

From: "Kirk Franklin & The Family"

Why We Sing

by

KIRK FRANKLIN


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Why We Sing

Words and Music by
KIRK FRANKLIN

Slow ballad ♩ = 54

D \flat 2/F G \flat maj7 E \flat m/G \flat E \flat 2/G A \flat

mp

The first system of piano accompaniment consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The music is in 4/4 time and the key signature has three flats (B-flat major/C minor).

Cm7(b5) F7 E \flat m/B \flat B \flat m E \flat m9 G \flat /A \flat D \flat G \flat /B \flat A \flat /C

The second system of piano accompaniment continues the melodic and harmonic development. The right hand features a mix of eighth and quarter notes, and the left hand maintains a steady accompaniment with chords and moving bass lines.

D \flat 2 D \flat 2/F G \flat maj7 G \flat aug E \flat m/G \flat E \flat 2/G E \flat A \flat

mp

1. Some-one asked the ques - tion, "Why do we sing? When we

The vocal line is written on a single staff in the treble clef. It begins with a quarter rest, followed by a series of eighth and quarter notes. The lyrics are placed below the notes.

The third system of piano accompaniment continues the melodic and harmonic development. The right hand features a mix of eighth and quarter notes, and the left hand maintains a steady accompaniment with chords and moving bass lines.

Cm7(b5) F7 Ebm/Bb Bbm Gbmaj7 Db2/F Ebm9 Gb/Ab Db Gb/Bb Ab/C

lift our hands - to Je - sus, what do we real - ly mean?"

Db2 Db2/F Gbaug Ebm/Gb Eb2/G Eb Ab

Some-one may be won - d'ring, when we sing our song, at

Cm7(b5) F7 Ab/Bb Bbm7 Ebm9 Gb/Ab Db Bbm7 Am7

times we may be cry - ing, and noth - ing's e - ven wrong. I

Abm9 Db7 Gbmaj9 Cm7(b5) F7(9) Bbm7 Am7

sing be - cause I'm hap - py! I sing be - cause I'm free! His

A \flat m9 D \flat 7 G \flat maj9 A \flat /B \flat E \flat m7 G \flat /A \flat D \flat F7(\sharp 9)

eye is on the spar-row! That's the rea-son why I sing.

B \flat m7 E \flat 9 I. E \flat m G \flat /A \flat D \flat F7(\sharp 9)

Glo-ry hal-le-lu-jah! You're the rea-son why I sing.

2. E \flat m G \flat /A \flat D \flat Fm11 B \flat 7(\sharp 5) $\text{\textcircled{X}}$ E \flat 2 E \flat 2/G A \flat maj7 A \flat aug Fm/A \flat

rea-son why I sing. 2. Some-one asked the ques-tion, 3. When the song is o-ver, we've

F2/A F B \flat Dm7(\flat 5) G7 B \flat /C Cm7

"Why do we sing? When we lift our hands to Je-sus, what all said, "A-men," in your heart, just keep on sing-ing, and the

Fm9 A \flat /B \flat E \flat A \flat /C B \flat /D E \flat 2 E \flat 2/G A \flat aug Fm/A \flat

do we real - ly mean?" - Some-one may - be won - d'ring,
 song will nev - er end. - And if some-bod - y asks you,

F2/A F B \flat Dm7(\flat 5) G7 B \flat /C Cm7

To Coda \diamond

when we sing - our song, - at times we may - be cry - ing, and
 "Was it just - a show?" - Lift your hands and be - a wit - ness, and

Fm9 A \flat /B \flat E \flat Cm7 Bm7 B \flat m9 E \flat 7 A \flat maj9

noth - ing's e - ven wrong. - I sing be - cause - I'm hap - py! I

Dm7(\flat 5) G7(\sharp 5/ \sharp 9) Cm7 Bm7 B \flat m9 E \flat 7 A \flat maj9 B \flat /C

sing be - cause - I'm free! - His eye is on - the spar - row! That's the

Fm7 A \flat /B \flat E \flat G7 ($\sharp 5$ / $\sharp 9$) Cm7 E \flat /G F9

rea - son why _ I sing. _ Glo - ry hal - le - lu - jah! You're the

1. Fm7 A \flat /B \flat E \flat G7 ($\sharp 5$ / $\sharp 9$) 2. Fm7 A \flat /B \flat E \flat G7 ($\sharp 5$ / $\sharp 9$)

rea - son why _ I sing. _ rea - son why _ I sing. _

Cm7 E \flat /G F9 B \flat m9 E \flat 7 A \flat maj9 F9

Glo - ry hal - le - lu - jah! I give the prais - es to You.

D.S. al Coda Coda symbol

B \flat m E \flat 7 A \flat maj9 B \flat /C Fm7 A \flat /B \flat E \flat A \flat /C B \flat /D

Glo - ry hal - le - lu - jah! You're the rea - son why _ I sing. _

6 Coda

Fm7 A \flat /B \flat E \flat A \flat /C B \flat /D E \flat 2 E \flat 2/G A \flat aug Fm/A \flat

mp

tell the whole - world, "No!" 4. And when we cross that riv - er to

F2/A F B \flat *mf* Dm7(\flat 5) G7 B \flat /C Cm7

stud - y war - no more, we will sing our songs - to Je - sus, the

Fm9 A \flat /B \flat E \flat Cm7 Bm7 B \flat m9 E \flat 7 A \flat maj9

f

One whom we a - dore! I sing be - cause I'm hap - py! I

cresc.

Dm7(\flat 5) G7(\sharp 9) Cm7 Bm7 B \flat m E \flat 7 A \flat maj9 B \flat /C

sing be - cause I'm free! His eye is on the spar - row! That's the

Fm7 A \flat /B \flat E \flat G7($\sharp 5$ / $\flat 9$) Cm7 E \flat /G F9

rea - son why _ I sing. _ Glo - ry hal - le - lu - jah! You're the

1. Fm7 A \flat /B \flat E \flat G7($\sharp 5$ / $\flat 9$) 2. Fm7 A \flat /B \flat E \flat G7($\sharp 5$ / $\flat 9$)

rea - son why _ I sing. _ rea - son why _ I sing. _

Cm7 E \flat /G F9 B \flat m9 E \flat 7 A \flat maj9 F9

Glo - ry hal - le - lu - jah! I give the prais - es to You.

B \flat m9 E \flat 7 A \flat maj9 B \flat /C Fm7 A \flat /B \flat E \flat B \flat /C

mf

Glo - ry hal - le - lu - jah! You're the rea - son why I sing. You're the

Fm7 A \flat /B \flat E \flat B \flat /C Fm7

repeat twice

rea - son why I sing. You're the rea - son why

A \flat /B \flat B \flat 7(#5) E \flat 2/G A \flat maj7 Fm/A \flat F2/A B \flat

I sing.

mp

Dm7(b5) G7 B \flat /C Cm7 Fm9 A \flat /B \flat E \flat

rit.