



MUSIC THEATRE INTERNATIONAL  
**BROADWAY  
JUNIOR®**  
60 MINUTES

NAME: \_\_\_\_\_

CHARACTER: \_\_\_\_\_

# Disney **FROZEN** JR.

Music and Lyrics by  
**Kristen Anderson-Lopez & Robert Lopez**

Book by  
**Jennifer Lee**

Based on the Disney film written by Jennifer Lee  
and directed by Chris Buck & Jennifer Lee

## ACTOR'S SCRIPT







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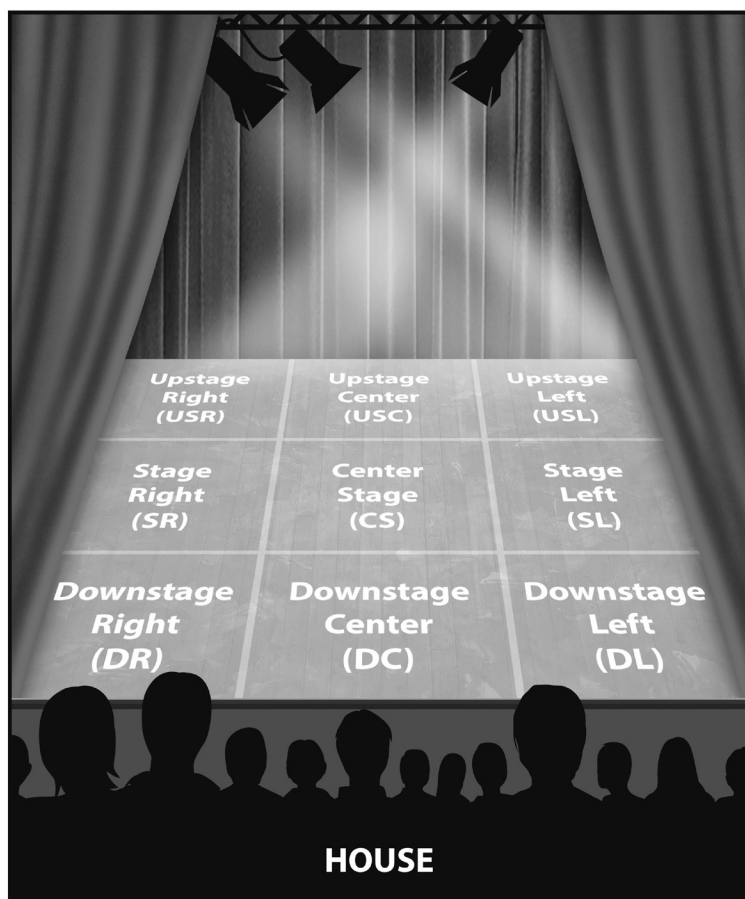
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# Welcome to the Theater

Congratulations! You'll be working with your **creative team** and fellow **cast** members to put on a **musical**. Before you begin **rehearsals**, there are some important things you should know. This book is your **script**. Whether putting on a school production or rehearsing a professional show, every **actor**, **director**, and **stage manager** works from a script. Your Actor's Script contains additional information for this musical, like this introduction and two glossaries. You can look up any bold words in the Actor's Glossary at the back of this book. Be sure to take good care of your script and take notes with a pencil since what you'll be doing onstage can change during rehearsals.

One of the first things you'll need to learn is what to call the various areas of the stage. Since most stages used to be **raked**, or tilted down toward the **house** where the audience sits, the term **downstage** is still used to refer to the area closest to the audience, and **upstage** is used to refer to the area farthest from the audience. **Stage left** and **stage right** are from the actor's perspective when facing the audience. This diagram shows how to use these terms to label nine different parts of the stage.





# What to Expect During Rehearsals

You will be performing a musical, a type of **play** that tells a story through music, **choreography**, and **dialogue**. Because there are so many parts of a musical, most shows have more than one **author**. The **composer** writes the music and usually works with a **lyricist**, who writes the **lyrics**, or words, for the songs. The **book writer** writes the dialogue (spoken words, or **lines**) and the **stage directions**, which tell the actors what to do onstage and which music cues to listen for. If the book writer and lyricist are the same person, she is often referred to as the **librettist**, since the book and lyrics together are referred to as the **libretto**.

Your director will plan rehearsals so that the cast is ready to give its best performance on **opening night**! Remember to warm up before each rehearsal so that your mind, body, and voice are ready to go. Every rehearsal process is a little bit different, but here is an idea of what you can expect as you begin to work on your show:

## Music

Since you're performing a musical, it is important to learn the music during the rehearsal process. Your **music director** will teach the cast all the songs in the show and tell you what to practice at home.

## Choreography

Since most musicals include some movement or dance, you'll also be rehearsing choreography. Your **choreographer** will create the dances and teach them to the cast. The music and the choreography help tell the story.

## Blocking & Scene Work

Your director will determine where everyone in the cast stands and how they move around the stage. You'll use theater **blocking** terms (downstage left, upstage right, etc.) a lot during this portion of the rehearsal process. You will also practice speaking your lines and work on memorizing them. Rehearsing your part from memory is called being **off-book**. Your director will help you understand the important action in each scene so you can make the best choices for your character's **objective**, or what your character wants.

# Marking Your Script

Notating your script can help you to remember important blocking and direction. Below are some tips to keep you on track.



Always write your name legibly on your script. Scripts have a way of getting lost or changing hands during rehearsals.



Mark your lines and lyrics with a bright-colored highlighter to make your part stand out on the page. This will allow you to look up from your script during rehearsals, since it will be easier to find your place when you look back down.



Underline important stage directions, lines, lyrics, and individual words. For example, if your director wants you to stress a word, underline it in your script.



Save time and space by using the following standard abbreviations:

**ON:** onstage

**OFF:** offstage

**US:** upstage

**DS:** downstage

**SL:** stage left

**SR:** stage right

**CS:** center stage

**X:** cross

You may use these abbreviations to modify other instructions (you could write “R hand up” to remind yourself to raise your right hand). You may also combine them in various ways (you could write “XDSR” to remind yourself to cross downstage right).



Draw diagrams to help clarify your blocking. For example, if you are instructed to walk in a circle around a bench, you might draw a box to represent the bench, then draw a circle around it with an arrow indicating the direction in which you are supposed to walk.



Draw stick figures to help you remember your choreography.



Mark your music with large commas to remind yourself where to take breaths while singing.



Although you should feel free to mark up your script, be careful it doesn’t become so cluttered with notes that you have a hard time finding your lines on the page!



Katie Lopez (Anna)



ANNA  
Me neither! No one will ever be shut out.



HANS  
Oh Anna, I could never shut you out.

(#14 – LOVE IS AN OPEN DOOR. When the music begins,  
some of the TOWNSPEOPLE quietly begin to pair off and dance.)

## Love Is an Open Door

ANNA: Okay, can I just say something crazy?  
HANS: I love crazy.



1 3 ANNA:  
All my  
life has been a se-ries of doors — in my face, and then

7 HANS: I was thinking the  
same thing, because like...  
sud-den-ly I bump in - to you.

9 HANS: look toward Hans  
I've been search - ing my whole life — to  
10 find my own place, and may - be



# Synopsis

The **TOWNSPEOPLE** of Arendelle and the royal family – **QUEEN IDUNA**, **KING AGNARR**, **YOUNG ELSA**, and **YOUNG ANNA** – celebrate summer (*Let the Sun Shine On*). As the princesses play, Young Anna goads Young Elsa into using her magical powers to create ice and snow, but Queen Iduna reminds them that magic must stay secret.

Later that evening, the sisters create a magical toy snowman named Olaf (*A Little Bit of You*). As their games grow more adventurous, the **SNOW CHORUS** joins in and Young Elsa accidentally strikes Young Anna with her powers. 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 Young Elsa's magic.

Young Elsa grows fearful of her powers and isolates herself from her sister until she can learn to control them; the gates to the castle are closed. With no memory of the magic strike, Young Anna wonders why her sister will no longer play with her (*Do You Want to Build a Snowman?*).

Years later, **MIDDLE ELSA** still struggles to control her powers as her fear grows, while **MIDDLE ANNA** still yearns for her sister's affection. The King and Queen leave the kingdom to search for answers, but are lost at sea.

On the day of **ELSA's** coronation as queen, the **CASTLE STAFF** reopen the gates. **ANNA** daydreams about how exciting it will be to have life back in the castle while Elsa practices controlling her powers for the coronation (*For the First Time in Forever*). As guests arrive, Anna bumps into the charming Prince **HANS**, and both of them slam into **KRISTOFF**, a local ice harvester, and his reindeer, **SVEN**, knocking Kristoff's bag of ice to the ground.

The **BISHOP** crowns Elsa as she contemplates the relationship she wishes she could have 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, and the two immediately fall in love (*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 accidentally shoots ice into the ballroom. Elsa flees and Anna runs out to find her.

On the snowy mountainside, Kristoff sings a song to Sven (*Reindeer(s) Are Better Than People*) when a freezing Anna comes upon them. They agree to help her find Elsa, and are startled when **OLAF**, a magical snowman, appears. Olaf vows to help them bring back summer, and along with the **SUMMER CHORUS**, fantasizes about what it will be like (*In Summer*). The group also comes across **OAKEN** and **OAKEN'S FAMILY**, who teach them about *hygge* and provide them with winter gear (*Hygge*).

Isolated in an ice palace of her own making, Elsa lets go of her fear and embraces her powers (**Let It Go**). Meanwhile, Hans and Weselton send out a search party to find Anna and capture Elsa.

Anna, Kristoff, Sven, and Olaf finally find Elsa. Elsa's newfound liberation doesn't last long, however, once Anna reveals that her powers have set off an eternal winter everywhere. In her panic, Elsa accidentally strikes Anna again (**For the First Time in Forever – Reprise**). When Elsa blasts the group down the mountain (**Mountain Fall**), they seek a cure for Anna from the Hidden Folk (**Kristoff's Joik**), who think she and Kristoff are a couple (**Fixer Upper**). When Anna faints, however, Pabbie and Bulda inform them that only an act of true love can thaw her frozen heart, so they return to Arendelle to find Hans.

Meanwhile, Elsa is captured and brought back to the castle. When Anna arrives, Hans reveals that he never loved her and was just using her to become King of Arendelle. He leaves Anna to freeze to death, but Olaf helps her escape to find Kristoff.

Hans tells the kingdom that Anna has died and sentences Elsa to death, who, in her fear, creates a massive blizzard (**Colder by the Minute**). As Anna is about to reunite with Kristoff, she sees that Hans has drawn his sword over Elsa. Anna sacrifices herself, stopping Kristoff's sword as she turns to ice.

This act of true love between sisters thaws Anna, and Elsa realizes that love can thaw the effects of her powers (**Finale – Part 1**). Anna sends Hans away, and the kingdom celebrates while all vow to fill the world with light and love (**Finale – Part 2**).

# Characters

(in order of appearance)

**ENSEMBLE** – includes **TOWNSPEOPLE** of Arendelle; the **SNOW CHORUS**, a personification of Elsa's snow and ice powers; **HIDDEN FOLK**, magical people that live in the mountains; **CASTLE STAFF**, including **HOUSEKEEPER**, **BUTLER**, **HANDMAIDEN**, **COOK**, and **STEWARD**; **SUMMER CHORUS**, embodiments of Olaf's summer fantasy; **OAKEN'S FAMILY**; and **GUARDS**

**YOUNG ANNA, MIDDLE ANNA, ANNA** – Princess of Arendelle at different ages; a spirited troublemaker who is lonely and longing for connection, especially with her sister

**YOUNG ELSA, MIDDLE ELSA, ELSA** – Princess, and later, Queen of Arendelle, with magical powers at different ages; initially a doting sister to Anna, but becomes isolated due to fear of her magical powers

**KING AGNARR** – King of Arendelle and protective father to Anna and Elsa

**QUEEN IDUNA** – Queen of Arendelle and descendant of the Northern Nomads; loving mother to Anna and Elsa

**PABBIE** and **BULDA** – the mystical and magical leaders of the Hidden Folk; Kristoff's adoptive parents

**BISHOP** – the Bishop of Arendelle, tasked with overseeing the succession of the monarchy

**KRISTOFF** – an ice harvester with a prickly exterior but a big heart

**SVEN** – Kristoff's loyal reindeer best friend who can only be understood by Kristoff

**HANS** – the charming Prince of the Southern Isles who craves a sense of belonging and power and proves that first impressions can be wrong

**WESELTON** – an impolite and judgmental Duke from a neighboring kingdom

**OLAF** – a goofy and loving magical snowman who dreams of experiencing summer

**OAKEN** – an amiable wandering salesperson and advocate of *hygge*



# Theater Tips

- It takes an ensemble to make a show; everyone's part is important.
- Be respectful of others at all times.
- Bring your script and a pencil to every rehearsal.
- Arrive at rehearsal on time and ready to begin.
- Be specific! Make clear choices about your character's background and motivation for each line and action.
- To help memorize your lines, write them down or speak them aloud to yourself in a mirror.
- Don't upstage yourself. **Cheat out** so the audience can always see your face and hear your voice.
- Before each performance, tell everyone to "break a leg" – which is theater talk for "good luck"!
- Be quiet backstage and remember: if you can see the audience, they can see you – so stay out of sight.
- If you forget a line or something unexpected happens onstage, keep going! When you remain confident and in character, it's unlikely that the audience will notice anything is wrong.
- Remember to thank your director and fellow cast and crew.
- **Have fun!**



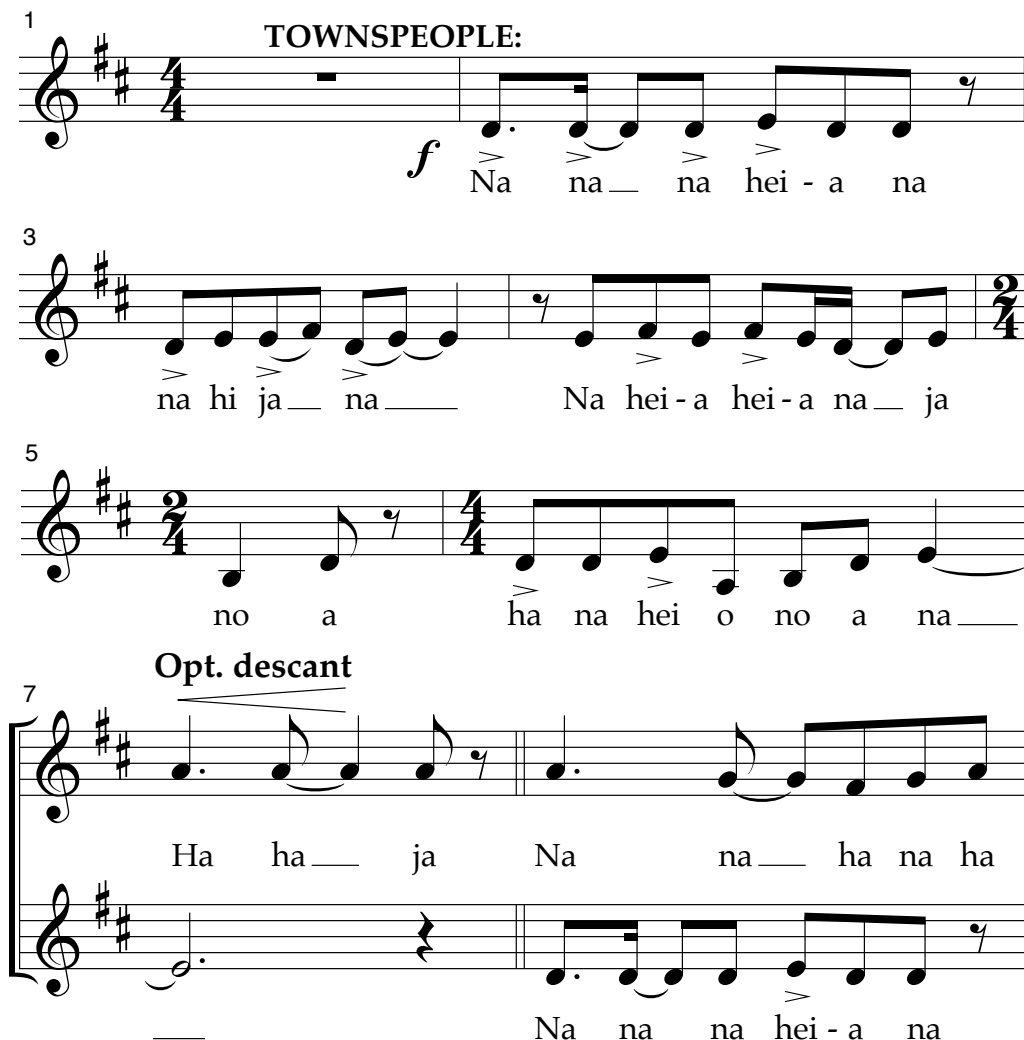
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## SCENE 1: SUMMER FESTIVAL

(The kingdom of Arendelle. Summer. TOWNSPEOPLE stream in.  
#1 – LET THE SUN SHINE ON.)

### Let the Sun Shine On

1 TOWNSPEOPLE:



*f* Na na na hei - a na

3 na hi ja na Na hei - a hei - a na ja

5 no a ha na hei o no a na

Opt. descant

7 Ha ha ja Na na ha na ha

Na na na hei - a na



9

ha ja \_\_\_\_\_

na hi ja na Na hei-a hei-a na ja

11

Na na ha na ha ha ja

no a ha na hei o no a na

(YOUNG ELSA and YOUNG ANNA enter, playing.  
They are sisters, best friends.)

14

2

16 YOUNG ANNA:

Do you want to build a snow-man?

18

Come on! Let's go and play!

20 YOUNG ELSA:

I could co-ver this whole place in snow! I'm not sup-

22 **YOUNG ANNA:**  
(really mischievous)

posed to, though. Yeah. Just do it an - y -

24

way! Do it for your sis - ter! El-sa,

27

please, oh please! I can't do the things you

29 **YOUNG ANNA:**  
You know I do!

**YOUNG ELSA:**

do! You real - ly want to build a snow-man?

32

We'll stay up late and build that snow-man!

34 **YOUNG ANNA:** **YOUNG ELSA,**  
**YOUNG ANNA:**

Yess!! Me and you!

36

(The SISTERS hug. KING AGNARR and QUEEN IDUNA enter and join their daughters. The festivities continue.)

37 **TOWNSPEOPLE:** **KING AGNARR:**

Once there was a fam-i-ly, — be - lov-ed by all. A

39 **QUEEN YOUNG ELSA, IDUNA: YOUNG ANNA: TOWNSPEOPLE:**

king! A queen! Two prin - cess - es. And the

40

sto - ry starts when they were small.

42 **KING AGNARR:** Ladies, what have you been up to?  
**YOUNG ANNA, YOUNG ELSA:** Nothing!

44 **(TOWNSPEOPLE):**

El - sa was a spe-cial child from

45


her first fro - zen tear. Her

46

ma - gic filled her pa-rents' hearts — with



47



so much love \_\_\_\_\_ and

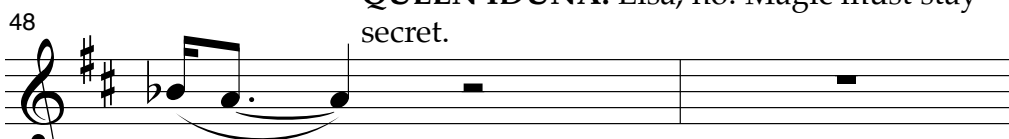
(YOUNG ELSA begins to wave her arms, about to play with her powers.)

**YOUNG ELSA:** Watch this!

(QUEEN IDUNA hurries over to stop her. She's kind, but her worry shows.)

**QUEEN IDUNA:** Elsa, no! Magic must stay secret.

48




fear. \_\_\_\_\_

(YOUNG ANNA skips by, happy and carefree.)

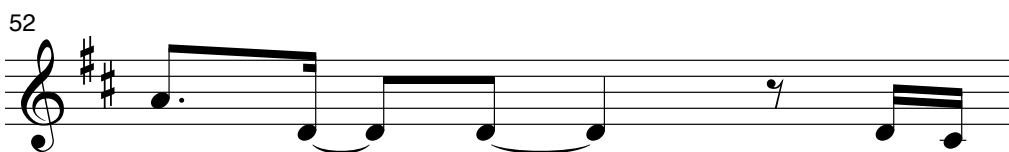
**YOUNG ANNA:**

50



Why?! **YOUNG ANNA:** Let the sun shine \_ on! \_ Let our

52



hearts be \_ light, \_ like this

53



+ **QUEEN IDUNA, KING AGNARR:** per-fect, hap-py, shi-ny sum-mer day! Let the

55



+ **YOUNG ELSA:** sun shine \_ on, \_ 'cause it's all all \_ right. \_ To -

57 *(The SISTERS play.)*

geth - er we can keep the storm at bay.

**YOUNG ELSA,  
YOUNG ANNA:**  
(clapping game)

59

One, two, three, to-ge-ther, clap to-ge-ther, snap to-ge-ther.

60

You and me to-ge-ther, knees to-ge-ther, freeze to-ge-ther.

61

Up or down to-ge-ther, prin - cess crown to-ge-ther,

62 **TOWNSPEOPLE:**

al - ways be to - ge - ther you and me! And

63

so the ro-yal fam-i-ly — is e-ver on dis-play. And the

65

peo - ple love the Prin - cess - es and

66

**YOUNG ANNA:**  
(to YOUNG ELSA)



watch them \_\_\_ as they play. Freeze my butt!

68

**YOUNG ELSA:**  
(giggling) Oh, Anna.

**TOWNSPEOPLE,  
KING AGNARR,  
QUEEN IDUNA:**



Let the

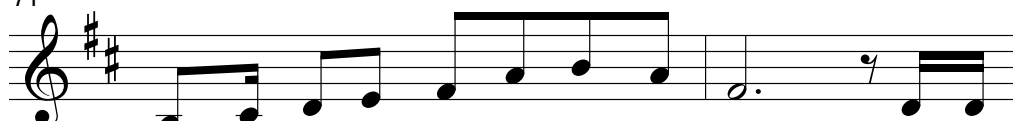
69

(The SISTERS continue to play and move  
throughout the crowd of TOWNSPEOPLE.)



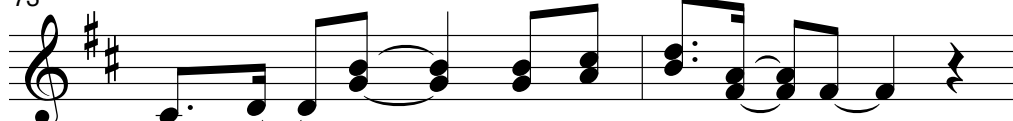
sun shine on! \_\_\_ Let our lives be \_\_\_ free. \_\_\_ Let the

71



pro-mise of our land be sure and strong. Let our

73



hearts be \_\_\_ warmed \_\_\_ by this fa-mi-ly \_\_\_

75



all the win-ter long! **f** Let the

77

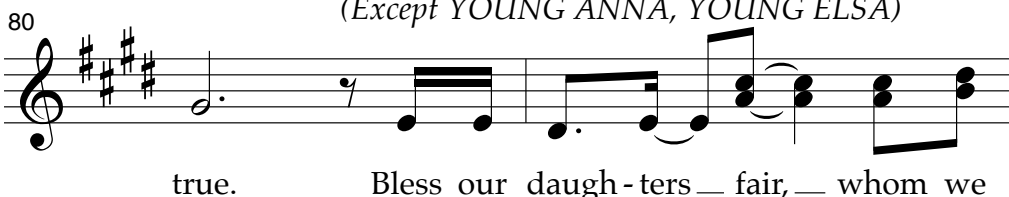


sun shine \_\_\_ on \_\_\_ o-ver A-ren-delle. \_\_\_ Let the



**ALL:**

*(Except YOUNG ANNA, YOUNG ELSA)*



84 **GROUP 1:**

you. na hi ja — na —

**GROUP 2:**

you. na hi ja — na —

**GROUP 3:**

Na na — na hei-a na na hi ja — na —

**(#2 – LET THE SUN SHINE ON – PLAYOFF. *The TOWNSPEOPLE exit.*)**



## SCENE 2: CASTLE INTERIOR

*(Evening. KING AGNARR and QUEEN IDUNA bid their girls goodnight.)*

QUEEN IDUNA

All right, my loves. Time for bed.

KING AGNARR

And that means actually sleeping, okay? No magic.

YOUNG ANNA

I love sleeping. Goodnight!

YOUNG ELSA

Goodnight!

*(KING AGNARR and QUEEN IDUNA exit. #3 – ELSA AND ANNA.)*

YOUNG ANNA

They're gone! It's just us! Snowman. Snowman. Snowman!!!

YOUNG ELSA

We're supposed to be sleeping—

YOUNG ANNA

But the sky's awake, so I'm awake, so we have to play!

YOUNG ELSA

Okay. Okay.

*(YOUNG ELSA gets a toy box.)*

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

YOUNG ANNA

Really?

YOUNG ELSA

Uh-huh.

*(YOUNG ELSA and YOUNG ANNA start to build a magical snowman from the objects in their toy box.  
#4 – A LITTLE BIT OF YOU.)*

# A Little Bit of You

1 **YOUNG ELSA:**

*mf* A lit - tle bit of you, a

3

lit - tle bit of me, a

4 **(YOUNG ELSA):**

part that loves to dream.

**YOUNG ANNA:**  
(catching on)

A part that

5 **(YOUNG ANNA):**

swings from a tree. A lit - tle like me, a

7 **YOUNG ELSA:**

A part that's nice.

**(YOUNG ANNA):**

lit - tle like you. A part that's

9

A loy - al friend who is

naugh-ty too! A loy - al friend who is

11

there no mat-ter what, with a big round bel-ly...

there no mat-ter what. ...and a

13

He'll

big, boun - cy butt! He'll

14

love warm hugs and the bright sun - light.

love warm hugs and the bright sun - light, and he'll

16

But he'll

real - ly love the sum - mer.

Detailed description: This block contains measures 16 and 17 of a musical score. Measure 16 starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 6/4 time signature. The melody consists of a whole rest followed by a half note G#4 and a half note F#4. The bass line consists of a whole rest followed by a half note E4 and a half note D4. Measure 17 continues with the same key signature and time signature. The melody starts with a half note G#4, followed by a half note F#4, and then a whole rest. The bass line consists of a whole rest followed by a half note E4 and a half note D4.

17

melt!

Yeah, you're right. So we'll

Detailed description: This block contains measures 17 and 18 of a musical score. Measure 17 starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 6/4 time signature. The melody consists of a half note G#4, followed by a half note F#4, and then a whole rest. The bass line consists of a whole rest followed by a half note E4 and a half note D4. Measure 18 continues with the same key signature and time signature. The melody starts with a half note G#4, followed by a half note F#4, and then a whole rest. The bass line consists of a whole rest followed by a half note E4 and a half note D4.

18

Yes, to -

build him back to-gether.

Detailed description: This block contains measures 18 and 19 of a musical score. Measure 18 starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 6/4 time signature. The melody consists of a half note G#4, followed by a half note F#4, and then a whole rest. The bass line consists of a whole rest followed by a half note E4 and a half note D4. Measure 19 continues with the same key signature and time signature. The melody starts with a half note G#4, followed by a half note F#4, and then a whole rest. The bass line consists of a whole rest followed by a half note E4 and a half note D4.

19

ge - ther, that's the key! 'Cause he's a

'Cause he's a

Detailed description: This block contains measures 19 and 20 of a musical score. Measure 19 starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a 6/4 time signature. The melody consists of a half note G#4, followed by a half note F#4, and then a whole rest. The bass line consists of a whole rest followed by a half note E4 and a half note D4. Measure 20 continues with the same key signature and time signature. The melody starts with a half note G#4, followed by a half note F#4, and then a whole rest. The bass line consists of a whole rest followed by a half note E4 and a half note D4.



20

lit - tle bit of you and me.

lit - tle bit of you and me.

*(The SISTERS put the finishing touches on their snowman and admire it.)*

**YOUNG ELSA:** What do we call him?

**YOUNG ANNA:** Um... Olaf!

23

3

**YOUNG ELSA:** *(funny voice)* Hi, I'm Olaf, and I like warm hugs.

*(YOUNG ANNA hugs Olaf.)*

**YOUNG ANNA:** I love you, Olaf.

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

**YOUNG ELSA:** Okay. Time for bed.

**YOUNG ANNA:** No. Time for more magic!

**YOUNG ELSA:** Anna, you know I'm not supposed to.

26

4

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

**YOUNG ELSA:** Do you really think so?

**YOUNG ANNA:** Yes!

**YOUNG ELSA:** Okay.

*(YOUNG ELSA stands and waves her arms. The SNOW CHORUS enters. They personify snow and ice throughout the show.)*

30

4

35 **GROUP 1:**

*f* La la la la la la... \_\_\_\_\_ La la la la la

**GROUP 2:**

*f* \_\_\_\_\_ La la la la la la... \_\_\_\_\_ la la

38 **YOUNG ELSA,  
SNOW CHORUS:**

la A lit - tle bit of you, a

la

40 lit - tle bit of me.

**YOUNG ANNA:**

You do the ma - gic and

42 **YOUNG ELSA,  
GROUP 1:**

A lit - tle bit of fun.

**GROUP 2:**

I get to see! Lit - tle bit of

44

A lit-tle bit of ma-gic and it  
fun in the mid-dle of the night and it

*(YOUNG ELSA doesn't see  
YOUNG ANNA cross and  
accidentally strikes her with  
her magic.)*

**YOUNG ANNA:**  
*(touching her head)*  
Ow!! My head!

46

all takes flight!  
all takes flight!

*(YOUNG ANNA is hurt, badly, and falls to the ground,  
unconscious. The SNOW CHORUS exits.)*

**YOUNG ELSA**

Anna!

*(YOUNG ELSA runs to YOUNG ANNA.)*

Mama! Papa! Wake up, Anna. Please wake up. Help!

*(KING AGNARR and QUEEN IDUNA rush in.)*

**QUEEN IDUNA**

Anna!

**KING AGNARR**

Elsa. What have you done?

**YOUNG ELSA**

I didn't mean it.

(KING AGNARR touches YOUNG ANNA's forehead.)

### KING AGNARR

Her skin is ice.

### QUEEN IDUNA

We need the Hidden Folk of the mountains. They have healing powers!

### KING AGNARR

Yes, the Hidden Folk! Call out for them quickly!

(QUEEN IDUNA calls out. #5 – **FIRST JOIK.**)

## First Joik

1 **QUEEN IDUNA:**



*mp* Key dah bo-wah

4 (HIDDEN FOLK appear.)



tah. *f* vo-ya vo-ya vo-ya

**PABBIE, BULDA, HIDDEN FOLK:**



Key dah bo-wah *f* vo-ya vo-ya vo-ya

6



hül - - dra.



hül - - dra.

*(PABBIE and BULDA step forward.)*

**PABBIE**

A queen who knows our call?

**QUEEN IDUNA**

I'm a child of the Northern Nomads.

**BULDA**

And now you're a queen. Good for you...

**QUEEN IDUNA**

Please, our daughter is hurt.

*(PABBIE and BULDA examine YOUNG ANNA.)*

**PABBIE**

This is a magic strike.

**YOUNG ELSA**

I'm sorry. It was an accident.

**BULDA**

Born with the powers or cursed?

**KING AGNARR**

Born, and they're getting stronger.

**PABBIE**

You're lucky she did not strike her heart. A heart is not so easily changed, but a head may be persuaded.

*(PABBIE and BULDA each place a hand on YOUNG ANNA's forehead.)*

**BULDA**

We are removing all magic. Even the magic that fills her memories, to be safe.

*(#6 – **MAGIC REMOVAL**. PABBIE and BULDA pull the magic out, and release it into the air.)*

**PABBIE**

She will be all right.

**QUEEN IDUNA**

Thank you.



**YOUNG ELSA**

*(urgently)*

Remove my magic, too. Please.

**BULDA**

I'm sorry, Little Snow. That we cannot do. Your powers are part of you.

**YOUNG ELSA**

But I'm afraid of what I'll do!

**PABBIE**

*(to YOUNG ELSA)*

Then fear will be your enemy.

**BULDA**

Yes, your fear will cause dangerous ice and snow, beyond your control.

**KING AGNARR**

We will not let that happen. We'll protect her.

**PABBIE**

Good. We must leave you now, but we bid you well.

**BULDA**

Call on us anytime. We love children. Raised a few strays ourselves.

**QUEEN IDUNA**

Farewell, and thank you!

*(BULDA, PABBIE, and the HIDDEN FOLK exit.)*

**KING AGNARR**

*(about Young Elsa)*

She can learn to control it, I'm sure.

**QUEEN IDUNA**

*(taking off her gloves)*

Elsa, wear these gloves. See if they help you keep it inside.

*(QUEEN IDUNA slips the gloves onto YOUNG ELSA's hands, and then goes to tend to YOUNG ANNA.)*

**KING AGNARR**

We'll close the gates, limit her contact with people, and keep her powers hidden from everyone, including Anna.

**QUEEN IDUNA**

What? We can't keep them separated. They're sisters.

(YOUNG ELSA steps up, bravely, resigned.)

**YOUNG ELSA**

Yes, this is how it has to be. It's best for Anna.

(YOUNG ANNA stirs.)

**YOUNG ANNA**

Mommy? What happened?

(#7 – TRANSITION TO SNOWMAN.)

**QUEEN IDUNA**

(taking YOUNG ANNA in her arms)

Only until we get more answers.

**KING AGNARR**

Yes, we'll find our way back to be a family again.

### SCENE 3: CASTLE INTERIOR, A FEW MONTHS LATER

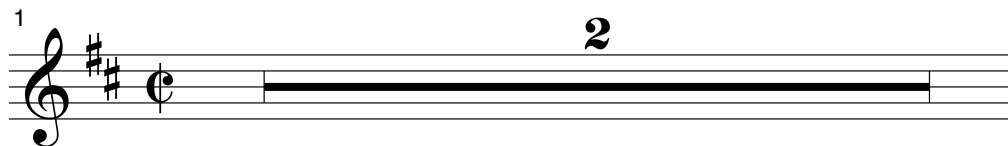
(ELSA's bedroom door appears onstage. #8 – DO YOU WANT TO BUILD A SNOWMAN? YOUNG ANNA enters.)

## Do You Want to Build a Snowman?

**YOUNG ANNA:**

It's snowing! Elsa?

(All excited, YOUNG ANNA rushes to Elsa's door. Knocks.)



Do you want to build a snow-man?



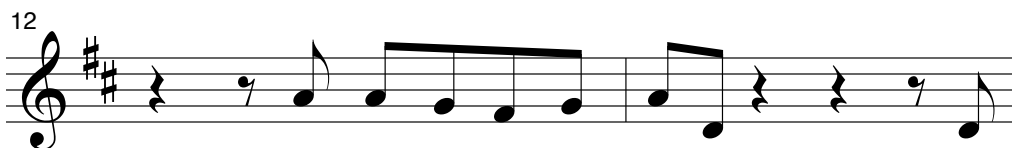
Come on, let's go and play.



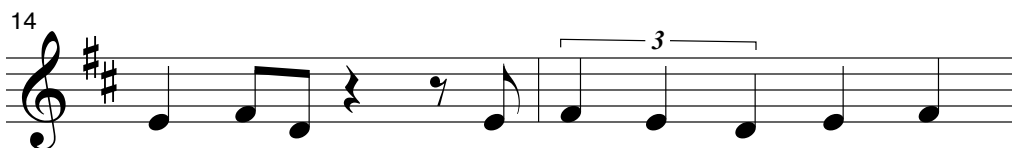
I nev-er see you an-y-more. Come out the



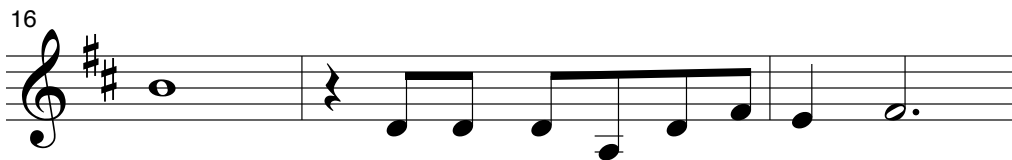
door. It's like you've gone a - way.



We used to be best bud-dies and



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

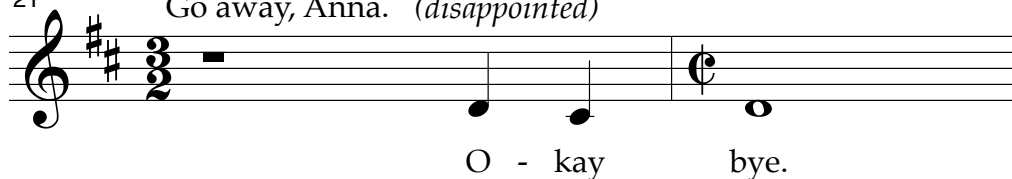


why. Do you want to build a snow-man?



It does-n't have to be a snow-man.

21 **YOUNG ELSA: (YOUNG ANNA):**  
Go away, Anna. (*disappointed*)



(*YOUNG ANNA exits. KING AGNARR and QUEEN IDUNA are with YOUNG ELSA. YOUNG ELSA is doing all she can to hold in her spirit, to not mess up.*)

**YOUNG ELSA:** I'm doing everything you said. The gloves are helping.

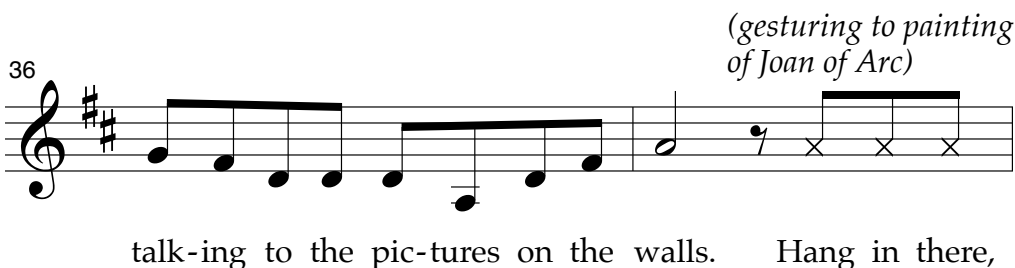
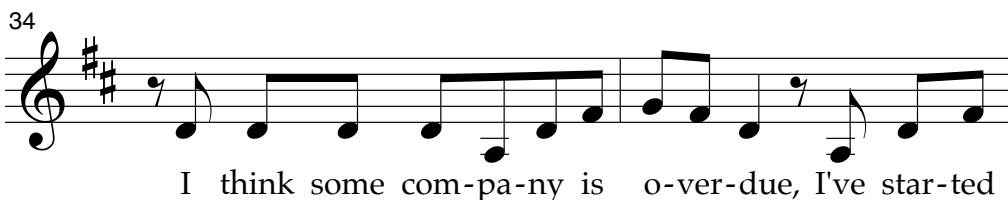
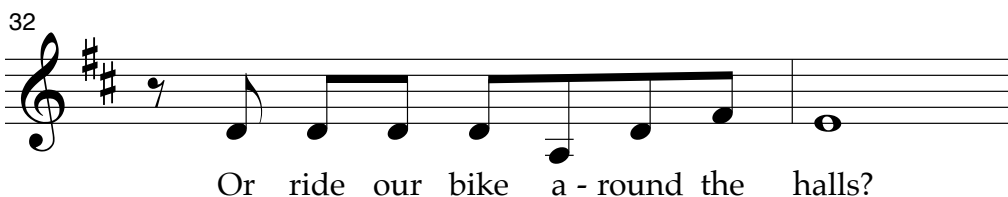
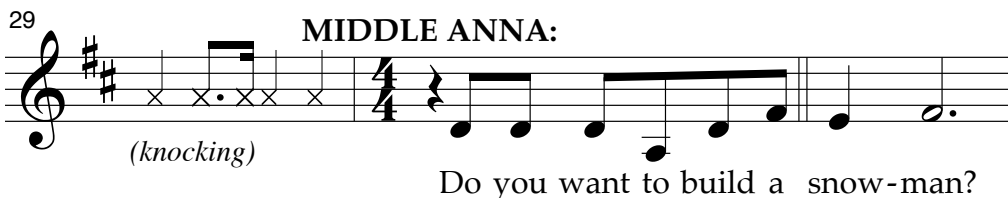
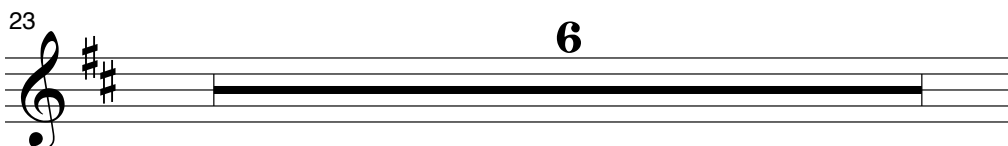
**QUEEN IDUNA:** Good.

**KING AGNARR:** Now, again....


**YOUNG ELSA:** Conceal it. Don't feel it.

**KING AGNARR, QUEEN IDUNA, YOUNG ELSA:** Don't let it show.


(*ALL exit. MIDDLE ANNA enters. A few years have passed. She knocks.*)



40




42



(*tongue clicks*)

45 feel it... **9**





(*QUEEN IDUNA enters, on the other side of the door.*)

**QUEEN IDUNA:** Anna! It's time for us to leave!

(*MIDDLE ANNA enters and hugs her MOTHER.*)

**MIDDLE ANNA:** I'm going to miss you.

**QUEEN IDUNA:** We'll only be gone a couple of weeks, my sunshine.

(*Back on Elsa's side, MIDDLE ELSA stands at a formal distance from KING AGNARR.*)

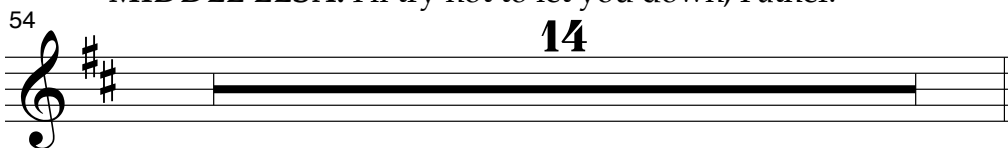
**MIDDLE ELSA:** Please, do you have to go?

**KING AGNARR:** Yes. There are answers out there, Elsa, to help you, to help all of us.

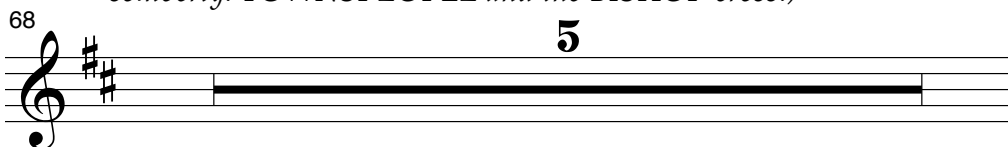
**MIDDLE ELSA:** I can't do this here on my own.

**KING AGNARR:** You can. And you must. We're proud of you.

**MIDDLE ELSA:** I'll try not to let you down, Father.



(*MIDDLE ANNA and MIDDLE ELSA exit. KING AGNARR and QUEEN IDUNA meet down center. As the music shifts, they exit somberly. TOWNSPEOPLE and the BISHOP cross.*)



73 **GROUP 1:**

Ah Ah

**GROUP 2:**

Ah Ah

**TOWNSPERSON 1:** Did you hear? Did you hear? The King and Queen were lost at sea!

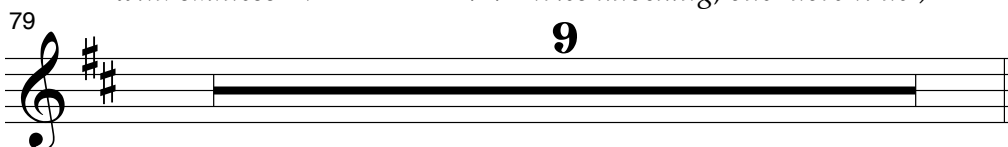
**TOWNSPERSON 2:** The King and Queen have died? How tragic!

**BISHOP:** As Bishop of Arendelle, I proclaim we shall honor their ways until our young Queen, Elsa, comes of age.

**TOWNSPERSON 3:** May they rest in peace.

**TOWNSPERSON 4:** Those poor daughters. All alone...

*(The TOWNSPEOPLE and BISHOP exit. MIDDLE ANNA and MIDDLE ELSA re-enter alone, still separated by the door, and filled with sadness. MIDDLE ANNA tries knocking, one more time.)*



**MIDDLE ANNA:**

Elsa?



Please, I know you're in there.



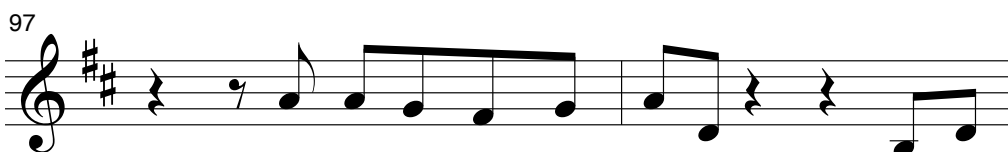
Peo - ple are ask - ing where you've been.



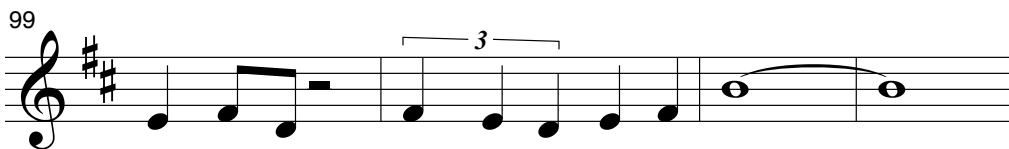
They say have cour-age, and I'm try-ing to. I'm right out



here for you, just let me in.



We on - ly have each oth - er. It's just

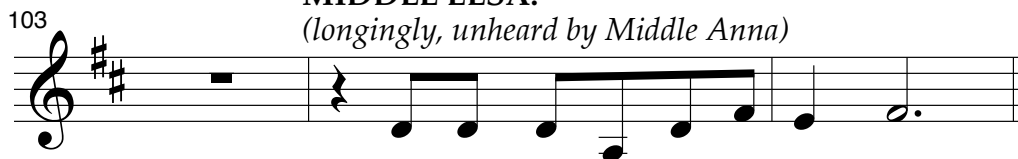


you and me. What are we gon-na do? \_\_\_\_\_

*(No answer. MIDDLE ANNA gives up and exits.)*

**MIDDLE ELSA:**

*(longingly, unheard by Middle Anna)*



Do you want to build a snow-man?

*(MIDDLE ELSA exits sadly. #9 – CORONATION DAY. Transition to:)*

## SCENE 4: CASTLE INTERIOR, THREE YEARS LATER

*(Coronation Day. An excited CASTLE STAFF enters.)*

**HOUSEKEEPER**

It's Coronation Day! It's Coronation Day!

**BUTLER**

Queen Elsa has come of age!

**HANDMAIDEN**

I can't believe they're finally opening up the gates!

**COOK**

And for a whole day!

*(#10 – FOR THE FIRST TIME IN FOREVER. ANNA suddenly springs in, wild with excitement. The busy CASTLE STAFF prepares for the festivities as ANNA gets ready on her own.)*

# For the First Time in Forever

1 ANNA: It's Coronation Day! Ha-ha!  
HOUSEKEEPER: Princess Anna! HOUSEKEEPER:

The

4 BUTLER: HANDMAIDEN:

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

5 COOK:

did - n't know they did that an - y - more. Who

6

knew we owned\_\_ eight thou - sand sa - lad\_\_

7 ANNA:

\_\_ plates...? \_\_ For

8

years I've roamed these emp - ty halls.

Why have a ball - room with        no balls?

**ANNA,  
CASTLE STAFF:**

Fi - nal - ly, \_\_\_\_ they're op - 'ning up \_\_\_\_ the

**ANNA:**

gates! There'll be ac-tual, real\_\_live peo - ple.

**ANNA,  
CASTLE STAFF:**

**ANNA:**

It' - ll be to - tal - ly strange. But,

wow! Am I \_\_\_\_\_ so rea - dy for \_\_\_\_\_ this \_\_\_\_\_

**ANNA,  
CASTLE STAFF:**

— change! For the first time in for-ev-

**ANNA:**

- er, \_\_\_\_ there'll be mu - sic, there'll \_\_\_\_ be light.



19 ANNA,  
CASTLE STAFF: ANNA:

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

22

danc - ing through the night. Don't

24

know if I'm e - lat - ed or gas - sy, but I'm

25 ANNA,  
CASTLE STAFF:

some-where in that zone. 'Cause for the

27

first time in for - ev - er,

29 ANNA:

I won't be a-lone.

31 ANNA: I can't wait to meet everyone...  
(*gasps*) What if I meet THE one?

To-

33

night, im-ag - ine me gown and all, —

34

**ANNA,  
CASTLE STAFF:**

fetch-ing - ly draped a - gainst the wall, — the

35

pic - ture of — so - phis - ti - cat - ed —

36

**ANNA:**

— grace. — I

37

**ANNA,  
CASTLE STAFF:**

sud-den - ly see — him stand - ing there, a

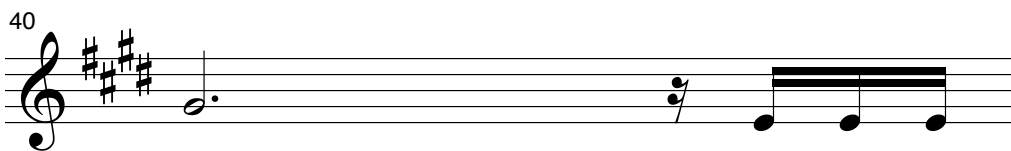
38

**ANNA:**

beau-ti - ful stran - ger, tall — and rare. I

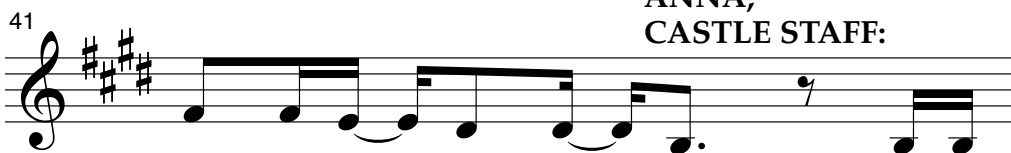
39

wan - na stuff — some choc - 'late in — my



face!

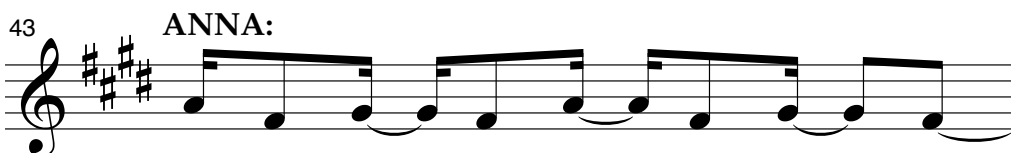
But then we



laugh and talk\_\_ all eve - ning, which is



to - tal - ly\_\_ bi-zarre.\_\_



Noth-ing like\_\_ the life\_\_ I've led\_\_ so\_\_



For the first time in for-ev -

46

- er, — there'll be mag-ic, there'll — be fun.

- er... —

48

— For the first time in for - ev -

For the first time in for - ev -

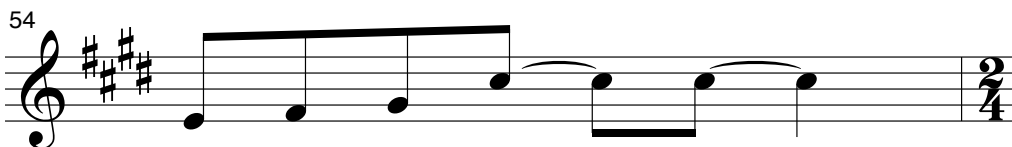
50

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

- er... —

52 (ANNA):

— And I know it is tot-al-ly cra - zy to



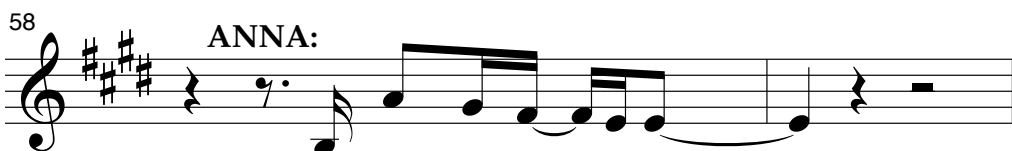
dream I'd find ro - mance. \_\_\_\_\_



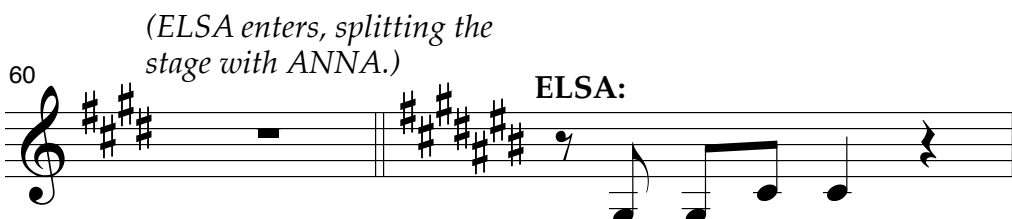
But for the first time in for-ev - er, \_\_\_\_\_



But for the first time in for-ev - er... \_\_\_\_\_



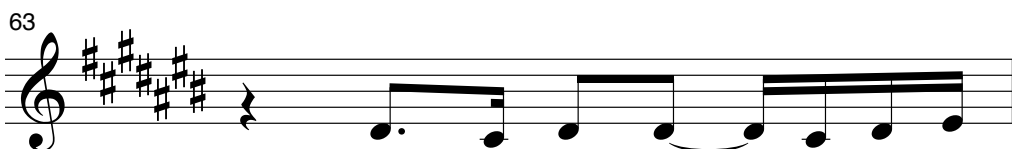
at least I've got\_\_ a chance! \_\_\_\_\_



Don't let them in.



Don't let them \_\_\_\_\_ see. \_\_\_\_\_



Be the good girl \_\_\_\_\_ you al-ways

64

have to be. — Con-ceal.

66

Don't feel. Put on a show. — Make

68

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

70

But it's on - ly for to-

71

**ANNA:**

**(ELSA):**

day. It's ag - o - ny to

72

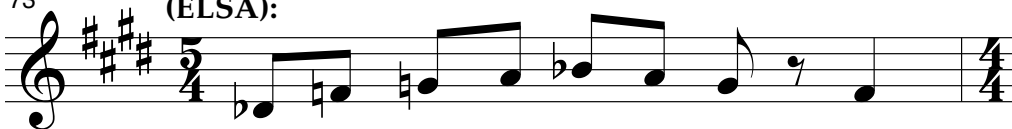
— It's ag - o - ny to wait!

wait.



73

**(ELSA):**

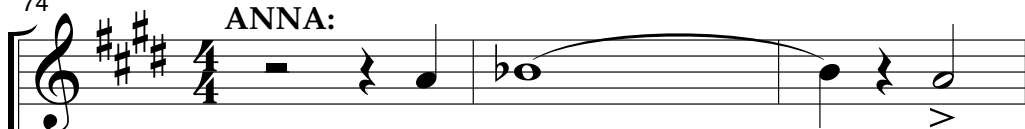


Tell the guards to o - pen up the

*(TOWNSPEOPLE enter, followed by the DUKE OF WESELTON, PRINCE HANS, and finally KRISTOFF and SVEN. KRISTOFF carries a bag of ice.)*

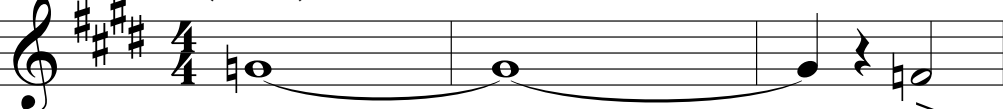
74

**ANNA:**



The gate! \_\_\_\_\_ The

**(ELSA):**



gate! \_\_\_\_\_ The

**TOWNSPEOPLE:**



The gate, the gate, the

### CASTLE STAFF:



The gate, the gate, the

77

gate! For the

gate! For the

gate! For the

gate! For the

78

**ANNA, ELSA:**

first time...

**TOWNSPEOPLE,  
CASTLE STAFF:**

first time in for - ev - er, we're no

80

For the

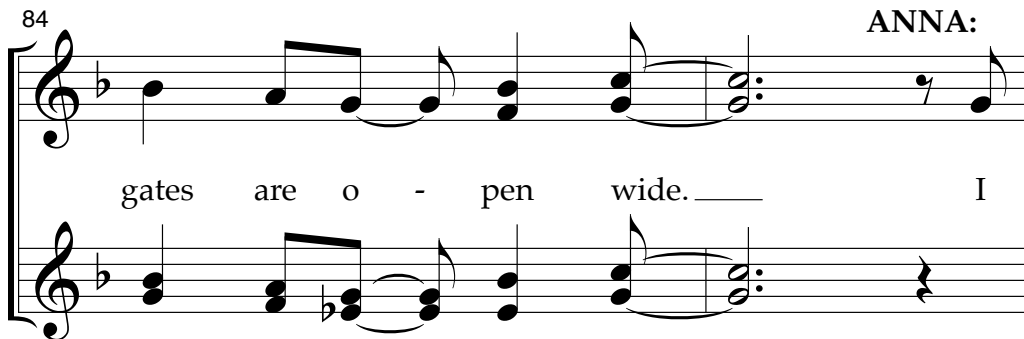
long - er shut out - side. For the

82



first time in for - ev - er, the

84



gates are o - pen wide.

86

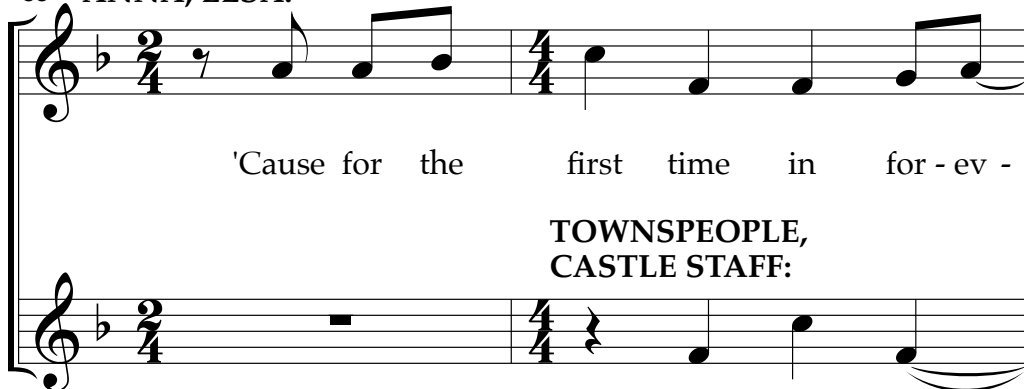
(ANNA):



know it all ends to-mor-row, so it has to be to-day!

88

ANNA, ELSA:



TOWNSPEOPLE,  
CASTLE STAFF:

The first time,

90

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

the first time

92

- er, \_\_\_

in for - ev - er.

93

noth-ing's in \_\_\_ my \_\_\_ way! \_\_\_

To - day! \_\_\_

**(# 11 – FOR THE FIRST TIME IN FOREVER – PLAYOFF.)**

*ANNA slams into HANS, creating a domino effect in which they knock the ice bag out of KRISTOFF's hands. KRISTOFF and SVEN are irritated.)*

**KRISTOFF**

Hey, my ice!

**SVEN**

*(heard only by KRISTOFF)*

Yeah, his ice!

*(KRISTOFF picks up his bag of ice. ANNA and HANS are oblivious.)*

**ANNA**

*(to HANS)*

Oh, I'm sorry. So sorry...

**HANS**

It's perfectly fine. Hi.

**ANNA**

*(smitten)*

... Hi.

**KRISTOFF**

*(leaning in between them, awkwardly)*

Hi...

*(SVEN sniffs HANS, butting him with antlers.)*

**HANS**

Whoa. Reindeer in the castle.

**KRISTOFF**

Come on, Sven. Let's go.

**SVEN**

You got it, Kristoff.

**KRISTOFF**

*(calling out)*

Ice! Nice, fresh ice!

*(KRISTOFF and SVEN exit.)*

**ANNA**

Goodness. That was awkward.

*(to HANS)*

Not that you're awkward, but just because we're— I'm awkward. You're gorgeous. Wait, what?

**HANS**

*(bowing)*

Prince Hans of the Southern Isles.

**ANNA**

*(curtseying)*

Oh, Princess Anna of Arendelle.

HANS

Princess? My Lady.

*(HANS falls to his knees.)*

ANNA

Oh, no. You don't have to do that. I'm not that princess.

*(helping HANS up to his feet)*

No, my sister Elsa is the Queen. I'm just me.

HANS

Just you?

ANNA

I mean, I'm not the heir, I'm just the spare.

*(feeling foolish)*

Forget it. I'm not making any sense. How embarrassing.

HANS

You don't have to be embarrassed around me. I'm only the thirteenth son of a king, of a very small kingdom. Please accept my humblest of apologies.

ANNA

*(head over heels)*

Of course, Hans of the Southern Isles.

HANS

Thank you, Anna of Arendelle.

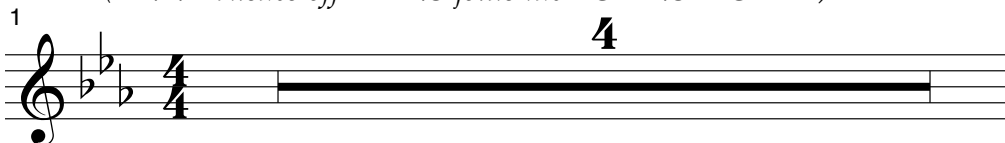
(#12 – DANGEROUS TO DREAM. Bells ring.)

## Dangerous to Dream

**BISHOP:** It's time! The coronation is about to begin!  
*(There's a flurry of activity as EVERYONE takes their places.)*

**ANNA:** Oh my goodness. The coronation. I have to go.  
Will I see you later?

**HANS:** Definitely.  
*(ANNA rushes off. HANS joins the TOWNSPEOPLE.)*





## SCENE 5: CASTLE INTERIOR, CORONATION CEREMONY

5 **TOWNSPEOPLE:**

*mp* Queen a - noin - ted... \_\_\_\_\_

7

*mf* Queen a - noin - ted... \_\_\_\_\_

(ELSA stands center. One by one, the  
TOWNSPEOPLE bow to her.)

9 **ELSA:**  
(to herself)

*mp* I can't be what you expect of me,

14

but I'm try-ing ev-'ry day \_\_\_\_\_ with all I

17

do and do not say.

19

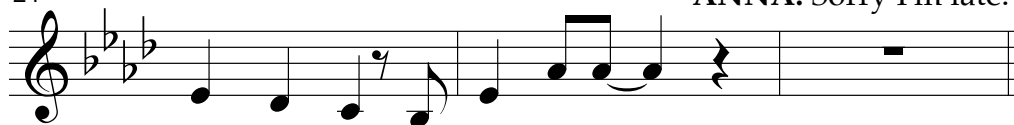
Here on the edge of the a - byss,

22

know-ing ev - 'ry - thing in

(ANNA rushes in and  
takes her place.)  
ANNA: Sorry I'm late.

24



my whole life has led to this. —

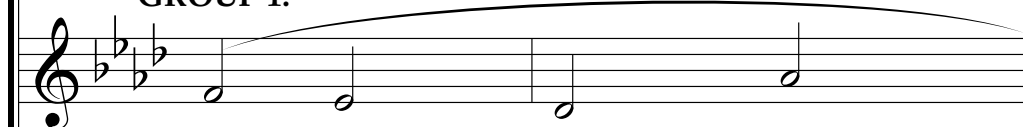
27

(ELSA):



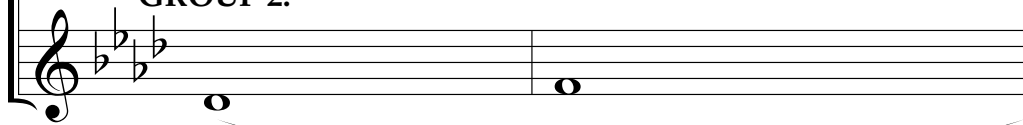
I wish I — could tell — the truth,

GROUP 1:



Oo... —

GROUP 2:

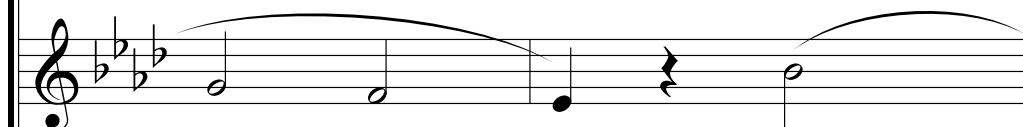


Oo... —

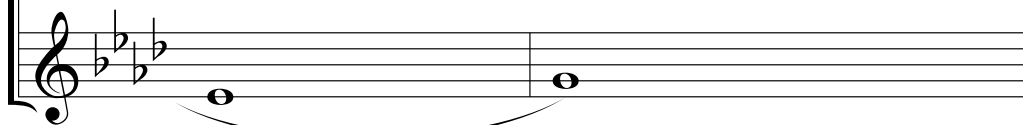
29



— show you who's be-hind — the door.



Oo... —



31

— I wish you knew what all — this pan-to-mime and

Oo...

34

pa - geant-ry — was for. I

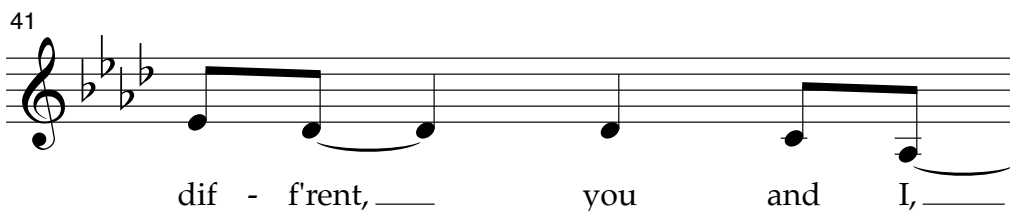
37

(ELSA):

have to be — so cau-tious and

39

you're — so ex - treme. We're



*(The BISHOP brings an orb and scepter to ELSA, who reaches for them.)*

**BISHOP:** Your Majesty, the gloves.

*(This is it. ELSA removes the gloves, handing them to ANNA. ELSA holds the orb and scepter and faces her people.)*

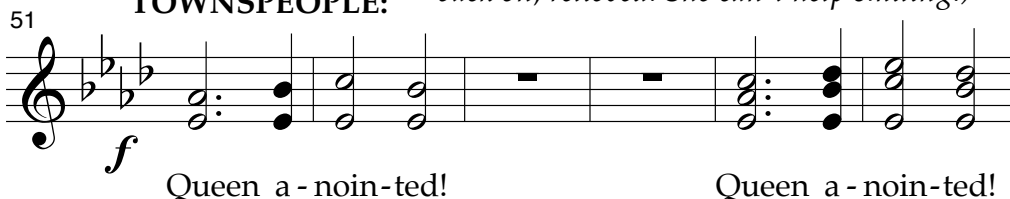
**ELSA:** Conceal... don't feel... Conceal... don't feel...

**BISHOP:** I present to you... Queen Elsa of Arendelle!

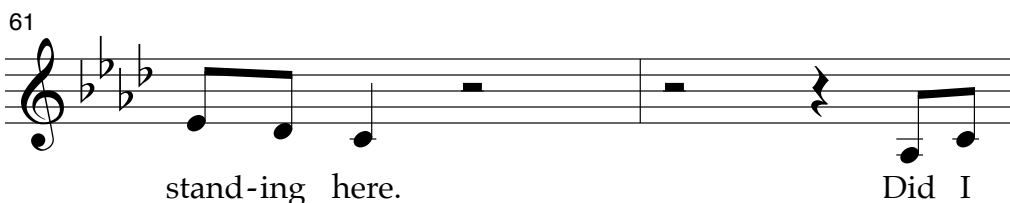


**ANNA,  
TOWNSPEOPLE:**

*(ELSA has made it. She quickly gives the orb and scepter back and slips her gloves back on, relieved. She can't help smiling.)*



*(The TOWNSPEOPLE disperse. ELSA sings to herself.)*



63

real - ly make it through? \_\_\_\_ Fa-ther, I

65

did it! Now what do I do?

67

I can't stop smi-ling; how

69

\_\_\_\_ strange! Does it

71

mean that things are dif - frent? Could they

73


(ELSA sees ANNA across the room.)

real - ly change? \_\_\_\_

75

I can't be what you ex - pect of me and I'm

77



not \_\_\_\_ what I seem, but I would love to

80



know you. Is it dan - ger - ous to

83



dream? \_\_\_\_\_

## SCENE 6: CASTLE INTERIOR, CORONATION BALL

*(TOWNSPEOPLE mingle and enjoy the festivities. ELSA approaches ANNA.)*

**ELSA**

Hi.

**ANNA**

Hi me...? Oh. Um. Hi.

**(#13 – CORONATION BALL.)**

**ELSA**

You look so grown up and beautiful.

**ANNA**

Thank you. You look beautifuller.

**ELSA**

Thank you.

*(ELSA and ANNA look out at the celebration.)*

It's been so many years, I'd forgotten what a party felt like.



**ANNA**

Yeah. It's warmer than I remember as a kid. And what's that amazing smell?

*(ELSA and ANNA both close their eyes and inhale.)*

**ANNA, ELSA**

Chocolate.

*(The SISTERS laugh. A STEWARD steps forward.)*

**STEWARD**

Your Majesty, may I present the Duke of Weaselton?

*(WESELTON steps up.)*

**WESELTON**

Weselton! The Duke of Weselton.

*(to ELSA)*

Your Majesty, as your most profitable trading partner, it's about time we met face to face. And what a wonderful face you have. With some queens, what you get is what you get. But you are a model queen.

**ELSA**

... Thank you?

**WESELTON**

Might I tempt you with my tango?

**ELSA**

Oh... um, I don't dance.

**WESELTON**

Don't worry, I'll lead you.

*(WESELTON performs a ridiculous dance move.)*

**ANNA**

*(coming to Elsa's rescue)*

What she means is she can't dance. She's terrible. I wouldn't want you to lose a toe.

**WESELTON**

I've never heard of a queen who can't dance.

**ANNA**

Well, I've heard what you get is what you get.

*(WESELTON marches off, offended.)*

**WESELTON**

*(to himself)*

There's something severely wrong with those two.

*(WESELTON joins the other TOWNSPEOPLE, who continue to admire the castle and quietly enjoy the party.)*

**ELSA**

*(to ANNA)*

Thank you.

*(imitating Weselton)*

You are a model princess.

**ANNA**

How kind of you. I take after my sister.

*(ANNA and ELSA laugh, take hands.)*

This is nice, Elsa. Us talking.

**ELSA**

Yeah, it is.

**ANNA**

Maybe we could do it more often?

**ELSA**

I'd really like that, Anna.

**ANNA**

*(a rush of joy hits her)*

And maybe... we could keep the gates open? Let life back in the castle?

**ELSA**

Wait, no. We can't.

**ANNA**

Can't we? Who's stopping us? You're the Queen; you can do whatever you want.

**ELSA**

Well, then I'm stopping us.

**ANNA**

But why? I don't understand.

**ELSA**

That's right, you don't. Can you excuse me for a minute?

*(ELSA exits.)*

**ANNA**

*(calling after her)*

Elsa?

*(ELSA ignores ANNA. ANNA stands there, alone, hurt. HANS spots her and steps up with a smile.)*

**HANS**

Hello again.

**ANNA**

Hans.

**HANS**

You look upset. Are you okay?

**ANNA**

Long story... Elsa just left me alone again. Like she did for years.

**HANS**

I'm so sorry.

**ANNA**

It's okay, I'm used to it. She stopped talking to me when we were little.

**HANS**

Why would she do that?

**ANNA**

I don't know. I could never figure out what I did.

**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

Me neither! No one will ever be shut out.

HANS

Oh Anna, I could never shut you out.

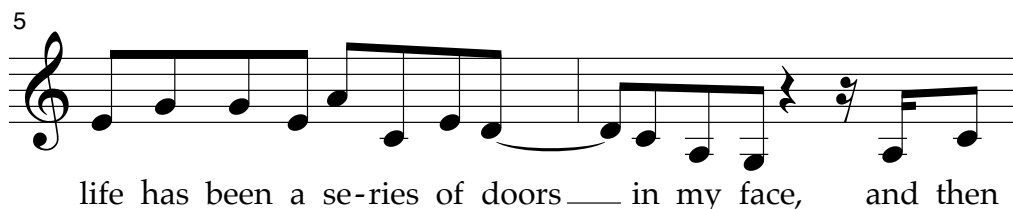
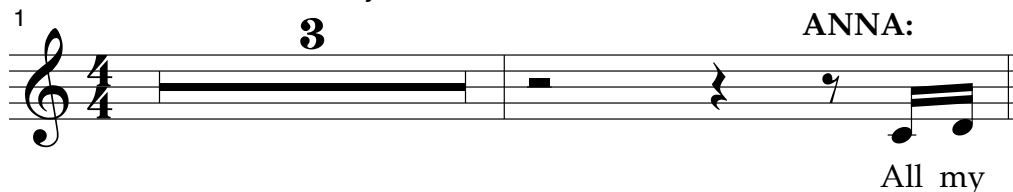
(#14 – LOVE IS AN OPEN DOOR. When the music begins, some of the TOWNSPEOPLE quietly begin to pair off and dance.)

## Love Is an Open Door

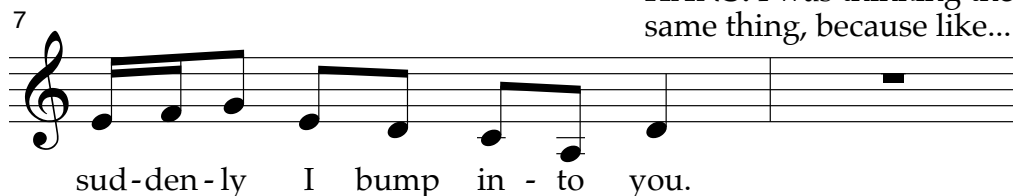
ANNA: Okay, can I just say something crazy?

HANS: I love crazy.

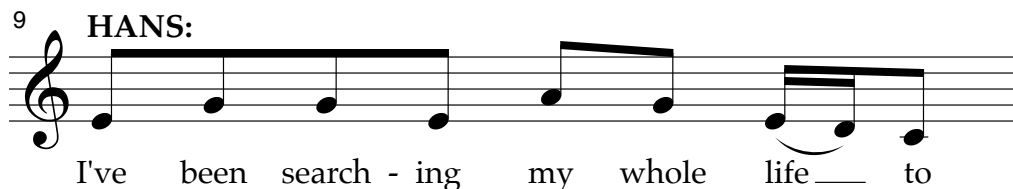
ANNA:

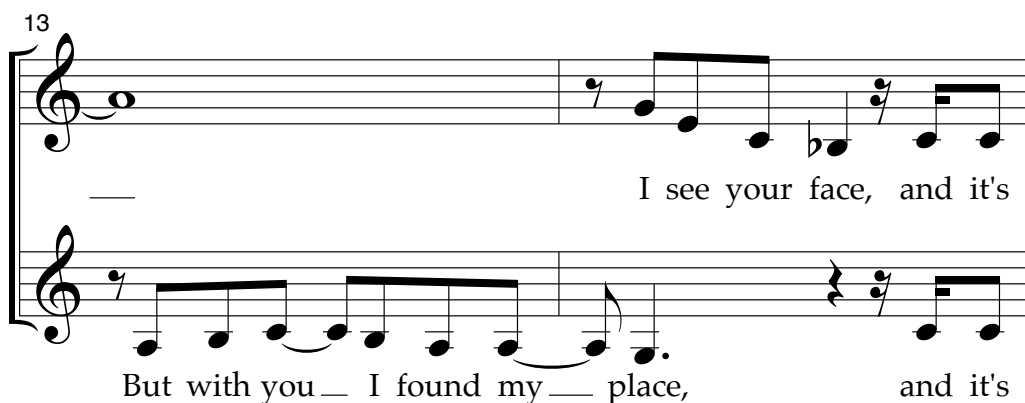
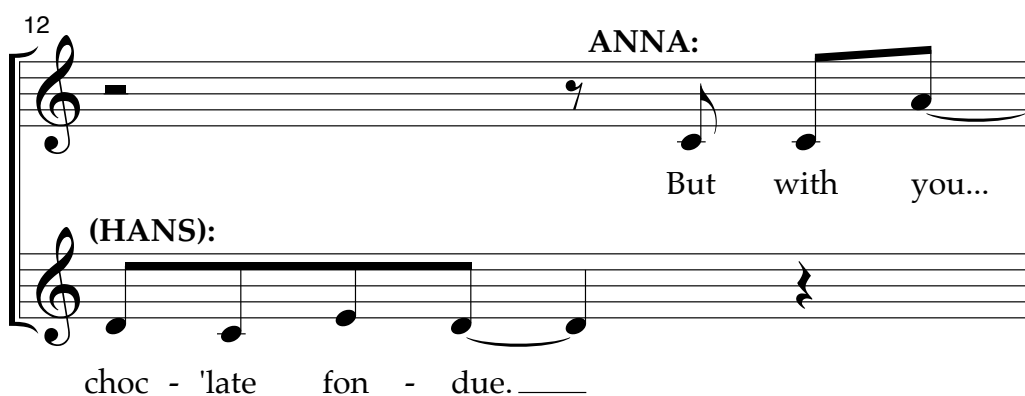
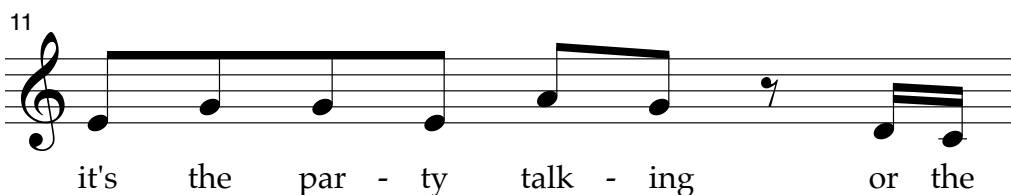


HANS: I was thinking the same thing, because like...



HANS:





16

fore. Love is an o - pen door! \_\_\_\_\_

fore. Love is an o - pen door! \_\_\_\_\_

18

— Love is an o - pen door! \_\_\_\_\_

— Love is an o - pen door! \_\_\_\_\_

20

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

— Love is an o - pen door! With you!

22

you! Love is an o - pen

With you! Love is an o - pen



23

door.

door.

I mean it's

25

What?

...sand -

cra - zy. We fin - ish each oth - er's...

26

- wi - ches!

I've nev - er

That's what I was gon - na say!

27

met some-one who thinks so much like me.

...who thinks so much like me.

28

Jinx... jinx a - gain. Our

29

men - tal syn - chro - ni - za - tion can

30

have but one — ex - pla - na - tion:

31

and I... just meant to be. —

You... were... meant to be. —

32 **ANNA, GROUP 1:** *(All of the TOWNSPEOPLE now dance nearby.)*

— Say good-bye \_\_\_\_\_ to the pain

**HANS, GROUP 2:**

— Say good-bye to the pain

34

— of the past. —

— of the past. —

35

We don't have to feel it an - y - more!

We don't have to feel it an - y - more!

36

— Love is an o - pen door! —

— Love is an o - pen door! —

38

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

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

40

Life can be so much \_\_\_\_\_

Life can be so much \_\_\_\_\_

41

ANNA:

more! With you! With

HANS:

more! With you!

42

ANNA:

you! Love is an o - pen door. \_\_\_\_\_

ALL: HANS:

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

**HANS:** Can I say something crazy?  
Will you marry me?

**ANNA:** Can I say something even crazier? Yes.

44

48

**ANNA,  
GROUP 1:**

**HANS,  
GROUP 2:**

Love is an o - pen —

Love is an o - pen —

49

door!

door!

*(The party continues. ANNA and HANS look for ELSA to share their news.)*

**ANNA**

*(excitedly)*

Elsa! I have something to tell you! Elsa?

*(ELSA enters.)*

I mean...Your Majesty. Prince Hans and I would like—

HANS

your blessing—

ANNA

of—

ANNA, HANS

our marriage!

ELSA

Marriage...?

ANNA

Yes.

ELSA

May I speak with you alone please, Anna?

ANNA

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.

*(summoning the attention of the CASTLE STAFF)*

The party is over. Close the gates.

ANNA

What? Elsa, no. No, wait!

*(ANNA grabs ELSA's hand and pulls off Elsa's glove. ELSA panics. The TOWNSPEOPLE and CASTLE STAFF start to notice the argument.)*

ELSA

Give me my glove!

ANNA

*(holds the glove away from ELSA)*

What did I ever do to you?!

ELSA

Enough, Anna.

ANNA

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

ELSA

I said, enough!!

*(#15 – ELSA FLEES. ELSA motions with defiance and the SNOW CHORUS suddenly creates ice! The TOWNSPEOPLE scream.)*

TOWNSPERSON 1

What's happening?

TOWNSPERSON 2

Ice! It's ice!

TOWNSPERSON 3

And it came from the Queen's own hand!

*(Panicked, ELSA backs away.)*

ELSA

I didn't mean it. I'm sorry!

HANS

Ice? How can this be?

WESELTON

Sorcery! I knew there was something dubious going on here.

ANNA

Elsa?

*(ANNA takes a step toward ELSA.)*

ELSA

Don't come near me.



**TOWNSPERSON 4**

Everyone! Look outside – it's snowing!

**TOWNSPERSON 5**

It's snowing in the middle of summer?!

**WESELTON**

Monster! She's a monster!

**ELSA**

Stay away! Stay away from me!

*(ELSA runs off.)*

**ANNA**

Elsa! Wait, please!

*(to HANS)*

I'm going after her.

**HANS**

It's dangerous. I'll come with you.

**ANNA**

No. I need you here to take care of Arendelle.

**HANS**

On my honor.

**ANNA**

*(calling out)*

I leave Prince Hans in charge!

**HANS**

Wait! I don't want you getting hurt. How do you know you can trust her?

**ANNA**

Because she's my sister.

*(ANNA rushes off after Elsa. More SNOW CHORUS members enter, surrounding the worried TOWNSPEOPLE, and pushing and pulling them until they are all off.)*

## SCENE 7: SNOWY MOUNTAINSIDE

(Later that night. SVEN and KRISTOFF enter.)

**KRISTOFF**

Sven, come on, it's not your fault that we're caught in a surprise, magical, summer blizzard, and no one will give us a room.

**SVEN**

(sadly)

Or a barn. Or even a fish hut.

**KRISTOFF**

Yeah, what do they have against reindeer?

**SVEN**

(scratching)

You got me.

(# 16 – REINDEER(S) ARE BETTER THAN PEOPLE.)

## Reindeer(s) Are Better Than People

1 **KRISTOFF:**

Rein-deers are bet-ter than peo-ple.

4 **SVEN:**

Sven, don't you think that's true? Yeah,

5

peo-ple de-feat you and curse you and cheat you. Ev-'ry

6 **KRISTOFF:**

one of 'em's bad, ex - cept you. Thanks, bud - dy. But

7

peo - ple smell bet - ter than rein - deers.

8 **SVEN:**

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

9 **KRISTOFF:**

once a - gain true, for all ex - cept you. You

10 **SVEN:**

got me. Let's call it a night. Good night.

11 **KRISTOFF, SVEN:** **SVEN:**

Don't let the frost - bite bite. Rooh!

*(ANNA enters, shivering.)*

**ANNA**

Nice duet.

*(ANNA scratches SVEN's mane. SVEN pants, loving it.)*

**KRISTOFF**

Hey, aren't you the Princess of Arendelle?

**ANNA**

Yes, I am. Do I know you?

**KRISTOFF**

The name's Kristoff, and I'm an ice harvester. I mean, a recently unemployed ice harvester. What are you doing out here?

**ANNA**

I'm looking for my sister.

**KRISTOFF**

The one that went all ice-crazy and ruined my business?

**ANNA**

Yes, but it was my fault. I got engaged to Prince Hans, but then Elsa freaked out because I only just met him, you know, today.

**KRISTOFF**

Wait. You got engaged to someone you just met?

**ANNA**

Yes! Why is everyone so hung up on that? I've got good instincts.

*(ANNA keeps walking.)*

**KRISTOFF**

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

**SVEN**

I think she's gonna die on her own. You should offer to help her.

**KRISTOFF**

I would offer to help her, but I don't think she'd take it.

**ANNA**

Wait, how can you help me?

**KRISTOFF**

Well, the storm is coming from the North Mountain, which is where I'm guessing you'll find your sister. And I know how to get up there. Without dying.

(ANNA considers this.)

ANNA

Okay, Kristoff. You're hired. Let's go.

(#17 – **YOU'RE HIRED.** ANNA, KRISTOFF, and SVEN start walking.)

## You're Hired

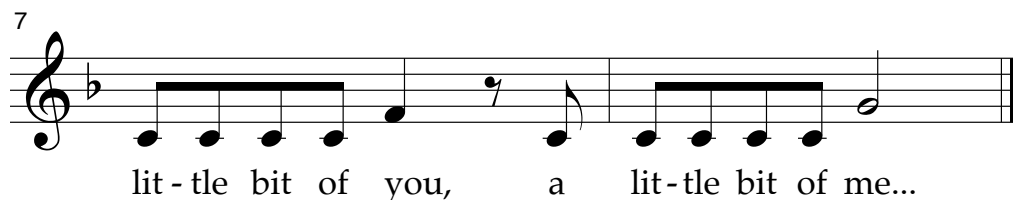
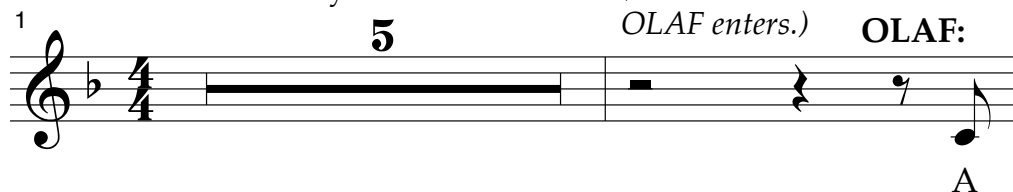
**KRISTOFF:** So did you know your sister could do this?

**ANNA:** I didn't know anything.

**KRISTOFF:** You know, most people who disappear into the mountains want to be alone.

**ANNA:** Nobody wants to be alone. *(A voice is heard as OLAF enters.)*

**OLAF:**



ANNA, KRISTOFF

*(screaming, seeing OLAF)*

AHHHHHHHHH!

OLAF

Okay. Let's start this thing over. Hi everyone, I'm Olaf, and I like warm hugs.

ANNA

Olaf?

OLAF

Yeah-huh.

**KRISTOFF**

Olaf?

**OLAF**

Like I said, yeah-huh.

*(SVEN begins to sniff OLAF.)*

And who's the funky-looking donkey?

**ANNA**

*(assuming Olaf is referring to SVEN)*

That's Sven.

**OLAF**

Ah-huh. And who's the reindeer?

*(Realizing who the funky-looking donkey is, KRISTOFF crosses his arms, offended.)*

**ANNA**

... Sven.

**OLAF**

Oh good. They're both Sven. Makes it easier for me.

*(to ANNA)*

And you're Anna.

**ANNA**

How do you know my name?

**OLAF**

Because you gave me my big... bouncy...

**ANNA**

Butt?

**OLAF**

That's right. Don't you remember?

**ANNA**

... I think I'm starting to.

**OLAF**

I'm a little like you. And a little like—

**ANNA**

Elsa.... Olaf, did Elsa build you?

**OLAF**

Yeah. Why?

**ANNA**

Do you know where she is?

**OLAF**

Yeah. Why?

**ANNA**

Do you think you could show us the way?

**OLAF**

Yeah. Why?

**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.

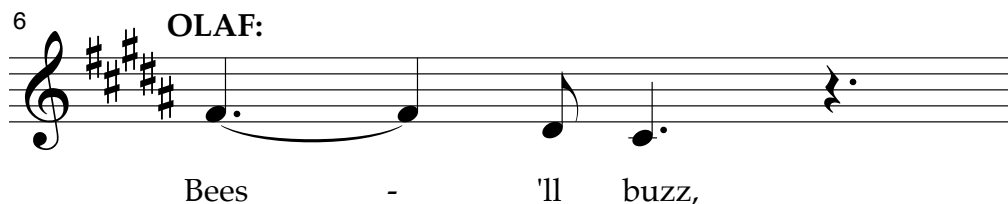
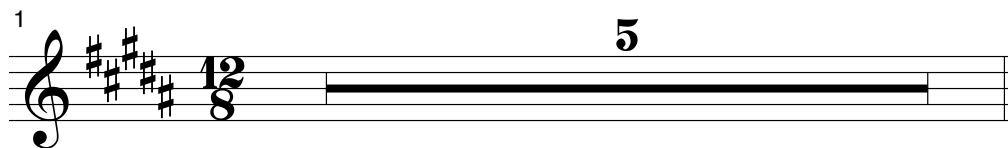
**KRISTOFF**

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

(#18 – IN SUMMER.)

## In Summer

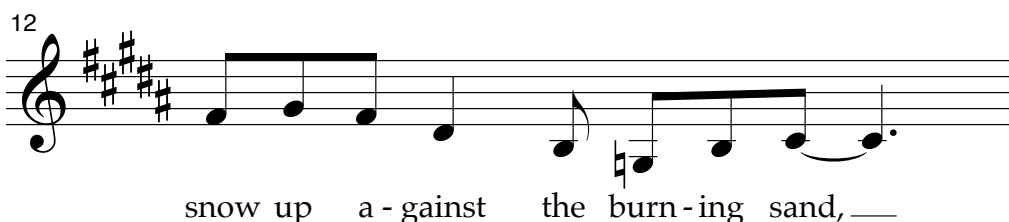
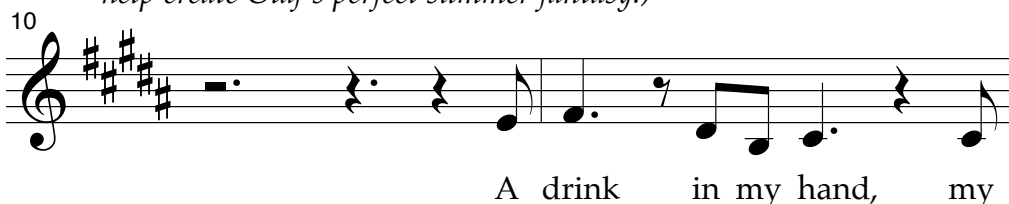
**OLAF:** Nope. But sometimes I like to close my eyes and imagine what it'd be like when summer does come!







*(A SUMMER CHORUS enters to help create Olaf's perfect summer fantasy.)*





fin - 'lly see a sum - mer breeze\_\_ blow a -



way a win - ter storm\_\_ and



find out what hap-pens to sol - id wa - ter when

*(SVEN joins OLAF in  
the summer fantasy.)*



it gets warm. And I



can't wait to see what my



bud-dies all think of me. Just i -



ma - gine how much cool - er I'll be in\_\_

23 **SUMMER CHORUS,  
SVEN:**

— sum - mer! Da

24 **OLAF:**

da Da doo Bah bah bah ba ba-ba boo The

26

hot and the cold are both so in - tense,

27

put 'em to - ge - ther, it just makes sense!

28 **SUMMER CHORUS,  
SVEN:**

Rat da dat da da da da — da da doo... —

30 **OLAF:**

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

31

put me in sum - mer and

32 **ALL:**

I'll be a... hap - py snow - man!

33 **OLAF, SVEN,  
SUMMER CHORUS:**

When life gets rough, I like to

34

hold on\_\_\_ to my dream of re -

35

lax - ing in the sum - mer sun just

36 **SVEN:**  
*(sighing contentedly)* **OLAF:**

let - tin' off steam!\_\_\_ Ahhhhhh. Oh the

38 *(OLAF puts arms around ANNA and KRISTOFF.)*

sky\_\_\_ will be blue and

39

you guys - 'll be there too when I



**KRISTOFF:** I'm gonna say something.  
**ANNA:** Don't you dare.



**OLAF**

Now, come on! Let's go bring back summer!

(#19 – IN SUMMER – PLAYOFF. *The SUMMER CHORUS exits.*)

## SCENE 8: WANDERING OAKEN'S

(ANNA, KRISTOFF, OLAF, and SVEN continue walking.)

**KRISTOFF**

So what are you going to do when we find your sister? What's your plan?

**ANNA**

I'm going to talk to her.

**KRISTOFF**

Talk to her? That's not a plan.

**ANNA**

Sure it is. Let's keep moving.

*(Suddenly, OAKEN and FAMILY enter, with a traveling cart of supplies and a sign that reads, "Wandering Oaken's." They are extremely cheerful.)*

**OAKEN**

Hoo-hoo! Hello, man. Hello, lady. Hello, reindeer. Hello, little one in snowman costume!

**ANNA**

Oh, hello.

**KRISTOFF**

Who are you?

**OAKEN**

I am Oaken, from Wandering Oaken's Trading Post and Sauna. And this is my family.

**OAKEN'S FAMILY**

Hoo-hoo!

**OAKEN**

And today is lucky for you! We are offering a Big Summer Blow-Out Sale!

**OLAF**

*(checking out the items in Oaken's cart)*

Look, Sven! Sun hats are half off!

**FAMILY MEMBER 1**

Also short shorts!

**FAMILY MEMBER 2**

And open-toed foot clogs!

**OAKEN**

And a sun balm of my own invention!

**ANNA**

That's so nice, but shouldn't you all be home instead of out in this storm?

**KRISTOFF**

Yeah, what's with all the cheer?

**OAKEN**

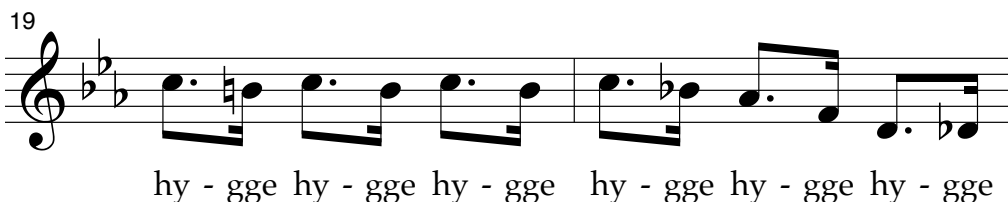
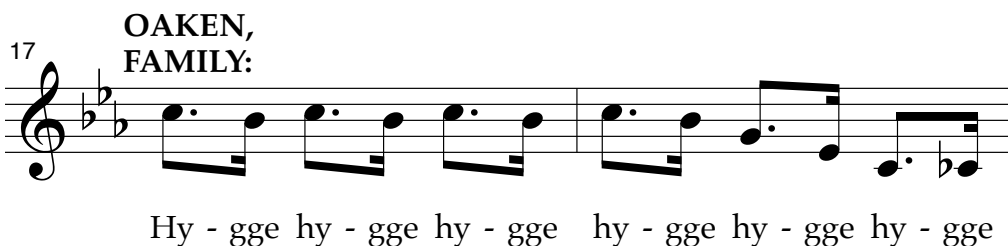
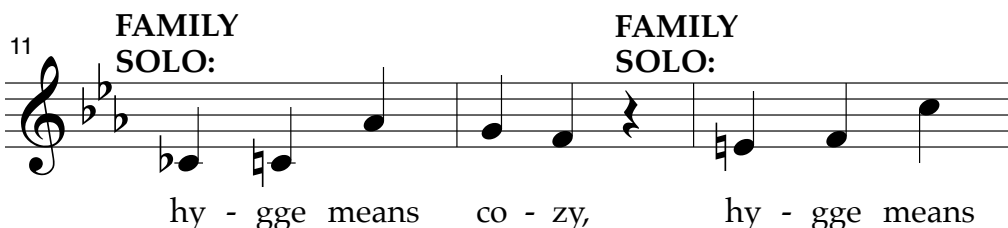
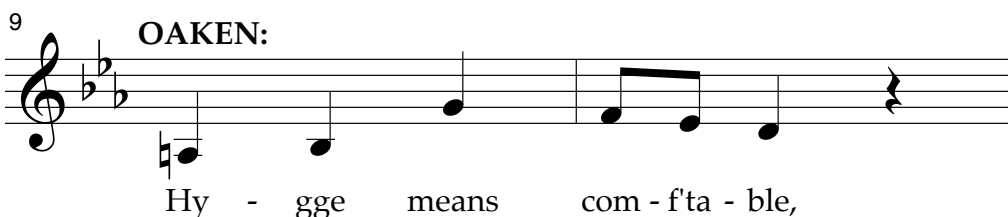
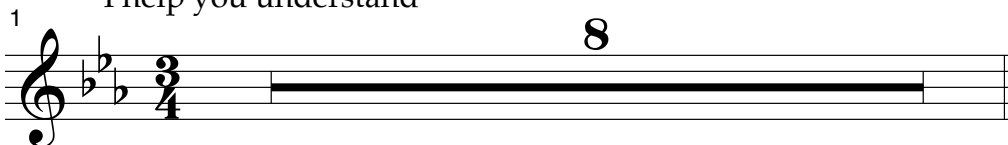
And why are we not scared of the notion-ing of eternal winter, you are asking me with your eyes? Because of *hygge*!

(# 20 – HYGGE.)

# Hygge

**OLAF:** *Hygge?* What's *hygge*?

**OAKEN:** *Hygge* is the word my family lives by!  
I help you understand—





21 **OAKEN:** **FAMILY:**

Hy-gge-li hy-gge-li hy-gge-li hy-gge-li hy-gge-li hy-gge-li

23 **OAKEN:**

I will tell you more.

**ANNA:** But it's freezing. I'm not feeling very *hygge* right now.

**FAMILY MEMBER 3:** Which is exactly why you should re-route your trip to include a stop at Oaken's Sauna.

*(A member of OAKEN'S FAMILY hands ANNA a flier.)*

**FAMILY MEMBER 4:** Extended hours for the storm!

**KRISTOFF:** Wait. What are you doing?

**OAKEN:** Giving her exactly what she is needing... *hygge*.

*(ANNA, OLAF, and SVEN start to enjoy the moment.*

*KRISTOFF remains skeptical.)*

25 **10**

35 **OAKEN, FAMILY:** **ANNA, OLAF, SVEN:**

Hy - gge means can-dle-light, hy - gge means

38 **OAKEN, FAMILY:**

eas - y, hy - gge means all to-gether play-ing

41 **ALL:**  
(Except KRISTOFF)

how you say? Par - chee - si.

43 **OAKEN:**

Find - ing a spi - der in your

46 **ANNA, OLAF,  
SVEN, FAMILY:**

shoe... Not hy - gge.

48 **OAKEN:**

Hav - ing an an - noy - ing thing to

50 **ANNA, OLAF,  
SVEN, FAMILY:**

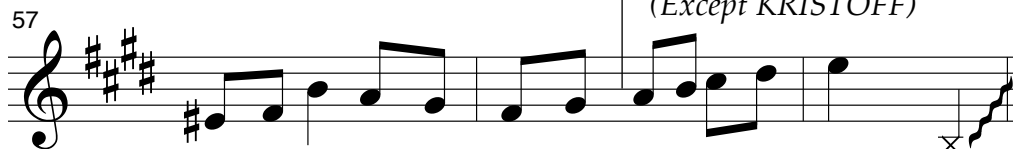
do... Not hy - gge!

52 **OAKEN:**

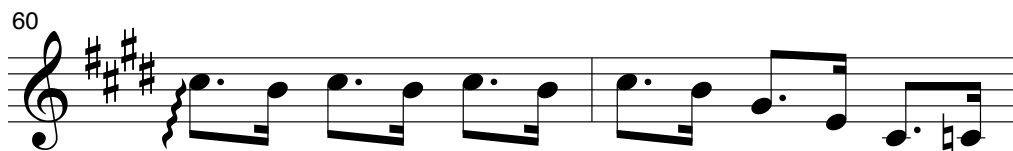
Hy-gge's not sched-u-led, you can't say when it starts or

55 **OAKEN,  
FAMILY:**

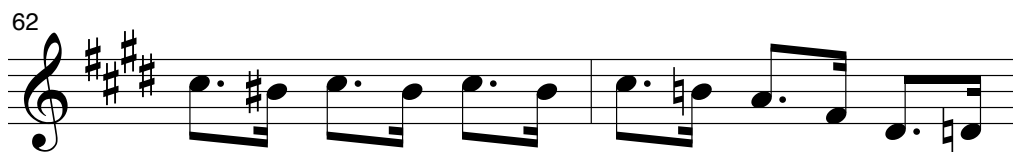
ends. Most im - por - tant - ly it



can't be hy-gge with - out your fam-i-ly and friends! Oh



Hy - gge hy - gge hy - gge hy - gge hy - gge hy - gge



hy - gge hy - gge hy - gge hy - gge hy - gge hy - gge

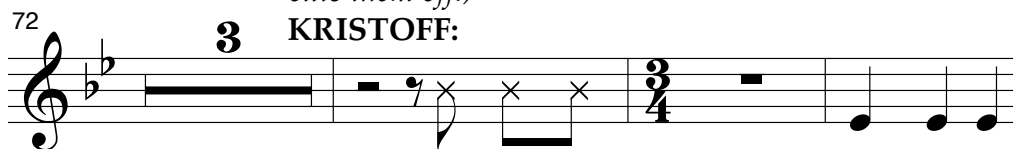


Hy-gge-li hy-gge-li hy-gge-li hy-gge-li hy-gge-li hy-gge-li



Now it's time to dance.

*(KRISTOFF, who's had enough,  
cuts them off.)*



Ex-cuse me!

Starv-ing to



death with - in

a

week?

Not



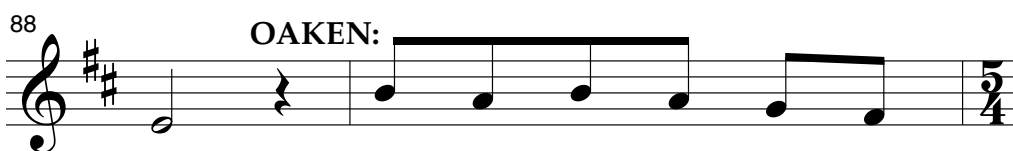
hy-gge. A fu-ture that's cold and dead and



bleak? Not hy - gge! He's



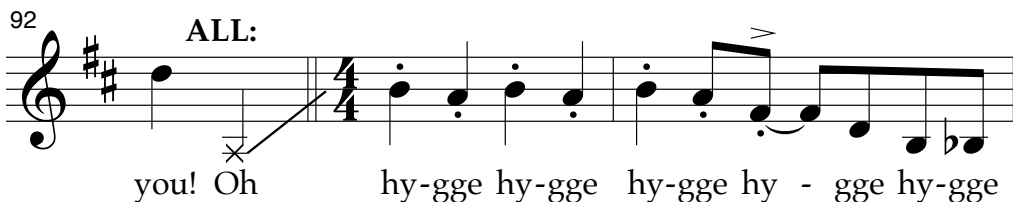
right, we have to go. We have an ur-gent job to



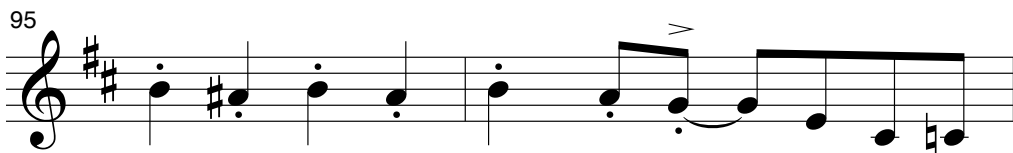
do. If you can't come back with



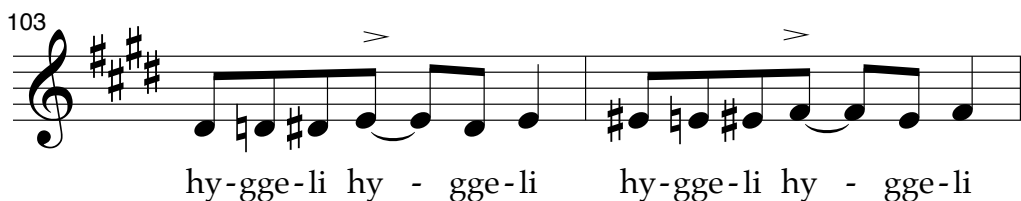
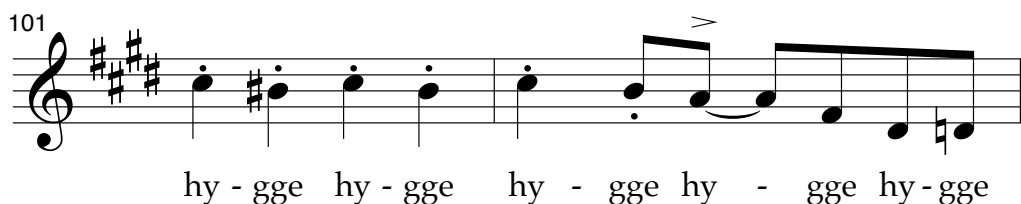
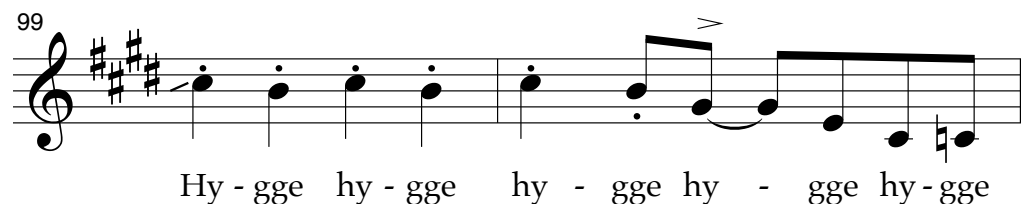
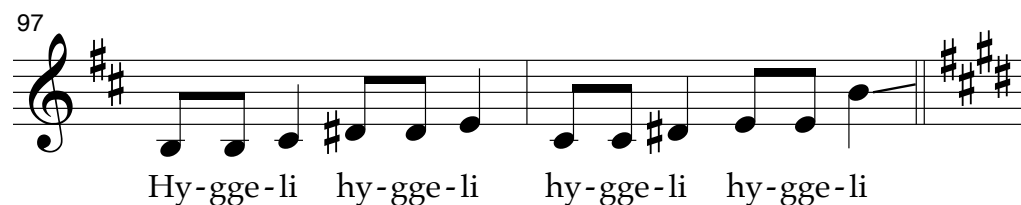
us to hy-gge, take all the hy-gge that you can with



you! Oh hy-gge hy-gge hy-gge hy - gge hy-gge



hy - gge hy - gge hy - gge hy - gge hy - gge



*(As OAKEN and FAMILY begin to exit:)*

**OAKEN**

Hoo-hoo! Bye-bye!

**ANNA**

*(waving)*

Thank you for the cloak! Goodbye!

**OAKEN'S FAMILY**

Hoo-hoo!

**(# 21 – COVERED IN SNOW.** *OAKEN and FAMILY exit. KRISTOFF helps ANNA put on the cloak. She points to the horizon.)*

ANNA

Look. You can see Arendelle from here. When I left it was just flurries.

KRISTOFF

*(looks out)*

And now it's completely frozen...

ANNA

But it'll be fine. Elsa will thaw it.

KRISTOFF

Will she? You have no idea what your sister is capable of, do you?

ANNA

No.

*(determined, unafraid)*

C'mon.

*(ANNA, KRISTOFF, OLAF, and SVEN exit. #22 – LET IT GO.)*

## SCENE 9: NORTH MOUNTAIN

*(ELSA enters, alone, exhausted, and all cried out.)*

# Let It Go

1 7 ELSA:

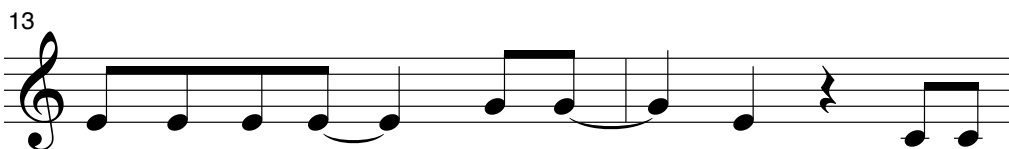
The

9

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

11

foot - print \_\_\_\_\_ to be seen. \_\_\_\_\_ A



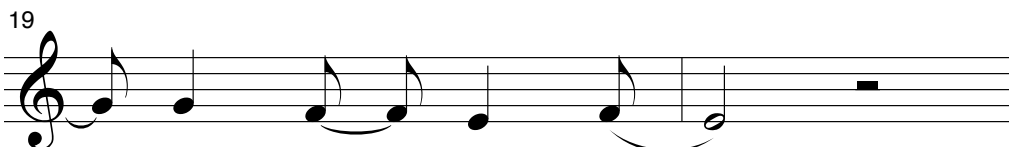
king-dom of i - so - la - tion, and it



looks like \_\_\_\_\_ I'm the queen. \_\_\_\_\_



The wind \_\_\_\_\_ is howl - ing like \_\_\_\_\_ this swirl -

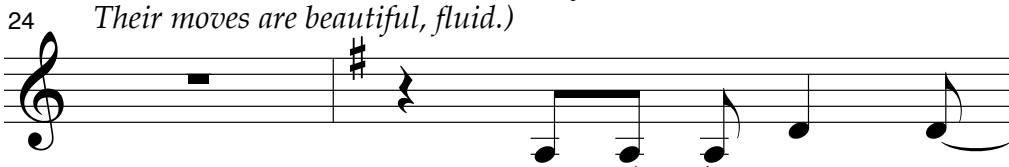


- ing storm \_\_\_\_\_ in - side. \_\_\_\_\_

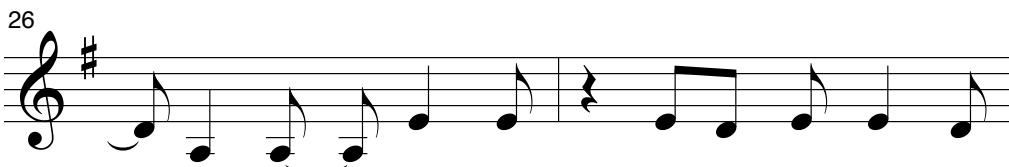


Could-n't keep it in, heav-en knows I \_\_\_\_\_ tried...

*(The SNOW CHORUS enters, one by one.  
Their moves are beautiful, fluid.)*



Don't let \_\_\_\_\_ them in, \_\_\_\_\_



\_\_\_\_\_ don't let \_\_\_\_\_ them see, be the good girl you

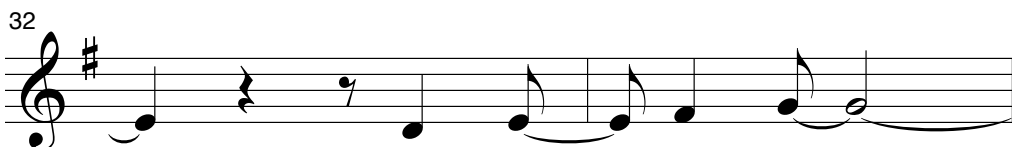




al-ways have\_\_ to be. Con-ceal.\_\_ Don't feel.



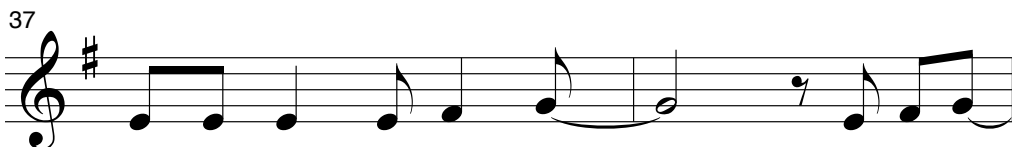
\_\_ Don't let\_\_ them know.\_\_



\_\_ Well, now\_\_ they know.\_\_



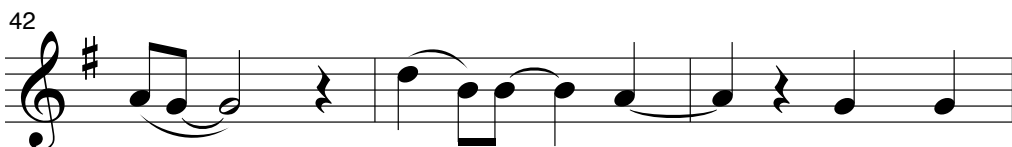
\_\_ Let it go,\_\_ let it go,\_\_ can't



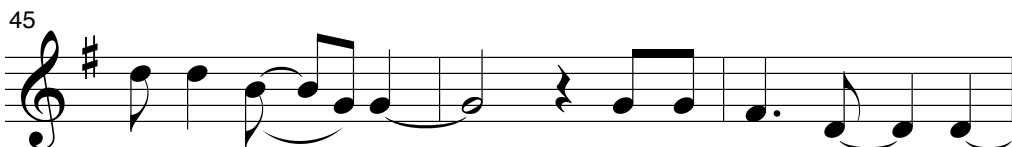
hold it back an - y - more.\_\_ Let it go,



\_\_ let it go.\_\_ Turn a-way\_\_ and slam\_\_ the\_\_



door.\_\_ I\_\_ don't\_\_ care\_\_ what they're

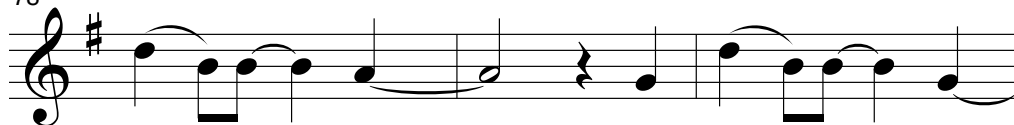


go-ing to\_\_ say.\_\_ Let the storm rage\_\_ on.

48



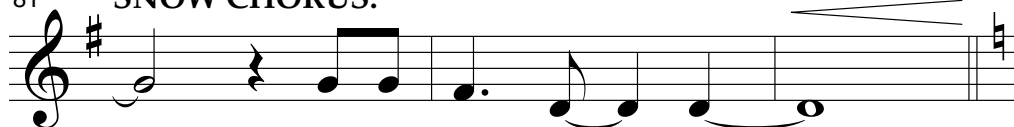
78



Here \_ I \_ stand, \_ and here \_ I'll \_ stay.

81

**ELSA,  
SNOW CHORUS:**

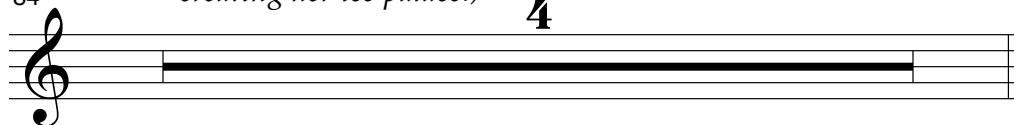


\_ Let the storm rage \_ on... \_

*(The SNOW CHORUS begins to surround ELSA,  
creating her ice palace.)*

84

4



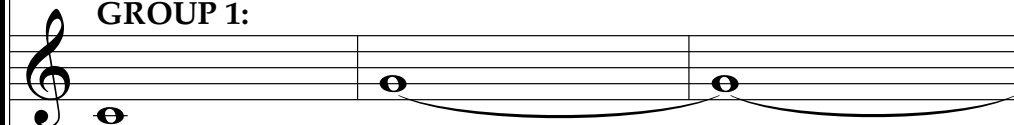
88

**ELSA:**



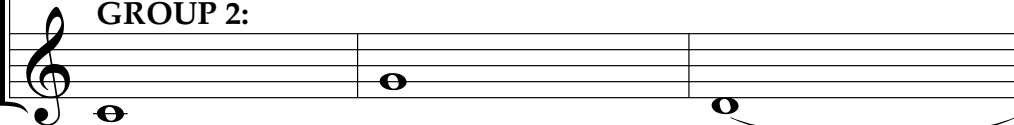
My pow - er flur - ries through the air \_ in-to \_ the ground.

**GROUP 1:**



Ah \_

**GROUP 2:**



Ah \_

91

My soul — is spi - ral - ing — in fro -

Ah

Ah

Detailed description: This block contains the musical notation for measures 91 through 93. Measure 91 features a vocal line with a melodic phrase and lyrics. Measures 92 and 93 are accompaniment parts, each consisting of a whole note followed by a half rest, with the vocal line continuing the melody. The lyrics 'Ah' are written below the vocal line for measures 92 and 93.

94

- zen frac - tals all — a-round. And one — thought crys-

Ah

Ah

Detailed description: This block contains the musical notation for measures 94 through 96. Measure 94 continues the vocal melody with lyrics. Measures 95 and 96 are accompaniment parts, each consisting of a whole note followed by a half rest, with the vocal line continuing the melody. The lyrics 'Ah' are written below the vocal line for measures 95 and 96.

97

- tal - liz - es like an i - cy blast: \_\_\_\_\_

100

**(ELSA):**

I'm nev - er go - ing back, the

**SNOW CHORUS:**

The

*(The mighty ice palace is complete.  
ELSA stands in the middle, finally free.)*

102

past is in the past! \_\_\_\_\_

past is in the past! \_\_\_\_\_

104

— Let it go! — Let it go! — And I'll rise

— Let it go! — Let it go! — And I'll rise

107

— like the break of dawn. — Let it go! — Let it go!

— like the break of dawn. — Let it go! — Let it go!

110

— That per - fect girl — is — gone. —

— That per - fect girl — is — gone. —

113

**(ELSA):**

Here — I — stand — in the



115

light \_\_\_\_ of \_\_\_\_ day. \_\_\_\_\_

117 (ELSA):

\_\_\_\_ Let the storm rage \_\_\_\_ on! \_\_\_\_\_

SNOW CHORUS:

Let the storm rage \_\_\_\_ on! \_\_\_\_\_

120

\_\_\_\_ The cold nev-er both-ered me a - ny-way! \_\_\_\_\_

\_\_\_\_

123

\_\_\_\_

Oh \_\_\_\_\_ Ah!

*(ELSA and the SNOW CHORUS exit.)*

**SCENE 10: MOUNTAIN PATH**

*(#23 – THE SEARCH PARTY. HANS, WESELTON, and a few TOWNSPEOPLE enter and struggle to travel through the worsening weather.)*

**HANS**

*(calling out)*

Anna! Where are you? Anna! C'mon, keep moving up the mountain, everyone. We can no longer stand idly by in Arendelle!

*(HANS helps the TOWNSPEOPLE.)*

**WESELTON**

Prince Hans, the temperature's dropping! The Queen has cursed this land! Out here, we'll be lucky to survive the night!

**HANS**

Then climb faster, Weselton! Princess Anna has been gone too long. We must find her.

*(calling out)*

Anna! Princess Anna!

**TOWNSPERSON 1**

But what of the cold?

**TOWNSPERSON 2**

What of the Queen?

**TOWNSPERSON 3**

Do you think the Queen means to hurt us?

*(WESELTON steps up.)*

**WESELTON**

Of course she does! She is a monster! And I bet Princess Anna is in on it, too.

**HANS**

*(to WESELTON)*

Enough!

*(to the TOWNSPEOPLE)*

Please... what the Queen's motivations are, I cannot say. But I can assure you Anna is pure and noble.

**WESELTON**

Why should we listen to you?!

**HANS**

*(really losing his cool)*

Because I am the prince who is in charge of Arendelle!! I will not hesitate to protect it from treason!

**WESELTON**

Treason?!

**TOWNSPERSON 4**

Princess Anna did leave Prince Hans in charge.

**TOWNSPERSON 5**

We're lucky he came along in our time of need!

**TOWNSPERSON 6**

Look! I see a castle in the distance. Made of ice!

**WESELTON**

The Queen!

**HANS**

Follow me! If the Queen really is a monster, then she will be dealt with, and Anna and I will lead you back to summer!

*(HANS, WESELTON, and the TOWNSPEOPLE exit. #24 – **THIS IS ICE.**)*

## SCENE 11: ELSA'S PALACE

*(The SNOW CHORUS returns and forms Elsa's ice palace. ANNA, KRISTOFF, OLAF, and SVEN enter.)*

**ANNA**

We made it.

**KRISTOFF**

Whoa. Now this is ice.

**ANNA**

Maybe I should talk to Elsa alone. Last time I introduced her to a boy, she froze everything.

**KRISTOFF**

But it's a palace made of ice – ice is my life.

**OLAF**

Bye, Sven!

**SVEN**

Oh, darn!

**ANNA**

You too, Olaf. Just give us a minute.

**OLAF**

Oh, okay... One, two, three...

*(OLAF, KRISTOFF, and SVEN exit.)*

**ANNA**

Elsa...? It's me... Anna?!

*(ELSA enters.)*

**ELSA**

*(amazed)*

Anna! I'm so happy to see you.

**ANNA**

Elsa. This place is incredible.

**ELSA**

Thank you. I never knew I could create something like this.

**ANNA**

I'm so sorry about what happened.

**ELSA**

No, you don't have to apologize. It wasn't your fault. You didn't know.

**ANNA**

Did Mother and Father know?

**ELSA**

Yes.

**ANNA**

So why didn't I know?

**ELSA**

For your own safety, Anna. I nearly killed you with my magic. You were six years old.

**ANNA**

Well, I'm not a child anymore, Elsa.

ELSA

Neither am I, and my powers are much stronger than they were. You should probably go now, please.

*(ELSA turns to leave.)*

ANNA

I don't want to let you go.

ELSA

I'm just trying to protect you.

*(ANNA goes after her.)*

ANNA

You don't have to protect me. I'm not afraid.

ELSA

Anna, go back to Arendelle.

ANNA

Um... you kind of set off an eternal winter in Arendelle. Actually, everywhere.

ELSA

Everywhere?

**(# 25 – FOR THE FIRST TIME IN FOREVER – REPRISE.**

*The SNOW CHORUS begins to shift in accordance with Elsa's fear.)*

# For the First Time in Forever (Reprise)

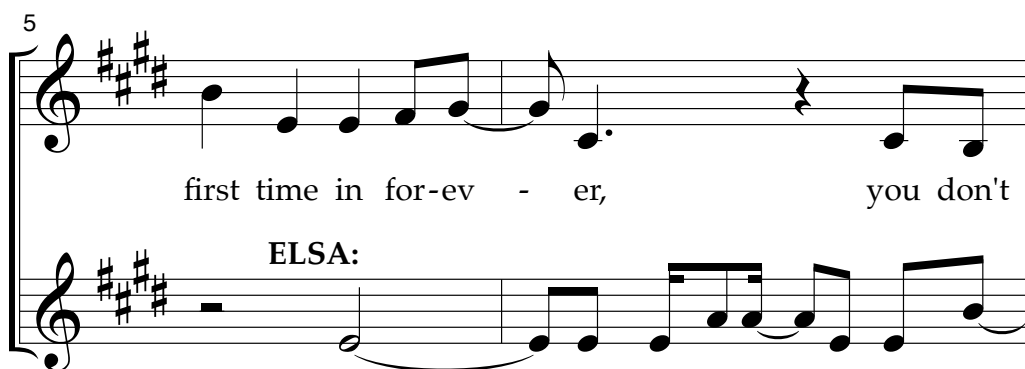
**ANNA:** But it's okay, you can just unfreeze it.

**ELSA:** No, I can't. I don't know how.

**ANNA:** Sure you can. I know you can.  
I'll help you.



And for the

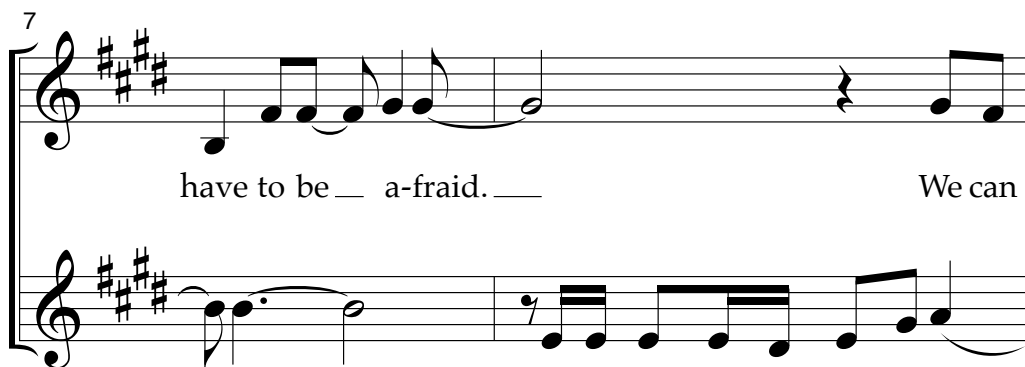


first time in for-ev - er,

you don't

**ELSA:**

Oh \_\_\_\_\_ I'm such a fool, \_ I can't be



have to be \_ a-fraid. \_

We can

\_ free! \_

No es-cape from the storm in-side

9

work this out\_\_ to-geth - er. We'll re-  
\_\_ of me! I can't con-trol the curse.\_\_

11

verse the storm\_\_ you've made.  
Oh\_\_

12

\_\_ An-na, please, you'll on - ly make\_\_ it worse.



13

Don't pan-ic, we'll make the sun — shine

— There's so much fear! —

14

— bright. We can

You're not safe — here!

15 (ANNA):

face this thing to - geth - er. We can

(ELSA):

No!

SNOW CHORUS:

No!

16

change this win - ter weath - er and

I...

Ah...

17

ev - 'ry - thing will be...

I... can't!

*(ELSA's magic strikes ANNA again, but this time right in the heart.  
ANNA grabs her chest in pain.)*

**ANNA**

*(screaming)*

Ahh!

**ELSA**

Anna?!

*(ELSA's about to go to ANNA when KRISTOFF, SVEN, and OLAF  
rush in.)*

Anna. Are you okay?

(ANNA shakes it off and stands up strong.)

I'm okay... I'm fine.

(seeing Kristoff)

Who are you?

This is Kristoff. He helped me climb up here.

(to KRISTOFF, protective of ANNA)

Then help her get home safely, please. Now, go!

**(#26 – MOUNTAIN FALL.** *ELSA summons the SNOW CHORUS. They make a formation that blasts ANNA, KRISTOFF, SVEN, and OLAF out of the palace and down the mountain.*)

[illegible]

(At the conclusion of the "fall," ELSA and the SNOW CHORUS exit.)

**SCENE 12: FOOT OF THE MOUNTAIN****KRISTOFF**

Whoa! She blasted us all the way down the mountain!

**ANNA**

I guess you're right; she does want to be left alone.

**OLAF**

But what about Arendelle?

**ANNA**

I can't go back there with the weather like this. And then there's Kristoff's ice business.

**KRISTOFF**

I'm not worried about my ice business.

**ANNA**

You're not?

**KRISTOFF**

No, I'm worried about you! Your sister struck you with her powers. I know some friends who can help.

**OLAF**

You have friends? Who aren't reindeer?

**SVEN**

*(offended)*

Hey!

**KRISTOFF**

Yes, I have friends. Actually, they're like family. They took Sven and me in when we had no one. And they're healers! I'll call them.

(# 27 – KRISTOFF'S JOIK.)

# Kristoff's Joik

1 **KRISTOFF:**

*mp* Key dah bo-wah

(PABBIE, BULDA, and the  
HIDDEN FOLK enter,  
answering Kristoff's call.)

3 **(KRISTOFF):**

tah. *f* vo-ya vo-ya vo-ya

**HIDDEN FOLK:**

Key dah bo-wah *f* vo-ya vo-ya vo-ya

5 *sub. mp*

hül - - dra.

*sub. mp*

hül - - dra.

**OLAF**

(to ANNA, KRISTOFF, and SVEN)

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

**BULDA**

Kristoff! Our Kristoff's home!

## HIDDEN FOLK

Kristoff! / Hello! / Hi!

## PABBIE

Look – he brought a girl!

## KRISTOFF

Oh. No. No. No. We're not a couple. I'm just helping her.

## PABBIE

Not a couple? Are you absolutely sure about that?

## KRISTOFF

Yes.

## ANNA

Definitely not a couple.

## PABBIE

Well, then what is the issue?

(# 28 – FIXER UPPER.)

## Fixer Upper

1 **PABBIE:**

Is it the grump-y way he talks?

**KRISTOFF:**

Hang on, now.

3 **BULDA:**

Or the clump-y way he walks?

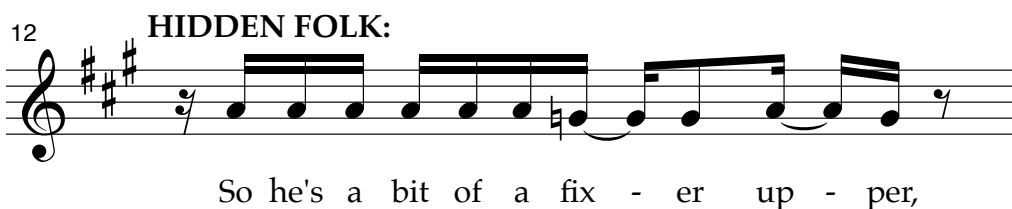
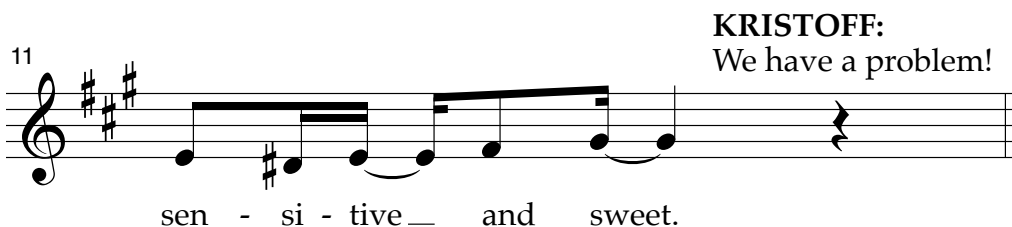
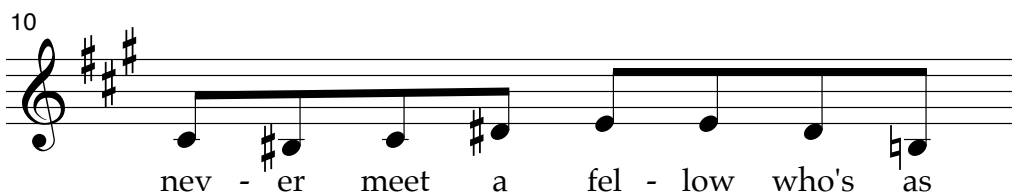
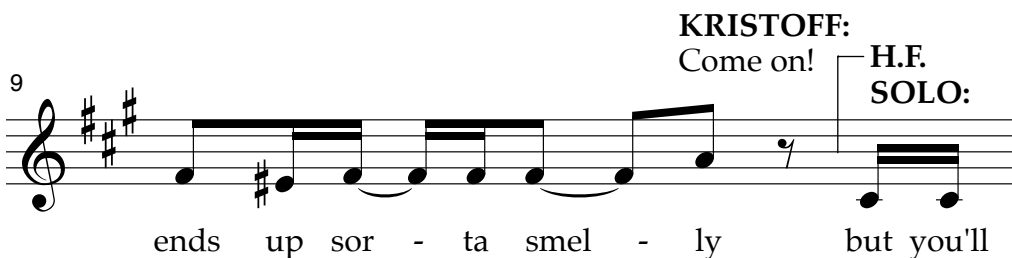
**KRISTOFF:**

We need your help.

**HIDDEN FOLK SOLO:**

5

Or the







so he's got — a few flaws. Like his pe -

H.F.  
SOLO:

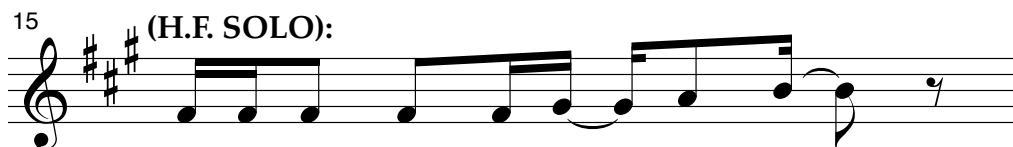
14

cul-i-ar brain, dear.

...that's a

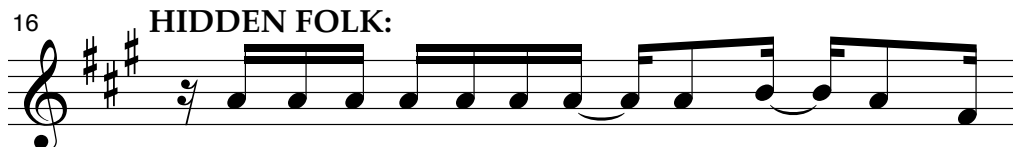
OLAF:

His thing with the rein - deer...



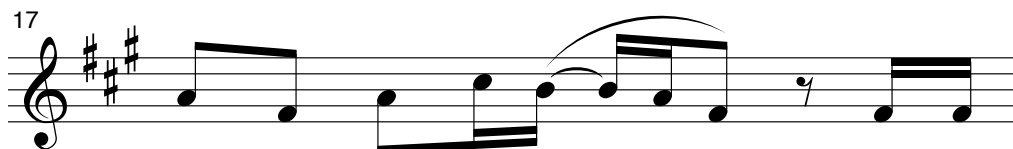
lit - tle out - side of na - ture's laws. —

(H.F. SOLO):



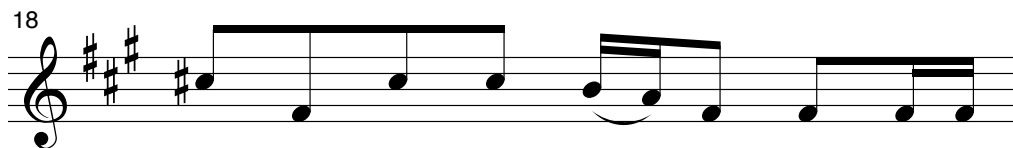
So he's a bit of a fix - er up - per, but

HIDDEN FOLK:



this we're cer - tain of: \_\_\_\_\_

You can



fix this fix - er up - per up with a



26

throw a lit - tle love\_\_\_ their way\_\_\_

27 (GROUP 1):

and

GROUP 2:

Throw a lit - tle love\_\_\_ their way,

28

you'll bring out\_\_\_ their best!\_\_\_ True

you'll bring out\_\_\_ their best!\_\_\_ True

29

(KRISTOFF and ANNA  
get swept up in the song.)

no breath

love brings out\_\_\_ the best!\_\_\_

love brings out\_\_\_ the best!\_\_\_

## HIDDEN FOLK:



Ev - 'ry-one's a bit of a fix - er up - per,



that's what it's all — a - bout!

H.F.  
SOLO:

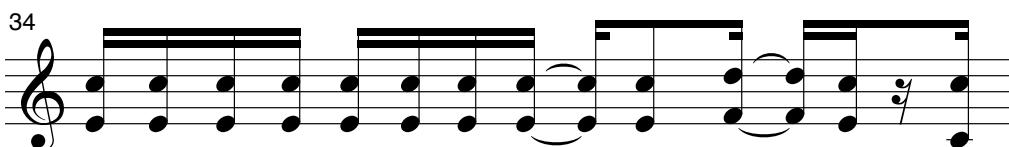
Fath - er!



Sis - ter! Bro - ther! We need each o - ther to



raise us up — and round — us out!



Ev - 'ry-one's a bit of a fix - er up - per but

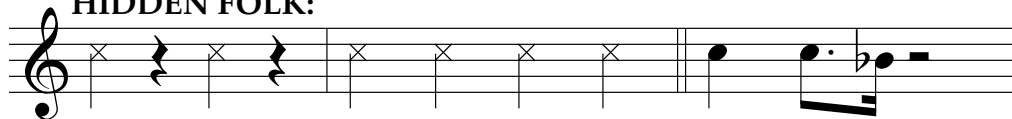


when push comes to shove... The on - ly

OLAF:



fix - er up - per fix - er that can fix a fix - er up - per is

37 **HIDDEN FOLK:**

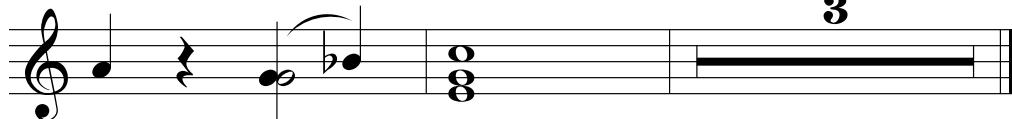
True! True! True, true, true, true! Love, true love.

40



Love, true \_\_\_\_ love. True love.

42



Love, true \_\_\_\_ love!

*(ANNA suddenly falls to the ground. #29 – AN ACT OF TRUE LOVE.)*

**KRISTOFF**

Anna! Help!

*(PABBIE and BULDA rush to ANNA's side. They examine her and see ANNA clutching her heart.)*

**PABBIE**

What is this? Another magic strike?! Why did you not tell me?

**KRISTOFF**

I tried!

**BULDA**

Anna, there is ice in your heart, put there by your sister.

**PABBIE**

If not removed quickly, to solid ice will you freeze, forever.

**KRISTOFF**

So remove it!

**BULDA**

If it was her head, we could. But the heart does not so easily let go of its pain.

**PABBIE**

Only an act of true love can thaw a frozen heart.

**ANNA**

An act of true love?

**KRISTOFF**

Anna, we've got to get you back to Hans.

**ANNA**

Hans.

**BULDA**

But you don't have much time!

**PABBIE**

Yes, move swiftly, Kristoff. Her life depends on it!

**KRISTOFF**

Thank you! Olaf, Sven, come on!

*(SVEN follows KRISTOFF.)*

**SVEN**

You got it!

**KRISTOFF**

Just stay out of sight, Olaf. No time to explain you.

**OLAF**

Okay!

*(KRISTOFF helps ANNA exit. OLAF and SVEN follow.)*

**BULDA**

Goodbye! Be careful!

**HIDDEN FOLK**

Goodbye! / Take care, Kristoff! / Be safe!

*(The HIDDEN FOLK exit in another direction.)*

## SCENE 13: CASTLE INTERIOR

*(# 30 – **ELSA IS CAPTURED.** HANS, WESELTON, and the TOWNSPEOPLE bring ELSA to the castle.)*

**HANS**

We made it back to Arendelle!

**WESELTON**

So what do we do with this monster?

**ELSA**

I'm not a monster! I surrender. Take me to Princess Anna.

**WESELTON**

No, take her to trial!

**HANS**

That's enough, Weaseltown.

**WESELTON**

It's Weselton. And that is not enough. It's getting colder by the minute. Look at the Queen – even she shivers.

**ELSA**

I'm not cold...

**HANS**

Take her inside to the guards until I decide what to do.

*(WESELTON and the TOWNSPEOPLE exit with ELSA.  
A moment later, KRISTOFF, ANNA, and SVEN enter.)*

**KRISTOFF**

Help! Please, help!

**HANS**

Anna! You've returned!

**KRISTOFF**

Yes, and she's freezing! Her life is in danger!

**HANS**

*(to KRISTOFF)*

I'll take her from here.



**KRISTOFF**

Please, keep her warm.

*(HANS takes ANNA from KRISTOFF and leads her through the door into a castle chamber. KRISTOFF turns to go. SVEN appears and tries to block him.)*

**SVEN**

Not so fast, Kristoff.

**KRISTOFF**

What? She's safe inside the castle now.

**SVEN**

You can't leave!

**KRISTOFF**

Stop it, Sven.

**SVEN**

No. Why are you letting her go?

**KRISTOFF**

Because it's the right thing to do! I think. Now c'mon.

*(SVEN and KRISTOFF exit, leaving ANNA and HANS alone.)*

**ANNA**

Hans! Oh, Hans, Elsa froze my heart and only an act of true love can save me.

*(ANNA reaches out her hand for HANS. He takes it.)*

**HANS**

Oh, Anna.

*(lets her hand go)*

If only there was someone out there who loved you.

**ANNA**

But you said you did!

**HANS**

I lied. As thirteenth in line, I knew I'd have to marry into the throne. You were an obvious target, but who knew Elsa would make this so easy for me?

ANNA

What?

HANS

You two doomed each other, and made me the hero who just tried to help.

ANNA

No!

HANS

Now once I tell everyone we're married and get rid of Elsa, I am King Hans of Arendelle.

ANNA

You're no match for Elsa. You won't get away with this.

HANS

Oh, I already have.

*(HANS exits through the door, locking ANNA in.)*

ANNA

No. No. No. You can't leave me locked in this cold room to die! Please!  
*(sadly)*

I thought this was true love!

*(Suddenly, OLAF enters. #31 – ANNA AND OLAF.)*

OLAF

Anna?

ANNA

Olaf?! How did you get in here?

OLAF

I picked the lock with my carrot nose. Turns out, it's cute and useful!

ANNA

*(with so much gratitude)*

Oh, Olaf.

OLAF

So, where's Hans? What happened to your act of true love?

ANNA

I was wrong about him. It wasn't true love. I don't even know what love is.

**OLAF**

That's okay, I do. Love is putting someone else's needs before yours. Like how Kristoff brought you back here to Hans and left you forever.

**ANNA**

Kristoff loves me?

**OLAF**

Wow, you really don't know anything about love, do you?

**ANNA**

No.

*(OLAF starts to move closer to the ground, "melting.")*

**OLAF**

Say, being inside is kinda warmer than being outside, huh?

**ANNA**

Olaf, you're melting.

**OLAF**

Some people are worth melting for. Just maybe not right this second.  
*(jumping up)*

We've got to go find Kristoff, before you freeze to death! He's the only one who can save your life!

**ANNA**

Thank you, Olaf.

**OLAF**

*(looking out)*

Come on, the coast is clear!

*(OLAF helps ANNA exit through the door.)*

## SCENE 14: CASTLE EXTERIOR

(# 32 – **TRANSITION TO CASTLE.** *Transition to outside the castle. TOWNSPEOPLE and WESELTON huddle together, freezing. HANS enters.*)

**HANS**

Attention, good citizens of Arendelle! Princess Anna is dead. She was killed by Queen Elsa.

**TOWNSPEOPLE**

No! / By her own sister?! / How can this be? / *(gasp)*

**HANS**

At least we got to say our marriage vows... before she died in my arms.

**WESELTON**

*(scared)*

That means you are in charge now, Prince Hans. Please, save us from this monster.

**HANS**

Bring in the Queen.

*(ELSA enters, held by GUARDS.)*

I charge Queen Elsa of Arendelle with treason and sentence her to death!

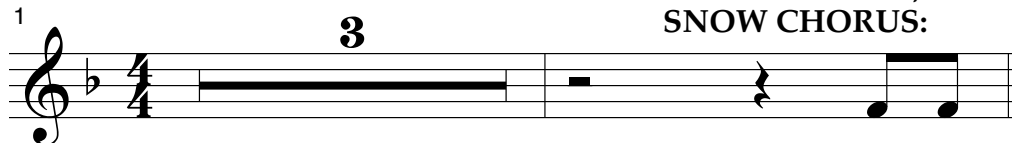
(# 33 – **COLDER BY THE MINUTE.**)

## Colder by the Minute

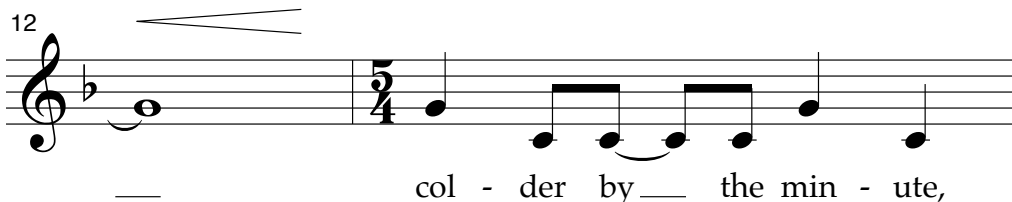
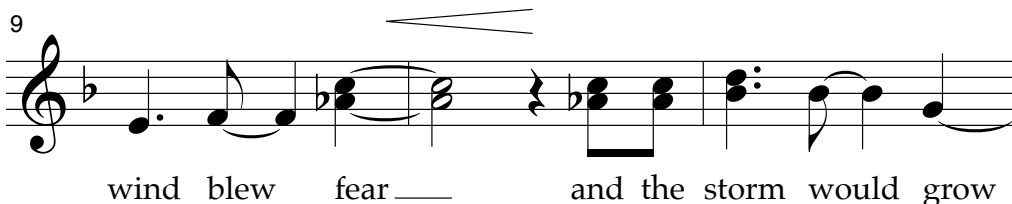
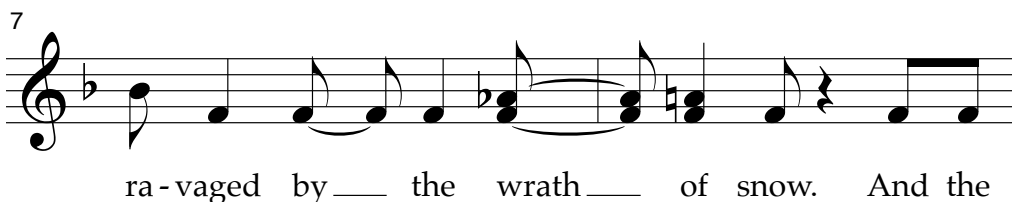
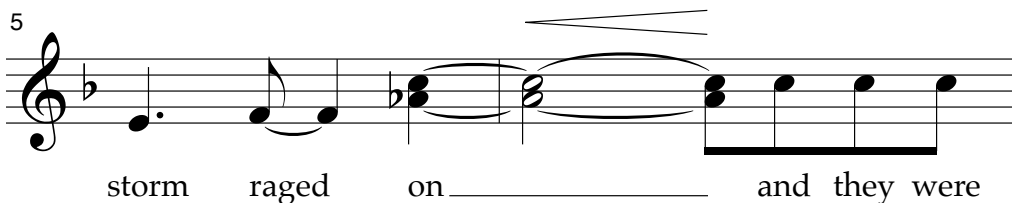
**ELSA:** What? No!

*(ELSA breaks free. The SNOW CHORUS enters frenetically, creating a blizzard all around. ELSA disappears into the storm.)*

**TOWNSPEOPLE,  
SNOW CHORUS:**



And the



**TOWNSPERSON 1:** It's a blizzard!

**TOWNSPERSON 2:** I can't see anything!

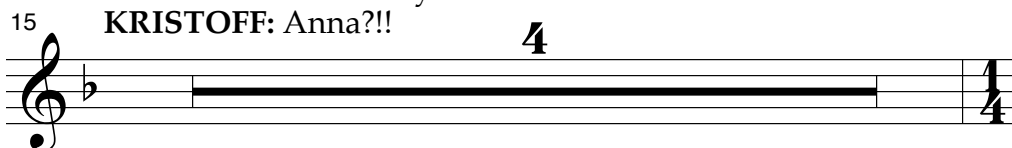
**TOWNSPERSON 3:** Take cover, everyone!

*(ELSA flees with HANS in pursuit. ANNA and KRISTOFF also enter from different parts of the stage, trying to find one another. They all shout above the storm, but can't see one another through the snow.)*

**HANS:** Elsa, I swear I'll find you!

**ANNA:** Kristoff!! Are you out here?!

**KRISTOFF:** Anna?!!



19 **ELSA:**

Can't run, — can't stop,

**SNOW CHORUS:**

*mp* Hah —

21

— can't breathe, can't live, — and I — can't die.

23 **HANS:** Elsa, listen!

— Can't hope — to fix —

*mp* Hah —

25

— this mess — yet some - how still — I have

**HANS:** Please surrender!

27

\_\_\_ to try. \_\_\_ Con - ceal, \_\_\_ don't feel,

*mp* Hah

29

\_\_\_ don't feel! Get back \_\_\_ in - to the cage.

**HANS:** End this winter!

(*OLAF and SVEN return to the stage, also struggling against the storm.*)

31

**TOWNSPEOPLE,  
SNOW CHORUS:** *fp*

\_\_\_ And the storm raged on, \_\_\_ and

34

na - ture tore \_\_\_ the world \_\_\_ a - part. And

all was lost to the frozen heart.

39

sub. *mp* Col - der by the min - ute,

41

col - der by the min - ute.

**HANS:** Elsa... at last! You can't run from this!


**ELSA:** Where is my sister? Where is Anna?

**HANS:** Anna?! She returned from the mountain with a frozen heart. It was too late to save her. Your sister is dead... because of you.

**ELSA: No!!**

*(ELSA drops to her knees and buries her face in her hands.)*

42 *(LESA drops to her knees and buries her face in her hands.)*



48 TOWNSPEOPLE,  
SNOW CHORUS:

The musical notation shows a treble clef with a key signature of one flat (B-flat). Measure 48 begins with a whole rest, followed by a half note G4, a quarter note A4, a dotted quarter note B4, and a half note C5. The lyrics "And the wind blew soft," are written below the notes. The dynamic marking *mp* is placed below the first two notes.

*mp* And the wind blew soft, \_\_\_\_\_ and

[illegible]



(The SNOW CHORUS freezes. The storm suddenly stops mid-air, suspended in grief. ANNA, now able to see clearly, spots KRISTOFF.)

**ANNA:** Kristoff.

**KRISTOFF:** Anna!

(ANNA reaches out for Kristoff, so weak she can barely move. Just then, HANS draws his sword and holds it over ELSA.)

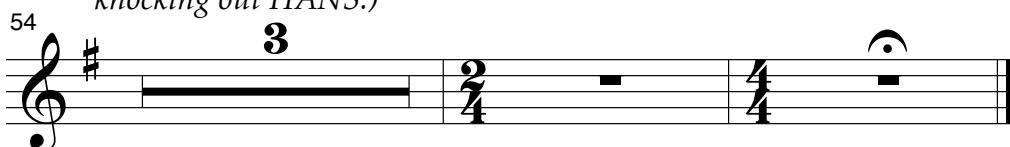
**HANS:** Let this be the end of you, Queen Elsa!

(ANNA turns to see HANS about to strike her sister. ANNA makes her choice.)

**ANNA:** Elsa?! No!

(ANNA throws herself between HANS's sword and ELSA.

ANNA freezes solid just as the sword strikes. The sword kicks back, knocking out HANS.)



## ELSA

Anna! Anna, you're frozen! No!!!

(ELSA rushes to ANNA, heartbroken. ANNA doesn't move at all.)

Oh Anna, I'm so sorry. Look at what I've done to you!

(ELSA breaks down. She hugs ANNA and cries. KRISTOFF watches in shocked despair. SVEN and OLAF step up to Kristoff's side. The TOWNSPEOPLE bow their heads in somber silence. But then... ANNA begins to thaw. **#34 – FINALE – PART 1.** She stirs in ELSA's arms. She's alive!)

## Finale (Part 1)

**ELSA:** Anna! You're alive!

**ANNA:** Elsa!

**ELSA:** Oh Anna, you sacrificed yourself for me?

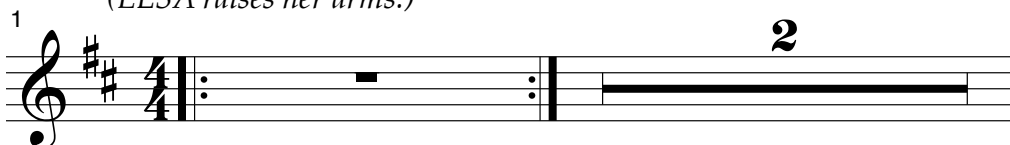
**ANNA:** I love you.

(ELSA hugs her sister with all the gratitude and love she can. The SNOW CHORUS unfreezes and stands calmly by.)

**OLAF:** (excitedly) An act of true love will thaw a frozen heart.

**ELSA:** (realizing) Love. Of course. Love will thaw.

(ELSA raises her arms.)



*(Summer returns! The SNOW CHORUS dances off, beautifully.)*

**4 TOWNSPEOPLE:**

Na na na hei-a na na hi ja na

**6**

na hei-a hei-a na ja no a

**8**

ha na hei o no a na

**OLAF**

Summer has returned! Hooray!

**KRISTOFF**

Anna! You're amazing!

*(ANNA hugs KRISTOFF.)*

**ELSA**

*(to KRISTOFF)*

Thank you for bringing Anna home safely. I'm so grateful.

**KRISTOFF**

All in a day's work as an ice harvester.

**ELSA**

Actually, I was hoping you'd accept a royal appointment as Arendelle's Official Ice Master and Deliverer?

**ANNA**

*(excitedly)*

Wait, what?

**KRISTOFF**

I'd be honored, Your Majesty!

(SVEN “high-fives” KRISTOFF.)

**SVEN**

Yes!

**OLAF**

Hands down, this is the best day of my life!

(OLAF begins to “melt” again.)

And quite possibly the last.

**ELSA**

Olaf, you’re melting! Hang on, little friend.

(ELSA waves her arm and a flurry appears over OLAF’s head.)

**OLAF**

My own personal flurry!

(HANS stirs and tries to get to his feet.)

**HANS**

Anna?

(KRISTOFF goes for him, prepared for a fight.)

**KRISTOFF**

Why you lousy—

(ANNA stops him.)

**ANNA**

Uh. Uh. Uh. Let me handle this.

(ANNA goes to HANS.)

**HANS**

Anna? But Elsa froze your heart.

**ANNA**

The only frozen heart around here is yours.

(ANNA turns away from HANS. But, not yet satisfied, she turns back and stomps right on his foot! HANS squeals.)

**HANS**

(hobbling away)

Ow!!

(ELSA turns to the TOWNSPEOPLE.)

ELSA

Is everyone all right?

(# 35 – FINALE – PART 2.)

## Finale (Part 2)

**TOWNSPERSON 4:** We are, Your Majesty.

**TOWNSPERSON 5:** Rest assured.

(WESELTON is taken aback by her generosity, power, and strength.)

**WESELTON:** (sincerely) And may I be the first to extend my sincerest apology?

(WESELTON drops to his knees before her. The rest of the kingdom bows.)

**ELSA:** Thank you.

(ELSA turns to ANNA.)

1 **4** **ELSA:**

There's \_ so much

6 **ANNA:**

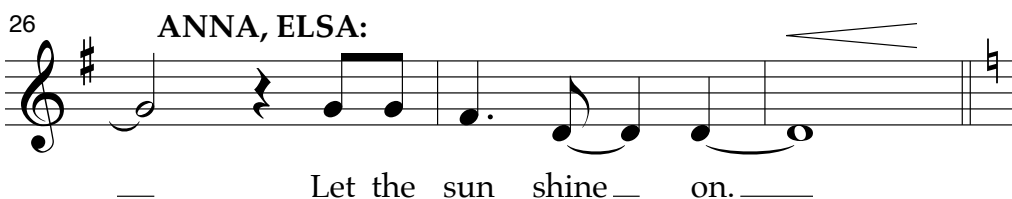
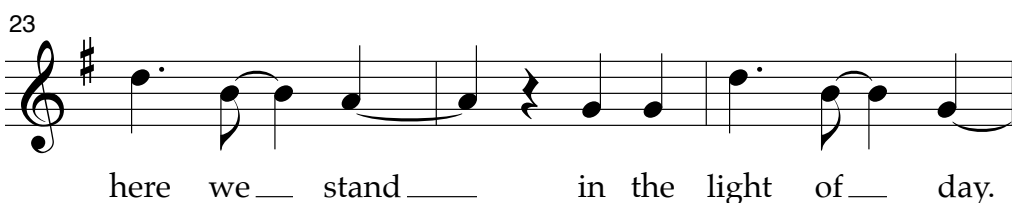
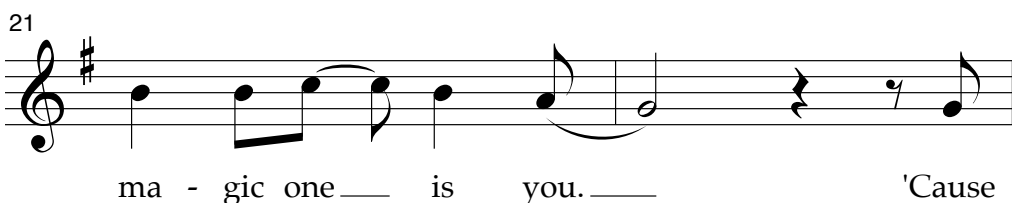
\_ I've longed \_ to say. Then say it all, be -

8 **ELSA:**

gin-ning with \_ to - day! It's like a dream I

10 **ANNA: Elsa. ANNA:**

thought could nev - er be. You're \_



29

**ALL:**

31

Na      na   hei - a

33

**(ALL):**

35

— the world — with light — and — love!

37 ANNA, ELSA, OLAF,  
KRISTOFF, SVEN:

And here, sur - roun - ded by \_\_\_ a fa -

(ALL):

Na \_\_\_\_\_

*(The SNOW CHORUS re-enters, now part of the beautiful summer day. OAKEN'S FAMILY and the HIDDEN FOLK enter as well.)*

39 **ALL:**

- mi - ly \_\_\_ at last, \_\_\_ *f* we're nev - er go -

42 **(ALL):**

- ing back; \_\_\_ the past is in \_\_\_ the past! \_\_\_\_

45

\_\_\_ Let it go, \_\_\_ let it go,

47

\_\_\_ and we'll rise \_\_\_ like the break of dawn.

49

\_\_\_\_ Let it go, \_\_\_\_ let it go. \_\_\_\_ The fear

52

and cold \_\_\_\_ are \_\_\_\_ gone. \_\_\_\_ Here we stand

55

\_\_\_\_ in the light of \_\_\_\_ day. \_\_\_\_

58

\_\_\_\_ Let our true love \_\_\_\_ grow! \_\_\_\_

61

Let it go! \_\_\_\_

(End of show. #36 – BOWS.)



# Bows

1 6 12 8

28 **ALL:**

Let it go, \_\_\_\_\_ let it go, \_\_\_\_\_ and we'll rise

31

\_\_\_\_ like the break of dawn. \_\_\_\_\_ Let it go, \_\_\_\_\_ let it go.

34

\_\_\_\_ The fear \_\_\_\_\_ and cold \_\_\_\_\_ are \_\_\_\_\_ gone. \_\_\_\_\_

37

Here we stand \_\_\_\_\_ in the light of \_\_\_\_\_ day. \_\_\_\_\_

40

\_\_\_\_\_ Let our true love \_\_\_\_\_ grow. \_\_\_\_\_

44

Let it go! \_\_\_\_\_

(# 37 – EXIT MUSIC.)

# Actor's Glossary

- actor:** A person who performs as a character in a play or musical.
- antagonist:** A person who actively opposes the protagonist.
- author:** A writer of a play; also known as a playwright. A musical's authors include a book writer, a composer, and a lyricist.
- blocking:** The actors' movements around the stage in a play or musical, not including the choreography. The director usually "blocks" the show (or assigns blocking) during rehearsals.
- book writer:** One of the authors of a musical. The book writer writes the lines of dialogue and the stage directions. A book writer can be called a librettist if she writes the lyrics as well.
- cast:** The performers in a show.
- cheating out:** Turning slightly toward the house when performing so the audience can better see one's face and hear one's lines.
- choreographer:** A person who creates and teaches the dance numbers in a musical.
- choreography:** The dances in a musical that are often used to help tell the story.
- composer:** A person who writes music for a musical.
- creative team:** The director, choreographer, music director, and designers working on a production. The original creative team for a musical also includes the author(s) and orchestrator.
- cross:** An actor's movement to a new position onstage.
- dialogue:** A conversation between two or more characters.
- director:** A person who provides the artistic vision, coordinates the creative elements, and stages the play.
- downstage:** The portion of the stage closest to the audience; the opposite of upstage.
- house:** The area of the theater where the audience sits to watch the show.
- house left:** The left side of the theater from the audience's perspective.
- house right:** The right side of the theater from the audience's perspective.
- librettist:** The person who writes both dialogue and lyrics for a musical. Can also be referred to separately as the book writer and lyricist.
- libretto:** A term referring to the script (dialogue and stage directions) and lyrics together.
- lines:** The dialogue spoken by the actors.
- lyricist:** A person who writes the lyrics, or sung words, of a musical. The lyricist works with a composer to create songs.

**lyrics:** The words of a song.

**monologue:** A large block of lines spoken by a single character.

**music director:** A person in charge of teaching the songs to the cast and orchestra and maintaining the quality of the performed score. The music director may also conduct a live orchestra during performances.

**musical:** A play that incorporates music and choreography to tell a story.

**objective:** What a character wants to do or achieve.

**off-book:** An actor's ability to perform memorized lines without holding the script.

**offstage:** Any area out of view of the audience; also called backstage.

**onstage:** Anything on the stage within view of the audience.

**opening night:** The first official performance of a production, after which the show is frozen, meaning no further changes are made.

**play:** A type of dramatic writing meant to be performed live on a stage. A musical is one kind of play.

**protagonist:** The main character of a story on which the action is centered.

**raked stage:** A stage that is raised slightly upstage so that it slants toward the audience.

**read-through:** An early rehearsal of a play at which actors read their dialogue from scripts without blocking or memorized lines.

**rehearsal:** A meeting during which the cast learns and practices the show.

**score:** All musical elements of a show, including songs and underscoring.

**script:** 1) The written words that make up a show, including dialogue, stage directions, and lyrics. 2) The book that contains those words.

**speed-through:** To perform the dialogue of a scene as quickly as possible. A speed-through rehearsal helps actors memorize their lines and infuses energy into the pacing of a scene.

**stage directions:** Words in the script that describe character actions that are not part of the dialogue.

**stage left:** The left side of the stage, from the actor's perspective.

**stage manager:** A person responsible for keeping all rehearsals and performances organized and on schedule.

**stage right:** The right side of the stage, from the actor's perspective.

**upstage:** The part of the stage farthest from the audience; the opposite of downstage.

**warm-ups:** Exercises at the beginning of a rehearsal or before a performance that prepare actors' voices and bodies.

# Show Glossary

**abyss:** A seemingly bottomless pit.

**anointed:** Granted royal or holy power.

**Arendelle:** A fictional Nordic kingdom.

**at bay:** At a distance.

**bishop:** A senior official in the church; in certain countries, bishops officiate royal coronations.

**bleak:** Bare and without vegetation.

**blow-out:** An event at which goods are sold with large discounts.

**break of dawn:** Sunrise.

**clogs:** Shoes with thick wooden soles.

**clumpy:** Heavy and inelegant.

**comes of age:** Becomes an adult.

**conceal:** Hide.

**coronation:** The ceremony of crowning a ruler, symbolizing the beginning of their reign.

**crystallize:** Make clear or definite.

**dubious:** Suspicious.

**duke:** A member of royalty who leads a region within a kingdom.

**elated:** Very happy.

**fetchingly:** Charmingly.

**fondue:** A dish in which pieces of food are dipped into a hot liquid such as melted cheese or chocolate.

**fractal:** A complex geometric pattern that, in some forms, can look like a snowflake.

**heir:** Someone who inherits the position, legacy, or belongings of someone else upon their death.

**hygge:** (pronounced HYOO-guh) A Danish concept that refers to moments of coziness and comfort.

**ice harvester:** Someone who cuts and gathers ice in the winter to later sell it in the summer; a very common practice in Norway during the 19th century.

**idly:** In a lazy way.

**isolation:** Physical or emotional separation from others.

**Joan:** Refers to Joan of Arc, a 15th-century French national hero and Roman Catholic saint.

**joik:** (pronounced YOYK) A traditional form of song of the Sami, the indigenous people of certain Nordic countries.

**notion:** Concept.

**on my honor:** An expression of sincerity.

**orb:** A symbolically important ball made of gold and precious stones that is used as part of a coronation ceremony.

**pageantry:** Elaborate spectacle.

**pantomime:** Very exaggerated behavior or performance.

**Parcheesi:** An American board game in which players attempt to move all of their pieces all the way around a cross-shaped game board.

**peculiar:** Strange.

**proclaim:** Announce officially.

**ravaged:** Severely damaged.

**rest assured:** To be certain something will happen.

**scepter:** A symbolically important staff or wand that is used as part of a coronation ceremony.

**synchronization:** Multiple things operating at the same rate.

**trading post:** A small store in a remote place.

**treason:** The crime of betraying one's country.

**white-out:** A blizzard that reduces visibility.

**wrath:** Anger.

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Music and Lyrics by Kristen Anderson-Lopez and Robert Lopez

1. Let the Sun Shine On\*
2. Let the Sun Shine On (Playoff)\*
3. Elsa and Anna
4. A Little Bit of You
5. First Joik
6. Magic Removal
7. Transition to Snowman
8. Do You Want to Build a Snowman?
9. Coronation Day
10. For the First Time in Forever
11. For the First Time in Forever (Playoff)
12. Dangerous to Dream
13. Coronation Ball
14. Love Is an Open Door
15. Elsa Flees
16. Reindeer(s) Are Better Than People
17. You're Hired
18. In Summer
19. In Summer (Playoff)
20. Hygge
21. Covered in Snow
22. Let It Go
23. The Search Party
24. This Is Ice
25. For the First Time in Forever (Reprise)
26. Mountain Fall\*
27. Kristoff's Joik
28. Fixer Upper
29. An Act of True Love
30. Elsa Is Captured
31. Anna and Olaf
32. Transition to Castle
33. Colder by the Minute
34. Finale (Part 1)\*
35. Finale (Part 2)\*
36. Bows
37. Exit Music

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**Original Broadway Music Supervision and Arrangements by**

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**Additional Broadway Dance Music Arrangements by**

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***Frozen JR.* Script Adapted by**

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