

The Embrace

SSAA

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 SSAA Choir and Piano

Pamela Stewart
(BMI)

CRAIG COURTNEY
(ASCAP)

Optional Introduction (m. 1-9)

Freely

SA 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.

des. Tenderly ♩ = 76

mp Tenderly ♩ = 76

8 9 10 11

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rit. *mp* *a tempo*

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

rit. *a tempo*

12 13 14

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

15 16 17

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

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

18 19 20

mp

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

mp

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

21 22 23

small - est win-dow of time; and in the hush, a qui - et

small - est win-dow of time; and in the hush, a qui - et

24 25 26

poco rit.

whis - per: "Come, join in the dance that is

whis - per: "Come, join in the dance that is

poco rit.

27 28 29

mine.”

mine.”

mf *sempre espressivo, freely*

With-in this world, there is an -

a tempo

mf

30 31 32

A sense of

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

mf

33 34 35

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

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

36 37 38

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

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

39 40 41

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

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

42 43 44

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

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

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

45 46 47

a tempo

48 49 50 51

52 53 54

rit. **f**
The mor-tal
f
The mor-tal
rit.

55 56 57

a tempo

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

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

a tempo

67 68 69

rit. *a tempo* *mp*

gaze. The or-di-

gaze. The or-di-

rit. *a tempo* *mp*

70 71 72 73

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

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

74 75 76

rit.

one em - brace.

one em - brace.

77 78 79

Optional Coda

Freely

SA 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.

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