

BP2294 The Offering

Craig Courtney

TTBB

# Divine Encounter

TTBB

I. The Invitation

II. The Offering

III. The Blessing

Craig Courtney

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Beckenhorst Press, Inc.



Columbus, Ohio 43220

## 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 (BP2294A)

Score and parts for string quartet (BP2294B)

Full performance accompaniment CD (BP2294CD)

Score and parts for full orchestra (BP2294D)

Alternate piano accompaniment (BP2294E)

*Commissioned by the Edward D. Anderson Choral Scholars Fund  
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 Offering

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

Micah 6:6-8

CRAIG COURTNEY  
(ASCAP)

**Prayerfully**  $\text{♩} = 66-70$

**Organ** *mp*  
*manuals only*

**TI, TII unis.** *mp*

With what shall I come be-fore the Lord? With

**BI, BII unis.** *mp*

With what shall I come be-fore the Lord? With

*+pedals*

what shall I come be-fore the Lord and bow my - self, and

what shall I come be-fore the Lord and bow my - self, and



This musical score page contains five systems of music. The first system shows an organ part with two staves, dynamic markings 'mp' and 'manuals only', and a tempo of 'Prayerfully ♩ = 66-70'. The second system shows a tenor (TII) and bass (BI) choir part with the lyrics 'With what shall I come be-fore the Lord?'. The third system shows an alto (BII) and bass (BI) choir part with the same lyrics. The fourth system shows a soprano (TI) and alto (BII) choir part with the lyrics 'what shall I come be-fore the Lord and bow my - self, and'. The fifth system shows a soprano (TI) and bass (BI) choir part with the same lyrics. The score is heavily watermarked with 'Preview Copy Not for Performance' diagonally across it.

\*Also available: SATB (BP2257) and SSAA (BP2291)

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*mp*

bow my - self be - fore the \_ God on high? Shall I  
bow my - self be - fore the \_ God on high.

10                    11                    12

come be-fore Him with burnt of - fer-ings, with year - ling

13                    14                    15

calves?

With

*mp*

Will the Lord be \_ pleased with thou - sands of rams, with

16                    17                    18

TI    *mf*

ten thou-sand riv-ers of oil? With

TII    *mf*

ten thou-sand riv-ers of oil? With

BI    -

ten thou-sand riv-ers of oil?

BII    -

ten thou-sand riv-ers of oil?

19    20    21

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what shall I come be - fore the Lord, with

what shall I come be - fore the Lord, with

With what shall I come be - fore the

With what shall I come be - fore the

mf

mf

22    23

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what shall I come be - fore the Lord and  
what shall I come be - fore the Lord and  
Lord, be - fore the Lord and  
Lord, be - fore the Lord and

bow my - self, and bow my - self be - fore the God on  
bow my - self, and bow my - self be - fore the God on  
bow my - self, and bow my - self be - fore the God on  
bow my - self, and bow my - self be - fore the God on

24 25

26 27 28

high? \_\_\_\_\_ Shall I of - fer my first - born for  
high? \_\_\_\_\_ Shall I of - fer my first - born for  
high? \_\_\_\_\_  
high?  
my trans - gres - sions, with what shall I come be-fore the  
my trans - gres - sions, with what shall I come be-fore the

29                    30                    31  
32                    33

A musical score for piano and voice. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature changes from B-flat major (two flats) to E major (no sharps or flats). The vocal line consists of repeated lyrics: "Lord? Shall I offer the fruit of my body, for the sin of my soul?" The piano accompaniment features eighth-note patterns and sustained notes. Measure numbers 34, 35, and 36 are visible at the bottom of the staff.

A continuation of the musical score. The vocal line repeats the lyrics: "sin of my soul?". The piano accompaniment includes sustained notes and eighth-note chords. Measure numbers 37, 38, and 39 are visible at the bottom of the staff.

He has shown you, O mortal, what is  
He has shown you, O mortal, what is  
He has shown you, O mortal, what is  
He has shown you, O mortal, what is

good. And what does the Lord,  
good. And what does the Lord,  
good. And what does the Lord,

rit. e dim.

Lord re - quire of you? \_\_\_\_\_

rit. e dim.

Lord re - quire of you? \_\_\_\_\_

rit. e dim.

Lord re - quire of you? \_\_\_\_\_

rit. e dim.

Lord re - quire of you? \_\_\_\_\_

46                    47                    48

Slower  $\text{♩} = 56$ *mp*

To do jus - tice, to love mer - cy and to walk

*mp*

To do jus - tice, to love mer - cy and to walk

*mp*

To do jus - tice, to love mer - cy and to walk

*mp*

To do jus - tice, to love mer - cy and to walk

Slower  $\text{♩} = 56$

49                    50                    51

hum - bly with your God. To do jus - tice, \_\_\_\_\_ to love  
hum - bly with your God. To do jus - tice, \_\_\_\_\_ to love  
hum - bly with your God. To do jus - tice, \_\_\_\_\_ to love  
hum - bly with your God. To do jus - tice, \_\_\_\_\_ to love

52                    53                    54

mer - cy \_\_\_\_\_ and to walk hum - bly with your God,  
mer - cy \_\_\_\_\_ and to walk hum - bly with your God,  
mer - cy \_\_\_\_\_ and to walk hum - bly with your God,  
mer - cy \_\_\_\_\_ and to walk hum - bly with your God,

55                    56                    57



and to walk with your  
and to walk hum - bly with your  
and to walk hum - bly with your  
and to walk hum - bly with your

58 59 60 61



God. A - men.  
God. A - men.  
God. A - men.  
God. A - men.

62 63 64 65 66