

Divine Encounter

SSAA

✦ I. The Invitation ✦

II. The Offering

III. The Blessing

Craig Courtney

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From the Composer

Divine Encounter is a musical narrative that describes God's invitation to experience the sustenance that only He can provide, our response to His gifts and the blessing He in turn bestows upon our response.

The first movement, *The Invitation*, is based on Isaiah 55:1, 6. Most musical settings of the first verse are lyric and meditative. In *Divine Encounter*, however, the mood is one of joyful celebration, an invitation to the Great Dance. In contrast, the sixth verse is regal, earnest and authoritative and the architecture of the movement is built upon the contrast between these two styles.

The second movement, *The Offering*, is based on Micah 6:6-8. As we partake of God's bounty, our gratitude urges us to offer ourselves as living sacrifices to serve God and people alike.

The final movement, *The Blessing*, is based on Numbers 6:24-26. As Jesus blessed and multiplied the fish and bread, so God blesses the offering we bring to Him.

These movements can be performed as a suite on the concert stage or the beginning, middle and end of a mass or church service.

Ancillary Products

Score and parts for brass sextet (BP2290A)

Score and parts for string quartet (BP2290B)

Full performance accompaniment CD (BP2290CD)

Score and parts for full orchestra (BP2290D)

Alternate piano accompaniment (BP2290E)

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in celebration of the lifetime Music Ministries of
Marvin L. Crawford, Director of Music and the Arts,
and Joe McConathy, Organist;
First Presbyterian Church, Fort Collins, Colorado

The Invitation

For SSAA* Choir, Organ or Piano and String Quartet, Brass Sextet or Orchestra

Isaiah 55:1, 6

CRAIG COURTNEY
(ASCAP)

Prayerfully ♩ = 64
mp unis.

Soprano
Alto

Oh, _____

Organ

1 2 3 4 5 6

rit. **Joyfully** ♩ = 66

7 8 9 10

rit. *mf*

11 12 13

mf unis.

Come, you who thirst, come to the

*Also available for SATB (BP2256) and TTBB (BP2293) voices.

**Cue-sized notes may be omitted when string quartet or brass sextet is used.

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wa - ter. Come, you who

14 15 16

thirst, come to the wa - ter, and

17 18 19

you who have noth - ing, you who have

20 21 22

noth - ing, come buy and

noth - ing, come buy

23 24 25

eat. *mf unis.*

and eat. Come, you who

Alto I *mf unis.*

Alto II Come, you who

26 27 28

thirst, come to the wa - ter.

thirst, come to the wa ter.

29 30 31

Come, you who thirst, come to the wa - ter,

Come, you who thirst, come to the wa - ter,

32 33 34

and you who have noth - ing,
you who have

35 36 37

This system contains measures 35, 36, and 37. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has three sharps (F#, C#, G#). Measure 35 starts with a vocal line and piano accompaniment. Measure 36 continues the vocal line and piano accompaniment. Measure 37 concludes the system with a vocal line and piano accompaniment. A large diagonal watermark 'Preview Copy Not for performance' is overlaid across the page.

you who have noth - ing, come buy
noth - ing, come

mp *mp*

38 39 40

This system contains measures 38, 39, and 40. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has three sharps (F#, C#, G#). Measure 38 starts with a vocal line and piano accompaniment. Measure 39 continues the vocal line and piano accompaniment. Measure 40 concludes the system with a vocal line and piano accompaniment. A large diagonal watermark 'Preview Copy Not for performance' is overlaid across the page.

and eat.
buy and eat.

41 42 43

This system contains measures 41, 42, and 43. It features a vocal line with lyrics, a piano accompaniment, and a bass line. The key signature has three sharps (F#, C#, G#). Measure 41 starts with a vocal line and piano accompaniment. Measure 42 continues the vocal line and piano accompaniment. Measure 43 concludes the system with a vocal line and piano accompaniment. A large diagonal watermark 'Preview Copy Not for performance' is overlaid across the page.

SI *mf*

Come, _____ come, _____

SII *mf*

Come, _____ come, _____

AI *mf*

Come, _____ come, _____

AII *mf*

Come, _____ come, _____

mf

44 45 46

come _____ to

come _____ to

come _____ to

come _____ to

47 48 49

Me. _____ Come, _____
Me. _____ Come, _____
Me. _____ Oh, _____
Me. _____ Oh, _____

50 51 52

This block contains the first system of the musical score, covering measures 50 to 52. It features four vocal staves and a piano accompaniment. The vocal parts are in a soprano-like register with lyrics: 'Me. _____ Come, _____', 'Me. _____ Come, _____', 'Me. _____ Oh, _____', and 'Me. _____ Oh, _____'. The piano accompaniment consists of a right-hand melody of eighth notes and a left-hand accompaniment of chords and moving lines. Measure numbers 50, 51, and 52 are indicated at the bottom of the piano part.

oh, come, _____
oh, come, _____
come, oh, come, _____
come, oh, come, _____

53 54 55

This block contains the second system of the musical score, covering measures 53 to 55. It features four vocal staves and a piano accompaniment. The vocal parts have lyrics: 'oh, come, _____', 'oh, come, _____', 'come, oh, come, _____', and 'come, oh, come, _____'. The piano accompaniment continues with a right-hand melody of eighth notes and a left-hand accompaniment of chords and moving lines. Measure numbers 53, 54, and 55 are indicated at the bottom of the piano part.

come to Me. *rit.*

come to Me. *rit.*

come to Me. *rit.*

come to Me. *rit.*

56 57 58

Prayerfully ♩ = 64 *rit.*

rit.

rit.

rit.

Prayerfully ♩ = 64 *mp rit.*

59 60 61 62 63

a tempo
mp

Seek Me, seek Me while I may be found. Seek Me,

a tempo

a tempo

Seek Me,

a tempo

mp

64 65 66 67 68

seek Me while I may be found.

mp

Call on Me, call on Me

Call on Me, call on Me

seek Me while I may be found.

Call on Me, call on Me

69 70 71 72 73

while I am near. Call on Me, call on Me while I am
 while I am near. Call on Me, call on Me while I am
 while I am near. Call on Me, call on Me while I am
 Call on Me, call on Me while I am

mp

near. Seek Me,
 near. Seek Me,
 near. Seek Me,
 near. Seek Me,

f

seek Me while I may be found. Seek Me, seek Me
 seek Me while I may be found. Seek Me, seek Me
 seek Me while I may be found. Seek Me, seek Me
 seek Me while I may be found. Seek Me, seek Me

while I may be found. Call on Me, call on Me while I am
 while I may be found. Call on Me, call on Me while I am
 while I may be found. Call on Me, call on Me while I am
 while I may be found. Call on Me, call on Me while I am

84 85 86 87 88 89 90 91 92 93

near. Call on Me, call on Me while I am

near. Call on Me, call on Me while I am

near. Call on Me, call on Me while I am

near. Call on Me, call on Me while I am

94 95 96 97 98

mf *allargando*

near.

mf *allargando*

near.

mf *allargando*

near.

mf *allargando*

near.

mf *allargando*

99 100 101 102 103

Broadly ♩ = 64

f

Come, all who thirst, come to the wa - ter, come, all who thirst, come to the

f

Come, all who thirst, come to the wa - ter, come, all who thirst, come to the

f

Come, all who thirst, come to the wa - ter, come, all who thirst, come to the

f

Come, all who thirst, come to the wa - ter, come, all who thirst, come to the

Broadly ♩ = 64

f

104 105 106

wa - ter and you who have noth-ing, and

wa - ter and you who have noth-ing, and

wa - ter and you who have noth-ing, and

wa - ter and you who have noth-ing, and

3 3 3

3

107 108

rit.
 you who have noth-ing, come buy and eat.
rit.
 you who have noth-ing, come buy and eat.
rit.
 you who have noth-ing, come buy and eat.
rit.
 you who have noth-ing, come buy and eat.

109 110 111

a tempo
 Come, _____ come, _____ come to
a tempo
 Come, _____ come, _____ come to
a tempo
 Come, _____ come, _____ Oh, come to
a tempo
 Come, _____ come, _____ Oh, come to

112 113 114

Me. _____ Oh, come, come, _____
Me, to Me. Oh, come, come, _____
Me, to Me. Come, come, _____
Me, to Me. Come, _____ come, _____

3 3 3 3

115 116 117

come to Me. *ff rit.*
come to Me. *ff rit.*
come to Me. *ff rit.*
come to Me. *ff rit.*

ff rit.

118 119 120

Prayerfully ♩ = 64

mp

Oh.
Oh.
Oh.
Oh.

Prayerfully ♩ = 64

mp

121 122 123 124 125

molto rit.

p

molto rit. *p*
molto rit. *p*
molto rit. *p*
molto rit. *p*

molto rit.

p

126 127 128 129 130 131

*Cue-sized notes may be omitted if string quartet or brass quintet is used.

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