

What Matters

Score

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Vocals $\text{♩} = 86$ **A** *f*
What Matt - ers ____

Rapper

Harpsichord *mp tr* *tr* *6* *6* *6* *3*

Samplestra Sample of an old harpsichord recording grooves & pads
Synth. bass 2
Synth. bass 3
low-fi drums +

Vox. ⁵ The li - be - ra - tion of the peo - ple What Matt - ers ____ for eve - ry - one to be free

Hpschd. *3* *3*

Smpl. *+* *+* *+* *Dm*

What Matters

Vox. ⁸ What Matt - ers _____ That we are all to - ge - ther eq - ual What Matt - ers _____

Hpschd.

low-fi drums

Smpl.

Vox. ¹¹ ooh _____ ah _____

I see my bro - thers and my sis - ters and I proud - ly take the knee What matt - ers to you man what makes you hum - an and

Hpschd. *sub. mp tr*

Smpl. Dm

B

15

Vox.

do you feel em - pa - thy when you see in - jus - tice in your land ye I'm talk - ing to you are you a rac - ist

Hpschd.

3

Smpl.

17

Vox.

I can see it in your eyes that you don't want to face this its at your front door now ye you A - me - ri - ca

Hpschd.

3

low-fi drums

Smpl.

Dm

What Matters

19

Vox.

Hpschd.

Smpl.

the kill - ing of too ma - ny black men oh its nu - me - ri - cal what matt - ers is the sys - te - ma - tic ra - ci - sm we see the

21

Vox.

Hpschd.

Smpl.

po - lice be prac - ti - cing with dead - ly force on our po - pu - la - tion Are you a bi - got now ye can you dig it wow

Synth. bass 2
Synth. bass 3

low-fi drums

Dm

23

Vox.

do your o - pi - ni - ons on di - ffe - rent peo - ple al - ign with the naz - is pow For me theres no - thing in this world thats worse then a

Hpschd.

3

3

3

3

3

Smpl.

25

Vox.

rac - ist piece of shit with your dumb red hat makes me wan - na spit and start the com - bat I got my dagg - ers out It matt - ers what your a - bout

Hpschd.

3

Smpl.

low-fi drums

Dm

What Matters

27

Vox.

Are we in tatt - ers is there rea - lly a - ny doubt get your head out of your ass and join the pro - test make it fatt - er

Hpschd.

3

3

Smpl.

29

Vox.

What Matt - ers —

raise your voice and scream so proud black lives matt - er

Hpschd.

3

Chant sample

black lives matt - er black lives matt - er black lives matt - er

Smpl.

low-fi drums

Synth. bass 2
Synth. bass 3

C *f*

32

Vox.

The li - be - ra - tion of the peo - ple What Matt - ers — for eve - ry - one to be free

Hpschd.

3

3

3

Smpl.

Dm

35

Vox.

What Matt - ers — That we are all to - ge - ther eq - ual What Matt - ers —

Hpschd.

3

3

3

Smpl.

low-fi drums

What Matters

38

Vox.

oooh ah

I see my bro - thers and my sis - ters and I proud - ly take the knee

Hpschd.

sub. *mp* *tr*

Smpl.

riser

Dm

[D]

Vox.

f

What makes you hu - man do you feel em - pa - thy when you see in - jus -

Hpschd.

Smpl.

Synth. bass 2
Synth. bass 3

low-fi drums

46

Vox.

tic in your land Its at your front door ye you A - me - ric - ca — its sys - te - ma - tic

Hpschd.

Smpl.

Synth. bass 2
Synth. bass 3

low-fi drums

Dm

50

Vox.

and ———— dead - ly

Hpschd.

Smpl.

low-fi drums

Dm

E Scat solo
Cm11 Gm7 Eb G/D Cm11

What Matters

53 *Ab/C* *Gaug* *Ebm* *Dm* *Ab/C* *Gb/C* **4X** **F** *f*

Vox. *What Matt - ers*

Hpschd.

Smpl.

56 *The li - be - ra - tion of the peo - ple* *What Matt - ers* *for eve - ry - one to be free*

Hpschd.

Smpl.

Dm

The musical score is arranged in three systems. The first system (measures 53-66) features a vocal line with lyrics 'What Matt - ers', a harpsichord line with a complex rhythmic pattern and triplets, and a sampled instrument line with a steady eighth-note accompaniment. The second system (measures 67-79) continues the vocal line with lyrics 'The li - be - ra - tion of the peo - ple', 'What Matt - ers', and 'for eve - ry - one to be free'. The harpsichord and sampled instrument parts continue with similar rhythmic patterns. The key signature changes to one flat (Bb) and the time signature to 7/8. The score includes various musical notations such as chords (Ab/C, Gaug, Ebm, Dm, Gb/C, F), dynamics (f), and articulation (accents, slurs).

59

Vox.

What Matt - ers _____

That we are all to - ge - ther eq - ual

What Matt - ers _____

Hpschd.

3

3

3

Smpl.

62

Vox.

ooh ah

I see my bro-thers and my sis-ters and I proud-ly take the knee

sched.

sub. mp tr

tr

tr

mpl.

65

Vox.

schd.

mpl.

The musical score for measures 65 and 66 is organized into three main sections. The top section, labeled 'Vox.', consists of two staves, each with a treble clef and a whole rest in both measures. The middle section, labeled 'schd.', is a piano accompaniment. It features a treble clef with a key signature of two flats (B-flat and E-flat) and a bass clef with a key signature of one flat (B-flat). In measure 65, the right hand plays a chord of B-flat, E-flat, and A-flat, while the left hand plays a single note of B-flat. In measure 66, the right hand plays a chord of B-flat, E-flat, and A-flat, and the left hand plays a single note of B-flat. The bottom section, labeled 'mpl.', consists of four staves. The top two staves have treble and bass clefs, and the bottom two staves have square clefs. All four staves in this section contain whole rests in both measures.