor

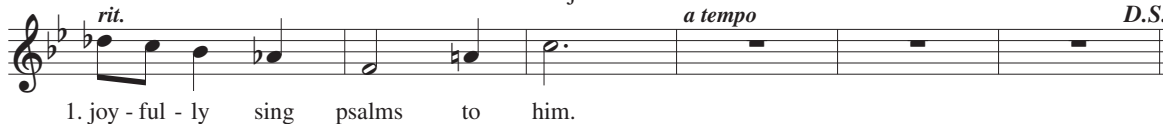
(Am7) (Bm7) (Em) (Em/D) (C7) (G/B)  
Cm7 Dm7 Gm Gm/F Eb7 Bb/D



(D/A) (Em) (C) (Bm7) (Em) (Em/D)  
F/C Gm Eb Dm7 Gm Gm/F



(Bb/C) (Bm7) (Cmaj7) (Am7) (D)  
Db/Eb Dm7 Ebmaj7 Cm7 F



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## VERSE 2: Cantor

(Am7) (Bm7) (Em) (Em/D) (C7) (G/B)  
Cm7 Dm7 Gm Gm/F Eb7 Bb/D

2. Come, let us bow down in wor-ship; let us kneel be-fore the

(D/A) (Em) (Em/D) (C) (Bm7) (Em) (Em/D)  
F/C Gm Gm/F Eb Dm7 Gm Gm/F

2. LORD who made us. For he is our God, and we are the peo-ple he

(Bb/C) (Bm7) (Cmaj7) (Am7) (D)  
Db/Eb Dm7 Ebmaj7 Cm7 F

*rit.* *a tempo* D.S.

2. shep-herds, the flock he guides.

## VERSE 3: Cantor

(Am7) (Bm7) (Em) (Em/D) (C7) (G/B)  
Cm7 Dm7 Gm Gm/F Eb7 Bb/D

3. Oh, that to-day you would hear his voice: "Hard-en not your hearts

(D/A) (Em7) (C) (Bm7) (Em) (Em/D)  
F/C Gm7 Eb Dm7 Gm Gm/F

3. as at Mer-i-bah, as in the day of Mas-sah in the des-ert,

(Bb/C) (Bm7) (Cadd9) (Dsus4) (D)  
Db/Eb Dm7 Ebadd9 Fsus4 F

*rit.*

3. Where your fa-thers tempt-ed me; they test-ed me though they had seen my

(Em7) (Em/D) (C7) (Bm7) (Am7) (Gmaj7) (Cmaj7) (Dsus4) (D)  
Gm7 Gm/F Eb7 Dm7 Cm7 Bbmaj7 Ebmaj7 Fsus4 F

*a tempo* D.S.

3. works."

# Psalm 95: If Today You Hear His Voice

SOLO INSTRUMENT I &amp; II in C

Tom Kendzia

INTRO ( $\text{♩} = \text{ca. } 100$ )

I

II

REFRAIN

(1st time: *D.S.*  
to Verses

VERSE 1

3

3

*rit.*

*a tempo*

*D.S.*

VERSE 2

3

3

7

7

*rit.*

*a tempo*

*D.S.*

VERSE 3

First system of musical notation for Verse 3, consisting of two staves in G minor. The melody is in the upper staff, and the accompaniment is in the lower staff.

Second system of musical notation for Verse 3. The upper staff ends with a fermata and a '4' above it. The lower staff ends with a fermata, a '4' below it, and the marking 'rit.'.

Third system of musical notation for Verse 3. The upper staff begins with a fermata and the marking 'a tempo'. The lower staff continues the accompaniment.

FINAL REFRAIN

First system of musical notation for the Final Refrain, consisting of two staves in G minor.


Second system of musical notation for the Final Refrain, consisting of two staves in G minor.

Third system of musical notation for the Final Refrain, consisting of two staves in G minor. The lower staff ends with a fermata and the marking 'rit.'.

## Assembly Edition

PSALM 95: IF TODAY YOU HEAR HIS VOICE

Tom Kendzia



If to - day you hear his voice, hard-en not your hearts.

<p>1. Come, let us sing joyfully to the LORD; let us acclaim the Rock of our salvation. Let us come into his presence with thanksgiving; let us joyfully sing psalms to him.</p> <p>2. Come, let us bow down in worship; let us kneel before the LORD who made us. For he is our God, and we are the people he shepherds, the flock he guides.</p>	<p>3. Oh, that today you would hear his voice: "Harden not your hearts as at Meribah, as in the day of Massah in the desert, Where your fathers tempted me; they tested me though they had seen my works."</p>
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## Composer Notes

The inspiration for this lyrical setting of Psalm 95 came from various sources, but clearly musical theater is a major influence, most especially the music of Leonard Bernstein. The “harp-like” accompaniment works well on the guitar, though a knowledge of jazz chords and voicings is helpful. I have also heard this played beautifully on the organ; piano and organ together (as in many of my works) offers a much more nuanced and supportive accompaniment than piano alone. Many digital keyboards found in churches have decent harp settings that might also work well.

The vocal descant may be used at your discretion with the SATB parts, or simply sung by a soloist/ small group along with the unison melody. Be judicious with the instrumental parts, and use them here and there, rather than play everything that is notated...mix it up! Instruments may enter later, skip a section, rejoin on the interlude following verse 3, and so on. Allow the tempo to fluctuate during the verses, which need space to accommodate the text. The refrain, on the other hand, should be strong and steady!

Enjoy!

—Tom Kendzia

