

PIANO / VOCAL / GUITAR

FROZEN : MUSIC FROM THE MOTION PICTURE SOUNDTRACK



ORIGINAL SONGS BY KRISTEN ANDERSON-LOPEZ AND ROBERT LOPEZ
ORIGINAL SCORE BY CHRISTOPHE BECK

 HAL • LEONARD®

DO YOU WANT TO BUILD A SNOWMAN?

1

Music and Lyrics by KRISTEN ANDERSON-LOPEZ
and ROBERT LOPEZ

Moderate-rhythmic but expressive



LITTLE ANNA: (*Spoken:*) Elsa?

p

With pedal

(knocking)

(Sung:) Do you want to build a snow - man?

mp

8va -----

Bb sus2/D

Come on, let's go and play!

I nev - er see you

(8va) -----

(R.H.)

an - y - more. Come out the door! It's like you've gone a -

Ab/C Cm

way. We used to be best bud - dies, and

Bbm(add2) Db/F Eb/G Ab(add2)

now we're not. — I wish you would tell me why.

Gm7 Ebmaj7/G Dm7b5 G7 Cm

Do you want to build a snow - man? It does - n't have to be a

F7 N.C. Fm9

$A\flat m6/C\flat$

snow - man. **LITTLE ELSA:** (*Spoken:*) Go away, Anna. **LITTLE ANNA:** (*Sung:*) O - kay,

mp *poco rit.*

8va ----- 7

$E\flat$ $E\flat sus$ $E\flat sus2$ $E\flat$ $E\flat sus$ $E\flat sus2$ $E\flat$ $E\flat sus$ $E\flat sus2$

bye.

a tempo

$E\flat$ $E\flat sus$ $E\flat sus2$ $C\flat$ $E\flat/B\flat$ $C\flat$ $E\flat/B\flat$

$E\flat$ $E\flat sus$ $E\flat sus2$ $E\flat$ $E\flat sus$ $E\flat sus2$ $A\flat5$

A \flat 5/B \flat C \flat

A little faster

B \flat

N.C.

(knocking)

YOUNG ANNA: Do you want to build a

E \flat

3fr

B \flat sus2/D

3fr

snow - man?

Or ride our bike a - round the halls?

mf

A \flat /C

3fr

I think some com - pan - y is o - ver - due;

I've start - ed

Cm

3fr

B \flat m

3fr

B \flat m/E \flat

3fr

N.C.

talk - ing to the pic - tures on the walls. (Spoken:) Hang in there, Joan! (Sung:) It gets a lit - tle

Ab 4fr Eb/G 3fr G7 G7/F

lone - ly, all these emp - ty rooms, - just watch - ing the hours tick

Cm/Eb 3fr Cm/D 3fr Cm 3fr F N.C.

by. (click tongue)

Cb Abm 4fr

Cb Abm 4fr

Cb

Cb




First system, measures 1-3. The key signature is B-flat major (two flats). Measure 1: Treble clef has a half note B-flat, a quarter note A-flat, and a quarter note G. Bass clef has a whole note chord of B-flat, D-flat, and F. Measure 2: Treble clef has a half note B-flat, a quarter note A-flat, and a quarter note G. Bass clef has a whole note chord of B-flat, D-flat, and F. Measure 3: Treble clef has a whole note B-flat. Bass clef has a whole rest. The text "N.C." is written above the treble clef in measure 3.


Second system, measures 4-6. The key signature is B-flat major. Measure 4: Treble clef has a whole note B-flat. Bass clef has a whole rest. Measure 5: Treble clef has a whole note B-flat. Bass clef has a whole rest. Measure 6: Treble clef has a whole note B-flat. Bass clef has a whole rest. Above the staff, guitar chord diagrams are provided for each measure: Eb (3fr), Eb sus (6fr), Eb sus2 (6fr), Eb (3fr), Eb sus (6fr), and Eb sus2 (6fr).



Third system, measures 7-9. The key signature is B-flat major. Measure 7: Treble clef has a whole note B-flat. Bass clef has a whole rest. Measure 8: Treble clef has a whole note B-flat. Bass clef has a whole rest. Measure 9: Treble clef has a whole note B-flat. Bass clef has a whole rest. Above the staff, guitar chord diagrams are provided for each measure: Eb (3fr), Eb sus (6fr), Eb sus2 (6fr), Eb (3fr), Eb sus (6fr), Eb sus2 (6fr), and Eb (add4) (6fr).

Fourth system, measures 10-12. The key signature is B-flat major. Measure 10: Treble clef has a whole note B-flat. Bass clef has a whole rest. Measure 11: Treble clef has a whole note B-flat. Bass clef has a whole rest. Measure 12: Treble clef has a whole note B-flat. Bass clef has a whole rest. Above the staff, guitar chord diagrams are provided for each measure: Abm7 (4fr) and Abm6 (4fr).

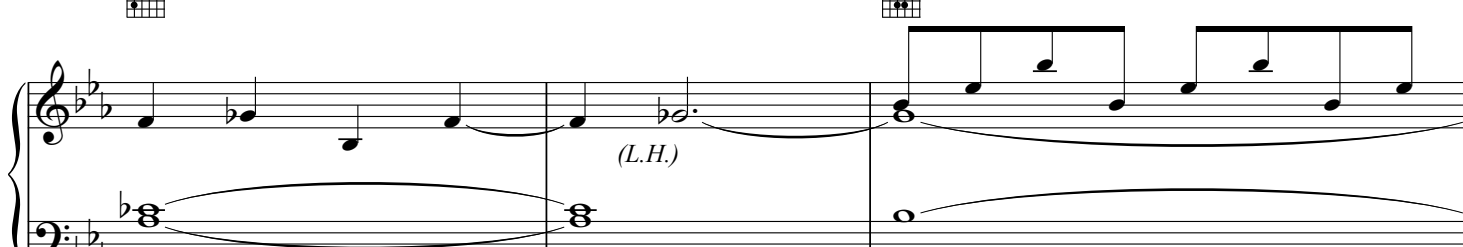
Fifth system, measures 13-15. The key signature is B-flat major. Measure 13: Treble clef has a whole note B-flat. Bass clef has a whole rest. Measure 14: Treble clef has a whole note B-flat. Bass clef has a whole rest. Measure 15: Treble clef has a whole note B-flat. Bass clef has a whole rest. Above the staff, guitar chord diagrams are provided for each measure: Ebm/Gb (3fr), Bb(add2)/F (3fr), and Abm7 (4fr).


$A\flat m6$  4fr
 $E\flat m/G\flat$  3fr
 $G\flat$ 

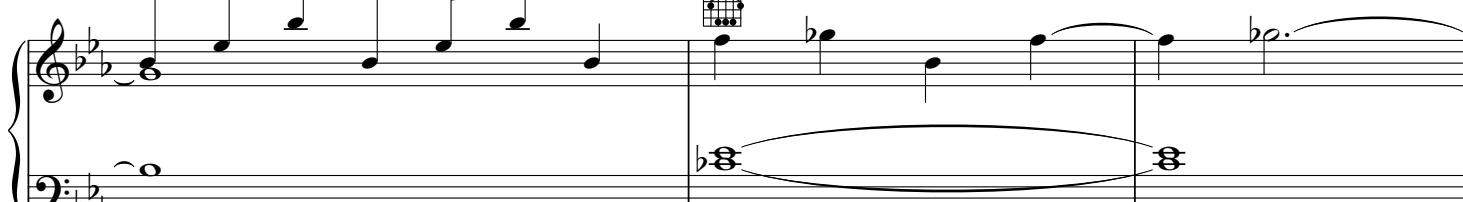



$A\flat m7$  4fr
 $E\flat m/B\flat$  6fr


(L.H.)



$C\flat$ 



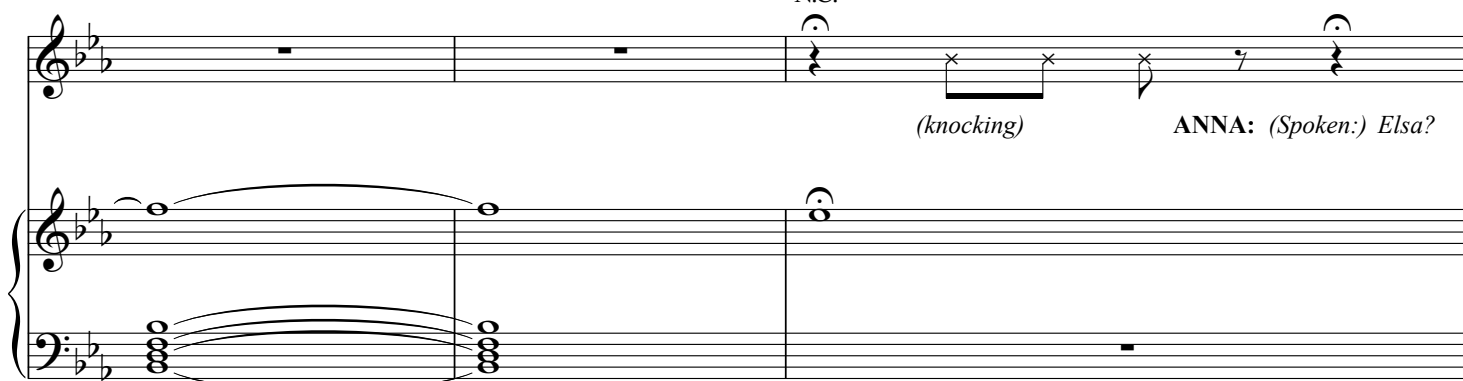
$B\flat$ 



N.C.

(knocking)

ANNA: (Spoken:) Elsa?



Bb_{sus2/D}
$$Ab/C$$

Gm

Gm Ab Bb/D Eb
 3fr 4fr 3fr

We on - ly have each oth - er; it's just you and me. ___

Dm7b5 Ddim7 C(sus2/4) Cm Cm7 Cm9

What are we gon - na do? _____

F7 Slower Eb/G Ab

Do you want to build a snow - man?

N.C. Ab Bb N.C. Very slowly N.C. Cm

rit.

Ab N.C. Cm Ab N.C.

N.C.

FIXER UPPER

1

Music and Lyrics by KRISTEN ANDERSON-LOPEZ
and ROBERT LOPEZ

With comic bounce



N.C.

BULDA: (Spoken:) What's the issue, dear? Why are you holding back from such a man? (Sung:) Is it the

mf

With pedal

clump - y way _ he walks? **CLIFF:** Or the grump - y way _ he talks? **FEMALE TROLL 1:** Or the

pear - shaped, square - shaped weird - ness of his feet? **MALE TROLL 1:** And though we

F#m B9 F7b5 E E7 N.C.

know he wash - es well, — he al - ways ends up sort - a smell - y. **BULDA:** But you'll

Chords: C#m7b5 (4fr), N.C., Bm7b5

nev - er meet a fel - la who's as sen - si - tive — and sweet!

BULDA and CLIFF:

Chords: A/E, F#7, B7, E, N.C., G#+ (4fr)

So he's a bit of a fix - er up - per; so he's got — a few flaws, like his pe -

FEMALE TROLL 2:

Chords: A, N.C., C#m7b5 (4fr), N.C., G/C#, D, N.C., F/D#, E7

cu - liar brain, — dear, his thing with the rein - deer... that's a

MALE TROLL 2: **TROLL DUET:**

Chords: A, N.C., G/C#, N.C.

 D  B7  E7  E+  A  A7/C#  A7/C#

N.C. N.C. N.C. N.C. N.C. N.C. N.C.

SMALL GROUP OF TROLLS:

lit - tle out - side of na - ture's laws! _ So he's a bit of a fix - er up - per, but

 D6  D#dim7  A/E  C#+  F#m7  B7

N.C. N.C. N.C. N.C. N.C. N.C.

this we're cer - tain of: _ You can fix this fix - er up - per up with a

 Bm7  D/E  A  F#7#5  B7  E7

N.C. N.C. N.C. N.C. N.C. N.C.

lit - tle bit _ of love! **KRISTOFF:** (Spoken:) Can we please just stop talking about this?

 A5  A7/C#  D  F/D#  E7

5fr N.C. N.C. N.C. N.C. N.C.

We've got a real actual problem here. **BULDA:** I'll say! So tell me, dear... (Sung:) Is it the

A **D**

MALE TROLL 3: **TROLL CHILD:**

way that he runs scared? Or that he's so - cial - ly im-paired? Or that he

F#m **B9** **F7b5** **E** **E7** **N.C.**

on - ly likes to tin - kle in the woods? (*Spoken:*) What? **CLIFF:** (*Sung:*) Are you

A **C#m7b5** **D** **Bm7b5**

hold - ing back your fond - ness due to his un - man - ly blonde - ness? Or the

FEMALE TROLLS:

A/E **F#7** **B7** **E7** **G#+**

way he cov - ers up that he's the hon - est goods?








ALL TROLLS:
 He's just a bit of a fix - er up - per; he's got a cou-ple 'a bugs. _ His








i - so - la - tion is con - fir - ma - tion of his des - per - a - tion for heal-ing hugs! _






So he's a bit of a fix - er up - per, but we know what _ to do: _ the









way to fix up this fix - er up - per is to fix him up _ with you!

6

F#7#5

B7

E7

A5

A7/C#

D

F/D#

E7

KRISTOFF: *(Spoken:)* **ENOUGH!** *She is engaged to someone else, okay?*

N.C.

A

N.C.

C#m7b5

CLIFF: *(Sung:)* So she's a bit of a fix - er up - per;

D

N.C.

F7

E7

A

N.C.

G/C#

N.C.

MALE TROLL 4: that's a mi - nor thing. — **MALE TROLL 5:** Her quote "en - gage - ment" is a flex ar - range - ment. **TROLL CHILD:** And

D

N.C.

D#dim7

E7

N.C.

G#+


A

A7/C#


MALE TROLLS: by the way, I don't see — no ring! — So she's a bit of a fix - er up - per; her








brain's a bit — be - twixt! — Get the fi - an - cé — out of the way — and the











whole thing will — be fixed!

N.C.

Soulfully




BULDA: We're not say - ing you can change him, — 'cause peo - ple don't real - ly change. — We're

on - ly say - ing that love's — a force — that's pow - er - ful — and strange. —

Chorus:
 Peo - ple make _ bad choic - es if they're mad or scared _ or stressed. _ But
 throw a lit - tle love _ their way, _ and
 you'll bring out _ their best! _ True love brings out _ the best! _
 you'll bring out _ their best!) _

Bridge:
 Ev - 'ry-one's a bit of a fix - er up - per; that's what it's all _ a - bout!

Outro:
 Fa - ther

Guitar Chords:
 F# B C# F#/C# C# F#/C# C# F# B/F# F# G C/G G C Eb Bb/E F N.C.

Performance Notes:
 cresc. ff

C **E \flat** **B \flat /E**

FEMALE TROLL 3: **MALE TROLL 6:** **ALL TROLLS:**

Sis - ter! Broth - er! We need each oth - er to

F **N.C.** **G+** **C** **C/B \flat**

raise us up — and round — us out! Ev-'ry-one's a bit of a fix - er up - per, but

Double time

F **N.C.** **C/G** **N.C.** **E+** **N.C.**

when push comes to shove, ——— OLAF: The on - ly fix - er up - per fix - er that can

Faster

A \flat m **N.C.** **D7** **N.C.** **Dm7**

fix a fix - er up - per is... **TROLLS:** True, true,

Yet faster







true, true, true, _____ love! _____
 (Love, true _____ love! _









Love, love, love, love, — love! Love!





True _____ love!) _____ } True... _____

TROLL PRIEST:
 (Spoken:) Do you, Anna, take Kristoff to be your trollfully wedded—




You're getting married! (Sung:) love!

ANNA: Wait, what?

FOR THE FIRST TIME IN FOREVER (REPRISE)

1

Music and Lyrics by KRISTEN ANDERSON-LOPEZ
and ROBERT LOPEZ

Moderately

ANNA:
(Spoken:) You don't have to protect me. Please don't shut me out ____ a - gain!

mf

With pedal

(Sung:) Please don't slam the door. _ You don't have to keep _ your dis - tance an - y -

more. 'Cause for the first time in for - ev - er, I

Chords: Dm, Eb(add2), F, Gm, Fm, Bb(add2), Bb, Fm/Ab, Eb/G, Ab







fi - n'ly un - der - stand. — For the first time in for - ev - er, we can







fix this hand in hand. We can head down this moun-tain to - geth - er! You don't








have to live — in fear. 'Cause for the first time in for - ev - er, —






I — will be right — here. —

ELSA: (Spoken:) Anna, (Sung:) please go back home.

G5 F/A Bb

Your life a - waits! _ Go en - joy the sun and o - pen

F5 Fm(maj7)/Ab C5 Gm F/A

(Spoken:) Yeah, but...
up the gates. _ (Spoken:) I know, (Sung:) you mean well, but leave me _ be.

Bb F

Yes I'm a - lone, _ but I'm a - lone and free. _ Just

Fm Fm/Ab C5

stay a - way, _ and you'll be safe from _ me. _

B \flat /DE \flat E \flat 7/D \flat

ANNA: Ac - tual - ly, we're not. I get the feel - ing you don't

What do you mean, you're not?

F/C

F7/E \flat F \sharp m7 \flat 5D9 \sharp 11

know? Ar - en - delle's in deep, deep, deep, snow.

What do I not know? (Spoken:) What?!

rit.
a tempo

(Spoken:) You kind of set off an eternal winter... everywhere.

That's okay, you can just unfreeze it.

Everywhere?

No I can't,

Sure you can! I know you can! (Sung:) 'Cause for the first time in for - ev -

I don't know how!

Oh, _____

A(add2)

A

B/D#

- er,

you don't have to be _____ a - fraid. _

_____ I'm such a fool! _____ I can't be _____ free! _____

E

E/D#

C#m(add2)

C#m

_____ We can work this out _____ to - geth -

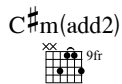
No es - cape from the storm in - side _____ of me.

I



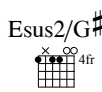
- er. We'll re - verse the storm — you've made. —

can't con - trol — the curse. — Oh, —



— Don't pan - ic; we'll

— An - na, please, you'll on - ly make — it worse! There's so much fear! —



make the sun — shine bright. We can face this thing to-ge-th - er. We can

— You're not safe — here. No,

Em/G A5 Em/G A5

change this win - ter weath - er. and ev - 'ry - thing will be al -

Ahhh... I

N.C. Slowly

right.

— can't!!!!

ff *dim.*

3

FOR THE FIRST TIME IN FOREVER

1

Music and Lyrics by KRISTEN ANDERSON-LOPEZ
and ROBERT LOPEZ

With excitement

The musical score is written in 4/4 time with a key signature of one flat (Bb). The piano accompaniment is marked *mf* and includes a 'With pedal' instruction. The vocal melody is for Anna. Chord diagrams are provided for the piano parts.

Chord Diagrams:

- Fsus:
- F/C:
- F:
- Bb/F:
- Fmaj7:
- F/A:
- C:
- Csus:
- F (3fr):
- Bb/F (3fr):

Lyrics:

ANNA: The win-dow is o - pen! So's _ that door! _ I
did - n't know they did that an - y - more. _ Who knew we owned _ eight thou - sand sal - ad
plates? For years I've roamed _ these emp - ty halls. _

Why have a ball - room with _ no balls? _ Fi - nal - ly, _ they're o - p'ning up _ the

Fmaj7 **Bb/F** **Dm** **Dm/C**

gates! There'll be ac - tual real _ live peo - ple;

Bm7b5 **G7** **Em** **Fmaj7**

it - 'll be to - tal - ly, strange. _ But, wow! am I _ so read - y for _ this

G **Am** **Eb** 3fr

Expressively

change! 'Cause for the first time in for - ev - er, there'll be

C(sus2/4) **F/A** **Bb(add2)** 3fr

cresc. *f*

C/E F(add2) F/E Dm

mu - sic, there'll be light. For the first time in for - ev -

Am Eb A7

- er, I'll be danc - ing through the night. Don't

Dm Dm/C Bbmaj7

know if I'm e - lat - ed or gas - sy, but I'm some - where in that

G9/B F5/Ab Bbsus2

zone. 'Cause for the first time in for - ev - er, _____

Excited again

C7sus **Fsus** **F** **Fsus** **F**

I won't be ___ a - lone. ___ (Spoken:) I can't wait to meet everyone. (gasps) What if I meet...

Fsus **F** **Gb** **Cb/Gb**

THE one? (Sung:) To - night, i - mag - ine me, gown - and all, ___

Gbmaj7 **Cb/Gb** **Gb** **Gb/Bb** 6fr

fetch - ing - ly draped - a - gainst - the wall, - the pic - ture of - so - phis - ti - cat - ed

Db7sus 4fr **Db** **Gb** **Cb/Gb**

grace. I sud - den - ly see - him stand - ing there: - a

The musical score is written for guitar and piano. The guitar part is in the upper staff, and the piano accompaniment is in the lower staves. The key signature is one flat (Bb). The score is divided into four systems, each with a guitar staff and a piano staff. The guitar part includes various chords and melodic lines, while the piano part provides harmonic support with chords and arpeggiated figures. The lyrics are written below the guitar staff, and the piano part includes dynamic markings like 'mf'.

Gbmaj7

Cb/Gb

Eb m

Eb m/D b

beau - ti - ful strang - er, tall ___ and fair. ___ I wan - na stuff_ some choc - 'late in ___ my

Cm7b5

Ab9

Fm

Gb

face! But then we laugh and talk ___ all eve - ning, which is

Ab

Bbm

Fb

to - tal - ly ___ bi - zarre, _ noth - ing like ___ the life ___ I've led ___ so

Db sus

Db sus/Cb

Gb/Bb




Cb (add2)

far. For the first time in for - ev -












- er, there'll be mag - ic, there'll _ be fun. ____ For the

first time in for - ev - er, I could be no - ticed by ____ some - one. _






— And I know it is to - tal - ly cra - zy to

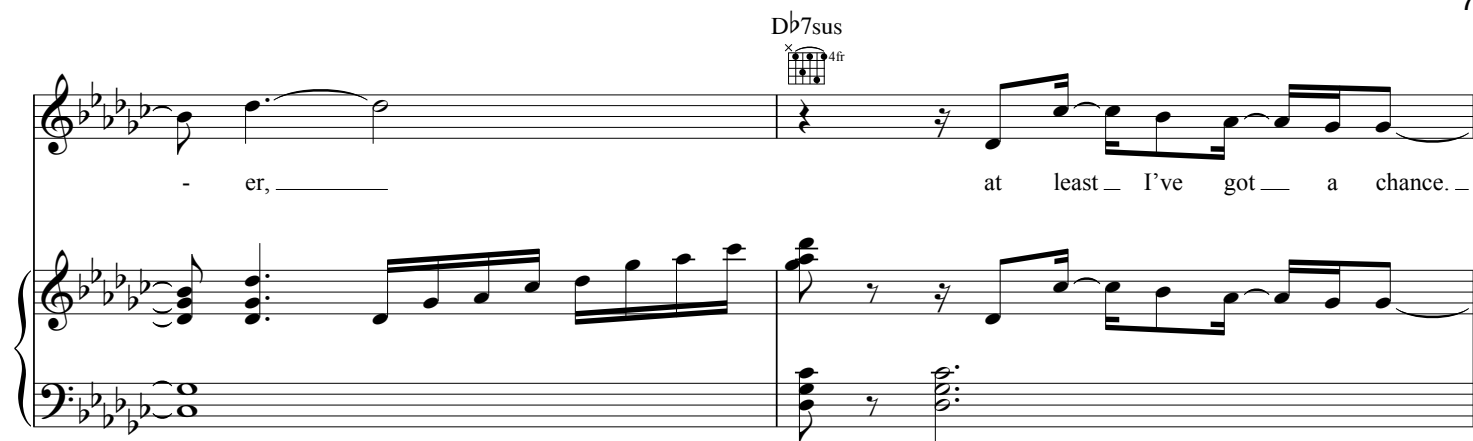





dream I'd find _ ro - mance, but for the first time in for - ev -


Db7sus



- er, _____ at least — I've got — a chance. —

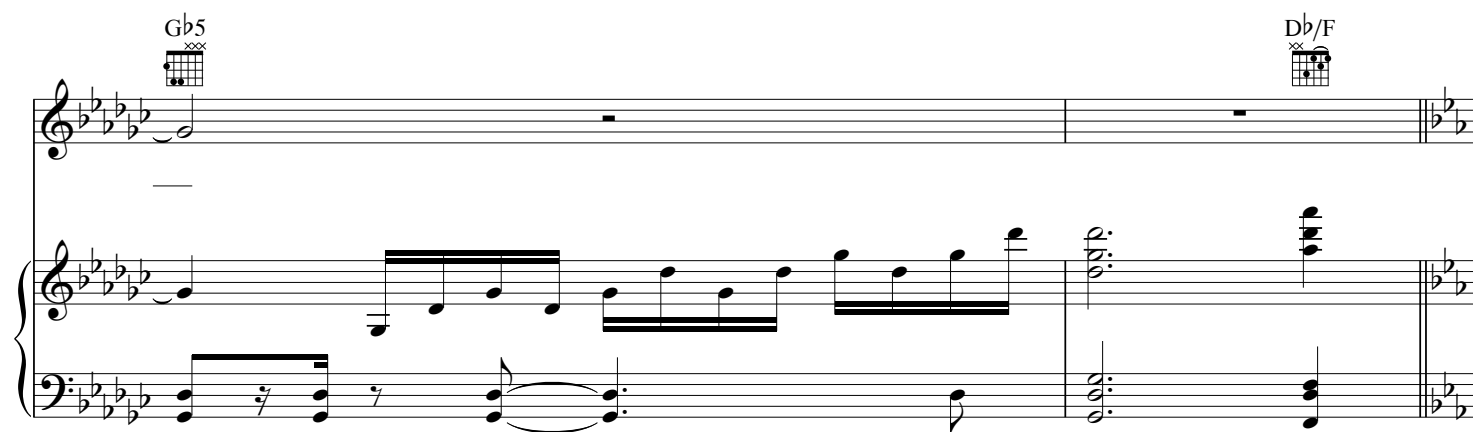



Gb5



—

Db/F



Eb5



ELSA: Don't let them in; don't let them — see;

Bbm




Ab/C



p




Db

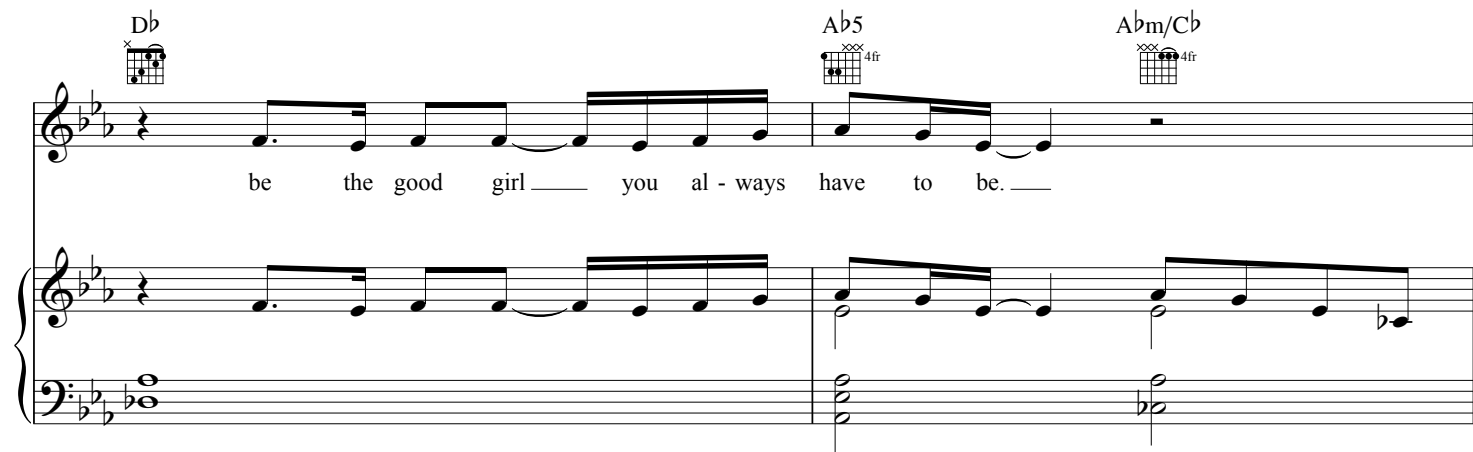



be the good girl — you al - ways have to be. —

Ab5



Abm/Cb








Con - ceal, don't feel, put on a show. Make





one wrong move, and ev - 'ry - one will know.





But it's on - ly for to - day. ANNA: It's on - ly for to - day! It's ag - o - ny to

cresc. *mf*





It's ag - o - ny to wait! N.C.

Tell the guards to o - pen up the

rall.

A little broader




gate! _____ the gate! For the first time in for - ev -

mf cresc. *ff*




- er, I'm get - ting what I'm dream - ing of: _____

ELSA: Don't let them in; _____ don't let them see.





_____ Be the good girl you al - ways have _____ a chance to change _____ my lone -

ly world, Con - ceal; a chance to find _____ true love. _____








con - ceal, don't feel, don't let them I know it all ends to - mor - row, so it






has to be to - day. 'Cause for the first time in for - ev -






- er, for the first time in for - ev - er,






noth-ing's in my way!

N.C.

FROZEN HEART

1

Music and Lyrics by KRISTEN ANDERSON-LOPEZ
and ROBERT LOPEZ

Dirge-like

N.C.

p

(Percussion)

D5



Born of cold and win - ter air and moun - tain rain ³ com - bin - ing, _____ this

i - cy force both foul and fair has a fro - zen heart _____ worth _____

min - ing. So, cut! through the heart, cold and clear.

A5



mf

Strike! for ___ love and strike for ___ fear. See the beau - ty sharp and sheer.

Split the ice ³ a - part, ___ and break the fro - zen

Faster


D5



heart. Watch your step! Let it go! Rr -


hyup! Ho! Watch your step! Let it go!

Am




Beau - ti - ful! Pow - er - ful! Dan - ger - ous! Cold! Ice has a mag - ic, can't be con - trolled.


Bb



F




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


Strong - er than one, strong - er than ten, strong - er than a hun - dred men! Hyup!

A5



D5



Born of cold and win - ter — air and

moun - tain rain — com - bin - ing, (this i - cy force both foul and fair has a

A5



fro - zen heart — worth — min - ing.) Cut! through the heart, cold and clear.

Strike! for — love and strike for — fear. There's beau - ty and there's dan - ger here.

Slower

D5



Split the ice — a - part! — Be - ware the fro - zen heart.

rit.



N.C.

rit.

HEIMR ÁRNADALR

1

Music by CHRISTOPHE BECK
Lyrics by CHRISTINE HALS

Slowly

The musical score is written for voice and piano. It consists of three systems of music. The first system is marked 'Slowly' and 'mf' (mezzo-forte). The piano part includes a 'With pedal' instruction. The lyrics are provided in three languages: Icelandic, English, and French. The time signature changes from 6/4 to 5/4 and then to 2/4. The second system continues the melody and accompaniment, with time signature changes from 2/4 to 3/4 and then to 4/4. The third system concludes the piece, with time signature changes from 4/4 to 6/4 and then to 4/4.

Ver - ðug drót-ning stór Hjar-taaf gu - li skín - na
Wer - thoog drawt ning stor Yar - taf goo - li skeen - na
Wor - thy queen of great-ness the heart of gold shines. —

Kró - num þik með vo - num ást og trú
Crow - noom theeek meth vo - num aost og true
We crown you with hope, — love, and faith.

Fag - ra grýtt - ur land hei - mr Ár - na - dalr Fyl - gið
Fahg - gra grytt - or land hey - mr Are - na - dalr Phyl - gith
Beaut - 'ful sto - ney land Home Aren - delle — Fol - low

drótt - nin - gu ljó - sins
drawt - nin - goo ljo - since
queen — (of) light. —

drótt - nin - gu
drawt - nin - goo
Queen — (of)

Fyl - gið ljó - sins Ver - ðug
Phyl - gith ljo - since Wer - thoog
fol - low the light wor - thy

drót - tning stór Várr
drawt - ning stor Vaorr
queen of great - ness Our

drot - tning
drawt - ning
queen —

Ver - ðug
Wer - thoog
wor - thy

drót - tning ljó - sins
drawt - ning ljo - since
queen (of) light —

ljó - sins
ljo - since

rit. e dim.

p

IN SUMMER

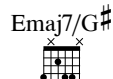
1

Music and Lyrics by KRISTEN ANDERSON-LOPEZ
and ROBERT LOPEZ

Easy Swing, soft-shoe feel

KRISTOFF: (Spoken:)

Really! I'm guessing you don't
have much experience with heat.



OLAF: (Spoken:) Nope! But sometimes I like to close my eyes, and imagine what it would be like

With pedal

when summer does come. (sigh)

(Sung:) Bees - 'll buzz;

kids - 'll blow dan - de - li - on fuzz, and I'll be do - ing what - ev - er snow does in

E6 F#m7 F9 B13 E6 F#m7

sum - mer. _____ A drink in my hand, my

Emaj7/G# F#9b5 G7 C#m7 F9 B13

snow up a - gainst the burn - ing sand, — prob - 'ly get - ting gor - geous - ly tanned in

Dreamily
A6/9

Emaj7

sum - mer. _____ I'll fi - n'ly see a sum - mer breeze — blow a -

With pedal

E6/9 C#m7 F#7

way a win - ter storm, and find out what hap - pens to sol - id wat - er when

Bouncy again

3

A6 **G#m** **F#m7** **N.C.** **E6** **F#m7**

it gets warm. — And I can't wait to see what my

Emaj7/G# **Emaj7** **Am6** **G7** **C#m7** **F9** **B13**

bud - dies all think of me. Just im - ag - ine how much cool - er I'll be in

E6/9 **C6/9** **F6/9** **Gm7**

sum - mer! — Da da, da doo, a

f **mp**

F6/9 **Gm7(add4)** **Am7** **N.C.**

ba ba ba ba boo. — The hot and the cold are both so in - tense,



put ³em to - geth - er, it just makes sense. Rrrat dat dat dat dat dat

mf



G9b5(no3)

Bbmaj13



da da da da da ooh. _____ Win - ter's a good time to stay in and cud - dle, but



N.C.

put ³me in sum - mer and I'll ³be a... (Spoken:) happy snowman!

f



F(add2)



(Sung:) When life gets rough, I like to hold on _____ ³to my dream of re -











lax - ing in the sum - mer sun, — just let - tin' off steam. — Oh, the





rit.

Slower


sky — will be blue, and you guys - 'll be there too... when I


rit.

Tempo I





fi - nal - ly do what fro - zen things do in sum - mer. —

N.C.

KRISTOFF: (Spoken:)
 I'm gonna tell him.

Very broadly


ANNA: (Spoken:)
 Don't you dare!

(Sung:) In sum - mer! —

LET IT GO

1

Music and Lyrics by KRISTEN ANDERSON-LOPEZ
and ROBERT LOPEZ

Half-time feel, mysterious

Chord diagrams: Fm, D \flat maj7(no3rd), E \flat sus2

p
With pedal

Chord diagrams: B \flat sus, B \flat m, Fm, D \flat maj7(no3rd), E \flat sus2

Chord diagrams: B \flat sus, B \flat , F5, D \flat 5

The snow glows white on the moun-tain to - night; _ not a

Chord diagrams: E \flat , B \flat sus, B \flat m, Fm

foot - print _ to be seen. _ A king - dom of i - so - la -

2

D \flat maj7(no3rd)

E \flat 5

B \flat sus

B \flat

- tion, and it looks like I'm the queen. —

Fm Dbmaj7(no3rd) Eb7sus2

The wind is howling like this swirling storm inside.

Chord diagrams above the staff:

- B \flat sus
- B \flat m
- F5
- E \flat 5 6fr

Vocal melody lyrics:

Could - n't keep it in, heav - en knows I

Don't let them in,

— don't let — them see; be the good girl you al - ways have — to be.

Db

Con - ceal, — don't feel, don't let — them know... —

Eb Db

cresc.

— Well, now — they know. — Let it go, —

N.C.

p

— let it go; — can't — hold it back an - y - more. —
— let it go; — I am one with the wind and sky. —

Ab Eb Fm

Db Ab Eb

Let it go, — let it go; — turn a - way —
 Let it go, — let it go; — you'll nev -

Fm Db Ab Eb

— and slam — the — door. — I — don't — care —
 — er see — me — cry. — Here — I — stand, —

Fm Db

— what they're and going to — say; — let the
 — and here I'll — stay; — let the

To Coda

Cm Cb Db5

storm rage — on. — The cold nev - er both - ered me an -
 storm rage — on. —

Gaining confidence

5

Ab 4fr Eb/G 3fr

y - way.

mf

Fm Db Eb 3fr

It's fun - ny how some dis - tance makes ev - 'ry - thing — seem small; —

Bbm Fm Db

— and the fears that once — con - trolled — me can't

Bbsus Bb Eb 3fr

get to me — at all. — It's time — to see —

The musical score is written for guitar and voice. It features a key signature of three flats (Bb, Eb, Fb) and a common time signature. The guitar part is shown in both treble and bass staves. The vocal line is in the treble staff. The score is divided into six systems, each with a guitar chord diagram above the vocal line. The chords are: Ab (4fr), Eb/G (3fr), Fm, Db, Eb (3fr), Bbm, Fm, Db, Bbsus, Bb, and Eb (3fr). The vocal line includes lyrics: 'y - way.', 'It's fun - ny how some dis - tance makes ev - 'ry - thing — seem small; —', '— and the fears that once — con - trolled — me can't', and 'get to me — at all. — It's time — to see —'. A mezzo-forte (*mf*) dynamic marking is present in the second system.

Db

— what I — can do, to test — the lim - its and — break through. —

Eb 3fr

Db

— No right, — no wrong, — no rules — for me, — I'm

D.S. al Coda

N.C.

free! — Let it go, —

CODA

N.C.

My pow - er flur - ries through the air -

in - to the ground. My soul is spi -

- ral - ing in fro - zen frac - tals all a - round.

And one thought cry - stal - li - zes like an i - cy blast:

8

F

Dbmaj7

I'm nev - er go - ing back; _ the

f *mf*

past is in _ the past! _ Let it go, _

cresc.

Ab

Eb

Fm

_ let it go, _ and I'll rise _ like the break _ of dawn. _

ff

Db

Ab

Eb

Let it go, _ let it go; _ that per -

Fm Db Ab Eb

-fect girl _____ is _____ gone. _____ Here _____ I _____ stand _____ in the

Fm Db Dbm Dbm7

light _____ of _____ day; _____ let the

Cm Cb

storm rage _____ on. _____ The

Db sus2

cold nev - er both - ered me an - y - way.

mp

LOVE IS AN OPEN DOOR

1

Music and Lyrics by KRISTEN ANDERSON-LOPEZ
and ROBERT LOPEZ

Moderately, with a cheesy groove

Chord diagrams for guitar:

- D
- Dsus/F#
- D/G
- A7sus
- D
- Dsus/F#
- D/G
- A7sus
- D
- Dsus/F#
- D/G
- A7sus
- D
- Dsus/F#

ANNA: (Spoken:) Okay, can I just say something crazy?

HANS: I love crazy! ANNA: (Sung:) All my life has been a se - ries of doors _

_ in my face, _ and then sud - den - ly, I bump in - to you! _

Em7(add4)



A7sus



D



Dsus/F#



HANS: (Spoken:) I was thinking the same thing! 'Cause like, (Sung): I've been search - ing my whole life — to

D/G



A7sus



D



Dsus/F#



find my own place. — And may - be it's the par - ty talk - ing, or the

Em7(add4)




A7sus




Bm






But with you, — cho - c'late fon - due... — but with you, — I found my —





I see your face, and it's noth - ing like ____ I've ev - er known ____ be -





____ place. and it's noth - ing like ____ I've ev - er known ____ be -


fore. Love is an o - pen door. _____

fore. Love is an o - pen door. _____

f

____ Love is an o - pen door. _____

____ Love is an o - pen door. _____

E7 Gm7 D Dmaj7/F#

Love is an o - pen door with you, ___ with

Love is an o - pen door, with you,

E7 Gm7 D Dsus/F#

you! Love is an o - pen door.

with you!! Love is an o - pen door.

D/G A7sus D Dsus/F#

D/G A7sus D Dsus/F#






What? ...sand -

I mean, it's cra - zy! We fin-ish each oth - er's...





mf






- wick-es! I nev-er met some-one _ who thinks so much _ like me. _

That's what I was gon-na say! ...who thinks so much _ like me. _

— Jinx! Jinx a - gain! Our men - tal syn - chro - ni - za - tion can

— Jinx! Jinx a - gain! Our men - tal syn - chro - ni - za - tion can

E/A

B7sus

E

Esus/G#

have but one ex - pla - na - tion:

and I just meant to be.

have but one ex - pla - na - tion:

You were meant to be.

Say good - bye to the pain

Say good - bye to the pain

of the past;

we don't have to feel it an - y - more.

of the past;

we don't have to feel it an - y - more.

Am7 N.C. E Emaj7/G#

Love is an o - pen door.

Love is an o - pen door.

F#7 Am7 E Emaj7/G#

Love is an o - pen door.

Love is an o - pen door.

F#7 Am7 E Emaj7/G#

Life can be so much more with you! With

Life can be so much more with you!!

F#7

Am7

E

Esus/G#

you!!!

Love is an o - pen

door.

With you!!!!

Love is an o - pen

door.

mp

E/A

B7sus

E

Esus/G#

(giggles)

(Spoken:) Can I say something crazy?

E/A

B7sus

N.C.

E

(Spoken:) Can I say something even crazier?

Yes!

Will you marry me?

p

REINDEER(S) ARE BETTER THAN PEOPLE

1

Music and Lyrics by KRISTEN ANDERSON-LOPEZ
and ROBERT LOPEZ

Slowly, noodling around

The musical score is written for voice and piano in 3/4 time, with a key signature of one sharp (F#). It consists of three systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided above the vocal line for each measure. The first system is marked 'Slowly, noodling around' and includes the lyrics 'KRISTOFF: Rein - deers are'. The second system includes the lyrics 'bet - ter than peo - ple. Sven, don't you'. The third system includes the lyrics 'think that's true? KRISTOFF (as Sven): Yeah, peo - ple will'. The piano accompaniment features various musical notations including rests, notes, and a fermata.

System 1: Chords: G, C/G, G, A, D. Lyrics: KRISTOFF: Rein - deers are

System 2: Chords: A, D, D7, G. Lyrics: bet - ter than peo - ple. Sven, don't you

System 3: Chords: A, F#m, D7, Em. Lyrics: think that's true? KRISTOFF (as Sven): Yeah, peo - ple will

A7 D/A B

beat you and curse you and cheat you. Ev - 'ry

Em A D N.C.

one of 'em's bad, ex - cept you. **KRISTOFF:** *(Spoken:)* Aww, thanks buddy!

A D A D

(Sung:) But peo - ple smell bet - ter than rein - deers.

D7 G A F#m

Sven, don't you think I'm right?

D7 **Em** **A** **D**

KRISTOFF (as Sven): That's once a - gain true, for all ex - cept

B **Em** **A**

you. **KRISTOFF:** You got me! Let's call it a

Bm **E(b5)** **Slower**
D/A

night. **KRISTOFF (as Sven):** Good - night! **KRISTOFF:** Don't let the

A5 **D** **D6**

frost - bite bite.

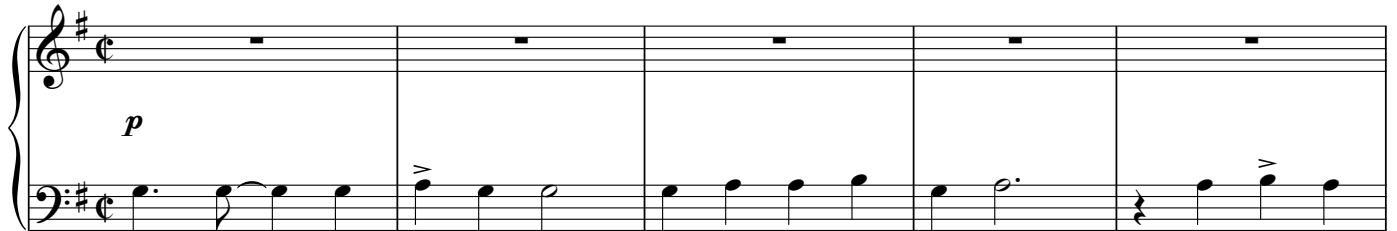
rit.

VUELIE

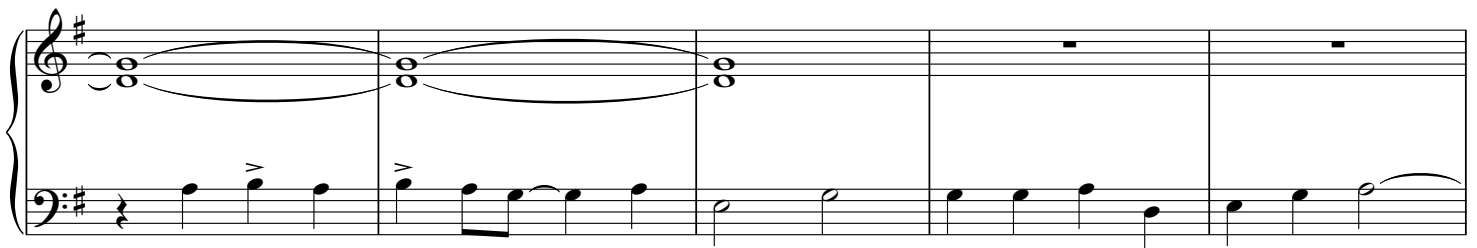
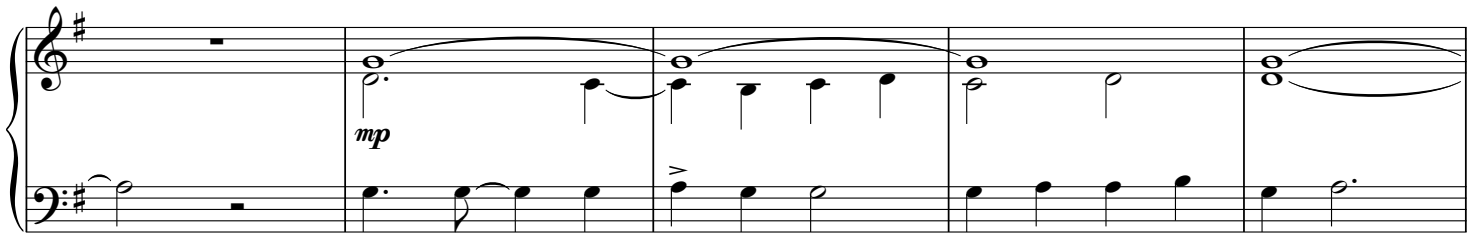
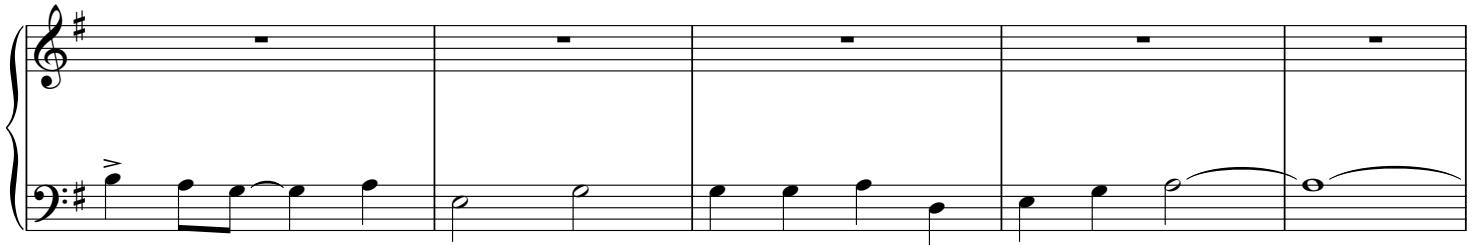
1

Written by FRODE FJELLHEIM
and CHRISTOPHE BECK

Moderately slow



With pedal

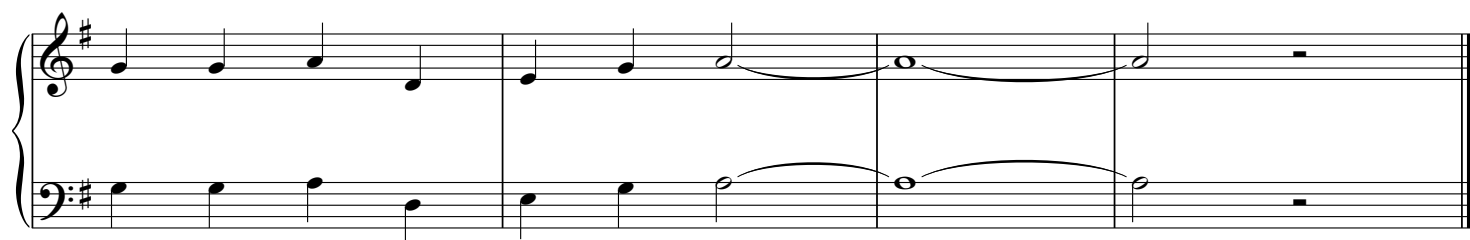
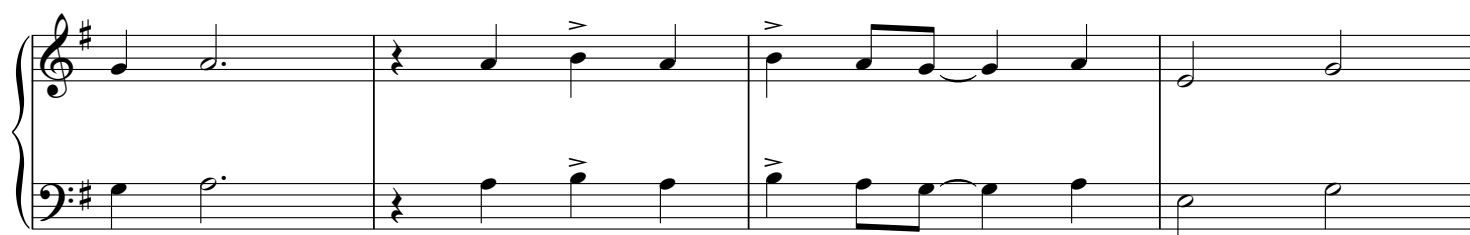


A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The score consists of 12 measures, with a repeat sign at the beginning and a double bar line at the end. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The accompaniment starts with a whole note G2, followed by a half note A2, and then a quarter note B2. The melody continues with a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F#5. The accompaniment continues with a quarter note C3, a quarter note D3, a quarter note E3, and a quarter note F#3. The melody ends with a whole note G4, and the accompaniment ends with a whole note G2.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of 16 measures. The first measure is a whole rest for the voice and a whole note chord for the piano. The second measure is a whole rest for the voice and a whole note chord for the piano. The third measure is a whole rest for the voice and a whole note chord for the piano. The fourth measure is a whole rest for the voice and a whole note chord for the piano. The fifth measure is a whole rest for the voice and a whole note chord for the piano. The sixth measure is a whole rest for the voice and a whole note chord for the piano. The seventh measure is a whole rest for the voice and a whole note chord for the piano. The eighth measure is a whole rest for the voice and a whole note chord for the piano. The ninth measure is a whole rest for the voice and a whole note chord for the piano. The tenth measure is a whole rest for the voice and a whole note chord for the piano. The eleventh measure is a whole rest for the voice and a whole note chord for the piano. The twelfth measure is a whole rest for the voice and a whole note chord for the piano. The thirteenth measure is a whole rest for the voice and a whole note chord for the piano. The fourteenth measure is a whole rest for the voice and a whole note chord for the piano. The fifteenth measure is a whole rest for the voice and a whole note chord for the piano. The sixteenth measure is a whole rest for the voice and a whole note chord for the piano.

The musical score for 'The Rose Tree' is presented in a two-staff format. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is written in the bass staff. The score consists of 12 measures. The first measure is a whole note chord (F#4, A4, C5). The second measure is a whole note chord (F#4, A4, C5). The third measure is a whole note chord (F#4, A4, C5). The fourth measure is a whole note chord (F#4, A4, C5). The fifth measure is a whole note chord (F#4, A4, C5). The sixth measure is a whole note chord (F#4, A4, C5). The seventh measure is a whole note chord (F#4, A4, C5). The eighth measure is a whole note chord (F#4, A4, C5). The ninth measure is a whole note chord (F#4, A4, C5). The tenth measure is a whole note chord (F#4, A4, C5). The eleventh measure is a whole note chord (F#4, A4, C5). The twelfth measure is a whole note chord (F#4, A4, C5). The score is marked with a dynamic of *mf* (mezzo-forte) in the seventh measure.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is written in the bass staff. The score consists of five measures. The first measure shows the beginning of the melody and accompaniment. The second measure shows the melody continuing. The third measure shows the melody continuing. The fourth measure shows the melody continuing. The fifth measure shows the end of the melody and accompaniment.



FROZEN HEART

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TO BUILD A SNOWMAN?

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TIME IN FOREVER

LOVE IS AN OPEN DOOR

LET IT GO

REINDEER(S) ARE
BETTER THAN PEOPLE

IN SUMMER

FOR THE FIRST TIME
IN FOREVER (REPRISE)

FIXER UPPER

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