



## **THE AUDITION, REHEARSAL, and PRODUCTION PROCESS**

**Auditions:** Thursday, May 14 @ 6:30 – 8:30 PM

Friday, May 15 @ 6:30 – 8:30 PM

**Callbacks:** Saturday, May 16 @ 9 – 11 AM (*For principal roles*)

**Rehearsals:** May 26 – July 16

**Performances:** July 17 & 18 @ 7PM, July 19 @ 2PM

July 24 & 25 @ 7PM, July 20 @ 2PM

### **WHO CAN AUDITION FOR Disney's FROZEN?**

We are casting actors of **ALL AGES (6 and older)** and **ALL TYPES** and **ALL SKILL LEVELS** for this production! Our auditions will take place at The Little Red Theatre. If possible, please sign up for an audition date/time in advance by using the link found in this packet or on our website. Can't make it to the auditions? No worries! Just reach out to us and we'll schedule a private and/or video audition for you!

### **WHAT ARE THE AUDITIONS LIKE?**

We run our auditions like a workshop! You'll get to meet lots of other people, have some "drama" fun, and learn more about the production with other people who are auditioning. Below is a quick list of what to expect!

#### **1. GET READY TO PLAY!**

We'll be playing some theatre games and doing a variety of improvising exercises/activities based on the show. Get ready to have some fun and have some "drama" fun with us!

#### **2. IT'S A MUSICAL – SO WE'LL SING!**

Of course, we'll be singing at the audition! Please review the songs included in this packet. (They are links to music and rehearsal tracks!) We'll sing this at the audition, as well as do some basic vocalizations to get a sense of your singing voice. Don't sweat it – singing is fun!

#### **3. GET READY TO MOVE!**

In addition to singing, we'll do some basic choreography/movement work! Don't sweat this part – it's all about style and attitude.

#### **4. PUT IT ALL TOGETHER!**

We'll end the audition workshop by staging part of a number from the show itself! This will involve acting, singing, and moving.

### **DON'T FORGET TO FILL OUT AN AUDITION FORM!**

When filling out the form, please be as thorough as possible, especially when it comes to your conflicts! You can review the draft rehearsal calendar found in this packet. Don't let the calendar scare you! If you have any questions about the calendar or required commitment, just reach out to Adam at the theatre.

**[Click here or scan QR code to sign up for an audition time!](#)**

We are looking forward to creating an incredible experience with you!  
Get ready to LET IT GO!



Adam Goos, Managing Director

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## **ABOUT THE EXPERIENCE – What you should expect!**

- **PLAY, CREATE, MOVE, SING!** We will play a variety of theatre and acting games throughout the rehearsal process, intended to help you create deeper, richer characters and really connect with your characters. We'll also be working with a Music Director who will help us sing our hearts out! (Yep – everyone sings!) We also have a choreographer who will make you look fabulous on stage- no matter your skill/comfort level. We work hard to make the production process both educational and fun – so you'll be learning while having a great time!
- **BE FLEXIBLE!** We're creating art – which often means we keep working until things are just right! There will be changes to blocking, costuming, and any other number of things as we put the show together. Just know that it is a part of the process in making the best show possible.
- **COME TO REHEARSALS!** You are not required to attend every rehearsal, but we do want you to attend as many rehearsals as you can – so that we can be the BEST team we can be. (*Read below to understand more about the schedule.*)
- **HELP OUT IN OTHER AREAS!** We will schedule technical working days throughout the process. If you want to help with costumes, paint, building sets, or making props then you are more than welcome. If you have family members that want to be part of the creative process, they are welcome to participate!

### **A NOTE ABOUT ATTENDANCE, SCHEDULE, & CASTING!**

#### **ATTENDING REHEARSALS and PERFORMANCES:**

We understand that everyone is busy and that you won't be able to make it to all the rehearsals required for your part. That's OK – as long as you come to as many as you possibly can! Our cast is like a team – and we need everyone to come to rehearsals/practices to be the best we can be. We do request that cast prioritize the last two weeks of the rehearsal process, when we start “running” the show.

We will publish a very detailed rehearsal schedule prior to starting so that you know *exactly* when we are working on your scenes. We do our best to be efficient so that everyone is released on time – and that your time is put to good use. The current rehearsal schedule is a draft and will change before rehearsals start – consider it a guide! The number of rehearsals you are asked to attend will depend upon your assigned role. We do ask that you prioritize the last two weeks of rehearsal and the performance weekends.

If you have a conflict just let us know in advance!

#### **THE CASTING PROCESS:**

As we work to cast the show following auditions, we consider everything from skill and comfort level to enthusiasm, energy, and availability. It's a bit like a puzzle, and we're trying to fit all the wonderful pieces together the best way we know how. If you don't get the role you were hoping for, please know that it isn't because you aren't good enough or because we don't think you're great. (We know you are!). We'll do our best to make sure everyone is valued and has the opportunity to let their artistry shine on our stage!



## DRAFT REHEARSAL & PERFORMANCE CALENDAR

**Auditions:** May 14 & 15 @ 6:30 PM

**Callbacks:** May 16 @ 9 AM

**Rehearsals:** May 26 – July 16

**Performances:** July 17 & 18 @ 7 PM, July 9 @ 2 PM & July 24 & 25 @ 7 PM, July 26 @ 2 PM

### WEEK 1: Movement and Choreography Work Pre-Rehearsal Work!

#1: 5/20 Wednesday, 6:30 – 8:30

#2: 5/21 Thursday, 6:30 – 8:30

#3: 5/22 Friday, 6:30 – 8:30

### WEEK 2: Music & Choreography Rehearsals!

5/26	Tuesday	6:30 – 8:30 PM	Rehearsal #1	Music & Movement Rehearsal
5/27	Wednesday	6:30 – 8:30 PM	Rehearsal #2	Music & Movement Rehearsal
5/28	Thursday	6:30 – 8:30 PM	Rehearsal #3	Music & Movement Rehearsal
5/29	Friday	6:30 – 8:30 PM	Rehearsal #4	Music & Movement Rehearsal
5/30	Saturday	9AM – 1PM	Rehearsal #5	Music & Movement Rehearsal

### WEEK 3: Music & Staging

6/2	Tuesday	6:30 – 8:30 PM	Rehearsal #6	Music & Staging
6/3	Wednesday	6:30 – 8:30 PM	Rehearsal #7	Music & Staging
6/4	Thursday	6:30 – 8:30 PM	Rehearsal #8	Music & Staging
6/5	Friday	6:30 – 8:30 PM	Rehearsal #9	Music & Staging
6/6	Saturday	9AM – 1PM	Rehearsal #10	Music & Staging

### WEEK 4: Staging

6/8	Monday	6:30 – 8:30 PM	Rehearsal #11	Staging Rehearsal: Act 1
6/9	Tuesday	6:30 – 8:30 PM	Rehearsal #12	Staging Rehearsal: Act 1
6/10	Wednesday	6:30 – 8:30 PM	Rehearsal #13	Staging Rehearsal: Act 1
6/11	Thursday	6:30 – 8:30 PM	Rehearsal #14	Staging Rehearsal: Act 1

### WEEK 5: Staging

6/15	Monday	6:30 – 8:30 PM	Rehearsal #15	Staging Rehearsal: Act 1
6/16	Tuesday	6:30 – 8:30 PM	Rehearsal #16	Staging Rehearsal: Act 1
6/17	Wednesday	6:30 – 8:30 PM	Rehearsal #17	Staging Rehearsal: Act 1
6/18	Thursday	6:30 – 8:30 PM	Rehearsal #18	Staging Rehearsal: Act 1

### WEEK 6: Rehearse

6/22	Monday	6:30 – 8:30 PM	Rehearsal #19	Staging Rehearsal: Act 2
6/23	Tuesday	6:30 – 8:30 PM	Rehearsal #20	Staging Rehearsal: Act 2
6/24	Wednesday	6:30 – 8:30 PM	Rehearsal #21	Staging Rehearsal: Act 2
6/25	Thursday	6:30 – 8:30 PM	Rehearsal #22	Staging Rehearsal: Act 2

### WEEK 7: Rehearse

6/29	Monday	6:30 – 8:30 PM	Rehearsal #23	Staging Rehearsal: Act 2
6/30	Tuesday	6:30 – 8:30 PM	Rehearsal #24	Staging Rehearsal: Act 2
7/1	Wednesday	6:30 – 8:30 PM	Rehearsal #25	Staging Rehearsal: Act 2
7/2	Thursday	6:30 – 8:30 PM	Rehearsal #26	Staging Rehearsal: Act 2

### WEEK 8: Rehearse

6/30	Monday	6:30 – 8:30 PM	Rehearsal #27	Staging Rehearsal: Act 2
7/1	Tuesday	6:30 – 8:30 PM	Rehearsal #28	Staging Rehearsal: Act 2
7/2	Wednesday	6:30 – 8:30 PM	Rehearsal #29	Staging Rehearsal: Act 2

### WEEK 9: Rehearse

7/6	Monday	6:30 – 8:30 PM	Rehearsal #30	Run Show & Work: OFF BOOK
7/7	Tuesday	6:30 – 8:30 PM	Rehearsal #31	Run Show & Work: OFF BOOK
7/8	Wednesday	6:30 – 8:30 PM	Rehearsal #32	Run Show & Work: OFF BOOK
7/9	Thursday	6:30 – 8:30 PM	Rehearsal #33	Run Show & Work: OFF BOOK
7/10	Friday	6:30 – 8:30 PM	Rehearsal #34	Run Show & Work: OFF BOOK
7/11	Saturday	TIME TBD	Wayne Chicken Days Parade	

### WEEK 10: Rehearse & Perform!

7/13	Monday	6:00 – 9:30 PM	Rehearsal #35	Dress Rehearsal #1
7/14	Tuesday	6:00 – 9:30 PM	Rehearsal #36	Dress Rehearsal #2
7/15	Wednesday	6:00 – 9:30 PM	Rehearsal #37	Dress Rehearsal #3
7/16	Thursday	6:00 – 9:30 PM	Rehearsal #38	Dress Rehearsal #4
7/17	Friday	6PM Call/7 PM Show		Performance #1
7/18	Saturday	6PM Call/7 PM Show		Performance #2
7/19	Sunday 1	PM Call/2 PM Show		Performance #3 & CAST PARTY TBD

### WEEK 11: Perform!

7/23	Thursday	6:30 – 8:30 PM		Brush Up Rehearsal
7/24	Friday	6PM Call/7 PM Show		Performance #4
7/25	Saturday	6PM Call/7 PM Show		Performance #5
7/26	Sunday	1PM Call/2 PM Show		Performance #6 & STRIKE PARTY

*This calendar is a DRAFT and subject to change with advance notice. You will NOT be required to be at every rehearsal, and a detailed schedule breakdown will be available prior to auditions. We understand that some conflicts are unavoidable, we just ask that you communicate conflicts! Have questions and/or concerns? Reach out to us!*

## **FROZEN SYNOPSIS** *(You can also watch the Broadway Stage version on Disney Plus!)*

### **Act One**

In the beautiful mountainous kingdom of Arendelle, the Townspeople introduce their beloved princesses, a mischievous and playful Young Anna and her older sister, a magically powerful Young Elsa, along with their loving yet concerned parents, King Agnarr and Queen Iduna (“Opening”). The kingdom celebrates summer while Young Anna prods Young Elsa into using her magical powers to create ice and snow. Queen Iduna reminds them that Elsa’s magic must remain a secret.

Later that evening, the sisters build a toy snowman named Olaf (“A Little Bit of You”). In awe of Young Elsa’s beautiful magic, Young Anna pleads for more. Unfortunately, the magic gets unwieldy, and Young Elsa accidentally strikes Young Anna with her powers, rendering her unconscious. The King and Queen rush to help, and Queen Iduna calls on the Hidden Folk to revive Young Anna (“First Joik”). Pabbie and Bulda, the mystical leaders of the Hidden Folk, remove the ice from Young Anna’s head as well as all memories of her sister’s magical powers. Fearful of the destructive potential of her magic, Young Elsa resolves to keep her powers hidden and learn to control them, isolating herself from everyone, including her sister (“Northern Lights”).

With no memory of the ice strike or that fateful evening, Young Anna wonders why her sister will no longer play with her (“Do You Want to Build a Snowman?”). As time passes, Young Elsa struggles to control her powers and her fear grows, while Young Anna yearns even more for her sister’s affection. The King and Queen leave the kingdom to search for answers but perish at sea. The princesses independently mourn their parents’ death, isolated from each other and the outside world as they grow up.

Time passes, and it is finally Coronation Day, when Elsa will be crowned queen and the castle gates will reopen for the first time in years. Anna daydreams about how exciting it will be to have people back in the castle, while Elsa practices controlling her magic for the coronation (“For the First Time in Forever”). As guests arrive, Anna bumps into the charming Prince Hans, clumsily falling into the cart of Kristoff, a local ice harvester, and his reindeer, Sven. After an awkward first meeting, Hans introduces himself as the youngest prince of a small, humble kingdom (“Hans of the Southern Isles”).

The Bishop crowns Elsa, as she successfully conceals her magic during the ceremony and privately yearns for a closer relationship with Anna (“Dangerous to Dream”). At the Coronation Ball, the two sisters finally talk and laugh together, particularly at the expense of the arrogant Duke of Weselton. Later, Anna finds Hans again. The two are instantly smitten (“Love Is an Open Door”) and decide to marry. The elated couple asks Elsa for her blessing of their marriage, but she refuses. As tensions rise, Elsa loses control of her powers, accidentally blasting the ballroom with sharp ice. The guests are shocked. Elsa flees and Anna runs out to find her, leaving Prince Hans in charge of Arendelle in her stead.

On the snowy mountainside, a frigid Anna comes upon mountain man Kristoff singing to Sven (“Reindeer(s) Are Better Than People”). Kristoff decides to help Anna find her sister, but as they journey through the mountains, Kristoff and Anna’s clashing worldviews come to a head (“What Do You Know About Love?”). As they climb further up the North Mountain, they are startled when Olaf, a magical talking snowman, appears. Olaf eagerly joins the duo in their quest to bring back summer, fantasizing about warmer weather (“In Summer”).

Meanwhile, back at the castle, Hans has assumed leadership over Arendelle and vows to protect the nervous townspeople, including a suspicious Weselton (“Hans of the Southern Isles-Reprise”). Fearful for Anna’s safety, Hans organizes a search party of Volunteers to find her. Weselton and his Lackeys join them, scheming to

destroy the queen. Elsa, isolated in an ice palace of her own making, finally releases her fears and embraces her powers ("Let It Go").

## **Act Two**

Deep in the mountains, Anna, Kristoff, Olaf, and Sven come across a trading post, where the friendly shop owner Oaken shares his method for keeping spirits high in the relentless cold ("Hygge"). After supplying Anna with new winter attire, Oaken and his Family and Friends send the travelers on their way ("Hygge Encore").

Anna, Kristoff, Sven, and Olaf finally find Elsa in her ice palace, where she is amazed to see Olaf brought to life. Anna tries to convince her to return to Arendelle and tells Elsa there is nothing to fear, but Elsa remains frightened of her uncontrollable powers. She reveals to Anna the incident that almost killed her years ago and urges Anna to leave her alone ("Let It Go - Reprise"). Despite Anna's pleading to be together, Elsa is determined to remain isolated to protect her ("I Can't Lose You"). When Anna tells Elsa that her powers have set off an eternal winter everywhere, Elsa panics and accidentally strikes Anna again.

Elsa creates a snowy avalanche, sending Anna, Kristoff, Olaf, and Sven back down the mountain and away from her ice palace. At the foot of the mountain, Olaf's body is jumbled and disconnected, leaving Anna and Kristoff to put the pieces back together again ("Do You Want to Build a Snowman?- Reprise"). They share a moment of connection but are interrupted when they notice Anna's hair turning white from Elsa's strike. Hopeful to reverse the effects of the magic strike, Kristoff calls on the family who raised him: Pabbie, Bulda, and the Hidden Folk ("Kristoff Joik"). Despite their protestations, the Hidden Folk are convinced that Kristoff and Anna make a great couple ("Fixer Upper"). When Anna collapses, Kristoff reveals that Anna has been struck in the heart by Elsa. Pabbie, Bulda, and the Hidden Folk attempt to revive her with their magic; meanwhile, Kristoff realizes his love for Anna ("Kristoff Lullaby"). Unable to draw the magic out, Pabbie and Bulda declare that only an act of true love will save Anna's life. Kristoff sets off for Arendelle to unite Anna with Hans.

Back on the North Mountain, Hans continues to lead the search party through the increasingly fierce winter storm, nearing Elsa's ice palace ("End This Winter"). Elsa hears the crowd approaching and contemplates her choices, ultimately surrendering to protect her sister and her people ("Monster"). Hans brings a captured Elsa back to the castle. Shortly after, Kristoff arrives back in Arendelle with a weakening Anna, leaving her with a royal Guard to find Hans ("Kristoff Lullaby Tag"). When Anna asks for her true love's kiss, Hans denies her, revealing he feigned his love to seize control of Arendelle ("King Hans"). Hans leaves a shocked and betrayed Anna to freeze to death, but Olaf arrives, determined to help her survive and find her real love, Kristoff.

Hans tells the Kingdom of Arendelle that Anna has died at the hands of her sister, and he sentences Elsa to death. Hearing this news, a grief-stricken Elsa is overcome with emotion, conjures a massive blizzard, and breaks free to escape ("Colder by the Minute"). As the storm intensifies, Hans searches for Elsa, Kristoff searches for Anna, Anna searches for Kristoff, and Elsa runs from Hans. As Anna is about to reunite with Kristoff for her life-saving true love's kiss, she sees Hans draw his sword over Elsa. Anna jumps in between them and freezes to solid ice as Hans's sword strikes, having sacrificed her own life to save her sister's.

Elsa embraces Anna, devastated that she caused her sister's death. Suddenly, Anna returns to life. Her sacrifice for Elsa, an act of true love, thaws her frozen heart. With this realization, Elsa harnesses her love for Anna and the people of Arendelle to unfreeze the kingdom, returning it to summer. Anna sends the villainous Hans away and shares a kiss with Kristoff, as Elsa assumes her place as Queen of Arendelle. The kingdom celebrates and vows to fill the world with light and love ("Finale").

## **FROZEN CHARACTERS & CASTING**

Below is a reference for the roles that we will be casting for this show. We are planning to cast 40 – 50 performers for the show.

- Elsa** Future Queen of Arendelle and Anna's older sister; born with magical powers, isolates herself from others out of fear. (*Vocal range top: Eb5 / Vocal range bottom: E3*)
- Anna** Princess of Arendelle and Elsa's younger sister; an eternal optimist who longs to be loved and to connect with other people. (*Vocal range top: E5 / Vocal range bottom: G3*)
- Kristoff** Hardworking ice harvester with a prickly exterior that hides a big heart. (*Vocal range top: Bb4 / Vocal range bottom: A2*)
- Hans** Prince of the Southern Isles and youngest of thirteen brothers; charming and ambitious. (*Vocal range top: A4 / Vocal range bottom: A2*)
- Olaf** Magical snowman with a childlike innocence. (*Vocal range top: Eb5 / Vocal range bottom: E*)
- Sven** Kristoff's fiercely loyal reindeer best friend.
- Oaken** Amiable salesperson and relentless advocate of hygge; cheerful and jolly. (*Vocal range top: Bb4 / Vocal range bottom: A2*)
- Weselton** Duke from a neighboring kingdom; chauvinistic, impolite, and judgmental. (*Vocal range top: A4 / Vocal range bottom: F3*)
- Young Anna** Younger princess of Arendelle with youthful exuberance; fun-loving troublemaker; mesmerized by her sister's magic. (*Vocal range top: E5 / Vocal range bottom: Bb3*)
- Young Elsa** Elder princess of Arendelle with magical powers; obedient daughter; protective sister. (*Vocal range top: E5 / Vocal range bottom: A3*)
- Queen Iduna** Queen of Arendelle and child of the Northhuldra; strong and compassionate mother. (*Vocal range top: E5 / Vocal range bottom: F3*)
- King Agnarr** King of Arendelle; warm-hearted and protective father. (*Vocal range top: C4 / Vocal range bottom: B2*)
- Pabbie** Mystical shaman and patriarch of the Hidden Folk; Kristoff's wise adoptive father. (*Vocal range top: Gb4 / Vocal range bottom: Ab2*)
- Bulda** Spiritual matriarch of the Hidden Folk; Kristoff's nurturing and vibrant adoptive mother. (*Vocal range top: D5 / Vocal range bottom: Bb3*)
- Ensembles** Includes the following roles: Townspeople, Staff, Guards, Hidden Folk, Oaken's Family and Friends, Volunteers, Bishop, Handmaiden, Lackeys, Hidden Folk Child
- (We will have a **teen/adult ensemble** and **child ensemble** for our production. Each will participate in specific numbers for the show!)*

# SONGS & SCENES for AUDITIONS

## SONGS/SCENES for GENERAL AUDITION!

At the audition everyone will learn to sing, act, and move a portion of “Fixer Upper”. We will learn number as a group, and then “perform” it with individuals being asked to take on different parts. Below are links to resources to help you learn the song in advance! (The music and scenes are also included at the end of this packet.)

- FIXER UPPER: [Sheet Music & Scene](#)
- FIXER UPPER: [Cast Recording Example](#)
- FIXER UPPER: [Rehearsal Accompaniment Track](#) (We'll use this at auditions!)

## SONGS/SCENES for CALLBACK AUDITIONS!

We will hold callbacks for Elsa, Anna, Young Elsa, Young Anna, Hans/Kristoff, and Olaf on Saturday, May 16. Below are links to resources to help you learn and prepare in advance!

### Callback for **Anna & Hans/Kristoff**

- Love is an Open Door: [Sheet Music](#)
- Love is an Open Door: [Cast Recording Example](#)
- Love is and Open Door: [Rehearsal Accompaniment Track](#)
- [SCENE for Anna & Kristoff](#)
- [SCENE for Anna & Elsa](#)

### Callback for **Elsa:**

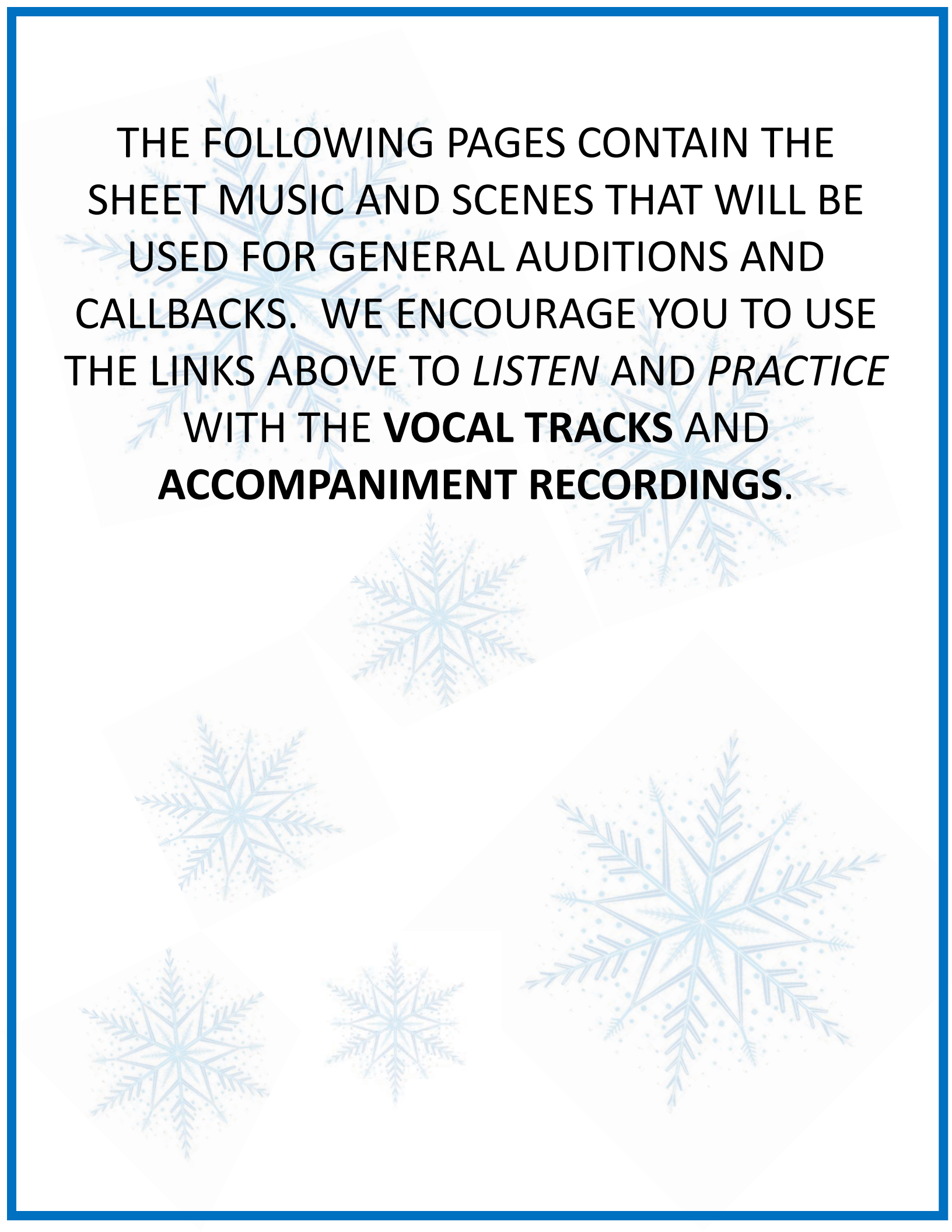
- Monster: [Sheet Music](#)
- Monster: [Cast Recording Example](#)
- Monster: [Rehearsal Accompaniment Track](#)
- [SCENE for Anna & Elsa](#)

### Callback for **Young Anna & Young Elsa**

- A Little Bit Of You [Sheet Music & Scene](#)
- A Little Bit of You: [Cast Recording Example](#)
- A Little Bit of You: [Rehearsal Accompaniment Track](#)

### Callback for **Olaf:**

- Summer: [Sheet Music for ALTO and TENOR](#)
- Summer: [Cast Recording Example ALTO](#)
- Summer: [Rehearsal Accompaniment Track ALTO](#)
- Summer: [Cast Recording Example TENOR](#)
- Summer: [Rehearsal Accompaniment Track TENOR](#)



THE FOLLOWING PAGES CONTAIN THE SHEET MUSIC AND SCENES THAT WILL BE USED FOR GENERAL AUDITIONS AND CALLBACKS. WE ENCOURAGE YOU TO USE THE LINKS ABOVE TO *LISTEN* AND *PRACTICE* WITH THE **VOCAL TRACKS** AND **ACCOMPANIMENT RECORDINGS.**

## SCENE 4: LIMINAL WORLD

## MALE HIDDEN FOLK

KEY DAH BOWAH  
TAH  
VOYA VOYA VOYA  
HÜLDRA

## FEMALE HIDDEN FOLK

KEY DAH BOWAH  
VOYA VOYA VOYA  
HÜLDRA

*The HIDDEN FOLK enter from the darkness.*

## OLAF

*(to ANNA)*

Run! I'll protect you! It's been a short life but a good one!

*BULDA suddenly appears and throws herself into KRISTOFF's arms.*

## BULDA

Kristoff! Our Kristoff's home! It's been way too long. Let me see you, you look thin.

*PABBIE steps up, delighted to see KRISTOFF.*

## KRISTOFF

I'm fine. I've just been busy. We have a problem.

*KRISTOFF motions to ANNA.*

## PABBIE

A girl? Bulda, he's gone and got a girl.

## KRISTOFF

Oh. No. No.

## BULDA

*(to ANNA)*

We know this doe. Kristoff, I never pegged you for picking a royal.

## KRISTOFF

I didn't. I'm not—

## BULDA

Let's see. Bright eyes. Working nose. Good teeth. Huh. I like her.

**ANNA**

Thank you, I like you, too, but um –

**KRISTOFF**

We're not a couple. I'm just helping her. In fact, Pabbie, we need your –

**PABBIE**

*(interrupting)*

Not a couple? Are you absolutely sure about that?

**KRISTOFF**

Yes.

**ANNA**

... Definitely... not a couple.

**BULDA**

Why? What's wrong with my Kristoff? Did I nurture him too much, too little, too long?

**ANNA**

No, that's not the issue. It's nothing you did.

**#14 – Fixer Upper**

*Bulda, Hidden Folk, Hidden Folk Child, Pabbie, Olaf, Kristoff*

**PABBIE**

Well, then what is the issue?

**BULDA**

Why are you holding back from such a man?

IS IT THE GRUMPY WAY HE TALKS?

**HIDDEN FOLK**

VOYA VOYA VOYA

**PABBIE**

OR THE CLUMPY WAY HE WALKS?

**HIDDEN FOLK**

VOYA VOYA VOYA

**HIDDEN FOLK CHILD**

OR THE PEAR-SHAPED, SQUARE-SHAPED WEIRDNESS OF HIS FEET?

# FIXER UPPER

Music and Lyrics by  
KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

Arrangement by  
STEPHEN OREMUS  
DAVID CHASE

**BULDA:** "Why? What's wrong with my Kristoff?  
Did I nurture him too much, too little, too long?"  
**ANNA:** "No, that's not the issue. It's nothing you did." [MUSIC]

**PABBIE:** "Well, then  
what is the issue?"

**BULDA:** "Why are you  
holding back  
from such a man?"

[GO ON]

Freely

1 **BULDA:** 2 3 4

Is it the grump-y way he talks?

**PABBIE:**

**HIDDEN FOLK:** Or the clump-y way he walks?

*f*

Vo - ya vo - ya vo - ya  
(VOY-yah VOY-yah VOY-yah)

*f*

Vo - ya vo - ya vo - ya  
(VOY-yah VOY-yah VOY-yah)

*mf* *f* *p* *Db*

**HIDDEN FOLK CHILD:** Tempo ♩ = 100

4A

Or the pear-shaped, square-shaped weird-ness of his feet?

**HIDDEN FOLK 1:**

And though we

**(HIDDEN FOLK)**

Vo - ya vo - ya vo - ya —  
 FOY-yah FOY-yah FOY-yah —

Vo - ya vo - ya vo - ya —  
 FOY-yah FOY-yah FOY-yah —

Detailed description: This system contains the first vocal entry for 'HIDDEN FOLK CHILD' and 'HIDDEN FOLK 1'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *mf* and chord changes to A<sup>b</sup>/B<sup>b</sup>, B<sup>b</sup>, and E<sup>b</sup>.

**KRISTOFF:** "Hey!"

**BULDA:** 10

**KRISTOFF:** "Take that back."

8

9

11

**(HIDDEN FOLK 1)**

But you'll nev-er meet a fel-la who's as sen-si-tive and sweet.

know he wash-es well, he al-ways ends up sor - ta smell-y.

Detailed description: This system contains the second vocal entry for 'HIDDEN FOLK 1' and 'KRISTOFF'. The piano accompaniment continues with chords A<sup>b</sup>, D<sup>b</sup>, C<sup>m</sup>, /B<sup>b</sup>, B<sup>b</sup>, and E<sup>b</sup>.

12  $\text{♩} = 100$  13 **BULDA:**

**PABBIE:** Like his pe -

So he's a bit of a fix - er up - per, so he's got a few flaws.

*mp*  $A^b$   $G^b/A^b$   $D^b/A^b$   $F^b$   $E^b$

14 15

cu - li - ar brain, dear. That's a lit - tle out - side of na - ture's laws. —

**OLAF:**

His thing with the rein - deer, that's a lit - tle out - side of na - ture's laws. —

$A^b$   $G^b/A^b$   $D^b/A^b$   $E^b/A^b$

16 **(BULDA)** 17

**PABBIE:** But this we're cer - tain of: \_\_\_\_\_ you can

So he's a bit of a fix - er up - per, but this we're cer - tain of: \_\_\_\_\_

$A^b$   $G^b/A^b$   $D^b$   $A^b/C$   $B^b$

18  
 fix this fix - er up - per up with a lit - tle bit\_\_ of love\_\_

19  
 With a lit - tle bit\_\_ of love\_\_

*f*  $A^b/E^b$   $Fm$   $F^b$   $G^b$   $F^b$   $G^b$   $F^b$

KRISTOFF: "Hey, can we stop talking about this? We have a real, actual problem here."

BULDA:

20  
 BULDA/PABBIE/HIDDEN FOLK: Is it the

*mf*

21  
 Na na\_\_ na hei - a na Na na\_\_ na hei ja nah hi\_\_ ja na\_\_  
 (Nah nah nah HAY-yah nah Nah nah nah HAY - yah nah hee\_\_ yah nah.)

22  
 Na na\_\_ na hei - a na Na na\_\_ na hei ja nah hi\_\_ ja na\_\_  
 (Nah nah nah HAY-yah nah Nah nah nah HAY - yah nah hee\_\_ yah nah.)

23  
*mf*  $A^b$   $E^b$   $G^b$   $D^b$   $A^b$   $E^b$   $G^b$   $D^b$   $F^b$   $C^b$   $G^b$   $D^b$  *p*  $\rightarrow$  *f*

♩ = 103

24 (BULDA) 25 **HIDDEN FOLK CHILD:**

way that he runs scared? Or that he

**HIDDEN FOLK 2:**

Or that he's so - cial - ly im - paired? —

*Ab* *D♭*

26 27 **HIDDEN FOLK 3:**

on - ly likes to tin - kle in the woods? Is his

*B♭* *E♭*

28 29 **HIDDEN FOLK 4:**

Or the

thick and cur - ly back hair may - be throw - ing you off track there?

*Ab* *D♭*

30 (HIDDEN FOLK 4) 31

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

Cm Fm9 Bb Eb

32  $\text{♩} = 101$  BULDA/PABBIE/HIDDEN FOLK: 33 KRISTOFF:  
"No, I don't!"

So he's a bit of a fix - er up - per. He's got a coup - le of bugs. His

So he's a bit of a fix - er up - per. He's got a coup - le of bugs. His

Ab Gb/Ab Db/Ab Fb Eb

34 35

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

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

Ab Gb/Ab Db C Eb/Bb Eb

36 He's just a bit of a fix - er up - per, but we know what to do. \_\_\_\_\_ The

He's just a bit of a fix - er up - per, but we know what to do. \_\_\_\_\_ The

A $\flat$  G $\flat$ /A $\flat$  D $\flat$  A $\flat$ /C B $\flat$ 7

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

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

A $\flat$ /E $\flat$  Fm F $\flat$  G $\flat$  sus2 A $\flat$  E $\flat$ /G

40 **BULDA:**

We aren't say - ing you can change him, 'cause peo - ple don't real - ly change. We're

41

**PABBIE:**

We aren't say - ing you can change him, 'cause peo - ple don't real - ly change. We're

**HIDDEN FOLK:**  
*sub. mp*

Na hi ja  
(Nah) hee yah

*sub. mp*

Na hi ja  
(Nah) hee yah

*sub. mp* Fm Cm

42

on - ly say - ing that love's a force that's pow - er - ful and strange. Hu - mans make bad choi - ces if they're

43

on - ly say - ing that love's a force that's pow - er - ful and strange. Hu - mans make bad choi - ces if they're

44

Na Na hi ja na. No No a  
Nah Nah hee yah nah. Nö Nö wah

Na Na hi ja na. No No a  
Nah Nah hee yah nah. Nö Nö wah

G<sup>b</sup> D<sup>b</sup> A<sup>b</sup> A<sup>b</sup>/G<sup>b</sup> *mf* F F/A

45 46 47

mad or scared or stressed. But throw a lit - tle love their way, \_\_\_\_\_ and

mad or scared or stressed. But throw a lit - tle love their way, \_\_\_\_\_ and

hei - a no. Throw a lit - tle love their way,

HAY - yah no.)

hei - a no. Throw a lit - tle love their way,

HAY - yah no.)

B $\flat$  *f* C F/C C F/C C

48 (N.B.) 49 49A

you'll bring out their best! True love brings out the best! \_\_\_\_\_

you'll bring out their best! True love brings out the best! \_\_\_\_\_

you'll bring out their best! True love brings out the best! \_\_\_\_\_

you'll bring out their best! True love brings out the best! \_\_\_\_\_

F B $\flat$ /F F G $\flat$  C $\flat$ /G $\flat$  G $\flat$  *f* F/A G

Young Anna & Elsa CALLBACK Song & Scene: A LITTLE BIT OF YOU

*#1A – Elsa and Anna*

**(YOUNG ANNA)**

They're gone! It's just us!

*YOUNG ANNA runs over to Young Elsa's bed, jumps on it.*

**YOUNG ELSA**

We're supposed to be sleeping—

**YOUNG ANNA**

We're supposed to be building a snowman... ! Please! The sky's awake, so I'm awake, so we have to play!

**YOUNG ELSA**

*(with a smile)*

Okay. Okay.

**YOUNG ANNA**

Really? YEEEEEEEESSSSSSSS!

*YOUNG ANNA is so excited she can't help but run circles around the room.*

Snowman. Snowman. Snowman!!!!

*YOUNG ELSA laughs at her sister's boundless energy, then goes and gets their toy box.*

**YOUNG ELSA**

Are you going to help or just run around?

**YOUNG ANNA**

Oh, right. Done running. Now helping.

*YOUNG ELSA and YOUNG ANNA start to build a snowman out of the assorted items from their toy box.*

**YOUNG ELSA**

You know, there's a recipe to making a proper snowman.

**YOUNG ANNA**

Really?

**#2 – A Little Bit of You**

*Young Elsa, Young Anna*

**YOUNG ELSA**

Uh-huh.

A LITTLE BIT OF YOU  
A LITTLE BIT OF ME  
A PART THAT LOVES TO DREAM

**YOUNG ANNA**

*(catching on)*

A PART THAT SWINGS FROM A TREE  
A LITTLE LIKE ME  
A LITTLE LIKE YOU

YOUNG ELSA

*(with a smile)*

Okay. Okay.

YOUNG ANNA

Really? YEEEEEEEEESSSSSSSS!

*YOUNG ANNA is so excited she can't help but run circles around the room.*

Snowman. Snowman. Snowman!!!!

*YOUNG ELSA laughs at her sister's boundless energy, then goes and gets their toy box.*

YOUNG ELSA

Are you going to help or just run around?

YOUNG ANNA

Oh, right. Done running. Now helping.

*YOUNG ELSA and YOUNG ANNA start to build a snowman out of the assorted items from their toy box.*

YOUNG ELSA

You know, there's a recipe to making a proper snowman.

YOUNG ANNA

Really?

#2 – A Little Bit of You

*Young Elsa, Young Anna*

YOUNG ELSA

Uh-huh.

A LITTLE BIT OF YOU  
A LITTLE BIT OF ME  
A PART THAT LOVES TO DREAM

YOUNG ANNA

*(catching on)*

A PART THAT SWINGS FROM A TREE  
A LITTLE LIKE ME  
A LITTLE LIKE YOU

**YOUNG ELSA**

A PART THAT'S NICE

**YOUNG ANNA**

A PART THAT'S NAUGHTY, TOO

**YOUNG ANNA & YOUNG ELSA**

A LOYAL FRIEND WHO IS THERE NO MATTER WHAT

**YOUNG ELSA**

WITH A BIG, ROUND BELLY

**YOUNG ANNA**

AND A BIG, BOUNCY BUTT!

*The GIRLS assemble the body of the snowman.*

**YOUNG ANNA & YOUNG ELSA**

HE'LL LOVE WARM HUGS

AND THE BRIGHT SUNLIGHT

**YOUNG ANNA**

AND HE'LL REALLY LOVE THE SUMMER

**YOUNG ELSA**

But he'll melt!

**YOUNG ANNA**

*(defeated)*

Yeah, you're right.

*(gasps, an idea)*

SO WE'LL BUILD HIM BACK TOGETHER

**YOUNG ELSA**

YES, TOGETHER, THAT'S THE KEY!

**YOUNG ANNA & YOUNG ELSA**

'CAUSE HE'S A LITTLE BIT OF YOU AND ME

*The GIRLS put the finishing touches on their toy snowman and sit back to admire him.*

**YOUNG ELSA**

What do we call him?

YOUNG ANNA

Um... Olaf!

YOUNG ELSA

*(funny voice)*

Hi, I'm Olaf and I like warm hugs.

*YOUNG ANNA hugs the toy snowman tightly.*

YOUNG ANNA

I love you, Olaf.

*YOUNG ELSA delights in her sister's happiness.*

YOUNG ELSA

Okay. Time for bed.

*YOUNG ELSA puts the toy snowman away.*

YOUNG ANNA

No! Time for more magic please and thank you.

YOUNG ELSA

Anna, you know I'm not supposed to even be doing this.

YOUNG ANNA

But your magic is the most beautiful, wonderful, perfectful thing in the whole wide world.

*YOUNG ELSA desperately wants to believe it and loves her sister for saying it.*

YOUNG ELSA

Do you really think so?

YOUNG ANNA

Yes! So, do it, please, before I burst from inside to outside!

YOUNG ELSA

*(giggling)*

Okay. Okay. Don't burst.

*YOUNG ELSA stands on her own bed, waving her arms as she uses her magic to create snow above her head. YOUNG ANNA looks on in glee as snow falls around her sister.*

**YOUNG ANNA**

Whooooaaa...

**YOUNG ELSA**

A LITTLE BIT OF YOU  
A LITTLE BIT OF ME

**YOUNG ANNA**

YOU DO THE MAGIC  
AND I GET TO SEE

*YOUNG ANNA races over to her own bed, as YOUNG ELSA now makes flurries fall there too.*

**YOUNG ELSA**

A LITTLE BIT OF FUN

**YOUNG ANNA**

LITTLE BIT OF FUN IN THE MIDDLE OF THE NIGHT

**YOUNG ELSA**

A LITTLE BIT OF MAGIC AND IT ALL TAKES FLIGHT!

**YOUNG ANNA**

THIS IS SO AMAZING!  
MORE! MORE! MORE!

**YOUNG ELSA**

LA LA LA LA LA LA LA LA LA LA  
LA LA LA LA LA LA LA LA LA LA

**YOUNG ELSA**

LITTLE BIT OF YOU

*YOUNG ANNA keeps jumping on the bed, as YOUNG ELSA freezes Young Anna's bed.*

**YOUNG ANNA**

MAGIC! MAGIC! DO IT, ELSA, DO IT MORE!

**YOUNG ELSA**

LITTLE BIT OF ME...

*YOUNG ANNA jumps off her bed and runs to YOUNG ELSA, begging for more. YOUNG ELSA tries to conjure more magic for her sister. Meanwhile, YOUNG ANNA races back to her own bed, unseen by YOUNG ELSA.*

**YOUNG ANNA**

ME! ME! ME! ME! ME! ME!

LITTLE BIT OF YOU, LITTLE BIT OF ME! YIPPEE!

*YOUNG ELSA throws her magic at Young Anna's bed. YOUNG ANNA lets out a scream as she is struck in the head. She collapses, unconscious. YOUNG ELSA stands in shock.*

**YOUNG ELSA**

... Anna?

*YOUNG ELSA runs to YOUNG ANNA, shaking her, lifting her limp body into her arms.*

# ELSA AND ANNA

[SEGUE AS ONE from #1]

Music and Lyrics by  
KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

Arrangements by  
STEPHEN OREMUS

Tempo ♩ = 146

4 Xs

YOUNG ANNA: "They're gone! It's just us!"

Musical notation for measures 1-4. The score is in 3/4 time with a key signature of two sharps (F# and C#). The piano part features a melodic line in the right hand and a bass line in the left hand. The vocal line for Young Anna is written in the treble clef. Measure 1 starts with a piano (*mp*) dynamic. The lyrics "They're gone! It's just us!" are written above the vocal line.

YOUNG ELSA: "We're supposed to be sleeping--" YOUNG ANNA: "We're supposed to be building a snowman...!"

Musical notation for measures 5-8. The piano part continues with a melodic line in the right hand and a bass line in the left hand. The vocal line for Young Elsa and Young Anna is written in the treble clef. The lyrics "We're supposed to be sleeping--" and "We're supposed to be building a snowman...!" are written above the vocal line.

YOUNG ANNA (cont'd): "Please! The sky's awake, so I'm awake, so we have to play!" YOUNG ELSA: "Okay. Okay."

Musical notation for measures 9-12. The piano part continues with a melodic line in the right hand and a bass line in the left hand. The vocal line for Young Anna and Young Elsa is written in the treble clef. The lyrics "Please! The sky's awake, so I'm awake, so we have to play!" and "Okay. Okay." are written above the vocal line.

YOUNG ANNA: "Really? YEEEEEESSSSSS! Snowman. Snowman. Snowman!!!!!" YOUNG ELSA: "Are you going to help or just run around?"

Musical notation for measures 13-18. The piano part continues with a melodic line in the right hand and a bass line in the left hand. The vocal line for Young Anna and Young Elsa is written in the treble clef. The lyrics "Really? YEEEEEESSSSSS! Snowman. Snowman. Snowman!!!!!" and "Are you going to help or just run around?" are written above the vocal line.

[Segue as one]

# A LITTLE BIT OF YOU

[SEGUE AS ONE from #1A]

(in hold)

**YOUNG ANNA:** "Oh, right. Done running. Now helping."

**YOUNG ELSA:** "You know, there's a recipe to making a proper snowman."

**YOUNG ANNA:** "Really?" [GO ON]

Music and Lyrics by  
**KRISTEN ANDERSON-LOPEZ**  
 and **ROBERT LOPEZ**

Arrangements by  
**STEPHEN OREMUS**

**YOUNG ELSA:**  
 "Uh-huh."

Gently ♩ = 116

**YOUNG ELSA:**

1  
 2  
 3  
 4  
 5

A lit-tle bit of you, a lit-tle bit of me, a part that loves to dream.

**YOUNG ANNA:**  
 A part that

*mp*

E B/D# C#m

*Pedal throughout*

6  
 7  
 8  
 9  
 10

A part that's nice. A

swings from a tree. A lit-tle like me, a lit-tle like you. A part that's naugh-ty, too. A

A E *sim.* B/D# C#m A E/C

11 12 13 14

loy - al friend who is there no mat - ter what, with a big, round bel - ly. He'll

loy - al friend who is there no mat - ter what. And a big, boun - cy butt! He'll

E B/D# C#m D B

15 16 17 18 *rit.*

love warm hugs, and the bright sun - light. But he'll melt! **YOUNG ANNA:**  
(gasp)

love warm hugs, and the bright sun - light, and he'll real - ly love the sum - mer. Yeah, you're right. So we'll

E B/D# C#m Am7(b5)

19 *Slower* 20 *A Tempo* 21 22

Yes, to - geth - er, that's the key! 'Cause he's a lit - tle bit of you and

build him back to - geth - er. 'Cause he's a lit - tle bit of you and

E/B E/G# F#m A/B Gaug/B

22A 22B 23 24 25 26

me. **YOUNG ELSA:** "What do we call him?" **YOUNG ANNA:** "Um... Olaf!"

me.

*mark tree*  
E *mp* B/D# C#m A

**YOUNG ELSA:** "Hi, I'm Olaf and I like warm hugs." **YOUNG ANNA:** "I love you, Olaf." **YOUNG ELSA:** "Okay. Time for bed." **YOUNG ANNA:** "No! Time for more magic please and thank you."

27 28 29 30

E B/D# C#m A F#m7(b5)

**YOUNG ELSA:** "Anna, you know I'm not supposed to even be doing this." **YOUNG ANNA:** "But your magic is the most beautiful, wonderful, perfect thing in the whole wide world."

31 32 33 34

E B/D# C#m D B

**YOUNG ELSA:** "Do you really think so?" **YOUNG ANNA:** "Yes! So, do it, please, before I burst from inside to outside!" **YOUNG ELSA:** "Okay. Okay. Don't burst." **[GO ON]**

35 36 37 38

E B/D# C#m rit. A m7(b5)/C

Lively ♩ = 148

40 YOUNG ANNA: "Whoooooaa..."

41

42 YOUNG ELSA:

43 (YOUNG ELSA)

44

45 = 157 poco a poco accel.

46

lit - tle bit of you, a lit - tle bit of me.

YOUNG ANNA:

You do the ma - gic and I get to see.

47 = 165

48

49 = 169

50

lit - tle bit of fun. A lit - tle bit of ma - gic and it all takes flight!

Lit - tle bit of fun in the mid - dle of the night.

♩ = 171

51 YOUNG ELSA: 52 53 54

La la la la la la la la la la la la la la la la la la

YOUNG ANNA:

This is so a - maz - ing! More! More! More!

E B/D# C#m G#m D/F# B

♩ = 176

55 56 57 58

Lit - tle bit of you. \_\_\_\_\_ Lit - tle bit of

Mag - ic! Ma - gic! Do it, El - sa, do it more!

*f* [magic] *[magic]*

/D

59 60 61 62

me. \_\_\_\_\_

Me! Me! Me! Me! Me! Me! Lit - tle bit of you, lit - tle bit of me! Yip - pee!

*ff* [magic] /G [magic] /D#

63 *loco*

64

65 *fp*  
*[magic]*

66

(YOUNG ANNA screams)

[Near segue]

Detailed description: This is a piano/vocal score for measures 63 through 66. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Measure 63 starts with a treble clef and a *loco* marking. The right hand plays a melodic line with eighth notes, while the left hand provides a bass line with chords. Measure 64 continues the melodic and harmonic patterns. Measure 65 features a vocal line with a *fp* (fortissimo) dynamic and a *[magic]* performance instruction. The vocal line is marked with a *S<sup>no</sup>* (soprano) and includes a dashed line indicating a breath or a specific vocal effect. Measure 66 concludes the phrase with a final chord. The score ends with a double bar line and the instruction *[Near segue]*.

**ELSA**

That's right, you don't.

*(off ANNA's hurt look)*

I'm sorry. I...

**ANNA**

No, I'm sorry. I—

**ELSA**

Can you excuse me for a minute?

*ELSA exits. ANNA stands there, alone, hurt. HANS spots her and crosses toward her with a smile.*

**HANS**

Hello again.

**ANNA**

Hans.

**HANS**

You look upset. Are you okay?

**ANNA**

Long story... Do you want to get some air?

**HANS**

I thought you'd never ask.

*As ANNA and HANS exit together, WESELTON leads the partygoers in his tango.*

*Outside and away from the celebration, ANNA and HANS stroll together.*

**(HANS)**

I bet you were just the sweetest little girl.

**ANNA**

I was a tornado with pigtails... left way too much to my own devices. Truth is, I never knew why my parents ordered the gates shut, why the celebrations ended, or why Elsa stopped talking to me. All I ever knew was I missed my sister. I spent years trying to figure out what I did. I begged to know, to understand, but all my parents would say is: it's for the best.

HANS

I hate when people say that. It's like they are really saying: you don't deserve to know the answer.

ANNA

That's what it felt like.

HANS

I spent a lot of time alone as a kid, too.

ANNA

But you have twelve older brothers.

HANS

Yeah. But if they weren't humiliating me, they were ignoring me. It's not going to be like that when I have a family.

ANNA

You want a family?

HANS

Of course. Don't you?

ANNA

Very much.

*#6B – Anna and Hans*

(ANNA)

And there will be nothing but love, and no one will ever be shut out.

HANS

Oh Anna, I could never shut you out.

HANS

I hate when people say that. It's like they are really saying: you don't deserve to know the answer.

ANNA

That's what it felt like.

HANS

I spent a lot of time alone as a kid, too.

ANNA

But you have twelve older brothers.

HANS

Yeah. But if they weren't humiliating me, they were ignoring me. It's not going to be like that when I have a family.

ANNA

You want a family?

HANS

Of course. Don't you?

ANNA

Very much.

**#6B – Anna and Hans**

(ANNA)

And there will be nothing but love, and no one will ever be shut out.

HANS

Oh Anna, I could never shut you out.

**#7 – Love Is an Open Door**

*Anna, Hans*

ANNA

Okay, can I just say something crazy?

# LOVE IS AN OPEN DOOR

Music and Lyrics by  
KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

Arrangements by  
STEPHEN OREMUS

[SEGUE AS ONE from #6B]

Moderately  $\text{♩} = 102$  ANNA: "Okay, can I just say something crazy?" HANS: "I love crazy."

1 2 3 4 ANNA:  
All my

5 6 7 8 HANS: "I was thinking the same thing, because like..."  
life has been a se-ries of doors in my face, and then sud-den-ly I bump in-to you

9 10 11 12 ANNA:  
But with you...

HANS:  
I've been search-ing my whole life to find my own place, and may-be it's the par-ty talk-ing or the choc-'late fon-due...

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderately' with a metronome marking of 102. The score is divided into three systems, each with four measures. The first system (measures 1-4) is for Anna, with lyrics 'All my'. The second system (measures 5-8) is for Hans, with lyrics 'life has been a se-ries of doors in my face, and then sud-den-ly I bump in-to you'. The third system (measures 9-12) is for Anna, with lyrics 'But with you...'. The piano accompaniment includes chord markings such as D, D sus/F#, D/G, D sus/A, and D sus/E. The vocal lines are written in a treble clef, and the piano accompaniment is written in a grand staff (treble and bass clefs).

13 14 15 16

I see your face and it's noth-ing like I've ev-er known be - fore. Love is an o - pen

But with you I found my — place, and it's noth-ing like I've ev-er known be - fore. Love is an o - pen

Bm D Am/D E 7 Gm7

17 18 19 20

door! Love is an o - pen door! Love is an o - pen

door! Love is an o - pen door! Love is an o - pen

*mf* D *sim.* DMaj<sup>9</sup>/F<sup>♯</sup> E 7 Gm7 D DMaj<sup>9</sup>/F<sup>♯</sup> E 7 Gm7

21 22 23 *sub mp*

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

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

*mp* D DMaj<sup>9</sup>/F<sup>♯</sup> E 7 Gm7 D D sus/F<sup>♯</sup>

The musical score is arranged in three systems. Each system contains a vocal line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The key signature has two sharps (F# and C#), and the time signature is 4/4. The first system (measures 13-16) features a vocal melody with lyrics and a piano accompaniment with chords Bm, D, Am/D, E 7, and Gm7. The second system (measures 17-20) features a vocal melody with lyrics and a piano accompaniment with chords D, DMaj<sup>9</sup>/F<sup>♯</sup>, E 7, and Gm7. The third system (measures 21-23) features a vocal melody with lyrics and a piano accompaniment with chords D, DMaj<sup>9</sup>/F<sup>♯</sup>, E 7, Gm7, and D D sus/F<sup>♯</sup>. Dynamics include *mf* and *sub mp*.

24 25 26 HANS:

I mean, it's

D/G Dsus/A D Dsus/F# D/G Dsus/A

*mf*

27 ANNA: 28 29

What? Sand - wich-es! I've nev-er met some-onewho thinks so much like me.

(HANS)

cra-zy. We fin-ish each oth - er's... That's what I was gon-na say! Who thinks so much like me.

*mf* E E sus/G# E/A E sus/B sim. E E sus/G#

30 31 32

Jinx. Jinx a - gain! Our men - tal syn - chro - ni - za - tion can have but one ex - pla - na - tion:

Jinx. Jinx a - gain! Our men - tal syn - chro - ni - za - tion can have but one ex - pla - na - tion:

E sus/F# E sus/B E E sus/G# E/A E sus/B

33 and I just meant to be! — Say good - bye — to the pain  
 34 you were meant to be! — Say good - bye — to the pain  
 35

E E sus/G# E sus/F# E sus/B C#m

36 — of the past. — We don't have to feel it an - y - more! — Love is an o - pen  
 37 — of the past. — We don't have to feel it an - y - more! — Love is an o - pen  
 38

E Bm/E F#7 Am7

39 door! — Love is an o - pen door! — Life can be so — much  
 40 door! — Love is an o - pen door! — Life can be so — much  
 41 door! — Love is an o - pen door! — Life can be so — much  
 42

*f* E EMaj<sup>9</sup>/G# F#7 Am7 E EMaj<sup>9</sup>/G# F#7 Am7

43  
 more! With you! With you! Love is an o - pen...  
 more! With you! With you! Love is an o - pen...  
 E EMaj<sup>9</sup>/G# F#7 Am7

**DANCE**

♩ = 108

45 46 47 48  
*mf* C Em7 F Am7 Em7 F2

49 50 51 52  
 C Em7 F Am7 Em7 F2 *bass solo*

53 54 55 56  
 Bb BbD F Bb Cm7 *drum fill* F

ELSA CALLBACK SONG: MONSTER, begin m. 30

Piano/Vocal

- 4 -

#16. Monster

$\text{♩} = 190$

39 ELSA: 40 41 42

What do I do? No time for cry-ing now. I start-ed a storm, got-ta stop it some-how.

*mf* Dm B $\flat$ /D A 7/C $\sharp$  Dm

43 44 45 46

Do I keep on run-ning? How far do I have to go? And would that take the storm a-way or on-ly make it grow? I'm

B $\flat$  F Csus C Dm F/C

47 48 49

mak-ing my— world cold - er. How long can it sur-vive? Is ev - 'ry - one in dan - ger as

B $\flat$  Fsus F E $\flat$

50 51

long as I'm a - live? Was I a

Asus A

52 mon - ster from the start? 53 How did I end up with this fro - zen heart, 54 bring - ing de - 55

*f* Bm F#m/A E/G# G

56 struc - tion to the stage, 57 caught in a war that I nev - er meant to 58

Bm F#m E/G#

59  $\text{♩} = 196$  wage? 60 *mf* Do I kill the mon - ster...? 61

Gsus D/G Bb *mf* Gm7

62 *Freely mp* Fa - ther, you know what's best for me. 63 64 If I die, will they be free? 65

*p* Bm F#m/A E/G# G

66  
Moth-er, what if af-ter I'm gone the cold gets cold-er and the storm rag-es on? — No!

Bm F#m/A E/G# G

70 *♩* = 196  
I have to stay a-live to fix what I've done. Save the world — from my-self and bring back the sun.

*mf* Bm F#m/A E *mf* Gsus2

74 (ELSA) *♩* = 198  
If I'm a

VOLUNTEERS (T/B):  
Ah

G2 *ff*

76  
mon - ster and it's true, there's on - ly one thing that's left for me to do. But be -

77  
End this win - ter! Bring back sum - mer! Keep your guard up!

78

79

*ff* Cm Gm/B $\flat$  F/A A $\flat$

80  
fore I fade to white, I'll do all that I can to make things right. I

81  
End this win - ter! Bring back sum - mer! Keep your guard up! \_\_\_\_\_

82

83

Cm Gm F/A E $\flat$ sus/A $\flat$  E $\flat$ /A $\flat$

$\text{♩} = 202$   
(ELSA)

84  
can - not be a mon - ster. \_\_\_\_\_ I will not be a mon - ster. \_\_\_\_\_ Not to - night!

84A

85

86

A $\flat$ m $\delta$ /C $\flat$  A $\flat$ m7

$\text{♩} = 206$   
(ELSA)

87 88 89 90

VOLUNTEERS  
(T/B):

Mon - ster! Mon - ster!

*ff*

[Near segue]

The musical score consists of three staves. The top staff is a vocal line for 'VOLUNTEERS (T/B):' with lyrics 'Mon - ster! Mon - ster!'. The middle staff is a piano accompaniment starting with a forte (*ff*) dynamic. The bottom staff is a piano accompaniment with a rhythmic pattern of eighth notes. The score is marked with measure numbers 87, 88, 89, and 90. A 'Near segue' instruction is at the end.

**THE FROZEN**  
THE HIGHLIGHTS  
 Piano/Vocal

10

**IN SUMMER**

[TENOR KEY]

**KRISTOFF:** "I'll tell you why.

We need Elsa to bring back summer."

**OLAF:** "Summer? Oh, I don't know why, but I've always loved the idea of summer, and sun, and all things hot."

**KRISTOFF:** "Really? I'm guessing you don't have much experience with heat." [MUSIC]

(*OLAF blinks in time*)

Music and Lyrics by  
 KRISTEN ANDERSON-LOPEZ  
 and ROBERT LOPEZ

Arrangements by  
 STEPHEN OREMUS

Tempo ♩ = 107

**OLAF:** "Nope!"

**OLAF (cont'd):** "But sometimes I like to close my eyes and imagine what it'd be like when summer does come." (*OLAF sighs*)

1 2 Xs 3 4 5 6

7 **OLAF:** 8 9

10 11 12

13 14 15

16  
fi - n'ly see a sum-mer breeze blow a - way a win-ter storm, and find out what hap-pens to sol - id wa-ter when

*mp* A<sup>6</sup> 9 E2 C<sup>#</sup>m F<sup>#</sup>7

19  
it gets warm. And I can't wait to see what my

20  
21

A 6 G<sup>#</sup>m F<sup>#</sup>m7 N.C. *mf* E 6 F<sup>#</sup>m9

22  
bud-dies all think of me. Just im - ag - ine how much cool-er I'll be in sum-mer! — Da

23  
24

Ema7/G<sup>#</sup> Am6 G 7 C<sup>#</sup>m7 F 9 B 13 E D sus/C

25 **DANCE BREAK**  
da da doo ba ba ba ba ba boo — The hot and the cold are both so in - tense,

26  
27

*f* F 6 Gm7 F 6 Gm7 Am7

26  
 put 'em to - geth - er it just makes sense! Rat da dat da da da da da da doo. —

37 38

D<sup>7</sup> Gm<sup>7</sup> C<sup>13</sup> F<sup>6</sup> Gm<sup>7</sup> Am<sup>7</sup> D<sup>b9</sup>/G

39  
 Win - ter's a good time to stay in and cud - dle, but put me in sum - mer and I'll be a - hap - py snow - man!

40 41

D<sup>sus</sup>/B<sup>b</sup> A<sup>7</sup> Dm G B<sup>b</sup>/C

42  
 When life gets rough I like to hold on — to my dream of re - lax - ing in the sum - mer sun — just

43 44

*mp* B<sup>b</sup> 9 F<sup>2</sup> Dm G<sup>7</sup>

IN SUMMER  
[ALTO KEY]

KRISTOFF: "I'll tell you why.  
We need Elsa to bring back summer."

OLAF: "Summer? Oh, I don't know why, but I've  
always loved the idea of summer, and sun, and all  
things hot."

KRISTOFF: "Really? I'm guessing you don't have  
much experience with heat." [MUSIC]

(OLAF blinks in time)

Tempo ♩ = 107

OLAF: "None!"

OLAF (cont'd): "But sometimes I like to close my eyes and  
imagine what it'd be like when summer does come." (OLAF sighs)

1 2 Xs 3 4 5 6

(slight bells) -----

*mf* A 6 Bm9 AMaj7/C# Bm7 A 6 Bm9 AMaj7/C# Bm7

7 OLAF: 8 9

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

A 6 Bm9 AMaj7/C# Bm7 G#7 F#m Bm7 E 13

10 11 12

sum - mer

A 6 Bm9 Bb9/F Bb7 E 13 *p* *mf* A 6 Bm9

13 14 15

snow up a - gainst the burn - ing sand, prob - 'ly get - ting gor - geous - ly tanned in sum - mer I'll

C#m7 F+B *f* C 7 F#m7 Bb9 E 13 AMaj7

16 17 18

fi - n'ly see a sum-mer breeze blow a - way a win-ter storm, and find out what hap-pens to sol - id wa-ter when

*mp* D<sup>6</sup> 9 A<sup>2</sup> F<sup>6</sup>m B<sup>7</sup>

19 20 21

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

D<sup>6</sup> C<sup>6</sup>m Bm<sup>7</sup> N.C. *mf* A<sup>6</sup> Bm<sup>9</sup>

22 23 24

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

A<sup>m</sup>7/C<sup>6</sup> Dm<sup>6</sup> C<sup>7</sup> F<sup>6</sup>m<sup>7</sup> B<sup>b</sup>9 E<sup>13</sup> A G<sup>sus</sup>/F

25 **DANCE BREAK** 26 27

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

*f* B<sup>b</sup>6 Cm<sup>7</sup> B<sup>b</sup>6 Cm<sup>7</sup> Dm<sup>7</sup>

28 37 38

put 'em to - geth - er it just makes sense! Rat da dat da da da da da da doo. \_\_\_\_\_

G 7 Cm7 F 13 Bb6 Cm7 Dm7 Gb+/C

39 40 41

Win - ter's a good time to stay in and cud - die, but put me in sum - mer and I'll be a - hap - py snow - man!

G sus/Eb D 7 Gm C Eb/F

42 43 44

When life gets rough I like to hold on \_\_\_\_\_ to my dream of re - lax - ing in the sum - mer sun \_\_\_\_\_ just

*mp* Eb 9 6 Bb2 Gm C 7

**Slower**  
*rit.*

45 let-ting off steam! 46 Oh the sky \_\_\_ will be blue, 47 and you guys-'ll be there too, when I 48

*p* Eb 6 Dm Cm7 Cm7/F Bb 6/D Cm9 Bb 6 Cm7(b5)

**KRISTOFF:**  
"I'm gonna tell him."  
**ANNA:**  
"Don't you dare!"  
[GO ON]

**A Tempo**

49 fi - nal - ly do what fro - zen things do 50 in sum - mer! 51

*mf* Db7 Gm7 B 9 F 13 *p* N.C.

52 In sum - mer! 53 54

*f* Bb2

F ped.

[Near segue]

45 let-ting off steam!

46 Oh the sky will be blue,

47 *Slower rit.* and you guys'll be there too,

48 when I

*p* B $\flat$ 6 Am Gm7 Gm7/C F $\flat$ /A Gm9 F6 Gm7(b5)

**KRISTOFF:**  
"I'm gonna tell him."  
**ANNA:**  
"Don't you dare!"  
[GO ON]

49 *A Tempo* fi - nal - ly do what fro - zen things do in sum - mer!

50

51

*mf* A $\flat$ 7 Dm7 F $\sharp$ 9 C13 *p* N.C.

52 In sum - mer!

53

54

*f* Cped. F2

[Near segue]

CALLBACK SCENE: Anna & Kristoff

**ANNA**

Nice duet.

**KRISTOFF**

*(genuinely shocked)*

What are you doing out here?

**ANNA**

*(defensive)*

What are you doing out here?

**KRISTOFF**

I live out here.

**ANNA**

*(shivering)*

Oh. Well, I'm just looking for my sister.

*ANNA gives SVEN a little scratch. He loves it.*

**KRISTOFF**

*(playful)*

You mean the sister who just ruined my ice business?

**ANNA**

No offense, but I think we have bigger problems than your ice business.

**KRISTOFF**

Fine. Don't let me keep you from those bigger problems.

ANNA

Fine.

KRISTOFF

Nice dress by the way.

ANNA

Thank you. I like it.

*ANNA shuffles in a few different directions, trying to figure out which way to go next.*

KRISTOFF

I wouldn't go that way if I were you... Or that way. Hmm, what do you think, Sven?

KRISTOFF (AS SVEN)

Well, Kristoff, I think she's gonna die on her own.

KRISTOFF

I don't know; she's made it this far. I, for one, am pretty impressed.

KRISTOFF (AS SVEN)

Still, maybe you should offer to help her.

KRISTOFF

I would, but I don't think she'd take it.

ANNA

How can you help me?

KRISTOFF

Well, the storm came from the North Mountain, which is where I'm guessing you'll find your sister. And to do that, you'll need warmer clothes, which I've got, and climbing gear, which I've also got, and climbing skills, which I've also—

ANNA

Got. I get it. You're hired.

KRISTOFF

Great... Let's go, then.

*KRISTOFF hands ANNA some wooly pants.*

*ANNA rips off her dress. KRISTOFF turns away, embarrassed. He goes to the other side of SVEN to give her privacy.*

**KRISTOFF**

So, tell me, what made the Queen go all ice-crazy?

**ANNA**

Oh, well, it was my fault. I got engaged, but then she freaked out because I'd only just met him, you know, that day. And she said she wouldn't bless the marriage, so—

**KRISTOFF**

Wait. You got engaged to someone you just met?

**ANNA**

Yeah. Anyway, I got mad and so she got mad—

**KRISTOFF**

Hang on. You got engaged to someone you just met.

**ANNA**

Yes! Why is everyone so hung up on that?

**KRISTOFF**

Didn't your parents ever warn you about strangers?

**ANNA**

*(backs away from KRISTOFF, suspiciously)*

Yes, they did... But Hans is not a stranger.

**KRISTOFF**

Okay. So, what's his last name?

**ANNA**

... Of the Southern Isles.

**KRISTOFF**

Foot size?

**ANNA**

... Foot size doesn't matter.

**KRISTOFF**

But knowing a man before you marry him kinda does.

*ANNA nudges HANS.*

**HANS**

Oh, Prince Hans of the Southern Isles.

**ELSA**

What can I do for you, Prince Hans?

**HANS**

Well, Princess Anna and I... We—

**ANNA**

We would like—

**HANS**

your blessing—

**ANNA**

of—

**ANNA & HANS**

our marriage!

**ELSA**

Marriage... ?

**ANNA**

Yes.

**ELSA**

Forgive me, I'm confused.

**ANNA**

Well, we haven't worked out all the details yet, of course. We'll need a few days to plan the ceremony.

**ELSA**

That's not what I—

ANNA

Of course we'll have soup, roast, and ice cream, and then – wait. Would we live here?

ELSA

Here?

HANS

Absolutely!

ELSA

Absolutely not.

ANNA

Wait, what?

ELSA

May I speak with you alone please, Anna?

ANNA

*(contemplates, chooses to hook arms with HANS)*

No. Whatever you have to say, you can say to both of us.

ELSA

All right. You can't marry a man you just met.

ANNA

You can if it's true love.

ELSA

What do you know about true love?

ANNA

What do you know about me?

ELSA

*(rattled)*

You asked me for my blessing, but my answer is no. I'm sorry. Now, excuse me.

HANS

Your Majesty, if I may ease your—

ELSA

No, you may not. And I think you should go. The celebration is over. Close the gates.

ANNA

What? Elsa, no. No, wait!

*ANNA grabs ELSA's hand and accidentally pulls off Elsa's glove. ELSA gasps, spins around and reaches for the glove in panic.*

ELSA

Give me my glove!

ANNA

*(holds the glove away from ELSA)*

Elsa, please. Please. I can't live like this anymore.

ELSA

*(beat, takes all she has not to get emotional)*

Then leave.

*ELSA sees ANNA's hurt face; it's too much. She can't hold it in. She turns away from her sister.*

ANNA

What did I ever do to you?

ELSA

Enough, Anna.

ANNA

Why?! Why do you shut me out?!

ELSA

Please. I can't do this here.

ANNA

Why do you shut the world out? What are you so afraid of?!

ELSA

I said, enough!

*Ice shoots from ELSA's hand. Ballroom guests gasp.*

#7B – Elsa Flees

*Panicked, ELSA backs away.*

WESELTON

Sorcery.

ANNA

Elsa?

ELSA

I didn't mean it. I'm sorry –

WESELTON

I knew there was something dubious going on here.

ANNA

*(seeing ELSA's fear)*

It's okay, Elsa. It's –

*ANNA takes a step toward ELSA.*

ELSA

No. Don't come near me. Stay away.

WESELTON

Monster! She's a monster!

*ELSA flees.*

ANNA

Elsa!

*(to HANS)*

I'm going after her. Take care of Arendelle.

*(calling out)*