

Performed by IDINA MENZEL feat. AURORA
from FROZEN II

INTO THE UNKNOWN

For 2-Part* and Piano with Optional Instrumental Accompaniment
Duration: ca. 3:00

Arranged by
ROGER EMERSON

Music and Lyrics by
KRISTEN ANDERSON-LOPEZ
and ROBERT LOPEZ

A few high, light voices (opt. Solo)
Ethereal
mp

Descant

Mysteriously (♩ = ca. 112)

Ah, _____

Piano

Mysteriously (♩ = ca. 112)

*Eb*m6

mp

Pedal freely

*Ab*9

Ah, _____

*Eb*m6

*Available separately: SATB (00329819), SAB (00329820),
2-Part (00329821), ShowTrax CD (00329823)

Combo Parts available as a digital download (00329822)
(tpt 1-2, tsx, tbn, syn 1-2, gtr 1-2, b, dm, perc)
halleonard.com/choral

Visit choralmusicdirect.com to purchase and download digital scores and audio mp3s.

DO NOT
PHOTOCOPY



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Descant

Ah, _____

Part I *mp*
I can

Part II *mp*
I can

Ab9

This system contains a descant for the vocal line, followed by two vocal parts (Part I and Part II) and a piano accompaniment. The piano part features a right-hand melody with eighth-note patterns and a left-hand bass line with chords and moving lines. The key signature is B-flat major (two flats).

9

Part I
hear you, but I won't. Some_ look for

Part II
hear you, but I won't. Some_ look for

Ebm6

sim.

This system begins with a measure rest marked with the number 9. It contains two vocal parts (Part I and Part II) and a piano accompaniment. The piano part features a right-hand melody with eighth-note patterns and a left-hand bass line with chords and moving lines. The key signature is B-flat major (two flats).

trou-ble, while_ oth-ers don't. There's a

trou-ble, while_ oth-ers don't. There's a

Ab9

11

thou - sand rea - sons___ I should go a - bout my day___ and ig -

thou - sand rea - sons___ I should go a - bout my day___ and ig -

Gb(add2) Db

13

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

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

Gb(add2) Db

15

17 Descant *mp cresc.*

Ah, _____

cresc.

cresc.

oh.

oh.

17 Ebm6

cresc.

17 *sub*

Ah, _____

mf

You're_ not a

mel. mf

You're_ not a

19 Ab9

21

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

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

Eb5

mf

21

no Ped.

heard you, — I'm spo-ken for, — I — fear.

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

Ab5

23

mel.

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

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

Gb5 *Db5*

25

sor - ry, se - cret si - ren, but I'm block-ing out your calls... I've
 sor - ry, se - cret si - ren, but I'm block-ing out your calls... I've
 Ab5 Bb5

27

had my ad-ven - ture. I don't need some-thing new!... I'm a -
 had my ad-ven - ture. I don't need some-thing new!... I'm a -
 C5

29

fraid of what I'm risk - ing if I fol - low you in - to the un - known...
 fraid of what I'm risk - ing if I fol - low you in - to the un - known...
 Ab5 Ab(add9)
 cresc. f f sfz

31

33

in - to the un - known...
 in - to the un - known...
 Eb5
f
 33
use Pedal

in - to the un - known!_
 in - to the un - known!_
 Ab5
 35

Cm7
 37

39 Descant *f dim.*

Ah, _____

dim.

Ah, _____

39 Absus2 *dim.*

39

Ah, _____

mf

What ___ do you

mf

Ah, _____ What ___ do you

41

43

want? 'Cause you've been keep - ing me a - wake. Are you

want? 'Cause you've been keep - ing me a - wake. Are you

Ebm6
mf

43

here to dis-tract me so I make a big mis - take? Or are you

here to dis-tract me so I make a big mis - take? Or are you

Ab7

45

some - one out there_ who's a lit - tle bit like me? Who

some - one out there_ who's a lit - tle bit like me? Who

Gb *Db*

47

knows deep down I'm not where I'm meant to be? Ev-'ry

knows deep down I'm not where I'm meant to be?

Ab Bb(add4)

49

51

day's a lit-tle hard-er as I feel my pow-er grow!_

Ah,

Cm Csus

cresc.

51

cresc.

Don't you know there's part of me that longs_ to_ go_

cresc.

Abmaj7 Ab Fm11

53

56

f

in - to the un - known?

f

in - to the un - known?

N.C.

f

Eb5

55

in - to the un - known...

in - to the un - known...

Ab5

57

in - to the un - known!

in - to the un - known!

Cm7

59

Descant *f*

Ah, _____

Oh, _____ Are you

Ah, _____ Are you

Absus2

61

Detailed description: This system contains a descant for the vocal line, marked with a forte (f) dynamic. It features two vocal staves and a piano accompaniment. The piano part includes a right-hand line with eighth-note patterns and a left-hand line with chords and eighth notes. The system is numbered 61.

64

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

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

Bbsus Absus

64

Detailed description: This system contains the main vocal melody and piano accompaniment. The vocal lines are in two parts, with lyrics: "out there? Do you know me? Can you feel me? Can you show me?". The piano accompaniment features chords in the right hand and chords with eighth notes in the left hand. The system is numbered 64.

67 *ff* Ah, _____

ff Ah, _____ ah, _____

C5 *ff*

66

ah, _____ ah, _____ ah, _____

ah, _____ ah, _____

F5 C5

69

ah, _____ ah. _____ *div.*

ah, _____ ah. _____

F5

72

75

Where are you go - ing? Don't leave me a - lone!

Where are you go - ing? Don't leave me a - lone!

Dm Bb/D

Ah,

How do I fol - low you

Db(#11) Dbm13

77

div.

Descant

rit.

Ah,

rit.

in - to the un - known?

rit.

in - to the un - known?

N.C. Cmaj7

rit. fp ff

79

