

from *The Prom***ZAZZ**for S.S.A. 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 with a key signature of two flats (B-flat and E-flat). It features a jazzy swing feel. The right hand starts with a whole note chord (F major triad with a flat 9), followed by a series of eighth and sixteenth notes. The left hand provides a simple bass line with quarter notes.

4 ALTO

5 *opt. SOLO 1*  
*mp*

When a chal - lenge lies a -

The alto vocal part begins at measure 4. The piano accompaniment continues with a similar rhythmic pattern. A box containing the number '5' is placed above the vocal line, indicating the start of an optional solo. The lyrics 'When a chal - lenge lies a -' are written below the vocal line.

6 (end solo)

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

The alto vocal part continues at measure 6. The piano accompaniment provides harmonic support. The lyrics 'head and you are filled with dread and wor - ry.' are written below the vocal line. The phrase '(end solo)' is written above the vocal line.

\* Also available for S.A.T.B. (47874), S.A.B. (47875), 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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To purchase a full-length performance recording of this piece, go to [alfred.com/downloads](http://alfred.com/downloads)

8 S. I & II (stage whisper) *mp* opt. SOLO 2 *mp*

Give it some zazz! If your cour - age dis - ap -

A. ALL (stage whisper) *mp*

Give it some zazz!

*mf* *mp*

Ddim7 Cm7 F7

3

10 (end solo)

pears what - 'll get your fears to scur - ry?

Cm7 F7 Ebmaj7 Faug Bb6

*mf*

12 ALL (stage whisper) *mf* 13 *mf*

Give it some zazz! Zazz is style plus

Give it some zazz! Zazz is style plus

Fm7 Bb13

S. II only

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

con - fi - dence. —

Fm7 Bb13 Eb6 Bb13

It may seem corn - y or kitsch.

+ S. I

But when scared or

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

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

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

on the fence, —

Ebdim7 C7(add13)/E Ebmaj7 Cm7 Dm7 Bbmaj7

20

21

trol the "sitch." *Doo - bee, doo - bee,*

And if folks say you can't

*Cm7* *Faug<sup>9</sup>* *Bb* *Bb<sup>6</sup>*

22

*doo - bee doo.* A hur - ry?

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

*Bbmaj7* *Bb* *Bb<sup>6</sup>* *F7(b9)* *Bb<sup>6</sup>*

24

Give it some zazz! *S. II only* There's no con - test for a

*Doo - bee, doo - bee,*

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

26 <sup>+ S. I</sup> There is no con - test for  
 girl who has some razz - ma - tazz!

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

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

28 razz - ma - tazz! — 29  
 So call their bluff! And

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

Ebmaj<sup>9</sup> Edim<sup>7</sup> Cm<sup>7</sup> Gb<sup>(#11)</sup>

8<sup>vb</sup>

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

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>

(8<sup>vb</sup>)

32

In - stead of giv - ing up!

In - stead of giv - ing up!

Cm<sup>7</sup> Gb<sup>9</sup>

34

Give it some

Give it some

F<sup>9</sup> Gb<sup>9</sup> F<sup>7</sup>

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

zazz!

zazz!

N.C.

*mp*

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

40

ALL  
*mp*

If your hands are shak - ing,

*mp*

If your hands are shak - ing,

41

just turn 'em in - to jazz hands!

just turn 'em in - to jazz hands!

Bbdim7

Bb7

Bb13

*cresc.*

*f*

44

Do like the brave and boss - y, do.

Do like the brave and boss - y, do.

Fm11

Bb13

Fm11

Bb13

*mf*

46 *S. II only* if they tear you a - part,  
 And if they tear you a - part, —

*+ S. I* if they tear you a - part,

*E $\flat$ 6* *B $\flat$ 13* *E $\flat$ 6* *D7* *D $\flat$ 7* *C7*

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

ask what would Bob Fos - se do? —

*C7(add13)* *Dm7(add13)* *E $\flat$ dm7* *C7(add13)/E*

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

Ball change!

*E $\flat$ maj7* *Cm7* *Dm7* *B $\flat$ maj* *Cm7* *G13*



52

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

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

C<sup>6</sup> Caug C<sup>6</sup> Caug

54

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

hur - ry? Give it some zazz!

C<sup>6</sup> Gaug<sup>9</sup> C<sup>6</sup> C<sup>13</sup>

56

*S. II only*  
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 + S.I There is no con - test for razz - ma - tazz! \_\_\_\_ 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#dim<sup>7</sup> Dm<sup>7</sup>

60

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

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

Ab(#11)

62

no chick in this hick town has. \_\_\_\_ In -

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!

stead of giv - ing up!

Dm<sup>7</sup> Ab<sup>9</sup> N.C.

*mf*

66

*mf* 3

Give it some zazz!

*mf* 3

Give it some zazz!

*mp*

68

Give it some zazz!

Give it some zazz!

Csus<sup>4</sup> C13(#11)

*f*