

# Samson

music and words  
Regina Spektor

*slowly*

B B C#m B/D# Esus<sup>2</sup> E E F#sus<sup>2</sup> F#

you are my sweet est down - fall I loved you first

G#m F# E B C#m B/D#

I loved you first — be - neath the sheets — of pa - per lies my truth

E E F# G#m F# E

I have to go — I have to go — your hair was long

Esus<sup>2</sup>/B E/B Esus<sup>2</sup> F# G#m B

— when we first met — Sam - son went back to bed

B E F# G#m B

not much hair left on his head he ate a slice of wonder-bread and went

B F# F# G#m B

right back to bed and the his-t'ry books for-got a-bout us and the

B E B F#/A# G#m

bi-ble did-n't men-tion us\_ and the bi-ble did-n't men-tion us not e-ven

E B B C#m B/D#

once you are my sweet-est down

E E F# G#m F# E

- fall I loved you first I loved you first be-neath the stars

B C#m B/D# E E F#

— keep fall - ing on our heads — but they're just old light

G#m F# E Esus2/B E

— they're just old light — your hair was long — when we first met —

Esus2 F# G#m B B E

Sam - son came to my bed told me that my hair was red

F# G#m B B F#

3 3

told me I was beau-ti-ful and came in-to my bed oh I

F# G#m B B E

cut his hair my-self one night I bu-ried those sci-ssors in the yel-low light and he

E B

told me that I'd done al-right and

B F#/A# G#m E

3 3

kissed me til the morn-ing light the morn-ing light and he

B F#m G#m E B

kissed me til\_ the morning light

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a triplet of eighth notes (F#, G#, A#) followed by a quarter note (B) and a half note (G#). The piano accompaniment consists of a steady eighth-note bass line in the left hand and a chordal accompaniment in the right hand. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

B F#m G#m N.C. F# G#m B

Sam - son went back to bed

Detailed description: This system contains measures 3 and 4. Measure 3 is a whole rest for the vocal line. Measure 4 begins with a vocal line starting on a quarter note (F#), followed by eighth notes (G#, A#, B), and a half note (G#) with a fermata. The piano accompaniment continues with the same pattern as the first system. The key signature and time signature remain 4/4.

B E F# G#m B

not much hair left on his head ate a\_ slice of won - der - bread and went

Detailed description: This system contains measures 5 and 6. Measure 5 has a vocal line with a triplet of eighth notes (F#, G#, A#) and a quarter note (B). Measure 6 has a vocal line with a triplet of eighth notes (F#, G#, A#) and a quarter note (B). The piano accompaniment provides harmonic support with chords and a bass line. The key signature and time signature are 4/4.

B F# F# G#m B

\_right back to bed oh we coud - n't bring the col - umns down yeah we

Detailed description: This system contains measures 7 and 8. Measure 7 starts with a 6/4 time signature change and a vocal line with a quarter note (B) and a half note (F#). Measure 8 has a 4/4 time signature change and a vocal line with a quarter note (F#), eighth notes (G#, A#), and a quarter note (B). The piano accompaniment follows the vocal line's changes. The key signature and time signature are 4/4.

B E E B

could n't de- stroy a sin- gle one and the his- t'ry books for- got a bout us and the

B F#m G#m E

bi- ble did - n't men- tion us not e ven once

B C#m B/D# Esus2 E

you are my sweet - est down - fall

E F#sus2 F# G#m

I loved you first