

# Vulfpeck - Matter of Time

## Piano Arrangement

♩ = 132

Db Ab/C Bbm F7 Db/Bb Abm Gb F E Gb

The first system of the piano arrangement consists of measures 1 through 4. It is written in a grand staff with a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. The tempo is marked as quarter note = 132. The music features a steady bass line in the left hand and a more active melody in the right hand, with various chord voicings and articulation marks.

5 Db Ab/C F7 Db/Bb Abm Gb F E Eb Gb/Ab

The second system of the piano arrangement consists of measures 5 through 8. It continues the musical theme from the first system, with similar chord progressions and rhythmic patterns. The bass line remains consistent, while the right hand introduces some melodic variations.

Swing

9 Db Ab/C Bbm F7 Db/Bb Abm Gb F E Eb

The third system of the piano arrangement consists of measures 9 through 12. The tempo changes to a swing feel. The music becomes more rhythmic and syncopated, with a focus on groove. The chord progressions continue to support the melodic lines.

13 Db Ab/C Bbm F7 Db/Bb Abm Gb F E Eb Eb7 11

The fourth system of the piano arrangement consists of measures 13 through 16. It features a more complex harmonic structure, including a tritone substitution (Eb7 11) in the final measure. The bass line is particularly active, with many eighth and sixteenth notes.

17 Db/F Gb7 Db Eb7sus2 Db/F Gb7 Badd9 Gb7

The fifth system of the piano arrangement consists of measures 17 through 20. This system concludes the piece with a series of chords and a final melodic flourish. The bass line provides a strong foundation for the harmonic progression.

22 Db Ab Bbm F7 Db/Bb Abm Gb F7 Gb/Ab Db Ab

28 Bbm F7 Db/Bb Abm Gb F7 Gb/Ab Db Ab/C Bbm F7 Db/Bb

33 Abm Gb F E Eb Db Ab/C Bbm F7 Db/Bb

37 Abm Gb F E Eb Eb711 Db/F Gb7 Db Eb7sus2

41 Db/F Gb7 Badd9 Gb7 Gb7

45 Dbm7 Gb7/D Dbm Gb7/D Dbm7 Gb7/D Dbm Gb7 E/Gb Gb7 Dbm/Gb Gb7 E/Gb

48 Gb7 Dbm/Gb Gb7 Dbm7 Gb7/D Dbm Gb7/D Dbm7 Gb7/D Dbm Gb7

51 E/Gb Gb7 Dbm/Gb Gb7 E/Gb Gb7 Dbm/Gb Gb7 Dbm7 Gb7/D Dbm Gb7/D Dbm7

54 Gb7/D Dbm Gb7 E/Gb Gb7 Dbm/Gb Gb7 E/Gb Gb7 Dbm/Gb Gb7

57 Dbm7 Gb7/D Dbm Gb7/D Dbm7 Gb7/D Dbm Gb7 E/Gb Gb7 Dbm/Gb Gb7 E/Gb

60 Gb7 Dbm/Gb Gb7 Db Ab Bbm F7 Db/Bb Abm Gb F7 Gb/Ab

65 Db Ab Bbm F7 Db/Bb Abm Gb

71

76 Eb7#11 Db/F Gb7 Db Eb7sus2 Db/F Gb7 Badd9

81

Gb7 Gb Db/F Absus4/Eb Gb57/Eb Gb7/Ab over chord

87 Dbm7 Gb7/D Dbm Gb7/D Dbm7 Gb7/D Dbm Gb7 E/Gb Gb7 Dbm/Gb Gb7 E/Gb

90

Gb7 Dbm/Gb Gb7 Dbm7 Gb7/D Dbm Gb7/D Dbm7 Gb7/D Dbm Gb7

93 E/Gb Gb7 Dbm/Gb Gb7 E/Gb Gb7 Dbm/Gb Gb7 Dbm7 Gb7/D Dbm Gb7/D Dbm7

96 Gb7/D Dbm Gb7 E/Gb Gb7 Dbm/Gb Gb7 E/Gb Gb7 Dbm/Gb Gb7

99 Dbm7 Gb7/D Dbm Gb7/D Dbm7 Gb7/D Dbm Gb7 1. E/Gb Gb7 Dbm/Gb Gb7 E/Gb

102 Gb7 Dbm/Gb Gb7 E/Gb Gb7 Dbm/Gb Gb7 E/Gb

repeat ad lib. 2.

104 Db sus4/F Db sus4/Gb Db sus4/As Ab sus4/Gb Db