

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

Performance time: approx. 2:25

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

PIANO

N.C.

*mp*

The piano introduction is in 4/4 time, starting with a whole rest in the right hand and a half note G2 in the left hand. The right hand then plays a series of chords: G2-Bb2-Eb3, G2-Bb2-Eb3, G2-Bb2-Eb3, and G2-Bb2-Eb3. The left hand plays a bass line: G2, F2, E2, D2, C2, B1, A1, G1.

4 SOPRANO

ALTO

5 *opt. SOLO 1*  
*mp*

When a chal-lenge lies a -

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

6 (end solo)

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

Measures 6-7 show the vocal line for Soprano and Alto. The Soprano part has a half note G4 in measure 6 and a half note G4 in measure 7. The Alto part has a half note G4 in measure 6 and a half note G4 in measure 7. The piano accompaniment continues with the same chords and bass line as in the introduction.

\* Also available for S.A.T.B. (47874), 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 -  
 B.

Ddim<sup>7</sup> Cm<sup>7</sup> F<sup>7</sup>  
*mf* *mp*

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

Cm<sup>7</sup> F<sup>7</sup> Ebmaj<sup>7</sup> Faug Bb<sup>6</sup>  
*mf*

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

Fm<sup>7</sup> Bb<sup>13</sup>



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

Musical notation for the vocal line in measures 14 and 15, showing the melody and lyrics.

Fm7 Bb13 Eb6 Bb13

Piano accompaniment for measures 14 and 15, including chord symbols (Fm7, Bb13, Eb6, Bb13) and musical notation.

But when scared or

Musical notation for the vocal line in measures 16 and 17, showing the melody and lyrics.

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

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

Piano accompaniment for measures 16 and 17, including chord symbols (Eb6, D7, Db7, C7, C7(add13), Dm7(add13)) and musical notation.

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

Musical notation for the vocal line in measures 18 and 19, showing the melody and lyrics.

Ebdim7 C7(add13)/E Ebmaj7 Cm7 Dm7 Bbmaj7

Piano accompaniment for measures 18 and 19, including chord symbols (Ebdim7, C7(add13)/E, Ebmaj7, Cm7, Dm7, Bbmaj7) and musical notation.

20 21

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

*Cm*<sup>7</sup> *Faug*<sup>9</sup> *Bb* *Bb*<sup>6</sup>

Doo - bee, doo - bee,

22

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

*Bbmaj*<sup>7</sup> *Bb* *F7(b9)* *Bb*<sup>6</sup>

doo - bee doo. A hur - ry?

24

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

*Fm*<sup>9</sup> *Bb*<sup>13</sup>

There's no con - test for a

26

doo - bee doo. There is no con - test for

girl who has some razz - ma - tazz!

Fm<sup>9</sup> Bb<sup>13</sup> Ebmaj<sup>9</sup> Cm<sup>7</sup>/G

28

29

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

Ebmaj<sup>9</sup> Edim<sup>7</sup> Cm Eb<sup>#11</sup>

30

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

Bb<sup>13</sup> A<sup>13</sup> Gb<sup>13</sup> Ab<sup>13</sup> G<sup>13</sup>



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* *Bbdim7* *Bb7* *Bb13*

44

Do like the brave and boss - y, do.

*Fm11* *Bb13* *Fm11* *Bb13* *mf*

46

And if they tear you a - part, \_\_\_

And if they tear you a - part, \_\_\_ if they tear you a - part, \_\_\_

$E_b^6$   $B_b^{13}$   $E_b^6$   $D^7$   $D_b^7$   $C^7$

48

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

$C^7(\text{add}13)$   $Dm^7(\text{add}13)$   $E_b\text{dim}^7$   $C^7(\text{add}13)/E$

50

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

$E_b\text{maj}^7$   $Cm^7$   $Dm^7$   $B_b\text{maj}$   $Cm^7$   $G^{13}$  Ball change!



52

*f*

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

*f*

C<sup>6</sup>      C<sup>aug</sup>      C<sup>6</sup>      C<sup>aug</sup>

*f*

3      3      3      3

54

hur - ry? \_\_\_\_\_

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

C<sup>6</sup>      C<sup>aug9</sup>      C<sup>6</sup>      C<sup>13</sup>

3      3      3

56

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

Ah. \_\_\_\_\_

Gm<sup>9</sup>      C<sup>13</sup>      Gm<sup>9</sup>      C<sup>13</sup>

58

So

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

Fmaj<sup>9</sup> Dm<sup>7</sup>/A Fmaj<sup>9</sup> F<sup>#</sup>dim<sup>7</sup> Dm<sup>7</sup>

60

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

Ab(#11)

62

no chick in this hick town has. In -

C<sup>13</sup> B<sup>13</sup> Ab<sup>13</sup> Bb<sup>13</sup> A<sup>13</sup>



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*