

# Maranatha, Jesu

for Jean Vitello

Kevin Keil, ASCAP

INTRO: Warmly (♩ = ca. 70)

VERSE 1

Soprano  
Alto

Tenor  
Bass

Piano

unison *mp*

1. Sum - mer has fad - ed, its

*mp legato*

unison *mp*

1. Win - ter has

1. warmth has left our face.

*p*

1. wrapped us in her fro - zen em - brace.

*cresc.*

*p.*

## REFRAIN

S/A *p* *f*

\*Ma - ra - na - tha, — Je - su. Come, Lord Je - sus, come!

T/B *p* *f*

*mp* *mf* *rit. e dim.*

Ma - ra - na - tha, Je - su. Come to us; we a - wait — you!

*mp* *mf* *rit. e dim.*

## VERSE 2

*mp a tempo*

2. O Lord of Light, — your ra - diance — lights our way.

*a tempo*

*mp a tempo*

\*pronounced mah-rah-nah-thah yeh-soo

Maranatha, Jesu

2. O Key of Da-vid, — O Wis-dom, guide — us to - day.

**REFRAIN**

*p* Ma-ra-na - tha, — Je - su. *f* Come, Je - sus, come!  
 Come, Lord Je - sus, come!  
 Come, Je - sus, come!

*p* *f* Come, Lord Je - sus, come!

*mp* Ma-ra-na - tha, Je - su. *mf* Come to us; *rit. e dim.* we a-wait — you!

*mp* *unison mf* *rit. e dim.*

Maranatha, Jesu

VERSE 3

unison

*mf a tempo*

3. As days grow short-er, — length - en our love for you.

*mf*

*a tempo* 3. As days grow short - er, length - en our love for

*mf a tempo*

3. Jus - tice and Mer - cy, — show us what we should do.

3. you. Jus - tice and Mer - cy, show us what we should do. —

*molto rit. e dim.* *p*

3. Come, Lord Je - sus, come! Ma - ra - na - tha, Je - su!

3. — Come, Lord Je - sus, come! *molto rit. e dim.* *p*

*molto rit. e dim.* *p*

# Maranatha, Jesu

for Jean Vitello  
(Guitar/Vocal)

Kevin Keil, ASCAP

INTRO: Warmly (♩ = ca. 70)

VERSE 1

Capo 3: (Bm) (F#m7) (Bm) (F#m7) (Bm) (F#m7)  
Dm Am7 Dm Am7 Dm Am7  
*mp* *mp*

(Bm) (F#m7) (Gmaj7) (A) (Bm) (F#m7)  
Dm Am7 B♭maj7 C Dm Am7

1. fad - ed, \_\_\_\_\_ its warmth has \_\_\_\_\_ left our face.

(Bm) (F#m7) (Bm) (F#m7) (Gmaj7) (A) (Bm)  
Dm Am7 Dm Am7 B♭maj7 C Dm

1. Win - ter has wrapped us \_\_\_\_\_ in her fro - zen em - brace.

REFRAIN

(E) (Em) (Bm) (C) (G)  
G Gm Dm E♭ B♭

\*Ma - ra - na - tha, \_\_\_\_\_ Je - su. Come, Lord Je - sus, come!

(Em) (Bm) (C) (F#)  
Gm Dm E♭ A  
*mp* *mf* *rit. e dim.*

Ma - ra - na - tha, Je - su. Come to us; we a - wait you!

VERSE 2

(Bm) (F#m7) (Bm) (F#m7) (Gmaj7) (A) (Bm) (F#m7)  
Dm Am7 Dm Am7 B♭maj7 C Dm Am7  
*mp a tempo*

2. O Lord of Light, \_\_\_\_\_ your ra - diance \_\_\_\_\_ lights our way.

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\*pronounced mah-rah-nah-thah yeh-soo

(Bm) (F#m7) (Bm) (F#m7) (Gmaj7) (A) (Bm)  
 Dm Am7 Dm Am7 f Bbmaj7 C Dm

2. O Key of Da-vid, O Wis-dom, guide us to - day.

REFRAIN

(E) (Em) (Bm) (C) (G)  
 G Gm Dm Eb Bb

*p* *f*

Ma - ra - na - tha, Je - su. Come, Lord Je - sus, come,

(Em) (Bm) (C) (F#)  
 Gm Dm Eb A

*mp* *mf* *rit. e dim.*

Ma - ra - na - tha, Je - su. Come to us; we a-wait you!

VERSE 3

(Bm) (F#m7) (Bm) (F#m7) (Gmaj7) (A) (Bm) (F#m7)  
 Dm Am7 Dm Am7 Bbmaj7 C Dm Am7

*mf a tempo*

3. As days grow short - er, length - en our love for you.

(Bm) (F#m7) (Bm) (F#m7) (Gmaj7) (A) (Bm)  
 Dm Am7 Dm Am7 Bbmaj7 C Dm

3. Jus - tice and Mer - cy, show us what we should do.

(Gmaj7) (A) (Bm) (Cmaj7) (F#(no 3)) (Bm)  
 Bbmaj7 C Dm Ebmaj7 A(no 3) Dm

*molto rit. e dim.* *p*

3. Come, Lord Je - sus, come! Ma - ra - na - tha, Je - su!

Cmaj7 F#m7 F#(no 3) Gmaj7

## Assembly Edition

MARANATHA, JESU

Kevin Keil

VERSES



1. Sum - mer has fad - ed, \_\_\_\_\_ its warmth has \_\_\_\_\_ left our face.
2. O Lord of Light, \_\_\_\_\_ your ra - diance \_\_\_\_\_ lights our way.
3. As days grow short - er, \_\_\_\_\_ length - en our love for you.




1. Win - ter has wrapped us \_\_\_\_\_ in her fro - zen em - brace.
2. O Key of Da - vid, \_\_\_\_\_ O Wis - dom, guide \_\_\_\_\_ us to - day.
3. Jus - tice and Mer - cy, \_\_\_\_\_ show us what we should do.

1-2  
REFRAIN




Ma - ra - na - tha, \_\_\_\_\_ Je - su. Come, Lord Je - sus, come!

to Verses 2, 3



Ma - ra - na - tha, Je - su. Come to us; we a - wait you!

Final



Come, Lord Je - sus, come! Ma - ra - na - tha, Je - su!

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## Performance Notes

“Maranatha, Jesu” is a song that joins the imagery of Advent with an introspective melody.

Care should be taken that the low vocal entrance at the beginning of each verse not be obscured by the accompaniment. Dynamics and cutoffs should be carefully followed, and a sharp “k” sound employed when the word “come” is accented. The use of percussion instruments, acoustic or synthesized, adds greatly to the color of the piece. (A percussion part, scored for gong and timpani, is available in *The Vineyard Of The Lord* instrument book, edition 10860.)

If a bass instrument is used (acoustic or electric), it should remain tacet until the third verse.

—K.K.