

And You Pursue Me

Huub Oosterhuis

Translation by Tony Barr with James Hansen

Tom Löwenthal

INTRO: *Broadly, Andante*

Piano

REFRAIN: Tenors and Basses; All repeat *a tempo*

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1 2

long as I could. could.

8vb col 8vb col 8vb col 8vb

VERSE 1: Choir

T/B:

1. Who did not push me nor pull me, but wel- comed me

p

poch. rit. S/A:

1. a - cross the thresh - old. Who did not

poch. rit.

Red. * *Red.* *

a tempo

1. tear a - part — my veil of an - guish, but

a tempo

SATB (unis.):

1. lift-ed it. Who, simp-ly with your voice, would

1. soft - ly se - duce me, that I was will - ing.

a tempo *cresc.* *poch. rit.*

8vb 8vb 8vb 8vb 8vb

REFRAIN: Tenors and Basses; All repeat
a tempo

And you pur - sue me. And I e - vad-ed you, as

a tempo *poco f, dolce*

8vb 8vb 8vb 8vb 8vb

1 2

long as I could. could.

8vb col 8vb col 8vb col 8vb

decescendo

VERSE 2: Choir

S
A

2. Once bound to ev'ry rum-or heard of you,

T
B

mp

2. now, be - yond all fear, at last I

2. wait for you.

This system shows the vocal line and piano accompaniment for the first system. The vocal line has a whole rest. The piano accompaniment consists of two staves with chords and moving lines.

8vb 8vb

This system shows the piano accompaniment for the second system. It features chords in the right hand and a moving bass line in the left hand. The dynamic marking *8vb* is present.

S/A:
And you pur - sue me. _____

8vb 8vb 8vb 8vb 8vb

This system shows the vocal line and piano accompaniment for the third system. The vocal line has a whole rest followed by a melodic phrase. The piano accompaniment continues with chords and a moving bass line. The dynamic marking *8vb* is present.

And I e - vad-ed you, as long as I could.

8vb 8vb 8vb col 8vb col 8vb

This system shows the vocal line and piano accompaniment for the fourth system. The vocal line has a melodic phrase. The piano accompaniment continues with chords and a moving bass line. The dynamic marking *8vb* is present, with *col 8vb* for the final two measures.

REFRAIN: Choir; All repeat

Soprano
ah

Alto (Melody)
And you pur - sue me. And I e - vad-ed you, as

Tenor
ah

Bass
ah

8vb 8vb 8vb 8vb 8vb

1 2

long as I could. could.

col 8vb col 8vb col 8vb col 8vb

1 2

rit. mp

col 8vb col 8vb col 8vb col 8vb

Assembly Edition

AND YOU PURSUE ME

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REFRAIN:
Choir; All repeat

And you pur - sue me. _____ And I e -
vad - ed you, as long as I could.

VERSES: Choir

1. Who did not push me nor pull me,
but welcomed me across the threshold.
Who did not tear apart my veil of anguish,
but lifted it.
Who, simply with your voice,
would softly seduce me, that I was willing. **(to Refrain)**
2. Once bound to every rumor heard of you,
now, beyond all fear, at last I wait for you.
And you pursue me. And I evaded you, as long as I could. **(to Refrain)**

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Performance Notes

Is this a game of hide and seek with God? Here the roles are reversed. In Psalm 139 God has searched our hearts and knows us so intimately there is no way we can escape such gaze, nowhere to flee. This is the fate of the pliant pilgrim. But what of the rebellious soul? What of those who resist so that *they* have to be sought?

God is pleading for us to open ourselves. Instead, we hide, we avoid, we evade, we resist. Or we try to — for as long as we can. Although we have always resisted (past tense), the insistent one still calls (continuous present tense). We are still being sought; it is only a matter of time before we are found. After all, is not our God the persistent One who knows all of the persuasive wiles of seduction? Is not God's voice the whisper of a gentle lover, the confident smile of patience, wisdom herself who has existed since the dawn of time?

The song was written for an evening vigil. A night-watch people gathered in the darkness to await the dawn of their hope. Every song in this vigil is charged with power, *Wake your power and lead us to freedom*. Each is bursting with excitement, *For lowly people your hands are opened*. Like electricity, each tingles with anticipation, *Loving body of sun, softness of the Strong One*. When we gather at night, we join the age-long community of those who keep watch at an empty tomb because the One who rose with the dawn is the One who is even now returning to us as we remain alert and alive for the voice we know so well. This is a song of looking and listening.

It has been cast in a Dorian mode, which soothes and seduces us as we respond to the one who calls. It is a suitable piece for Lent and penitential occasions. It is a call to discipleship and fits comfortably in any liturgy of initiation or commissioning. It is a wedding song and at the same time a song for burial.

—Tony Barr