

# Let It Go

Words and Music by  
KRISTEN ANDERSON-LOPEZ  
and ROBERT LOPEZ

Flowing half-time feel, mysterious  $\text{♩} = 69$

Piano

Chords: Fm, D $\flat$ maj7(omit3), E $\flat$ (sus2), B $\flat$ (sus4), B $\flat$ m

Dynamic: *mp*

Detailed description: This system shows the piano accompaniment for the first four measures. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of chords. The key signature is three flats (B-flat major/C minor), and the time signature is common time (C).

5

Soprano

Alto

The

Chords: Fm, D $\flat$ maj7(omit3), E $\flat$ (sus2), B $\flat$ <sup>5</sup>, B $\flat$

Dynamic: *Solo mp*

Detailed description: This system contains the vocal entries for the Soprano and Alto parts, starting at measure 5. The Soprano part begins with a whole rest followed by a quarter note 'The' at the end of the system. The piano accompaniment continues with the same melodic and harmonic structure as the first system.

9

snow glows white on the moun-tain to- night; not a foot- print \_\_\_\_\_ to be seen.

Chords: Fm, D $\flat$ <sup>5</sup>, E $\flat$ <sup>5</sup>

Detailed description: This system covers measures 9 through 11. The vocal line continues with the lyrics 'snow glows white on the moun-tain to- night; not a foot- print \_\_\_\_\_ to be seen.' The piano accompaniment features a more active melodic line in the right hand, with eighth and quarter notes, and a bass line with chords and single notes.

12

A king-dom of i - so-la - tion and it looks like I'm the queen.

Chords: B $\flat$ (sus4), B $\flat$ m, Fm, D $\flat$ maj7(omit3), E $\flat$ (sus2)

Detailed description: This system covers measures 12 through 14. The vocal line concludes with the lyrics 'A king-dom of i - so-la - tion and it looks like I'm the queen.' The piano accompaniment continues with its characteristic flowing half-time feel, ending with a final chord in the right hand.

16

The wind is howl - ing like\_ the swirl - ing storm in- side.\_

Bb(sus4) Bb Fm Dbmaj7(omit3) Eb(sus2) Bb(sus4) Bbm

21

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

Fm Eb Bb Bb(sus2)/F Bb

25

*All Ladies*  
*mf*

*Solo only*

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

Eb Db

28

*All Ladies*

*cresc.*

al-ways have\_ to be. Con- ceal, don't feel, don't let\_ them know...\_

Eb Db

*cresc.*

32 *Soprano* *unis. sub. p*

*Alto*  
Well, now they know. Let it go, let it go;

*Tenor* *unis. sub. p*

*Bass*

36

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

40 *cresc.* *mp*

turn a- way and slam the door. I don't care.

*cresc.* *mp*

44

what they're going to say; let the storm rage on..

Fm Db Cm Cb

48

*Solo* The cold nev-er both-ered me an - y-way. *end solo* Gaining confidence

Db<sup>5</sup> Gaining confidence Ab

52

*mf* It's fun-ny how some dis - tance makes ev-ry- thing seem small;

Eb/G Fm Db Eb

56

and the fears that once con- trolled me can't get to me at all.

Bbm Fm Eb Bb7(sus4) Bb

60

It's time to see what I can do, to test the lim

Eb Db

64

- its and break through. No right, no wrong, no rules for me; I'm

*cresc.*

Eb Db

*cresc.*

68

free! \_\_\_\_\_ Let it go, \_\_\_\_\_ let it go, \_\_\_\_\_ I am

72

one with the wind and sky. \_\_\_\_\_ Let it go, \_\_\_\_\_ let it go; \_\_\_\_\_ you'll nev

76

- er see me cry. Here I stand, and here I'll stay;

81

let the storm rage on.

Cm      Cb      N.C.

85

88

*unis.*  
My pow - er flur - ries through the air and to the ground.

*unis.*

Db<sup>5</sup>

91

My soul\_ is spi - ral - ing\_ in fro

Musical notation for measures 91-93. The vocal line starts with a whole rest in measure 91, then sings "My soul\_ is spi - ral - ing\_ in fro". The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

Piano accompaniment for measures 91-93. The left hand plays a consistent eighth-note pattern, while the right hand provides harmonic support with chords and moving lines.

94

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

*cresc.*

Musical notation for measures 94-96. The vocal line continues with "- zen frac - tals all\_ a - round." and "And one\_ thought crys". A *cresc.* marking is placed above the vocal line in measure 95. The piano accompaniment continues with its rhythmic pattern.

*cresc.*

*Eb5*

Piano accompaniment for measures 94-96. A *cresc.* marking is placed above the piano part in measure 95. An *Eb5* chord is indicated above the right hand in measure 96. The piano part continues with its characteristic eighth-note accompaniment.

97

- tal - liz - es like\_ an i - cy blast;\_ I'm nev - er go -

*f*

Musical notation for measures 97-99. The vocal line continues with "- tal - liz - es like\_ an i - cy blast;\_" and "I'm nev - er go -". A *f* dynamic marking is placed above the vocal line in measure 98. The piano accompaniment continues with its rhythmic pattern.

*f*

*F* *Dbmaj7*

Piano accompaniment for measures 97-99. A *f* dynamic marking is placed above the piano part in measure 98. Chords *F* and *Dbmaj7* are indicated above the right hand in measures 98 and 99 respectively. The piano part continues with its characteristic eighth-note accompaniment.



101

- ing back; the past is in the past! Let it go, -

*ff*

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by the lyrics 'ing back; the past is in the past!'. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *ff* (fortissimo) is placed above the vocal line at the end of the system.

*Eb* *Bbm* *Db* *^*

The piano accompaniment for the first system is shown in two staves. It includes chord symbols *Eb*, *Bbm*, and *Db* above the treble clef staff. There are also accent marks (^) above some notes in the treble staff.

105

— let it go, — and I'll rise like the break of dawn. — Let it go, -

The second system of music features a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by the lyrics 'let it go, and I'll rise like the break of dawn. Let it go, -'. The piano accompaniment consists of chords and moving lines in both hands.

*Ab* *Eb* *Fm* *Db*

*ff*

The piano accompaniment for the second system is shown in two staves. It includes chord symbols *Ab*, *Eb*, *Fm*, and *Db* above the treble clef staff. A dynamic marking of *ff* (fortissimo) is placed above the first chord in the treble staff.

109

— let it go; — that per - fect girl is gone.

The third system of music features a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by the lyrics 'let it go; that perfect girl is gone.'. The piano accompaniment consists of chords and moving lines in both hands.

*Ab* *Eb* *Fm* *Db*

The piano accompaniment for the third system is shown in two staves. It includes chord symbols *Ab*, *Eb*, *Fm*, and *Db* above the treble clef staff.

10/113

Here I stand in the light of day;

Ab Eb Fm Db

117

let the storm rage on.

Dbm Cm Ab/C Cb

120

*sub. mp*  
The cold nev-er both-ered me an - y-way.  
*sub. mp*

Db(sus2)  
*sub. mp*