

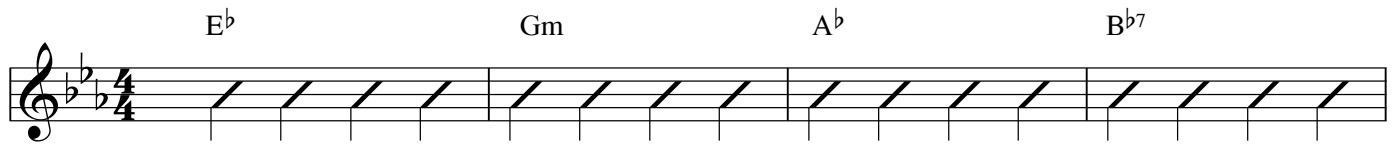
# Where I Long to Be

Words by  
Paxson Jeancake

Music by  
Paxson and Allison Jeancake

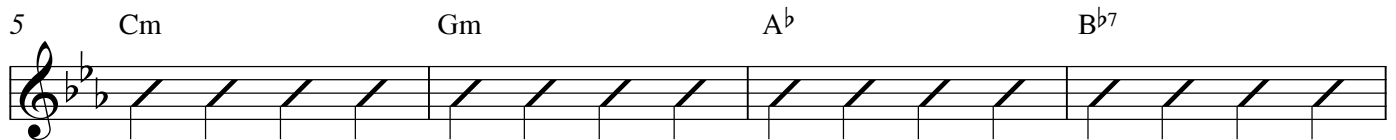
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E<sup>b</sup> Gm A<sup>b</sup> B<sup>b7</sup>



5

Cm Gm A<sup>b</sup> B<sup>b7</sup>



9

VERSE

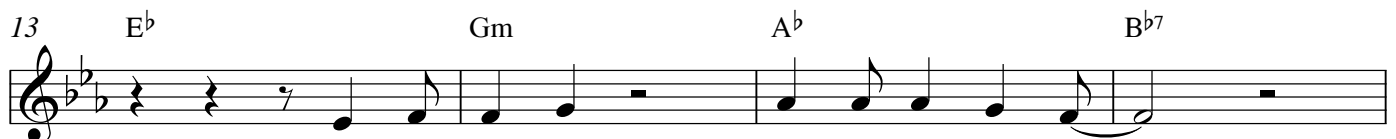
E<sup>b</sup> Gm A<sup>b</sup> B<sup>b7</sup>



(3rd time piano solo) In your pres-ence, where I long to be.

13

E<sup>b</sup> Gm A<sup>b</sup> B<sup>b7</sup>



In your pres-ence grace e-nough for\_\_\_ me.

17

Cm B<sup>b/D</sup> E<sup>b/G</sup> A<sup>b</sup>



In your pres-ence, down on my knees...

21

E<sup>b</sup> Gm A<sup>b</sup> B<sup>b7</sup> E<sup>b</sup> E<sup>b</sup><sub>sus</sub>



In your pres-ence, where I long to be.

25

CHORUS

E<sup>b</sup> Gm A<sup>b</sup> E<sup>b</sup>



Where I long to be, in your ho - ly pres - ence\_ Lord.\_\_\_\_\_

(vocals back in 3rd time)

29  $B^b7$   $Gm$   $A^b$   $Fm7$  1.

— down on my knees, to wor-ship and a - dore.

33  $B^b7$   $Fm7$   $B^b7$   $Fm7$  2. 3.

— dore. dore.

39  $B^b7$   $Gm$   $A^b$   $E^b$   $B^b7$

— Where I long to be, in your ho - ly pres- ence Lord. down on my

44  $Gm$   $A^b$   $B^b7$   $Fm7$   $E^b$

knees, to wor-ship and a - dore. In your

50  $Gm$   $A^b$   $B^b7$   $E^b$   $Gm$

pres-ence, where I long to be. In your pres-ence

55  $A^b$   $B^b7$   $Cm$   $B^b/D$   $E^b/G$

grace e - nough for me. In your pres-ence down on my knees.

60  $A^b$   $E^b$   $Gm$   $A^b$   $B^b7$   $E^b$

— In your pres-ence where I long to be.

65 Fm A<sup>b</sup> B<sup>b7</sup> E<sup>b</sup> Fm A<sup>b</sup> B<sup>b7</sup> E<sup>b</sup>

where I long to be. where I long to be.

*ritard*.....

Detailed description: The image shows a musical score for a vocal line. It consists of two identical phrases of the lyrics 'where I long to be.' The first phrase is followed by a second phrase that ends with a *ritard* (ritardando) instruction, indicated by a dotted line. The music is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The melody for each phrase starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note A4. The second phrase includes a fermata over the final A4 note. The chord progression above the staff is Fm, A<sup>b</sup>, B<sup>b7</sup>, E<sup>b</sup>, Fm, A<sup>b</sup>, B<sup>b7</sup>, E<sup>b</sup>.