

From Walt Disney's THE PRINCESS AND THE FROG

The Princess and the Frog

(Choral Medley)

Down in New Orleans • Almost There • Ma Belle Evangeline
When We're Human • Dig a Little Deeper

Arranged by
MAC HUFF

For SATB* and Piano

Duration: ca. 10:00

Music and Lyrics by
RANDY NEWMAN

DOWN IN NEW ORLEANS

Freely (♩ = ca. 100)

2 Solo p 3 4

The eve - ning star is shin - ing bright, so

Soprano Alto

Tenor Bass

p

Oo

p

Freely (♩ = ca. 100)

B/C C Cdim7 C

F#G G7

C(add9) Cdim7

C(add9)

p

Piano

5 6 7 8

make a wish and hold on tight. There's mag - ic in the air to - night, and

Unis.

Oo and

Abmaj7/C

Dbmaj7/C

C(add9)

C/Bb

D7/A

Fm6/Ab

C/G

5

Piano

* Available separately:
SATB, SAB, 2-Part, ShowTrax CD

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DO NOT
PHOTOCOPY



11 With a beat, Dixieland style (♩ = 120)

9 10 12

an - y - thing can hap - pen.

Unis.

11 With a beat, Dixieland style (♩ = 120)

B/C C Cdim7 C F#G G7 C G

mf

13 14 15

C Ddim D#dim C7 D#dim Ddim C

13

16 17 18

G G7

16

19

Unis. *mf*

In the South - land there's a cit - y way down on the

Unis. *mf*

C G7

19

22

23

24

riv - er, where the wom - en are ver - y pret - ty

C C7 D#dim Ddim C G7

22

25

26

27

and all the men de - liv - er. They got mu - sic, it's

C Ddim D#dim C7 D#dim Ddim C

25

28 29 30

al - ways play - ing, start in the day-time, go all through the night. _

This system contains the first three measures of the piece. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are 'al - ways play - ing, start in the day-time, go all through the night. _'. The piano accompaniment is in the bass clef. Measure numbers 28, 29, and 30 are handwritten above the staff.

G7 C C7 D#dim Ddim

28

The piano accompaniment for the first system. The right hand has a treble clef and the left hand has a bass clef. Chords G7, C, C7, D#dim, and Ddim are indicated above the staff. The measure number 28 is written at the bottom left.

31 32 33

When you hear_ that mu - sic play-ing, hear what I'm say-in', it make you

This system contains measures 31, 32, and 33. The vocal line continues with the lyrics 'When you hear_ that mu - sic play-ing, hear what I'm say-in', it make you'. The piano accompaniment continues in the bass clef. Measure numbers 31, 32, and 33 are handwritten above the staff.

C G7

31

The piano accompaniment for the second system. The right hand has a treble clef and the left hand has a bass clef. Chords C and G7 are indicated above the staff. The measure number 31 is written at the bottom left.

34 35 36

feel al - right. Grab some-bod-y, come on_ down. _

f

This system contains measures 34, 35, and 36. The vocal line continues with the lyrics 'feel al - right. Grab some-bod-y, come on_ down. _'. The piano accompaniment continues in the bass clef. Measure numbers 34, 35, and 36 are handwritten above the staff. A dynamic marking of *f* (forte) is present above measure 35.

C Ddim D#dim C7 D#dim Ddim C C/E D7 G7

34

The piano accompaniment for the third system. The right hand has a treble clef and the left hand has a bass clef. Chords C, Ddim, D#dim, C7, D#dim, Ddim, C, C/E, D7, and G7 are indicated above the staff. A dynamic marking of *f* is present above measure 35. The measure number 34 is written at the bottom left.

37 Unis. 38 39

Bring your paint - brush; we're paint-in' the town. — There's some sweet-ness go -

Unis.

C Am7 D7 G7 C C/Bb F/A

37

40 41 Unis. 42 Unis.

- in' 'round. — Catch it down in New Or - leans. —

Unis. Unis.

Fm/Ab C/G G7(#5) C7 Cdim7

mf

40

43 44 45

Ddim/C C Ab7 F7 E7

43

46 *mf* State - ly homes and man - sions of the sug - ar bar - ons and the cot - ton

Am Am/G F F7 C/E G7/D

49 kings. Rich peo - ple, poor peo - ple all got dreams.

C Am Am/G F C/E D7

52 *Unis. mp* Dreams do come true in New Or - leans. —

C/G G7(#5) C/Bb ten. Adim7 ten. Fm6/Ab ten.

ALMOST THERE

55 Freely (♩ = ca. 110)

Solo *p*

(Spoken solo) Mama, I don't have time for dancin'.

That's just gon - na have to wait a

Freely (♩ = ca. 110)
C Cdim7 Adim7 G7sus
p

55

58 59 60
while. _ Ain't got time for mess - in' a - round, _

C Cdim7 C(add9)
3

58

61 62 63
and it's not my style. _ This old town _ can

D7 G7 D9 G7(#5)

61

64 *64* *65* *66*
 slow you down, peo - ple tak - in' the eas - y way, but

C7sus C7 F C/E D7

67 *68*
accel. I know ex - act - ly where I'm go - in'. I'm get - tin'

C6/G G#dim Am
accel.

69 *70* *71*
Steady Swing ($\text{♩} = 156$) ($\text{♪} = \text{♩} \text{♪}$)
cresc. 3 *All Unis. mf* *mf*
 clos - er and clos - er ev - 'ry day. And I'm al - most there, -

Steady Swing ($\text{♩} = 156$) ($\text{♪} = \text{♩} \text{♪}$)
cresc. *mf*
 D7 C/E Fm F#dim G7 F/A Gm7(b5)/Bb G7/B C6 B7

72 73 74

I'm al - most there.

Bbmaj7 A7 F C/E D7

72

75 76 77

Peo - ple down here think I'm cra - zy, but I don't care.

C/G E7/G# Am7 D7 G7

75

78 79 80

Trial - s and trib - u - la - tions,

C6 B7 Bbmaj7 A7

78

81 Unis. 82 83

I've had my share. There ain't noth - ing gon - na

Unis.

F C/E D7 C6/G E7/G#

81

84 Unis. 85 86

stop me now 'cause I'm al - most there.

Unis.

Am7 D7 G7sus C C7/Bb

84

87 88 89 *mf*

I re -

F/A Fm/Ab C/G G7(#5)

87

90

mem - ber Dad - dy told me fair - y tales can come true,

C F#dim7 C/G C F

90

93 94 95
but you got - ta make 'em hap - pen; it

mf

Oo

D7 Em7 Fdim7 D7/F# C/G E7/G# Am7

93

96 97 98
all de - pends on you. So I work real hard each and

Ah I work real hard each and

D7 G7 F/A Gm7(b5)/Bb G7/B C6 G7(#5)

96

99 *Unis.* 100 101
 ev - 'ry day. _ Now things for sure _ are go - ing my way. _
 ev - 'ry day. _ *Unis.* Now things for sure _ are go - ing my way. _

C7 Gb7 F C/E D7
 99

102 103 104 *cresc.*
 Just _ do - ing what I do, _ look out, boys, _ I'm _
 Oo look out, boys, she's

C6/G E7/G# Am7 D7 C/E Fm F#dim
 102 *cresc.*

105 106 107
 com - in' through. _ And I'm _ al - most there, _
 com - in' through. I'm al - most there, _

G7 F/A Gm7(b5)/Bb G7/B C6 B7 Bbmaj7 A7
 105 *f*

108 Unis. 109 110

I'm al - most there. — Peo - ple gon - na come here from

Detailed description: This system contains measures 108, 109, and 110. The vocal line (treble clef) has a melody with a fermata over measure 109. The piano accompaniment (bass clef) features a steady eighth-note bass line. Handwritten measure numbers 108, 109, and 110 are written above the staff. The lyrics are "I'm al - most there. —" for measure 108 and "Peo - ple gon - na come here from" for measure 109.

F C/E D7 C/G E7/G#

Detailed description: This system shows the piano accompaniment for measures 108-110. The right hand (treble clef) plays chords and moving lines, while the left hand (bass clef) plays a consistent eighth-note bass line. Chord symbols F, C/E, D7, C/G, and E7/G# are written above the right-hand staff. Measure number 108 is written below the left-hand staff.

111 112 113

ev - 'ry - where, — and I'm al - most there, — I'm

Detailed description: This system contains measures 111, 112, and 113. The vocal line (treble clef) continues the melody with a fermata over measure 112. The piano accompaniment (bass clef) continues with the eighth-note bass line. Handwritten measure numbers 111, 112, and 113 are written above the staff. The lyrics are "ev - 'ry - where, — and I'm al - most there, —" for measure 111 and "I'm" for measure 112.

Am7 D7 G7sus C

Detailed description: This system shows the piano accompaniment for measures 111-113. The right hand (treble clef) plays chords and moving lines, while the left hand (bass clef) plays the eighth-note bass line. Chord symbols Am7, D7, G7sus, and C are written above the right-hand staff. Measure number 111 is written below the left-hand staff.

114 115 116

al - most there. —

Detailed description: This system contains measures 114, 115, and 116. The vocal line (treble clef) has a melody with a fermata over measure 115. The piano accompaniment (bass clef) continues with the eighth-note bass line. Handwritten measure numbers 114, 115, and 116 are written above the staff. The lyrics are "al - most there. —" for measure 114.

D7 G7sus C C/Bb F/A Fm/Ab

Detailed description: This system shows the piano accompaniment for measures 114-116. The right hand (treble clef) plays chords and moving lines, while the left hand (bass clef) plays the eighth-note bass line. Chord symbols D7, G7sus, C, C/Bb, F/A, and Fm/Ab are written above the right-hand staff. Measure number 114 is written below the left-hand staff.

117 11

119 Slower (♩ = 115)

Solo mp

120

There's been trials and trib - u - la - tions.

Slower (♩ = 115)

C/G G7(#5) F#m7(b5) G(#5)/F Gm/F C9/E

sub. mp

117

121 122 123

A Tempo All Unis. *f*

You know I've had my share. But I've climbed a moun - tain, I've

Unis. *f*

A Tempo

F C/E D7 C6/G E7/G#

f

121

124 125 126

crossed a riv - er, and I'm al - most there, — I'm

Am7 D7 G7sus C

124

127 Unis. 128 129 *cresc.* 130

al - most there, I'm al - most

cresc.

Unis.

D7 G7 C A7 D9 G9sus

cresc.

131 there. 132 133 134

there,

ff

C C9/Bb F/A Fm/Ab C/G C/E Cm/Eb D7 G7

ff

135 there. 136 137 138

there.

C C/Bb F/A Fm/Ab C/G D7 G7 C

MA BELLE EVANGELINE

139 Gently, with rubato (♩ = ca. 130) (straight 8ths)

140 141 142

Gently, with rubato (♩ = ca. 130) (straight 8ths)

D G D/F# A7/G

p

139

143

Solo p

144 145 146

Look how she lights up the sky, ma

D G Gm D

p

143

147 148 149 150

belle E - van - ge - line.

Ddim7 A7 D

p

147

151

So far a - bove_ me, yet I know her

152 153 154

p

Oo

p

151

D G D/F#

151

155

156

157

158

heart _____ be - longs to on - ly me. _

Oo Oo

Je t'a-

Unis. *mp* $\overbrace{\quad\quad\quad}^3$

mp $\overbrace{\quad\quad\quad}^3$

Ddim7 A7 D

155

159 Slightly faster

Handwritten tempo markings: 160, 161, 162

dore, je t'aime, E - van - ge - line. _ You're my

Slightly faster

mp

159

Handwritten tempo markings: 163 rit., 164, 165, 166

queen of the night, so still, so bright. That

rit.

163

167 Tempo I

Handwritten tempo markings: 168, 169

some - one as beau - ti - ful as she

Tempo I

D G G#dim7 D/F#

167

170 Solo mp 170 172 173 174

could love _____ some - one like me!

Oo Oo_____

Ddim7 A7 D

170

175 176 177 178 179

and I love you, E -

Unis.

Love al - ways finds a way, it's true, Oo

175 D G D/F# Ddim7

175

180 *Faster* (♩ = 138) 181 182 183 184

van - ge - line.

mf *mf*

Oo Love is beau - ti - ful, love is

Faster (♩ = 138) 183

A7 D A7

cresc. *mf*

180

185 186 187 188

rit.

Do you a -

rit. div. *rit.*

won - der - ful, love is ev - 'ry - thing...

D E9 E7/B

rit.

185

189 190 191 Slower (♩ = 120) 192 193

p

gree? Mais oui. Look how she lights up the sky.

191 Slower (♩ = 120)

A9 D G Gm D

p

189

194 195 196 197 198

rit.

I love you, E - van - ge - line.

rit. *p*

Oo Hm

Ddim7 A7 D

rit.

194