

ZAK AND SARA

BEN FOLDS
ARR. RHYSDMADIGAN FOR AUCS

1 $\text{♩} = 192$

Musical notation for measures 1-4. The piano part consists of a continuous triplet eighth-note pattern in the right hand and a bass line in the left hand. The vocal line is on a single staff with a treble clef and a key signature of one flat. Measure 1 starts with a treble clef and a key signature of one flat. Measure 2 changes to a key signature of two flats. Measure 3 changes to a key signature of three flats. Measure 4 changes to a key signature of four flats. The piano part has a tempo marking of quarter note = 192. There are four triplet markings above the piano part, one for each measure.

5

Musical notation for measures 5-8. The piano part continues with the triplet eighth-note pattern. The vocal line continues on the same staff. Measure 5 starts with a treble clef and a key signature of four flats. Measure 6 changes to a key signature of five flats. Measure 7 changes to a key signature of six flats. Measure 8 changes to a key signature of seven flats. There are four triplet markings above the piano part, one for each measure.

9

SA - RA SPELLED WITH - OUT AN 'H' WAS GET - TING SORED.

Musical notation for measures 9-12. The piano part continues with the triplet eighth-note pattern. The vocal line continues on the same staff. Measure 9 starts with a treble clef and a key signature of seven flats. Measure 10 changes to a key signature of eight flats. Measure 11 changes to a key signature of nine flats. Measure 12 changes to a key signature of ten flats. There are four triplet markings above the piano part, one for each measure.

13

ON A PEA - VEY AMP IN NINE - TEEN EIGH - TY FOUR.

Musical notation for measures 13-16. The piano part continues with the triplet eighth-note pattern. The vocal line continues on the same staff. Measure 13 starts with a treble clef and a key signature of ten flats. Measure 14 changes to a key signature of eleven flats. Measure 15 changes to a key signature of twelve flats. Measure 16 changes to a key signature of thirteen flats. There are four triplet markings above the piano part, one for each measure.

17

WHILE ZAK WITH - OUT A 'C' TRIED OUT SOME NEW GUI - TARS.

WHILE ZAK WITH - OUT A 'C' TRIED OUT SOME NEW GUI - TARS.

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WHILE ZAK WITH - OUT A 'C' TRIED OUT SOME NEW GUI - TARS.

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

(8).....



21

PLAY - ING SA - RA WITH NO 'H' - 'S FAV - 'RITE SONG. LA - DA

PLAY - ING SA - RA WITH NO 'H' - 'S FAV - 'RITE SONG. LA - DA

PLAY - ING SA - RA WITH NO 'H' - 'S FAV - 'RITE SONG. LA - DA

PLAY - ING SA - RA WITH NO 'H' - 'S FAV - 'RITE SONG.

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

(8).....

25 **C**

LA - DA

DA DA DA DA LA DA DA. LA - DA

DA DA DA DA LA DA DA. LA - DA

LA - DA

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

(8).....

C



29

DA DA DA DA LA DA DA. ZAK AND SA - RA.

DA DA DA DA LA DA DA. ZAK AND SA - RA.

DA DA DA DA LA DA DA. ZAK AND SA - RA.

DA DA DA DA LA DA DA. ZAK AND SA - RA.

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

(8).....

33 **D**

OOH _____ OOH _____

AH _____

AH _____ AH _____

BA BA BA BA BA BA BA BA BA BA BA BA BA BA BA

8^{va}

D



40 **E**

OF - TEN SA - RA WOULD HAVE SPELLS WHERE SHE LOST TIME. SHE SAW THE FU -

AH _____ OF - TEN SA - RA WOULD HAVE SPELLS WHERE SHE LOST TIME. SHE SAW THE FU -

OF - TEN SA - RA WOULD HAVE SPELLS WHERE SHE LOST TIME. SHE SAW THE FU -

BA BA OF - TEN SA - RA WOULD HAVE SPELLS WHERE SHE LOST TIME. SHE SAW THE FU -

(8).....

E

46

TURE. SHE HEARD VOI - CES FROM IN - SIDE. THE KIND OF VOI - CES SHE WOULD SOON.
 TURE. SHE HEARD VOI - CES FROM IN - SIDE. THE KIND OF VOI - CES SHE WOULD SOON.
 TURE. SHE HEARD VOI - CES FROM FROM IN - SIDE. THE KIND OF VOI - CES SHE WOULD SOON.
 TURE. SHE HEARD VOI - CES FROM IN - SIDE. THE KIND OF VOI - CES SHE WOULD SOON.



51

LEARN TO DE - NY. BE-CAUSE AT HOME THEY GOT HER SMACKED.
 LEARN TO DE - NY. BE-CAUSE AT HOME THEY GOT HER SMACKED. LA-DA
 LEARN TO DE - NY. BE-CAUSE AT HOME THEY GOT HER SMACKED. LA-DA
 LEARN TO DE - NY. BE-CAUSE AT HOME THEY GOT HER SMACKED.

57 **F**

LA - DA

DA DA DA DA LA DA DA LA - DA

DA DA DA DA LA DA DA LA - DA

LA - DA

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

F



61

DA DA DA DA LA DA DA ZAK AND SA - RA.

DA DA DA DA LA DA DA ZAK AND SA - RA.

DA DA DA DA LA DA DA ZAK AND SA - RA.

DA DA DA DA LA DA DA ZAK AND SA - RA.

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

65 **G**

MM. ZAK AND SA - RA. ZAK CALLED HIS DAD

MM. ZAK AND SA - RA. ZAK CALLED HIS DAD

MM. ZAK AND SA - RA. ZAK CALLED HIS DAD

MM. ZAK AND SA - RA. ZAK CALLED HIS DAD

G



73 **H**

A-BOUT LAY - A WAY PLANS. SA-RA TOLD THE FRIEND LY SALES MAN THAT

A-BOUT LAY - A WAY PLANS. SA-RA TOLD THE FRIEND LY SALES MAN THAT

A-BOUT LAY - A WAY PLANS. SA-RA TOLD THE FRIEND LY SALES MAN THAT

A-BOUT LAY - A WAY PLANS. SA-RA TOLD THE FRIEND LY SALES MAN THAT

H

80

"YOU'LL ALL DIE IN YOUR CARS." — AND "WHY'S IT GOT - TA BE DARK?" — AND "YOU'RE ALL WORK

"YOU'LL ALL DIE IN YOUR CARS." — AND "WHY'S IT GOT - TA BE DARK?" — AND "YOU'RE ALL WORK

"YOU'LL ALL DIE IN YOUR CARS." — AND "WHY'S IT GOT - TA BE DARK?" — AND "YOU'RE ALL WORK

85

- IN' IN A SUB - MA-RINE. — ASS - HOLE!"

- IN' IN A SUB - MA-RINE. — ASS - HOLE!"

- IN' IN A SUB - MA-RINE. — ASS - HOLE!"

- IN' IN A SUB - MA-RINE. — ASS - HOLE!"

MISS

8VB (AS BEFORE)

91

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

95 3

SHE SAW THE LIGHTS. SHE SAW A PALE ENG-LISH FACE. SOME STRANGE MA-CHINES RE-PEAT ING BEATS

SHE SAW THE LIGHTS. SHE SAW A PALE ENG-LISH FACE. SOME STRANGE MA-CHINES RE-PEAT ING BEATS

SHE SAW THE LIGHTS. SHE SAW A PALE ENG-LISH FACE. SOME STRANGE MA-CHINES RE-PEAT ING BEATS

SHE SAW THE LIGHTS. SHE SAW A PALE ENG-LISH FACE. SOME STRANGE MA-CHINES RE-PEAT ING BEATS

SHE SAW THE LIGHTS. SHE SAW A PALE ENG-LISH FACE. SOME STRANGE MA-CHINES RE-PEAT ING BEATS

4



101

AND THUMP ING BASS. VI-SIONS OF PILLS TO PUT YOU IN A LOV ING TRANCE.

AND THUMP ING BASS. VI-SIONS OF PILLS TO PUT YOU IN A LOV ING TRANCE.

AND THUMP ING BASS. VI-SIONS OF PILLS TO PUT YOU IN A LOV ING TRANCE.

AND THUMP ING BASS. VI-SIONS OF PILLS TO PUT YOU IN A LOV ING TRANCE.

AND THUMP ING BASS. VI-SIONS OF PILLS TO PUT YOU IN A LOV ING TRANCE.

AND THUMP ING BASS. VI-SIONS OF PILLS TO PUT YOU IN A LOV ING TRANCE.

107

THAT MAKE IT POS - SI - BLE FOR ALL WHITE BOYS TO DANCE. AND WHEN ZAK FI-NISHED SA - RA'S SONG, SA - RA CLAPPED.

THAT MAKE IT POS - SI - BLE FOR ALL WHITE BOYS TO DANCE. AND WHEN ZAK FI-NISHED SA - RA'S SONG, SA - RA CLAPPED.

THAT MAKE IT POS - SI - BLE FOR ALL WHITE BOYS TO DANCE. AND WHEN ZAK FI-NISHED SA - RA'S SONG, SA - RA CLAPPED.

THAT MAKE IT POS - SI - BLE FOR ALL WHITE BOYS TO DANCE. AND WHEN ZAK FI-NISHED SA - RA'S SONG, SA - RA CLAPPED.



114

LA-DA DA DA DA LA DA DA. LA-DA

LA-DA DA DA DA LA DA DA. LA-DA

LA-DA DA DA DA LA DA DA. LA-DA

LA-DA DA DA DA LA DA DA. LA-DA

119

DA DA DA DA LA DA DA. ZAK AND SA - RA.

DA DA DA DA LA DA DA. ZAK AND SA - RA.

DA DA DA DA LA DA DA. ZAK AND SA - RA.

DA DA DA DA LA DA DA. ZAK AND SA - RA.



123



MM. ZAK AND SA - RA.

MM. ZAK AND SA - RA.

MM. ZAK AND SA - RA.

MM. ZAK AND SA - RA.

127

M

133

3

139

3