

The Embrace

Craig Courtney

lyrics by Pamela Stewart

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The concept for this text was to begin with a Latin phrase and then expand upon its meaning in the context of divine embrace. I chose the words *Vocatus aut non vocatus, Deus adest, Ades*, which translate Called or uncalled, God is present. You are here.

I used present tense almost exclusively throughout to illustrate God's presence here, now, and always. Scripture speaks repeatedly of this omnipresence:

I am with you always, even to the end of the world. (Matthew 28:20)

And he will be called Immanuel, God with us. (Matthew 1:23)

Where can I flee from your presence? (Psalm 139:7b)

Am I only a God nearby . . . and not a God far away? Do I not fill heaven and earth? (Jeremiah 23:23-24)

I used future tense for only one phrase, The mortal coil will finish turning. This temporal life will end; however, God's presence remains eternal.

The all-encompassing embrace emerged as an image of God with us—a timeless dance between the sacred and the ordinary.

— Pamela Stewart

Commissioned for *Illuminati* and director, Jordan Saul, in celebration of
song, spirit, and inclusion — made possible by a gift from Allen Proctor

The Embrace

For SATB Choir and Piano

Pamela Stewart
(BMI)

CRAIG COURTNEY
(ASCAP)

Freely
TB *unis. mp*

Vo - ca - tus aut non vo - ca - tus, De - us a - dest, De - us

a - dest. Vo - ca - tus aut non vo - ca - tus, a -

poco rit.

Tenderly ♩ = 76

des.

Tenderly ♩ = 76

mp

8 9 10 11

Part-dominant rehearsal tracks for BP2407 available only at beckenhorstpress.com.
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rit. *SA unis. mp* *a tempo*

Called or un-called, God, you are pres - ent with-in the

12 13 14

air, the breath I take; the arms a - round this fleet - ing

15 16 17

tem - ple that you draw close in the em-brace.

18 19 20

unis.
 With-in the vis - i - ble, the hid - den with-in the

TB unis. mp

mp

21 22 23

small - est win-dow of time; qui - et

and in the hush, a qui - et

24 25 26

poco rit.

"Come, join in the dance that is

whis - per

poco rit.

27 28 29

a tempo

mine.”

Basses *mf* *sempre espressivo, freely*

With-in this world, there is an -

a tempo

mf

30 31 32

TB *unis. mf*

oth - er to o-ver - look or be em-braced: A sense of

33 34 35

won - der in the sim - ple, — a beau-ty in the com - mon -

36 37 38

Altos *mf*

The moon re - flect - ed on the wa - ter, — the scar-let
place.

note a red - bird sings, a sa-cred pause with - in the

SA
unis.

flur - ry a - mid the dance of dai - ly things.

rit. *mp*

mp

rit. *mp*

a tempo

Musical score for measures 48-51. The top system shows a vocal line with rests. The bottom system shows piano accompaniment with chords and melodic lines. Measure numbers 48, 49, 50, and 51 are indicated at the bottom.

Musical score for measures 52-54. The top system shows a vocal line with rests. The bottom system shows piano accompaniment with triplets and chords. Measure numbers 52, 53, and 54 are indicated at the bottom.

Musical score for measures 55-57. The top system shows a vocal line with lyrics "The mor-tal" starting in measure 57. The bottom system shows piano accompaniment with triplets and chords. Measure numbers 55, 56, and 57 are indicated at the bottom. Performance markings include *rit.* and *f*.

a tempo

coil will fin - ish turn - ing, un - rav - 'ling as it un -

a tempo

58 59 60

winds, and yet the dance re - mains e - ter - nal, the ev - er -

61 62 63

poco rit.

pres - ent hand in mine. The arm at

poco rit.

64 65 66

a tempo

rest up - on the shoul - der, the soul met ful - ly in the

a tempo

67 68 69

rit.

a tempo

unis. mp

gaze. The or-di-

rit.

a tempo

mp

70 71 72 73

na - ry and the ho - ly di-vine-ly held _____ in

74 75 76

rit.

one embrace.

rit.

77 78 79

Freely
TB unis. mp

Vo - ca - tus aut non vo - ca - tus, De - us

80 81 82

keep pedal down to the end of the piece

a - dest, De - us a - dest. Vo - ca - tus aut non vo -

rit.

ca - tus, a - des.

Preview copy - Not for performance



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