

FROM DISNEY'S ANIMATED FEATURE FROZEN

# FROZEN

## (CHORAL HIGHLIGHTS)

FROZEN HEART • FOR THE FIRST TIME IN FOREVER  
LOVE IS AN OPEN DOOR • IN SUMMER  
FIXER UPPER • LET IT GO

For SATB\* and Piano

Duration: ca. 9:30

Arranged by  
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Music and Lyrics by  
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### FROZEN HEART Reflective (♩ = ca. 62)

Piano

*mp*

Dm B<sup>b</sup>(add9) C(add9) G<sup>sus</sup> G<sup>m</sup>

*mf*

Dm B<sup>b</sup>maj<sup>7</sup> C(add9) G<sup>sus</sup> G

### 5 Faster (♩ = ca. 78)

Soprano

Alto

Tenor

Bass

Born of cold and win-ter \_\_\_ air and

*unis. mf*

*Faster* (♩ = ca. 78)

D<sup>5</sup>

\*Available separately:  
SATB (00124962), SAB (00124963), 2-Part (00124964), ShowTrax CD (00124966)  
halleonard.com/choral

This choral arrangement is for concert use only. The use of costumes, choreography or other elements that evoke the story or characters of a legitimate stage musical work is prohibited in the absence of a performance license.



*unis. mf*

moun - tain rain com - bin - ing, this

*unis.*

A/D Dm D5

i - cy force both foul and fair has a fro - zen heart worth min - ing.

G/D Dm G/D Dm Dm7

13

*f*

*unis. f*

Cut! Strike! Strike!

So, cut! through the heart, cold and clear. Strike! for love and strike for fear.

A5

*unis.*

See the beau - ty sharp and sheer. and

See the beau - ty sharp and sheer. Split the ice — a - part, — and

15

*rit.*

break the fro - zen heart. Watch your

*rit.* break the fro - zen heart. *Spoken ff*

*Spoken ff*

17

**Still faster (♩ = ca. 98)**  
Dm

step! Let it go!

*Spoken ff* Hyup! Huh! Hyup!

A A7

19

*f* *unis.*

Born! \_\_\_\_\_ *unis.* \_\_\_\_\_ this

*unis. f*

Born of cold and win - ter\_\_ air and moun - tain rain\_\_ com - bin - ing, \_\_\_\_\_

Dm A7/D Dm

*f*

21

*unis.*

i - cy force both foul and fair has a fro - zen heart\_\_ worth\_\_ min - ing. \_\_\_\_\_

G/D Dm G/D Dm

23

*unis.*

Cut! through the heart, cold and clear. Strike! for\_\_ love and strike for\_\_ fear. There's

*unis.*

A E/A Am7 D/A A E/A Am7 D/A

25

beau - ty and there's dan - ger here. Split the ice \_\_\_ a - part! \_\_\_ Be - ware the fro - zen

Dm/A A<sup>5</sup> Dm/A A<sup>5</sup> A Dm/A A<sup>5</sup>

27

*mf rit.* heart.

**33** FOR THE FIRST TIME IN FOREVER  
With excitement (♩ = ca. 100)

*mf rit.*

Dm A/DDm<sup>7</sup> G/D Gm/D Dm C<sup>5</sup> C Fsus F

*mf rit.* **f**

30

*unis. f*

The win - dow is o - pen! So's \_\_\_ that door! I

*f unis.*

Fsus F F B<sup>b</sup>/F

34

did-n't know they did that an - y - more. — Who knew we owned - eight thou - sand sal - ad

Fmaj7 B<sup>b</sup>/F F F(add9)/A

36

plates? For years I've roamed - these emp - ty halls. — *unis.*

C Csus C Csus C F B<sup>b</sup>/F

38

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

Fmaj7 B<sup>b</sup>/F Dm Dm7/C

40



*mf*

43

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

*mf*

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

*f*

47 Slightly faster (♩ = ca. 104)

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

Slightly faster (♩ = ca. 104)

46

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

C/E F(add2) F/E Dm7

49

er, I'll be danc - ing through the night. And I

*unis.* *mf*

Am Eb A7

52

know it is to - tal - ly cra - zy, but I'm some - where in that

Dm Dm/C Bbmaj7

*mf*

55



*f* *unis.* *ff*

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

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in 4/4 time, starting with a dynamic of *f* and a *unis.* (unison) marking. The melody begins with a quarter rest, followed by eighth and quarter notes. The bottom staff is a piano accompaniment in 4/4 time, also starting with *f* and *unis.*, featuring a bass line with quarter and eighth notes. A crescendo hairpin spans across both staves, leading to a *ff* dynamic.

*f* *unis.* *ff*

Bm7(b5) Fm6/A<sup>b</sup> F/B<sup>b</sup> C7sus/B<sup>b</sup>

57

Detailed description: This system contains the piano accompaniment for the second system. It features a grand staff with treble and bass clefs. The treble clef part has a series of chords and moving lines, with dynamics *f* and *ff*. The bass clef part provides a steady accompaniment. Chord symbols Bm7(b5), Fm6/A<sup>b</sup>, F/B<sup>b</sup>, and C7sus/B<sup>b</sup> are placed above the treble staff. A box containing the number 57 is located at the bottom left of the system.

61 *unis.*

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

Detailed description: This system contains the third system of music. The top staff is a vocal line starting with a box containing the number 61. The melody includes a key signature change to one sharp (F#) for the phrase "there'll be". The bottom staff is a piano accompaniment in 4/4 time, with a key signature change to one sharp. Dynamics include *unis.*

C7sus G/D Am/C G/B C(add2)

60

Detailed description: This system contains the piano accompaniment for the third system. It features a grand staff with treble and bass clefs. The treble clef part has chords and moving lines, with dynamics *f* and *ff*. The bass clef part provides a steady accompaniment. Chord symbols C7sus, G/D, Am/C, G/B, and C(add2) are placed above the treble staff. A box containing the number 60 is located at the bottom left of the system.

mag-ic, there'll be fun. For the first time in for-ev -

Detailed description: This system contains the fifth system of music. The top staff is a vocal line with lyrics "mag-ic, there'll be fun. For the first time in for-ev -". The bottom staff is a piano accompaniment in 4/4 time, with a key signature of one sharp. Dynamics include *f* and *ff*.

D/F# G(add2) G/F# Em7

63

Detailed description: This system contains the piano accompaniment for the fifth system. It features a grand staff with treble and bass clefs. The treble clef part has chords and moving lines, with dynamics *f* and *ff*. The bass clef part provides a steady accompaniment. Chord symbols D/F#, G(add2), G/F#, and Em7 are placed above the treble staff. A box containing the number 63 is located at the bottom left of the system.

er, I could be no-ticed by some - one. And I

*unis.* *f*

*unis.* *f*

Bm F B7

66

know it is to tal ly cra - zy to dream I'd find ro - mance, but for the

*ff* *unis.*

*ff* *unis.*

Em Em/D Cmaj7 C#m7(b5)

69

first time in for-ev - er, at least I've got a chance.

*div.* *unis. f*

*unis. f*

Gm6/Bb G/C D7sus/C Dsus

72

77 LOVE IS AN OPEN DOOR  
Playfully (♩ = ca. 100)

Musical notation for measures 75-76. The vocal line is mostly rests. The piano accompaniment features a rhythmic pattern in the right hand and a bass line in the left hand.

Musical notation for measures 75-76, piano accompaniment. Chords: G<sup>5</sup>, D, Dsus/F#. Dynamics: *f*. Measure 75 starts with a forte (*f*) dynamic. Measure 76 includes a triplet in the right hand.

Musical notation for measures 77-78. The vocal line begins with the lyrics "All my". The piano accompaniment continues with a steady bass line and chords.

Musical notation for measures 78-80, piano accompaniment. Chords: D/G, A<sup>7</sup>sus, D, Dsus/F#, D/G, A<sup>7</sup>sus. Dynamics: *mf*.

Musical notation for measures 80-81. The vocal line contains the lyrics: "life has been a se - ries of doors \_\_\_\_\_ in my face, \_\_\_\_\_ and then".

Musical notation for measures 81-82, piano accompaniment. Chords: D, Dsus/F#, D/G, A<sup>7</sup>sus. Dynamics: *mf*.

*end opt. Solo*

sud-den-ly, I bump in - to you!\_\_\_\_\_

D Dsus/F# Em7(add4) A<sup>7</sup>sus

83

*opt. Solo*  
*mf*

I've been search-in' my whole life to find my own place. And may-be

D Dsus/F# D/G A<sup>7</sup>sus

85

*All*  
*mf*

But with you, —  
*end opt. Solo*

it's the par - ty talk - ing, or the cho - c'late fon - due...\_\_\_\_\_

D Dsus/F# Em7(add4) A<sup>7</sup>sus

87

89

*All mf*

I see your face, and it's

but with you, I've found my place. and it's

Bm D D9

*f*

noth-in' like I've ev-er known be-fore. Love is an o - pen

*f*

E7 Gm7

93

door. Love is an o - pen

*f*

D Dmaj7/F# E7 Gm7

door. Love is an o - pen

door. Love is an o - pen

D Dmaj7/F# E7 Gm7

95

door with you, with you! With you! Love is an o - pen

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

D Dmaj7/F# E7 Gm7

97

*mf* door. *mf* *unis.*

door. I mean, it's

D Dsus/F# D/G A7sus

99



101

What? ...sand - wich-es! *Spoken* I've nev-er  
 cra - zy! We fin-ish each oth - er's... That's what I was gon-na say!

D Dsus/F# D/G A7sus

101

*Spoken*  
 met some-one... who thinks so much... like me... *Spoken* Jinx! Jinx a-gain! Our

D Dsus/F# Em7(add4) A7sus

103

men - tal syn - chro - ni - za - tion can have but one... ex - pla - na - tion:

D Dsus/F# D/G A7sus

105

and I just meant to be! Say good - bye

You were meant to be!

D Dsus/F# Em7(add4) A7sus

107

109

to the pain of the past; Say good - bye to the pain of the past;

unis.

Bm D D9

109

we don't have to feel it an-y-more. Love is an o - pen

unis.

E7 Gm7

111

113

door. Love is an o - pen

D Dmaj7/F# E7 Gm7

113

door. Life can be so — much

door. Life can be so — much

D Dmaj7/F# E7 Gm7

115

more with you, with you! With you! Love is an o - pen

more with you! With you! Love is an o - pen

D Dmaj7/F# E7 Gm7

117

door.

door.

D Dsus/F# D/G A<sup>7</sup>sus D

mf

119

**122** IN SUMMER  
Easy swing (♩ = ca. 108) (♩♩ = ♩<sup>3</sup>)

Spoken: Sometimes I like to close my eyes and imagine what it's like when summer DOES come. . . . AHHHHHHH.

N.C. Easy swing (♩ = ca. 108) (♩♩ = ♩<sup>3</sup>)

C<sup>6</sup> Dm<sup>9</sup> Cmaj<sup>7</sup>/E Dm<sup>7</sup>

122

**127**

Bees 'll buzz;

mf

C<sup>6</sup> Dm<sup>9</sup> Cmaj<sup>7</sup>/E Dm<sup>7</sup> C<sup>6</sup> Dm<sup>9</sup>

125

128

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

Cmaj7/E Dm7 Bbdim7 Am7 Dm7 G7

130

sum-mer. \_\_\_\_\_ A drink in my hand, and my

C6 Dm9 Db9 G13 C6 Dm7

133

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

Cmaj7/E D9(b5) D7 Eb7 Am7 Db9 G13

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

Cmaj7 F6

135

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

G6 Am7 D7

137

it gets warm. — And I

F6 Em Dm7 G

139



141

can't wait to see what my bud-dies all think of me. Just i -

C6 Dm7 Cmaj7/E Cmaj7/G Fm6

mag - ine how much cool-er I'll be in sum-mer! Da

*f* *unis.* *mf*

Eb7 Am7 Db9 G13 C6 A6

145

da, a ba ba ba ba ba boo. The

*mf* *Spoken*

Da doo, a ba ba ba ba ba boo. The

Db6 Ebm7 Db6 Ebm7

*mf*

hot and the cold are just so in-tense, put 'em to-geth-er, it just makes sense.

147

Rrrat dat dat dat dat da da da da da doo.

149

*Spoken*  
Win-ter's a good time to stay in and cud-dle, but put me in sum-mer and

*Spoken*

151

Spoken Solo:  
Happy  
Snowman!

*sub. ff* *div.*

I'll be a... in sum - mer!

*sub. ff*

*sub. ff* *straight eighths*

153

Detailed description: This block contains the musical score for the 'Spoken Solo: Happy Snowman!' section. It features a vocal line with lyrics 'I'll be a... in sum - mer!' and a piano accompaniment. The piano part includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Chords G(add2)/Ab, C, and Db are indicated above the piano staff. Dynamics include *sub. ff* and *div.* (diviso).

FIXER UPPER

156 With excitement (♩ = ca. 103)

With excitement (♩ = ca. 103)

N.C. F#7(#5) B7 E7 A A7/C# D F/D#

*f*

156

Detailed description: This block contains the musical score for the 'FIXER UPPER' section. It starts with a 2/4 time signature and a key signature of two sharps (F# and C#). The tempo is marked 'With excitement (♩ = ca. 103)'. The piano part features a rhythmic pattern of eighth notes and chords. Chords N.C., F#7(#5), B7, E7, A, A7/C#, D, and F/D# are indicated above the piano staff. The dynamic is marked *f*.

*unis. mf*

Is it the clump - y way — he walks? Or the

*unis. mf*

E7 A

*mf*

159

Detailed description: This block contains the musical score for the section starting at measure 159. It features a vocal line with lyrics 'Is it the clump - y way — he walks? Or the' and a piano accompaniment. The piano part includes chords E7 and A. Dynamics include *unis. mf* and *mf*.

grump - y way — he talks? Or the pear-shaped, square-shaped weird-ness of his

161

D F#m A/B F7(b5)

feet? *unis.* And though we know he wash - es well, — he al - ways

163

E E7 A A9/C#

ends up sort - a smell - y. *unis.* But you'll nev - er meet a fel - low who's as

165

D Bm7(b5) A/E F#7 B7



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

D<sup>6</sup> D<sup>#dim7</sup> A/E A<sup>7/C#</sup> F<sup>#m7</sup> B<sup>7</sup>

173

lit - tle bit \_\_\_\_\_ of love!

B<sup>m7</sup> D/E A N.C. F<sup>#7(#5)</sup> B<sup>7</sup> E<sup>7</sup>

175

177

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

A A<sup>9/C#</sup> D D<sup>#dim7</sup>

177



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

A/E A7/C# F#m7 B7 Bm7 D/E A N.C.

fix him up \_\_\_ with you, to fix him up \_\_\_ with you!

Bm7 D/E A N.C. Bm7 D/E A

183 Rubato (♩ = ca. 64)

LET IT GO

*unis. mf*

Let it go;—

Rubato (♩ = ca. 64)

F#m(add9) Dmaj7 Bbm Bbm/Ab Eb9sus

*sub. mp*

*f*

Slightly faster (♩ = ca. 70)

can't hold it back an - y-more. —

*unis. mf*

Let it go; — can't hold it back an - y-more. — Let's it go; —

Slightly faster (♩ = ca. 70)

*mf*

A<sup>b</sup> E<sup>b</sup>(add11) Fm<sup>7</sup> D<sup>b</sup>2

185

Let it go; — turn my back and slam the door. —

A<sup>b</sup> E<sup>b</sup>(add11) Fm<sup>7</sup> D<sup>b</sup>2

187

190

The snow glows white on the moun-tain to-night, — not a

F<sup>5</sup> D<sup>b</sup>maj<sup>7</sup>

189

foot-print to be seen. — A king-dom of i - so - la - tion, and it

191

Chord symbols: Eb5, Bbsus, Bbm, F5, Dbmaj7

looks like you're the queen. — The wind is howl - ing like this swirl -

193

Chord symbols: Eb5, Bbsus, Bbm, F5, Dbmaj7

- ing storm in - side. — Could-n't keep it in heav-en knows I —

195

Chord symbols: Eb5, Bbsus, Bbm, Fsus, Fm, Fsus/Eb, Fm/Eb

— tried. Don't let — them in, don't let — them know, —

197

B<sup>b</sup>5 E<sup>b</sup>

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

*f*

199

D<sup>b</sup>

*f*

201 **Faster** (♩ = ca. 140)

— let it go; — can't hold it back an - y-more. —

*unis.*

*unis.*

**Faster** (♩ = ca. 140)

A<sup>b</sup> E<sup>b</sup> Fm

201

Let it go, — let it go; — turn my

*unis.*

*unis.*

204

Db Ab Eb

209

And here I — stand, —

*ff*

back and slam — the — door. —

And here I, —

And here I — stand, —

*ff*

And here I, —

207

Fm Db Ab

*ff*

and there I'll — stay. —

here I — stand, —

and there I'll — stay. —

I'll stay. Let it go, —

here I — stand, —

I'll stay. Let it go, —

210

Eb Fm Db

let it go; — the cold nev-er both-ered me an -

*unis.*

213

A<sup>b</sup> E<sup>b</sup> D<sup>b5</sup>

217 *sub. mf*

y - way. — Stand - ing fro - zen

*sub. mf*

216

D<sup>b</sup> A<sup>b</sup> E<sup>b</sup>

*sub. mf*

in — the life — I've cho - sen. You — won't

*f*

219

F<sup>m</sup> D<sup>b</sup> A<sup>b</sup>

*f*

*ff*

find me; the past is all be-hind me.

*ff*

E<sup>b</sup> Fm D<sup>b</sup>

*ff*

222

*unis. sub. mp* 226

Let it go, let it go; can't

*unis. mp*

A<sup>b5</sup> E<sup>b</sup>sus/G

*sub. mp*

225

*mf* *ff* And

hold it back an - y - more.

*mf* *ff* And And And

Fm<sup>7</sup> D<sup>b5</sup>

*mf* *ff*

228



231 here I stand, and there I'll stay.

here here I stand, and there I'll stay.

here I, here I stand, and there I'll stay.

$A^b$   $E^b m/G^b$   $Fm7$

231

I'll stay. Let it go, let it go; the

I'll stay. Let it go, let it go; *unis.*

$D^b m/F^b$   $A^b$   $E^b$

234

239 *f*

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

$D^b$   $A^b$  *f*

237

Na na. Na na na na na na. na.

240

E $\flat$  Fm D $\flat$

*ff* Na na na na na. *fff* Na na na na na. Let it

243

B $\flat$ m $^9$  Fm/G $\flat$  G $\flat$ maj7 E $\flat$ 7sus

*div.* > go!

246

A $\flat$  C $\flat$ /A $\flat$  D $\flat$ /A $\flat$  F $\flat$ /A $\flat$  A $\flat$  N.C.



