

Divine Encounter

TTBB

✦ 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 (BP2293A)

Score and parts for string quartet (BP2293B)

Full performance accompaniment CD (BP2293CD)

Score and parts for full orchestra (BP2293D)

Alternate piano accompaniment (BP2293E)

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

Isaiah 55:1, 6

CRAIG COURTNEY
(ASCAP)

Prayerfully $\text{♩} = 64$
mp unis.

Tenor I
Tenor II

Oh, _____

Organ

1 2 3 4 5 6

rit. Joyfully $\text{♩} = 66$

7 8 9 10

mf

mf

Come, you who thirst, come to the

12 13

*Also available for SATB (BP2256) and SSAA (BP2290) 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

Detailed description: This block contains the first system of the musical score, covering measures 14, 15, and 16. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The lyrics are 'wa - ter. Come, you who'. Measure 14 has a fermata over the word 'water'. Measure 15 has a fermata over the word 'Come'. Measure 16 has a fermata over the words 'you who'. The piano accompaniment consists of eighth-note patterns in the right hand and sustained chords in the left hand.

thirst, come to the wa - ter, and

17 18 19

Detailed description: This block contains the second system of the musical score, covering measures 17, 18, and 19. The lyrics are 'thirst, come to the wa - ter, and'. Measure 17 has a fermata over the word 'thirst'. Measure 18 has a fermata over the words 'come to the wa - ter'. Measure 19 has a fermata over the word 'and'. The piano accompaniment continues with eighth-note patterns and sustained chords.

you who have noth - ing, you who have

20 21 22

Detailed description: This block contains the third system of the musical score, covering measures 20, 21, and 22. The lyrics are 'you who have noth - ing, you who have'. Measure 20 has a fermata over the words 'you who have'. Measure 21 has a fermata over the words 'noth - ing, you who have'. Measure 22 has a fermata over the words 'you who have'. The piano accompaniment continues with eighth-note patterns and sustained chords.

noth - ing, come buy and
noth - ing, come buy

23 24 25

Detailed description: This block contains the fourth system of the musical score, covering measures 23, 24, and 25. The lyrics are 'noth - ing, come buy and' on the first line and 'noth - ing, come buy' on the second line. Measure 23 has a fermata over the words 'noth - ing, come buy'. Measure 24 has a fermata over the words 'noth - ing, come buy'. Measure 25 has a fermata over the word 'and'. The piano accompaniment continues with eighth-note patterns and sustained chords.

eat. *unis. mf*

and eat. Come, you who

Bar. *unis. mf*

Bass Come, you who

26 27 28

thirst, come to the wa - ter.

thirst, come to the wa ter.

29 30 31

8 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,
and you who have noth - ing,

35 36 37

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

38 39 40

and eat.
buy and eat.

41 42 43

TI *mf*

Come, _____ come, _____

TII *mf*

Come, _____ come, _____

BI *mf*

Come, _____ come, _____

BII *mf*

Come, _____ come, _____

mf

44 45 46

_____ come _____ to

_____ come _____ to

_____ come _____ to

_____ come _____ to

_____ come _____ to

47 48 49

Musical score for measures 50-52. The score is in G major (one sharp) and 4/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Me. Come, Oh, Me. Oh,". Measure 50 shows the vocalists entering with a long note. Measure 51 continues the vocal line. Measure 52 concludes the phrase with "Oh,". The piano accompaniment consists of a steady eighth-note melody in the right hand and a bass line in the left hand.

Musical score for measures 53-55. The score continues in G major and 4/4 time. The lyrics are: "oh, come, oh, come, come, oh, come, oh, come,". Measure 53 begins with "oh, come,". Measure 54 continues with "oh, come,". Measure 55 concludes with "come, oh, come,". The vocal parts have a more active melody in this section. The piano accompaniment remains consistent with the previous section.

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

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

a tempo

a tempo

a tempo

a tempo

a tempo

mp

Seek Me,

a tempo

64 65 66 67 68

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

mp

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

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

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

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

84 85 86 87 88 seek Me while I may be found. Seek Me, seek Me

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

8 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

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.

99 100 101 102 103

Broadly ♩ = 64

f

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

f

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

f

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

f

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

Broadly ♩ = 64

f

104 105 106

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

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

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

8 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.

rit.

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

a tempo

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. *mp*

Oh. *mp*

Oh. *mp*

Prayerfully ♩ = 64

mp

121 122 123 124 125

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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