

from *The Prom***ZAZZ**for S.A.T.B. voices and piano
with optional SoundPax and SoundTrax CD*

Performance time: approx. 2:25

Arranged by
ANDY BECKLyrics by **CHAD BEGUELIN**
Music by **MATTHEW SKLAR****Jazzy swing** (♩ = ca. 116-120)

PIANO

N.C.

mp

The piano introduction is in 4/4 time with a key signature of two flats (Bb, Eb). It begins with a whole rest in the right hand and a quarter note G2 in the left hand. The right hand then plays a series of chords: Bb2-Eb3, Bb2-Gb3, Bb2-F3, and Bb2-Eb3. The left hand plays a bass line consisting of quarter notes G2, F2, Eb2, and G2.

4 SOPRANO

ALTO

5 *opt. SOLO 1*
mp

When a chal-lenge lies a -

Measures 4-5 show the vocal entry. The soprano part has a whole rest in measure 4 and then a half note G4 in measure 5. The alto part has a whole rest in measure 4 and then a half note G4 in measure 5. The piano accompaniment continues with the same chords and bass line as the introduction.

6 *(end solo)*

head and you are filled with dread and wor - ry.

Measures 6-7 show the continuation of the vocal line. The soprano part has a half note G4 in measure 6 and a half note F#4 in measure 7. The alto part has a half note G4 in measure 6 and a half note F#4 in measure 7. The piano accompaniment continues with the same chords and bass line.

* Also available for S.A.B. (47875), S.S.A. (47876), and 2-part (47877).
SoundTrax CD available (47878). SoundPax available (47479) - includes score and set of parts for 2 Clarinets,
2 Trumpets, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trombone, Synthesizer Strings,
Guitar, Bass, and Drumset.

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8 S. ALL (stage whisper) *mp* opt. SOLO 2
 A. Give it some zazz! If your cour - age dis - ap -
 T.
 B. *mf*

Ddim7 Cm7 F7
mf *mp*

10 (end solo)
 pears what - 'll get your fears to scur - ry?

Cm7 F7 Ebmaj7 Faug Bb6
mf

12 ALL (stage whisper) *mf* 13
 Give it some zazz! Zazz is style plus
mf

Fm7 Bb13

14

con - fi - dence. — It may seem corn - y or kitsch. —

Vocal line for measures 14-15. The melody starts on a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. There is a measure rest in measure 15, followed by a quarter note D5, a quarter note E5, a quarter note F5, and a half note G5.

Fm7 Bb13 Eb6 Bb13

Piano accompaniment for measures 14-15. Measure 14 has a half note G2, a half note Bb2, and a half note D3. Measure 15 has a half note G2, a half note Bb2, and a half note D3. Measure 16 has a half note G2, a half note Bb2, and a half note D3. Measure 17 has a half note G2, a half note Bb2, and a half note D3.

16

But when scared or

Vocal line for measures 16-17. Measure 16 has a whole rest. Measure 17 has a quarter note G4, a quarter note A4, a quarter note Bb4, and a half note C5.

It may seem corn - y or kitsch. But when scared or

Eb6 D7 Db7 C7 C7(add13) Dm7(add13)

Piano accompaniment for measures 16-17. Measure 16 has a half note G2, a half note Bb2, and a half note D3. Measure 17 has a half note G2, a half note Bb2, and a half note D3. Measure 18 has a half note G2, a half note Bb2, and a half note D3. Measure 19 has a half note G2, a half note Bb2, and a half note D3.

18

on the fence, — you'll find that zazz will help you to con -

Vocal line for measures 18-19. Measure 18 has a half note G4, a half note A4, and a half note Bb4. Measure 19 has a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a half note G5.

Ebdim7 C7(add13)/E Ebmaj7 Cm7 Dm7 Bbmaj7

Piano accompaniment for measures 18-19. Measure 18 has a half note G2, a half note Bb2, and a half note D3. Measure 19 has a half note G2, a half note Bb2, and a half note D3. Measure 20 has a half note G2, a half note Bb2, and a half note D3. Measure 21 has a half note G2, a half note Bb2, and a half note D3.

20 21

trol the "sitch." And if folks say you can't

Doo - bee, doo - bee,

Bb Bb6

Cm7 Faug9

22

win, what - 'll stop them in a hur - ry?

doo - bee doo.

A hur - ry?

Bbmaj7

Bb

Bb6

F7(b9)

Bb6

24

Give it some zazz! *Doo - bee, doo - bee,*

There's no con - test for a

Fm9

Bb13

26

doo - bee doo. There is no con - test for
 girl who has some razz - ma - tazz!

Fm⁹ Bb¹³ Ebmaj⁹ Cm⁷/G

28

29

razz - ma - tazz! — So call their bluff! And

Ebmaj⁹ Edim⁷ Cm Gb(#11)

8^{vb}-----

30

strut your stuff! Like no chick in this hick town has. —

Bb¹³ A¹³ Gb¹³ Ab¹³ G¹³

8^{vb}-----



32

In - stead of giv - ing up!

Cm7 Gb9

34

Give it some

F9 Gb9 F7

36

SPOKEN SOLO: I just don't think I can do it. The thought of getting up in front of all those people!

zazz!

N.C.

mp

39 (cont.) Look at my hands ... they're shaking!

40

ALL
mp

If your hands are shak - ing,

41 just turn 'em in - to jazz hands!

cresc. *f* Bb^{dim7} Bb^7 Bb^{13}

44

mf Do like the brave and boss - y, do.

mf Fm^{11} Bb^{13} Fm^{11} Bb^{13}

46

And if they tear you a - part, —

And if they tear you a - part, — if they tear you a - part,

Eb⁶ Bb¹³ Eb⁶ D⁷ Db⁷ C⁷

48

ask what would Bob Fos - se do? — He'd

C⁷(add13) Dm⁷(add13) Eb^{dim}7 C⁷(add13)/E

50

make the peo - ple have a step ball change of heart. —

Eb^{maj}7 Cm⁷ Dm⁷ Bb^{maj} Cm⁷ G¹³ Ball change!

52

f

And if folks say you can't win, what - 'll stop them in a

f

C⁶ C^{aug} C⁶ C^{aug}

f

3 3 3 3

54

hur - ry? _____

hur - ry? Hur - ry it up! Give it some zazz!

C⁶ C^{aug9} C⁶ C¹³ C¹³ C¹³ C¹³ C¹³

3 3 3 3 3

56

There's no con - test for a girl who has some razz - ma - tazz! _

Ah. _____

Gm⁹ C¹³ Gm⁹ C¹³

58

So

There is no con - test for razz - ma - tazz! So

Fmaj⁹ Dm⁷/A Fmaj⁹ F[#]dim⁷ Dm⁷

60

call their bluff! Bam! And strut my stuff! Bam! Like

Ab(#11)

62

no chick in this hick town has. In -

C¹³ B¹³ Ab¹³ Bb¹³ A¹³

64

stead of giv - ing up!

Dm⁷ Ab⁹ N.C.

mf

66

mf

Give it some zazz!

mf

mp

68

Give it some zazz!

f

Csus⁴ C13(#11)

f