



## **Frozen Jr Audition Pack 2024**

### **Audition pack for Anna**

Young Anna, Middle Anna, and Anna are all the young Princess of Arendelle at different ages. Filled with a tremendous amount of light, energy, and love, Anna is a hopelessly optimistic extrovert at all ages, but as she grows older, she longs for connection with others, especially her sister, Elsa. Each version of this warm and determined princess requires a strong singer with great comic timing.

Vocal Range  
**G3 - D5**

Firstly, thank you for the interest in being part of our production of Frozen Jr.

**The venues:**

Rehearsals are at Victory Church, Rugeley. WS15 2BG

The venue for the production is The Rugeley Rose Theatre, Taylors Lane WS15

**KEY DATES:**

Wednesday 16th July 2025 - Dress and Tech Rehearsal

Cast Arrive at 6pm, finish at 8:30pm

Thursday 17th July 2025 - First Tech and Dress Rehearsal

Cast Arrive at 6pm, finish at 8:30pm

Friday 18th July 2025 - Dress and Tech Rehearsal

Cast Arrive at 6pm, finish at 8:30pm

Saturday 19th July 2025 - Matinee Performance

Cast Arrive at 1pm, doors open at 2:30pm, show commences at 3:00pm

Saturday 19th July 2025- Evening Performance

Cast Arrive at 5:30pm, doors open at 6:30pm, show commences at 7:00pm

Sunday 20th July 2025- Matinee Performance

Cast Arrive at 1pm, doors open at 2:30pm, show commences at 3:00pm

**Fees:** Membership fees do apply. Rehearsals are £7.50 each, this covers the hire of rehearsal and performance venue, staffing, props and set, and a selection of costumes. We may ask for your support with sourcing some costumes. There is a £15 show week fee which covers all rehearsals and shows during that week.

You can contact the production team at any time via the Contact Us form on the website, or by emailing [thespianartsmembers@gmail.com](mailto:thespianartsmembers@gmail.com). Resources can also be accessed via the website - ask us how.

## **Our expectations**

We expect the cast to be dedicated to the production, and as such to be able to meet the expectations below:

- ★ **Attendance:** Members are expected to attend all rehearsals they are scheduled for. If you are unable to make a week, that is fine, but we need at least 2 hours notice if you aren't able to attend, otherwise the session fee will still need to be paid. Frequent failure to give notice can result in dismissal from the show, as it will hinder our progress and disrupt the plans. You will receive a rehearsal schedule every month. Some weeks your child may not be required, or they may only be needed for an hour. It's important you take note of this. Regardless of session length, if they attend, it is £7.50.
- ★ **Rehearsals:** Students should bring their scripts, a pencil, and a drink, they should also wear appropriate shoes and clothes for movement. They also need to wear their Thespian Arts T-Shirt for every session to abide by our uniform policy.
- ★ **Homework:** Students will have some homework for the show, including memorising lines and actions, researching their character, etc. Work with your child to help them perform their best!
- ★ **Attitude:** The rehearsal room and theatre are safe spaces where young people can take positive risks and be themselves without the fear of being laughed at or alienated. This principle is essential to artistic growth and exploration. Participants are expected to respect these ideas and are encouraged to remember it themselves when trying new things.
- ★ **Volunteering:** If you want to volunteer additional time or resources to the production, simply drop us a message, and we will contact you when assistance is needed. We are still in the process of compiling a list of everything that needs to be done, but don't worry, when we have tasks that need to be done, we will let you know.

Finally, please remember that a play is a living, breathing entity. Things don't always go exactly as planned, so changes to the plan will most likely be made throughout the rehearsal process. We promise to give you as much advance notice as possible on all changes that arise.

## **AUDITION TIPS:**

**Acting auditions** - Think about your body language and tone of voice when delivering the lines. If you learn the script off by heart you'll be able to use your hands and your body fully. Go out of your comfort zone and think about what your character would be feeling. You can use the script in your audition but you will perform better if you don't need it!

**Singing auditions** - There are two songs for Anna's singing audition. When singing, think about what emotions she would be feeling in the moment and rehearse to both the vocal track, and the instrumental. You will be asked to sing to the instrumental in your audition, so we can clearly hear your voice.

**ACTING AUDITION:**

**SIDE 1**

**ANNA**

*(excitedly)*

Elsa! I have something to tell you! Elsa?

*(ELSA enters.)*

**ANNA (CONT'D)**

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.

**SIDE 2**

*(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**

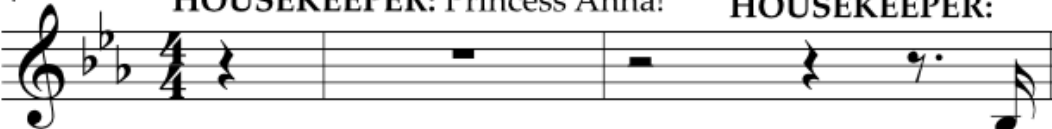
*(smitten)*

... Hi... Goodness. That was awkward.


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

**SINGING AUDITION:**

# 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?



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



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



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



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



\_\_ change! For the first time in for-ev -



- 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...  
(gasp) What if I meet THE one?  
To-

33



night, im - ag - ine me gown and all, \_

Musical staff 33: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The melody consists of eighth and quarter notes, ending with a quarter rest.

34

**ANNA,  
CASTLE STAFF:**



fetch - ing - ly draped a - gainst the wall, \_ the

Musical staff 34: Treble clef, key signature of three sharps, 4/4 time signature. The melody continues with eighth and quarter notes, ending with a quarter rest.

35



pic - ture of \_ so - phis - ti - cat - ed \_

Musical staff 35: Treble clef, key signature of three sharps, 4/4 time signature. The melody continues with eighth and quarter notes, ending with a quarter note.

36

**ANNA:**




\_ grace. \_ I

Musical staff 36: Treble clef, key signature of three sharps, 4/4 time signature. The melody consists of a half note followed by a quarter note, ending with a quarter rest.

37

**ANNA,  
CASTLE STAFF:**



sud - den - ly see \_ him stand - ing there, a

Musical staff 37: Treble clef, key signature of three sharps, 4/4 time signature. The melody continues with eighth and quarter notes, ending with a quarter rest.

38

**ANNA:**



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

Musical staff 38: Treble clef, key signature of three sharps, 4/4 time signature. The melody consists of a half note followed by a quarter note, ending with a quarter rest.

39



wan - na stuff \_ some choc - 'late in \_ my

Musical staff 39: Treble clef, key signature of three sharps, 4/4 time signature. The melody continues with eighth and quarter notes, ending with a quarter note.

40



face!

But then we

41



**ANNA,  
CASTLE STAFF:**

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

which is

42



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

43



**ANNA:**

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

44



**(ANNA):**

\_\_ far.

For the first time in for - ev -



**CASTLE STAFF:**

For the first time in for - ev -

46



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

- er... —

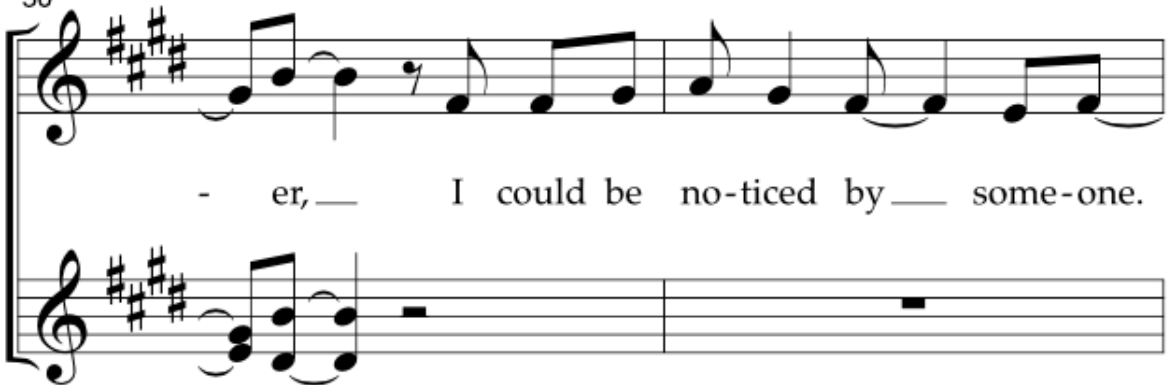
48



— 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

54

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

55 (ANNA):

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

CASTLE STAFF:

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

58 ANNA:

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

(ELSA enters, splitting the stage with ANNA.)

60 ELSA:

Don't let them in.

62

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

63

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



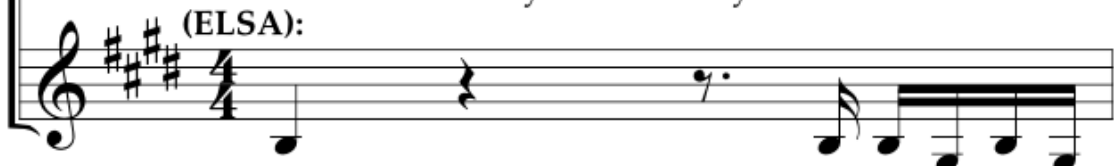
But it's on - ly for to -

71



ANNA:

It's on-ly for to - day! —



(ELSA):

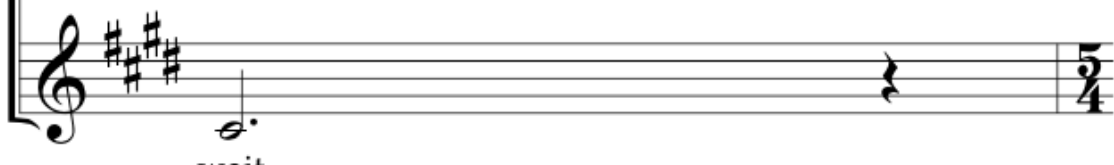
day.

It's ag - o - ny to

72



— It's ag - o - ny to wait!



wait.



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

first time in for - ev - er, the

84

ANNA:

gates are o - pen wide. I

gates are o - pen wide.

86

(ANNA):

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

88

ANNA, ELSA:

'Cause for the first time in for - ev -

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! —

# Love Is an Open Door

ANNA: Okay, can I just say something crazy?

HANS: I love crazy.

1 **3** ANNA:



All my

5



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:



I've been search - ing my whole life \_\_\_ to

10



find my own place, and may - be

11




it's the par - ty talk - ing or the

Detailed description: This block contains the musical notation for measure 11. It features a single treble clef staff with a melody of quarter notes and eighth notes. The lyrics are 'it's the par - ty talk - ing or the'.


12

ANNA:



But with you...

(HANS):



choc - 'late fon - due.\_\_\_\_

Detailed description: This block contains the musical notation for measure 12, split into two parts. The top part is for ANNA, starting with a whole rest followed by a quarter note and a half note. The bottom part is for HANS, starting with a quarter note and a half note. The lyrics are 'But with you...' for Anna and 'choc - 'late fon - due.\_\_\_\_' for Hans.

13



I see your face, and it's



But with you\_ I found my\_ place, and it's

Detailed description: This block contains the musical notation for measure 13, split into two parts. The top part is for ANNA, starting with a whole rest followed by a quarter note, a half note, and a quarter note. The bottom part is for HANS, starting with a quarter note and a half note. The lyrics are 'I see your face, and it's' for Anna and 'But with you\_ I found my\_ place, and it's' for Hans.

15



noth-ing like\_\_\_\_ I've ev - er known\_\_\_\_ be -



noth-ing like\_\_\_\_ I've ev - er known\_\_\_\_ be -

Detailed description: This block contains the musical notation for measure 15, split into two parts. The top part is for ANNA, starting with a quarter note and a half note. The bottom part is for HANS, starting with a quarter note and a half note. The lyrics are 'noth-ing like\_\_\_\_ I've ev - er known\_\_\_\_ be -' for both.

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

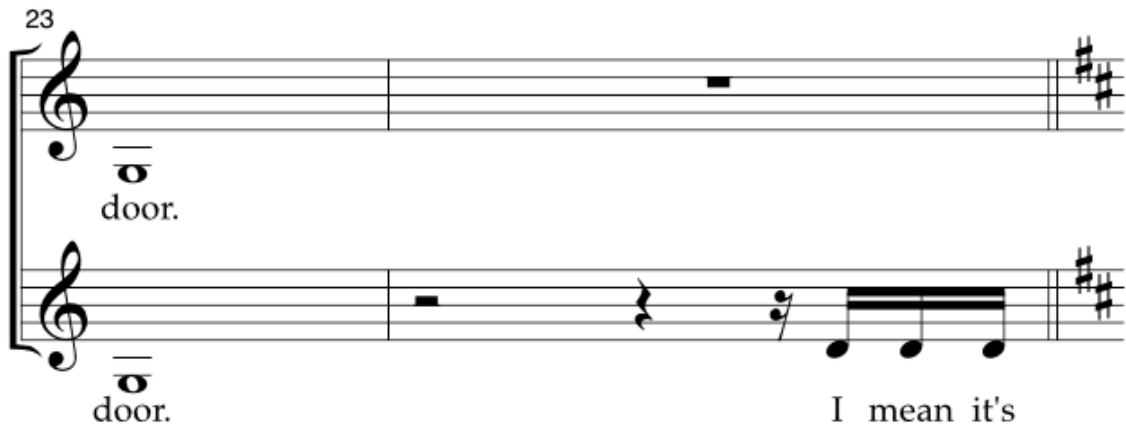
— Love is an o - pen door! With you!

22

you! Love is an o - pen

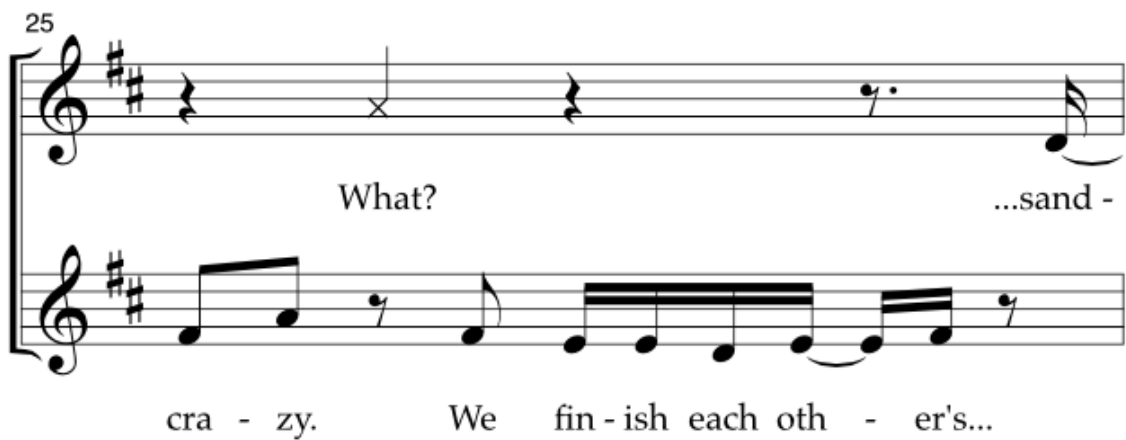
With you! Love is an o - pen

23



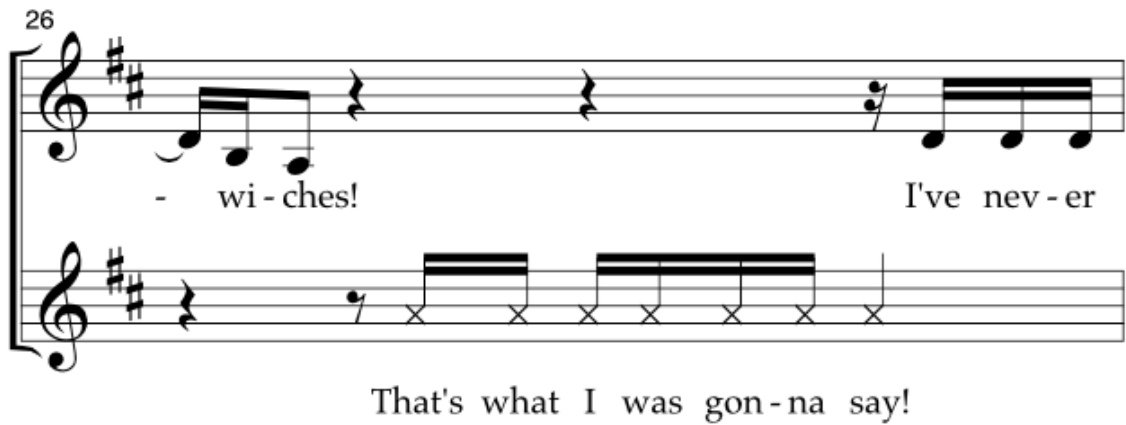
door. door. I mean it's

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

Jinx... jinx a - gain. Our

Detailed description: This block contains two systems of musical notation for measures 28 and 29. Each system consists of two staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The bottom staff is a piano accompaniment line in treble clef. The lyrics 'Jinx... jinx a - gain. Our' are written below the vocal line. The music features a mix of eighth and sixteenth notes, with some rests and a fermata over the final note of the phrase.

29

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

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

Detailed description: This block contains two systems of musical notation for measures 29 and 30. Each system consists of two staves. The top staff is a vocal line in treble clef with a key signature of two sharps. The bottom staff is a piano accompaniment line in treble clef. The lyrics 'men - tal syn - chro - ni - za - tion can' are written below the vocal line. The music features a mix of eighth and sixteenth notes, with some rests and a fermata over the final note of the phrase.

30

have but one\_ ex - pla - na - tion:

have but one\_ ex - pla - na - tion:

Detailed description: This block contains two systems of musical notation for measures 30 and 31. Each system consists of two staves. The top staff is a vocal line in treble clef with a key signature of two sharps. The bottom staff is a piano accompaniment line in treble clef. The lyrics 'have but one\_ ex - pla - na - tion:' are written below the vocal line. The music features a mix of eighth and sixteenth notes, with some rests and a fermata over the final note of the phrase.

31

and I... just meant to be.\_

You... were... meant to be.\_

Detailed description: This block contains two systems of musical notation for measures 31 and 32. Each system consists of two staves. The top staff is a vocal line in treble clef with a key signature of two sharps. The bottom staff is a piano accompaniment line in treble clef. The lyrics 'and I... just meant to be.\_' are written below the vocal line in the first system, and 'You... were... meant to be.\_' are written below the vocal line in the second system. The music features a mix of eighth and sixteenth notes, with some rests and a fermata over the final note of the phrase.

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

Musical notation for measures 44-46. The key signature is two sharps (F# and C#). The music is in 2/4 time. Measure 44 contains a quarter rest followed by a quarter note G4. Measure 45 contains a whole rest. Measure 46 contains a half note G4 with a fermata. A large number '2' is placed above the staff in measure 45.

48

**ANNA,  
GROUP 1:**

Love is an o - pen —

**HANS,  
GROUP 2:**

Love is an o - pen —

Musical notation for measures 48-49. The key signature is two sharps (F# and C#). The music is in 2/4 time. Measure 48 contains a whole rest for Anna, Group 1, and a quarter note G4 for Hans, Group 2. Measure 49 contains a half note G4 for both groups. The lyrics 'Love is an o - pen' are written below the notes.

49

door!

door!

Musical notation for measures 49-50. The key signature is two sharps (F# and C#). The music is in 2/4 time. Measure 49 contains a half note G4. Measure 50 contains a whole rest. The lyrics 'door!' are written below the notes.