

zak and sara

words and music by ben folds

Giocoso $\text{J} = 184$ ($\text{F} = \text{F}^{\text{#}}$)

Intro.

F

F7

B \flat

The musical score consists of two staves. The top staff is in treble clef (C) and the bottom staff is in bass clef (B). The key signature changes from F major (one sharp) to F7 (no sharps or flats) to B-flat major (two flats). The time signature is common time. The bass line features sustained notes with grace notes. Measures 1-3: Treble staff rests, Bass staff: B, B, B. Measures 4-6: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 7-9: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 10-12: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 13-15: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 16-18: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 19-21: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 22-24: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 25-27: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 28-30: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 31-33: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 34-36: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 37-39: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 40-42: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 43-45: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 46-48: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 49-51: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 52-54: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 55-57: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 58-60: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 61-63: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 64-66: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 67-69: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 70-72: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 73-75: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 76-78: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 79-81: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 82-84: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 85-87: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 88-90: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 91-93: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 94-96: Treble staff eighth-note patterns, Bass staff: B, B, B. Measures 97-99: Treble staff eighth-note patterns, Bass staff: B, B, B.

B^b

**B^bm
F**

A F

sa - ra, spelled __

F7

**B^b
F**

**B^bm
F**

— with - out — an "h" — was get - ting bored —

F

F7

**B^b
F**

on a pea - vey amp — in nine - teen eight - y -

**B^bm
F**

B Gm7

- four, while zak with - out — a "c" — tried out —

C7

Gm7

some new ____ guitars, ____

play - ing sa -

Gm7

C7

ra with ____ no "h' - s" fav - 'rite song. ____

la da

C F

Fmaj7

Gm7
C

da da da

da ____

da da

da.

Gm7
C

F

Fmaj7

la da

da

da da

da ____

da da

Gm7
C

D F

F7

da. zak and sa - ra.

woo. _____

A musical score page featuring two staves. The top staff is for the piano, showing a melodic line with eighth-note patterns and harmonic changes indicated by Roman numerals above the notes. The bottom staff is for the voice, with lyrics written below the notes. The lyrics are "da. zak and sa - ra." followed by "woo. _____". The piano part includes a dynamic instruction "oo" and a fermata over a note.

Continuation of the musical score. The top staff shows a melodic line with eighth-note patterns and harmonic changes indicated by Roman numerals above the notes. The bottom staff shows lyrics "ah. _____" followed by "woo. _____". The piano part includes a dynamic instruction "oo" and a fermata over a note.

Continuation of the musical score. The top staff shows a melodic line with eighth-note patterns and harmonic changes indicated by Roman numerals above the notes. The bottom staff shows lyrics "ah. _____" followed by "woo. _____". The piano part includes a dynamic instruction "oo" and a fermata over a note.

Continuation of the musical score. The top staff shows a melodic line with eighth-note patterns and harmonic changes indicated by Roman numerals above the notes. The bottom staff shows lyrics "ah. _____" followed by "(then) she saw _____ of the ten sa - lights, _____". The piano part includes a dynamic instruction "oo" and a fermata over a note.

Continuation of the musical score. The top staff shows a melodic line with eighth-note patterns and harmonic changes indicated by Roman numerals above the notes. The bottom staff shows lyrics "ah. _____" followed by "woo. _____". The piano part includes a dynamic instruction "oo" and a fermata over a note.

Continuation of the musical score. The top staff shows a melodic line with eighth-note patterns and harmonic changes indicated by Roman numerals above the notes. The bottom staff shows lyrics "ra would ____ have spells where she ____ lost time. _____" followed by "she saw ____ a pale eng - lish face. _____". The piano part includes a dynamic instruction "oo" and a fermata over a note.

Continuation of the musical score. The top staff shows a melodic line with eighth-note patterns and harmonic changes indicated by Roman numerals above the notes. The bottom staff shows lyrics "ra would ____ have spells where she ____ lost time. _____" followed by "she saw ____ a pale eng - lish face. _____". The piano part includes a dynamic instruction "oo" and a fermata over a note.

F F7 B^b
F

she some saw strange the fu - ture, re - she heard voi beats - and ces from - in - bass.

B^bm F

- side.

[F] Gm7

the kind vi - sions of of voi pills - ces she would soon to put you in

C7 1.
Gm7

— learn a lov - to de - ny — be - cause — at home —

— a lov - ing — trance, —

be - cause — at home —

Gm7 C7

— they got her smacked. la da

— they got her smacked. la da

G **F**

Fmaj7

Gm7
C

da da da da la da da.

Gm7
C

F

Fmaj7

la da da da da la da da.

Gm7
C

H **E♭**

B♭

zak and sa - ra.

C

E♭

B♭

mm. zak and sa - ra.

G

E♭

B♭

to

13

C

I Dm

zak called his dad _____

G

G7

Dm

G7

a - bout lay - a - way plans. sa - ra told _____

C

F

B♭

the friend ly sales man that _____

B♭

G7
B

"you'll all die in your cars." _____

and "why's it got - ta be dark?" _____

3 3

C

A7
C#

and "you're all work - in' in ____ a sub -

3

3

3

A7
C#

J F

F7

ma - rine, _____

woo.

3

3

3

Bb
FBbm
F

F

ah._____

ass

hole!"

woo..

F7

Bb
FBbm
F

ah._____

(N.B.)

2.

Gm7

C7

that make it pos - si - ble ____ for all ____ white boys to dance....

C7

Gm7

— and when zak fi - nished sa - ra's song,

Coda

F

sa - ra clapped.____ la

woo._____

D.S.

F7

B^b
FB^bm
F

woo.
la._____

F

F₇

F

woo,

woo,
la.

(w)

B^bm
F

F

woo.

(w)

F

la.

woo.

w

F

la.

w