

from FROZEN 2

# FROZEN 2

(Choral Highlights)

Into the Unknown • Some Things Never Change • All Is Found • Lost in the Woods • When I Am Older • Show Yourself

For SATB\* and Piano with Optional Instrumental Accompaniment

Duration: ca. 12:05

Arranged by  
MAC HUFF

Music and Lyrics by  
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and ROBERT LOPEZ

**INTO THE UNKNOWN**  
Mysteriously (♩ = ca. 105)

*Small group of Sopranos  
or opt. Solo mp*

Soprano

Piano

Mysteriously (♩ = ca. 105)

Ah, \_\_\_\_\_

Ah, \_\_\_\_\_

3

5

\*Available separately: SATB (00345527), SAB (00345528),

2-Part (00345529), ShowTrax CD (00345531)

Combo Parts available as a digital download (00345530)

(tpt 1-2, tsx, tbn 1-2, syn 1-2, gtr, b, dm)

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Ah, \_\_\_\_\_

Soprano *mis. mp*  
Alto  
Tenor  
Bass

I can

A<sup>b</sup>9

7

9

hear you, but I won't. Some... look for

E<sup>b</sup>m6

9

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB



trou - ble, while\_ oth - ers don't. There's a

11

thou - sand rea - sons\_ I should go a - bout my day\_ and ig -

*mp* *unis.*

Oo,

13

nore your whis - pers, which I wish would go a - way... oh,

oh,

15

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB



Ah, \_\_\_\_\_

oh.

*Ebm6*

17

Ah, \_\_\_\_\_

*mf*

You're not a

*mf*

*Ab9*

19

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB



21 With determination

voice, you're just a ring-ing in my ear, — and — if I

With determination  
Eb5  
mf

21

*spoken*  
heard you, — which I don't, I'm spo-ken for, — I — fear.  
*spoken*

Ab5

23

Ev - 'ry-one I've ev - er loved is here with-in these walls, — I'm  
*unis.*

Gb5

25



sor - ry, se - cret si - ren, but I'm block-ing out your calls. \_ I've

*unis.*

*Ab5* *Bb5*

27

had my ad-ven - ture. I don't need some-thing new! \_ I'm a -

*C5*

29

*cresc.* *f*

fraid of what I'm risk - ing if I fol - low you in - to the un - known... \_

*cresc.* *f*

*Abmaj7* *cresc.*

31

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB



33

*unis.*  
in - to the un - known...

*f*

33

*unis.*  
in - to the un - known!

*unis.*

*A♭5*

35





Measures 35-38 of the musical score. The vocal line begins with a fermata in measure 35, followed by a melodic phrase in measure 36 marked with a forte *f* dynamic and a slur. The lyrics "Ah," are written below the vocal line in measure 36. The piano accompaniment features a sustained chord in the right hand and a moving bass line in the left hand. Measure 37 includes the chord marking *Cm7*. Measure 38 continues the piano accompaniment.

Measures 39-42 of the musical score. The vocal line continues the melodic phrase from measure 36, ending with a fermata in measure 40. The lyrics "Oh," are written below the vocal line in measure 41, followed by "Are you" in measure 42. The piano accompaniment continues with a moving bass line and sustained chords in the right hand. Measure 39 includes the chord marking *Absus2*. Measure 41 includes the marking *unis.* above the vocal line.

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB





out there? Do you know me? Can you feel me? Can you show me?

Bbsus Absus2

41

44 Ah, Ah, Ah, Ah,

43 C5

45 F5

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB



ah, ah,

47

C5

49

52

unis.

Where are you go - ing? Don't

unis.

Dm

51

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB



Ah, \_\_\_\_\_

leave me a-lone! How do I

*B $\flat$ /D* *D $\flat$ /A $\flat$*

53

**Dramatically** *rit.*

fol-low you in-to the un-

*unis. rit.* *unis. rit.*

*D $\flat$ m* **Dramatically** N.C. *rit.*

55



end opt. Solo

Ah.

known?

Cmaj7

57

**SOME THINGS NEVER CHANGE**

**59** Rhythmically (♩ = ca. 90)

Solo 1 *mf*

Yes, the

Rhythmically (♩ = ca. 90)

*mf*

F C(add4) B $\flat$  F/B $\flat$  F C(add4) B $\flat$  F/B $\flat$

59



wind blows a lit-tle bit cold-er, and we're all get-ting old - er. And the

F C(add4) B $\flat$  F/B $\flat$  F C(add4) B $\flat$  F/B $\flat$

61

clouds are mov-ing on with ev - 'ry au - tumn breeze. Pet-er

F C(add4) B $\flat$  F/B $\flat$  F C(add4) B $\flat$  F/B $\flat$

63

Pump-kin just be-came fer-ti-liz - er. And my leaf's a lit-tle sad-der and wis - er. That's why I...

*Solo 2 mf* *end Solo 2*

F C(add4) B $\flat$  F/B $\flat$  F C(add4) B $\flat$  F/B $\flat$

65

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB





end Solo I *unis. mf* 69 Swing 16ths (♩ =  $\frac{3}{4}$  ♩)

— re-ly— on cer-tain cer-tain - ties. Yes, some things nev-er change,—

*unis. mf*

Swing 16ths (♩ =  $\frac{3}{4}$  ♩)

F C(add4) B♭ F/B♭ F C(add4) B♭ C F Gm7

67

like the feel of your hand— in mine.— Some things stay the same,—

B♭ Csus F Gm7

70

like how we get a-long—just fine.— Like an old— stone wall—that'll nev-er fall,—

B♭ Csus Dm B♭maj7

72

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB



3

Straight 16ths

some-things are al - ways true! \_\_\_\_\_

3

F C/E B $\flat$ /D

Straight 16ths  
N.C.

74

*mis.*

Some things nev - er change, like how I'm hold-ing on tight to

*mis.*

F/A F B $\flat$ maj7 Dm C7sus

76

you.

F C(add4) B $\flat$

f

F C(add4) B $\flat$

78

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB





81

*f* Ah, oh. The

*f* *div.*

F C(add4) B $\flat$  Csus2 C/D D

84

wind blows a lit-tle bit cold - er. And you all look a lit-tle bit old - er! It's

*Solo 2* *end Solo 2* *unis.*

G D(add4) C G/C G D(add4) C G/C

86

time to count our bless-ings be-neath an au - tumn sky! We'll al-ways

*unis.*

G D(add4) C G/C G D(add4) C G/C

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB



div. *unis.*

live in a king-dom of plen - ty that stands for the good of the man - y! And I

*unis.*

G D(add4) C G/C G D(add4) C G/C

88

fly! *fp* *cresc.*

prom-ise you the flag of Ar-en-delle will al - ways fly!

*fp* *cresc.*

Our flag will al - ways

G D(add4) C G/C

*mp* *cresc.*

90

Our flag will al - ways fly! *div.* *n.b.*

Our flag will al - ways fly! *n.b.*

fly! Our flag will al - ways fly! C

92

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB



## 94 Swing 16ths

*unis. f*

*unis. f* Some things nev-er change;\_ turn a-round and the time\_ has flown.\_

Swing 16ths

G Am7 C Dsus

*f*

94

Some things stay the same,\_ though the fu-ture re-mains un-known.. May our good\_

G Am7 C Dsus

96

\_ luck last,\_ may our past\_ be past.\_ Time's mov-ing fast, it's true!\_

Em Cmaj7 G D/F# C/E

98

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB



**Straight 16ths**

*unis.*

Some things nev - er change...

*unis.*

Some things nev - er change...

**Straight 16ths**

N.C. G/B G Cmaj7 Em D7sus

100

*dim.*

and I'm hold-ing on tight\_ to you. Hold-ing on tight\_ to

*dim.*

and I'm hold-ing on tight\_ to you...

G Gmaj7 C/G

*mp*

102

you... Hold-ing on tight to you...

Hold-ing on tight\_ to you...

G(add4) G Gmaj7 C

104

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB



*rit.* *Solo 1* *p* *end Solo 1*

I'm hold-ing on tight\_ to you.

G/C *rit.*

106

**ALL IS FOUND**

109 Gently (♩ = ca. 75) *Solo 2* *p*

Where the North-wind meets the—

Gently (♩ = ca. 75)  
Bm(add2) Bm

*p*

109

— sea, there's a riv-er full of mem-o-ry. Sleep, my

E5 G D

112

*poco accel.* *end Solo 2*

dar-ling, safe and sound, for in this riv-er, all is— found.—

Em Em7/D G D A Bm7(no3)

*poco accel.*

115

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB





119 (♩ = ca. 80)

Sop. *mp* *div.* *unis.*  
 Alto Yes, she will sing to those who hear; and in her  
 Ten.  
 Bass

(♩ = ca. 80)  
 G D  
*mp*

118

*div.* *unis.*  
 song, all mag-ic flows. But can you brave what you most

Em Bm/D C G  
 121

*cresc.*  
 fear? Can you face what the riv-er knows?

F#m E Gm  
*cresc.*  
 124

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB



*mf* 128

Where the North-wind meets the sea, there's a

*mf*

Cm F

127

moth - er full of mem - o - ry. Come my

A $\flat$  E $\flat$

130

*dim.* *rit. unis.*

dar - ling, home - ward bound: when all is lost, then all is found.

*dim.* *rit. unis.*

Fm A $\flat$  E $\flat$  B $\flat$

*dim.* *rit.*

132

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB





Tempo I (♩ = ca. 75)

(♩ = ♩)

Tempo I (♩ = ca. 75)

Cm(add2)

(♩ = ♩)

## LOST IN THE WOODS

137 Moderately in 2 (♩ = ca. 75)

T/B Solo  
mp

145

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB



if I should fol - low. You had to go,

Gm Csus B $\flat$  C

150

and of course it's al - ways fine..

F B $\flat$  F/A F C/E

153

I prob - 'ly could catch up with you to - mor -

Asus A7 A/C $\sharp$  Dm Gm

156

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB



*end Solo* 161

- row. —

Sop. — — —

Alto — — —

Ten. But is this what it feels —

Bass *unis. mf* — — —

Csus B $\flat$  C 161 D G/B

*mf*

159

— like to be grow - ing a - part? — When did

F $\sharp$ m G2

162



I be - come the one — who's al - ways chas - ing your heart? —

165

B $\flat$  Gm7 Csus C/G

*unis. mf* 169

Now I know you're my true North, 'cause I am

168

C A $\flat$  Fm9

*unis.*

lost in the woods. — Up is down, — day is night

*unis.*

171

B $\flat$ m7 E $\flat$ sus E $\flat$  Cm

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB



when you're not there. Oh,

174

D $\flat$  B $\flat$ m E $\flat$

177

you're my on - ly land - mark, so I'm lost in the woods,

177

A $\flat$  Fm9 B $\flat$ m7 E $\flat$ sus

won - der - ing if you still care.

180

E $\flat$  E $\flat$ /G A $\flat$  A $\flat$ /D $\flat$

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB



184

*div. f*

*cresc. poco a poco*  
*unis.*

For a

But I'll wait\_\_\_\_\_ for a sign\_\_\_\_\_

*cresc. poco a poco*

184

*sign, \_\_\_\_\_ (ign)*

you are

that I'm\_\_\_\_\_ your\_\_\_\_\_ path, 'cause you\_\_\_\_\_ are mine.

*unis.*

*Ab/C* *Db/F*

188

195

*div.*

*mine, \_\_\_\_\_ (ine)*

lost in the woods, -

*f*

Un - til then, I'm lost in the woods, -

*Fm7* *Bbm9* *Db/Eb* *Ab*

*f*

192

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB



Musical score for "The Woods" (Les bois) by Debussy. The score is in 3/4 time and features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats).

**Vocal Part:**

- Lyrics: "lost. I'm lost in the woods."
- Performance markings: *unis.*, *mp*, *Slower*.

**Piano Part:**

- Accompaniment for the vocal line.
- Chord markings:  $A\flat 7/G\flat$ ,  $D\flat/F$ ,  $D\flat m 9/F\flat$ .
- Performance marking: *decresc.*

The score is numbered 200 at the bottom left.

204

WHEN I AM OLDER

206 Soft Shoe (♩ = ca. 116) (♩♩ =  $\frac{3}{4}$ )

*p* *rit.* *mf* *F* *Fmaj7*

208

Handwritten musical score for 'The Rose Tree'. The score is written on two staves (treble and bass clef) with a key signature of one flat (B-flat). The tempo is marked 'Andante'. The score is divided into three measures. The first measure is in 2/4 time, the second in 4/4, and the third in 2/4. The first measure features a treble staff with a half note F4, a quarter note G4, and a triplet of eighth notes (A4, B4, C5) marked '8va' and '3'. The bass staff has a half note F3 and a quarter note G3. The second measure is in 4/4 time, with a treble staff showing a half note F4 and a quarter note G4, and a bass staff showing a half note F3 and a quarter note G3. The third measure is in 2/4 time, with a treble staff showing a half note F4 and a quarter note G4, and a bass staff showing a half note F3 and a quarter note G3. The score includes dynamic markings: 'f' (forte) in the first measure, 'mf' (mezzo-forte) in the second, and 'f' in the third. The piece ends with a double bar line.



212

T/B Solo  
*mf*

This will all make sense when I am old - er.

F Fmaj7 F6

*mf*

212

Some - day, I will see that this makes sense.

Gm D(#5)/F# Gm7(b5)/Db C7

214

One day, — when I'm old and wise, — I'll think back and re - al - ize — that

Bm7(b5) Bbm6 Am7 Dm7 G9

216

these were all com - plete - ly nor - mal e - vents!

C Dbmaj7 D7 Cm/Eb E(#5) F F#dim7 C

*end Solo*

218

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB



221

Sop.

Alto

Ten.

Bass

Grow - ing up means a - dapt - ing, puz - zling out our world and your

place! When I'm more ma - ture, I'll feel to - tal - ly se - cure be - ing

watched by some - thing with a creep - y, creep - y face. AAAAH!!!!

224

227

221

224

227

B $\flat$  B $\flat$ dim C7/B $\flat$  F Cm7 F7

B $\flat$ maj9 3 B $\flat$ 6 D $\flat$  D $\flat$ dim Dm G9

C7 C9(#5#11)

ff

ff

ff

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB



*Solo* **mp** 231

See, that will all make sense when I am old - er, so there's

**mp**

230

*Slower*

no need to be ter-ri-fied or tense. I'll just dream a-bout a time

*mp*

Oo,

*mp*

*Slower*

Gm D(#5)/F# D#9(b5) C7 Bm7(b5) Gm7(b5)/Bb

233

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB



Tempo I *mf*

when I'm in my a - ged prime. 'Cause when you're old - er,

*mf* 'Cause when you're old - er,

Tempo I

Cm/E $\flat$  D7 Gm7

*mf*

ab - so - lute - ly ev - 'ry - thing makes sense! This is

ab - so - lute - ly ev - 'ry - thing makes sense!

Gm7/C F Fmaj7

236 239

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB



*end Solo* **243** **SHOW YOURSELF**  
**With determination (♩ = ca. 120) (straight 8ths)**

*fine.* **With determination (♩ = ca. 120) (straight 8ths)**  
 G5 *mp*

242

*S/A Solo mp*  
 Ev - 'ry

246

**249**

inch of me is trem-bling, but not from the cold.

249

Some-thing is fa - mil - iar, like a dream I can

252

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB



257

reach but not quite hold. I can sense you there,

255

3

like a friend I've always known. I'm ar-

258

3

riv ing, and it feels like I am home.

261

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB



*end Solo* 265

Sop. *unis. mp*

Alto

Ten.

Bass

I have al - ways been a for - tress, cold

265 D(add4)

se - crets deep in - side. You have se - crets too,

D7/C C C7/B $\flat$

but you don't have to hide.

B $\flat$  B $\flat$ /E $\flat$  E $\flat$  D

264 267 270

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB





273

Show your - self:

I'm dy - ing to meet you.

div. Ah, mp

Em C D(add4)

273 274 275

Show your - self:

it's your turn.

div. Ah,

Em C D(add4) D

276 277 278

279

*unis.*

Are you the one I've been look - ing for all of my life?

*unis.*

Em C G

279 280 281



282

Show your - self; I'm read - y to

*unis.* 3

D B7/D# Em C

285

learn. Ah, ah,

*mf*

Faster (♩ = ca. 125)

Em 3 3 3 3 A

*mf*

288

Descant *mf* Ah, ah.

290

*unis.* I've nev - er felt so cer - tain.

Fm Bb 290 Ab2 Bbsus

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB



All my life I've been torn.

291

E♭/G A♭2 B♭sus

But I'm here for a rea-son:

293

D♭2 A♭2 B♭sus

could it be the rea-son I was born?

295

E♭/G A♭2 B♭sus

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB



298 *unis.*

I have al - ways been so dif - f'rent. Nor - mal

*unis.*

rules did not ap - ply. Is this the day? Are

*unis.*

you the way I fi - n'ly find out why?

300

303

297

Db2 Eb(add4)

Eb7/Db Db Eb7/Db Db Db/Cb Cb

Db/Cb Cb Cb/Fb Fb Gb/Fb Eb

3

## FROZEN 2 (CHORAL HIGHLIGHTS) – SATB



306 Descant *f*

Ah, \_\_\_\_\_

*f* Show your - self! — *unis.* Step in — to your pow - er.

306 *f* Fm Db Eb(add4) Eb

Ah, \_\_\_\_\_

Grow your - self — in - to some - thing new. \_\_\_\_\_

309 Fm Db Eb(add4) Eb

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB



312

All of your

*unis.*

You are the one\_ you've been wait - ing for all of my life.

*unis.*

3

312

Fm D $\flat$  A $\flat$

312

life.

Ah,

Oh, show your - self!

E $\flat$  Edim7 Fm D $\flat$

315

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB





*mf*  
 Ah, Ah, ah, Ah, ah!

*unis. mf*  
 Ah, ah, Ah, ah,

*unis. mf*  
 Ah, ah, Ah, ah,

*mf*  
*cresc.*  
*ff*

*rit.*  
*ff*  
 Ah!

*rit.*  
*ff*  
 Ah!

*rit.*  
 Ab(b5) Ab

318 322

FROZEN 2 (CHORAL HIGHLIGHTS) – SATB



8 40126 91964 6

