
FROSTY THE SNOW MAN

Words and Music by
STEVE NELSON and JACK ROLLINS

Arranged by
JOHNNY WARRINGTON

Price 75¢



HILL and RANGE SONGS, INC.
407 Commercial Center Street, Beverly Hills, California



FROSTY THE SNOW MAN

Arr. by JOHNNY WARRINGTON

1st Sax. E♭ Alto

Moderate Bounce

Words and Music by
STEVE NELSON and
JACK ROLLINS

CLAR. *Soli* *mf*

A *mf* *Soli*

To Alto *Soli* *mf*

B *softly*

No *Soli* **C** *Soli*

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- 2 -
1st Sax. (E♭ Alto)





FROSTY THE SNOW MAN

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JACK ROLLINS

2nd Sax. B \flat Tenor

Moderate Bounce

The musical score is written for a 2nd Saxophone in B-flat Tenor. It consists of five systems of two staves each. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Moderate Bounce'. The score includes various musical notations such as slurs, ties, and dynamic markings. Section A is marked with a box 'A' and includes a 'mf' (mezzo-forte) dynamic. Section B is marked with a box 'B' and includes a 'Softly' dynamic. Section C is marked with a box 'C' and includes a 'No Soli' marking. The score concludes with a 'Soli' marking and a 'mf' dynamic.

mf

A

mf Soli

Soli

mf

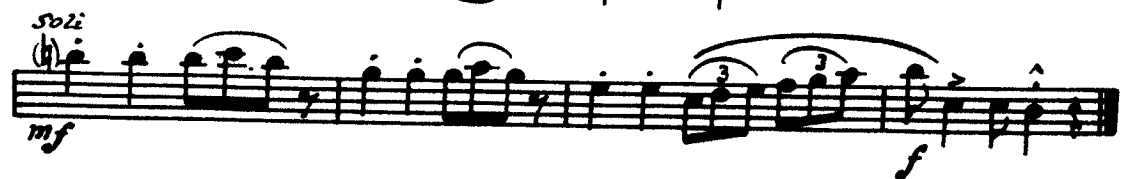
B

Softly

No Soli **C**

Soli

2nd Sax. (B^b Tenor)





FROSTY THE SNOW MAN

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3rd Sax. E \flat Alto

Moderate Bounce

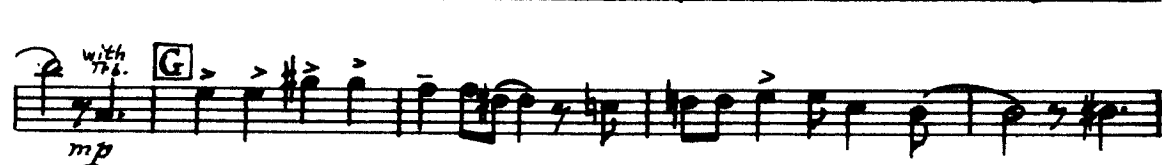
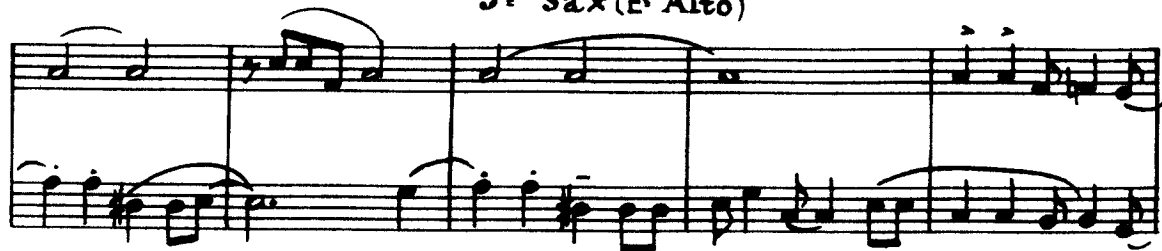
Sheet music for 3rd Saxophone (E \flat Alto) part of "Frosty the Snow Man". The music is in G major (one sharp) and 4/4 time. It features a "Moderate Bounce" tempo and includes dynamic markings such as *mf* (mezzo-forte) and *softly*. The score is divided into sections labeled A, B, and C.

Section A (Measures 1-16): Starts with a *Soli* marking. The melody is played by the 3rd Saxophone. The accompaniment consists of eighth-note chords. The section ends with a *mf* marking.

Section B (Measures 17-24): Starts with a *softly* marking. The melody is played by the 3rd Saxophone. The accompaniment consists of eighth-note chords. The section ends with a *mf* marking.

Section C (Measures 25-32): Starts with a *No Soli* marking. The melody is played by the 3rd Saxophone. The accompaniment consists of eighth-note chords. The section ends with a *Soli* marking.

- 2 -
3rd Sax (E♭ Alto)





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4th Sax. B \flat Tenor

Moderate Bounce

The musical score is written for a 4th Saxophone in B-flat Tenor. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderate Bounce'. The score is divided into sections by letters in boxes: A, B, and C. Section A starts with a 'Solo' marking and a 'mf' (mezzo-forte) dynamic. Section B is marked 'Softly'. Section C has a 'No Solo' marking for the first staff and a 'Solo' marking for the second staff. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, along with slurs and phrasing marks. The dynamics range from 'mf' to 'Softly'.

- 2 -
4th Sax. (B^b Tenor)





FROSTY THE SNOW MAN

Arr. by JOHNNY WARRINGTON

Words and Music by
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JACK ROLLINS

5th Sax. E \flat Baritone

Moderate Bounce

CLAR.

Soli



A



TO BARITONE

Soli



- 2 -
5th Sax. (E^b Bar.)

First system of music. The top staff contains a melodic line with eighth and sixteenth notes, and the bottom staff contains a bass line. A box labeled 'C' is above the top staff, and the word 'Soli' is written above the bottom staff.

Second system of music, continuing the melodic and bass lines from the first system.

Third system of music. It begins with a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. A box labeled 'D' is above the staff, and the word 'Interlude' is written above the staff. The dynamic marking *mf* is below the staff.

Fourth system of music, continuing the melodic and bass lines.

Fifth system of music. A box labeled 'E' is above the staff.

Sixth system of music. A box labeled 'F' is above the staff. A four-measure rest is indicated by a horizontal line with the number '4' above it.

Seventh system of music. A box labeled 'G' is above the staff. A four-measure rest is indicated by a horizontal line with the number '4' above it, and an eight-measure rest is indicated by a horizontal line with the number '8' above it.

Eighth system of music. A box labeled 'H' is above the staff. The dynamic marking *f* is below the staff.

Ninth system of music, continuing the melodic and bass lines.

Tenth system of music. The word 'Soli' is written above the staff, and the dynamic marking *mf* is below the staff. The system ends with a dynamic marking *f*.



FROSTY THE SNOW MAN

Arr. by JOHNNY WARRINGTON
1st Trombone
Moderate Bounce

Words and Music by
STEVE NELSON and
JACK ROLLINS

mf

A

mf

To Str. Mute

B

C

OPEN

- 2 -
1st Trombone





FROSTY THE SNOW MAN

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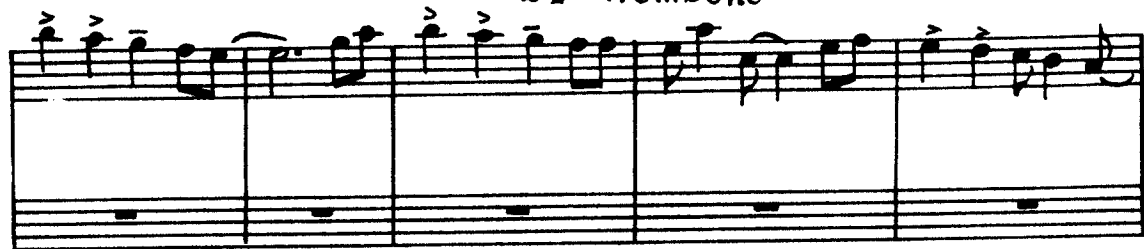
2nd Trombone

Moderate Bounce

Words and Music by
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- 2 -
2nd Trombone





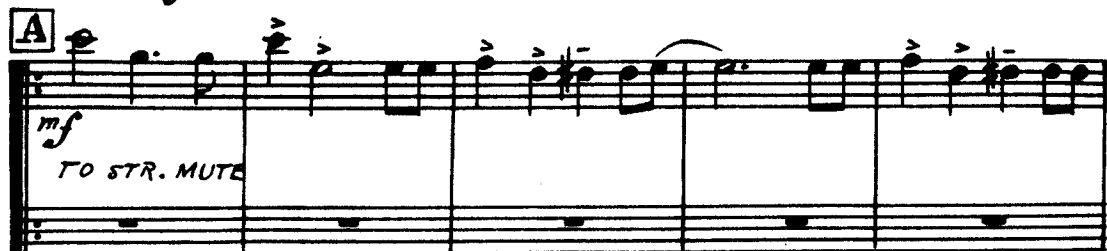
FROSTY THE SNOW MAN

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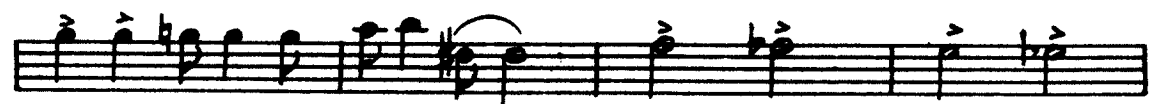
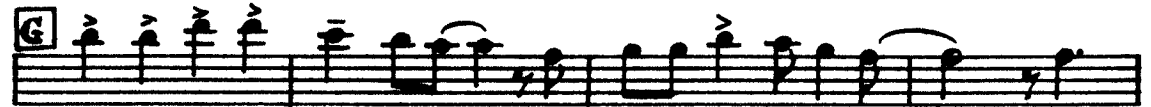
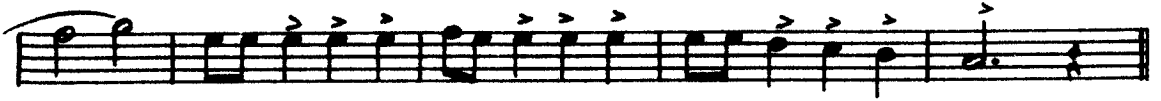
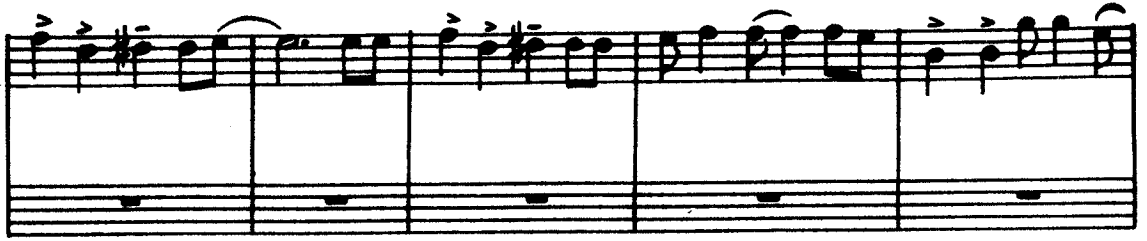
3rd Trombone

Moderate Bounce

Words and Music by
STEVE NELSON and
JACK ROLLINS



3rd Trombone





FROSTY THE SNOW MAN

Arr. by JOHNNY WARRINGTON

Words and Music by
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JACK ROLLINS

1st Trumpet in B \flat

Moderate Bounce

Trbn. IN HAT

mf

A

mf

TO STR. MUTE

B

Soli

1st Trumpet in B \flat - 2 -

C

OPEN

1. 2.

D Interlude

E

F 3

3 Tr.

G HAT OPEN

H f

2 f



FROSTY THE SNOW MAN

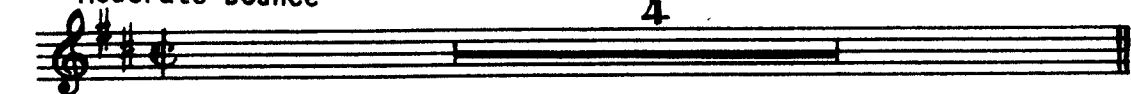
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2nd Trumpet in B

Moderate Bounce

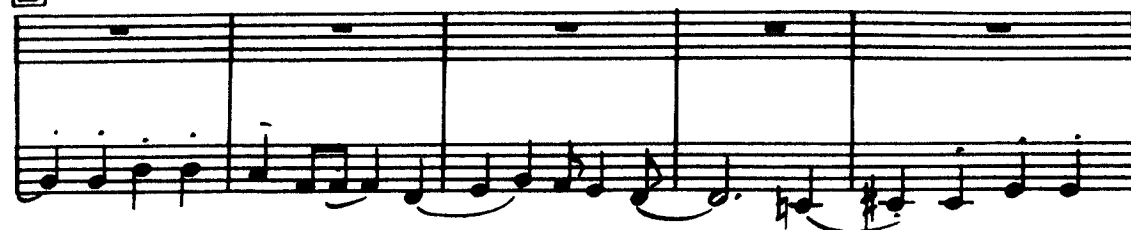
4



A



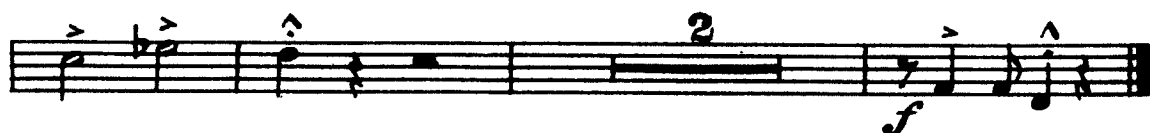
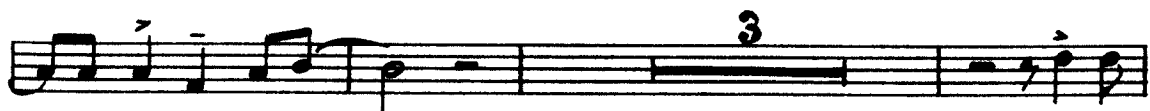
B



C



2nd Trumpet in B \flat





FROSTY THE SNOW MAN

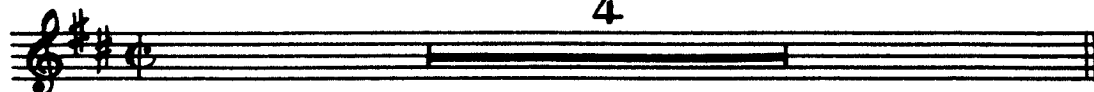
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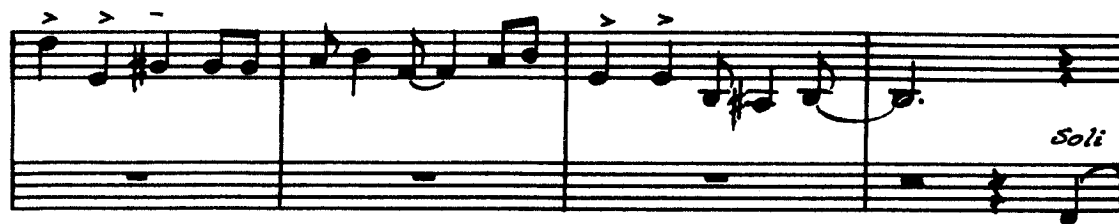
3rd Trumpet in B \flat

Moderate Bounce

4



A



B



3rd Trumpet in B^b

First system of musical notation for the 3rd Trumpet in B^b. It consists of two staves. The top staff has a whole rest in the first measure, followed by a half note G4 in the second measure, and a half note F#4 in the third measure. The bottom staff has a whole note G3 in the first measure, followed by a half note G3 in the second measure, and a half note F#3 in the third measure.

Second system of musical notation, labeled **C**. It consists of two staves. The top staff has a whole note G3 in the first measure, followed by a half note G3 in the second measure, and a half note F#3 in the third measure. The bottom staff has a whole note G3 in the first measure, followed by a half note G3 in the second measure, and a half note F#3 in the third measure. The word "OPEN" is written below the first measure of the bottom staff.

Third system of musical notation, labeled **1.**. It consists of two staves. The top staff has a whole note G3 in the first measure, followed by a half note G3 in the second measure, and a half note F#3 in the third measure. The bottom staff has a whole note G3 in the first measure, followed by a half note G3 in the second measure, and a half note F#3 in the third measure.

Fourth system of musical notation, labeled **2.** and **D Interlude**. It consists of two staves. The top staff has a whole note G3 in the first measure, followed by a half note G3 in the second measure, and a half note F#3 in the third measure. The bottom staff has a whole note G3 in the first measure, followed by a half note G3 in the second measure, and a half note F#3 in the third measure. The word "mf" is written below the first measure of the bottom staff.

Fifth system of musical notation. It consists of two staves. The top staff has a whole note G3 in the first measure, followed by a half note G3 in the second measure, and a half note F#3 in the third measure. The bottom staff has a whole note G3 in the first measure, followed by a half note G3 in the second measure, and a half note F#3 in the third measure.

Sixth system of musical notation, labeled **E**. It consists of two staves. The top staff has a whole note G3 in the first measure, followed by a half note G3 in the second measure, and a half note F#3 in the third measure. The bottom staff has a whole note G3 in the first measure, followed by a half note G3 in the second measure, and a half note F#3 in the third measure.

Seventh system of musical notation, labeled **F**, **G**, **HAT**, and **OPEN**. It consists of two staves. The top staff has a whole note G3 in the first measure, followed by a half note G3 in the second measure, and a half note F#3 in the third measure. The bottom staff has a whole note G3 in the first measure, followed by a half note G3 in the second measure, and a half note F#3 in the third measure. The word "f" is written below the first measure of the bottom staff.

Eighth system of musical notation, labeled **H**. It consists of two staves. The top staff has a whole note G3 in the first measure, followed by a half note G3 in the second measure, and a half note F#3 in the third measure. The bottom staff has a whole note G3 in the first measure, followed by a half note G3 in the second measure, and a half note F#3 in the third measure.

Ninth system of musical notation. It consists of two staves. The top staff has a whole note G3 in the first measure, followed by a half note G3 in the second measure, and a half note F#3 in the third measure. The bottom staff has a whole note G3 in the first measure, followed by a half note G3 in the second measure, and a half note F#3 in the third measure.



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JACK ROLLINS

Piano

Moderate Bounce

Tr. 6.

A

mf FROS - TY, THE SNOW MAN was a jol - ly hap - py soul, With a
FROS - TY, THE SNOW MAN knew the sun was hot that day, So he

corn cob pipe and a but-ton nose_ and two eyes made out of coal_—
said, "Let's run and we'll have some fun_ now be-fore I melt a-way."

FROS - TY, THE SNOW MAN is a fair - y tale, they say, — He was
Down to the vil - lage, with a broom-stick in his hand, — Run-ning

made of snow but the chil-dren know how he came to life one day, — There
here and there all a - round the square, say-in', "Catch me if you can." — He

- 2 -
Piano

B

must have been some
led them down the

mag-ic in that
streets of town right

old silk hat they found..
to the traf-fic cop.

For
And he

when they placed it
on - ly paused a

on his head he be-
mo-ment when he

gan to dance a-round..
heard him hol-ler "Stop!"

Oh,
For

C

FROS - TY, THE SNOW MAN was a - live as he could be, -
FROS - TY, THE SNOW MAN had to hur - ry on his way.

And the chil-dren say he could laugh and play - just the
But he waved good - bye say-in', "Don't you cry, - I'll be

same as you and me.
back a - gain some day.

1.

2.

- 3 -
Piano

D INTERLUDE

mf Thump-et-y thump thump, thump-et-y thump thump, Look at Fros - ty

go. Thump-et-y thump thump, thump-et-y thump thump

E

Ov-er the hills of snow.

F

- 4 -
Piano

First system of musical notation. It consists of three staves. The top staff contains a melodic line with eighth and sixteenth notes. The middle and bottom staves contain a harmonic accompaniment with chords and single notes.

[6]

Second system of musical notation, continuing the piece. It features similar melodic and harmonic patterns to the first system.

Third system of musical notation. The melodic line in the top staff shows some variation with longer note values and rests.

Fourth system of musical notation. A dynamic marking of **f** (forte) is present at the beginning of the system. The notation continues with complex rhythmic patterns.

Fifth system of musical notation. This system continues the melodic and harmonic development of the piece.

Sixth system of musical notation, the final system on the page. It concludes with a final chord and a double bar line.



FROSTY THE SNOW MAN

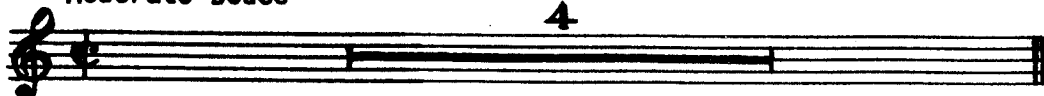
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Guitar

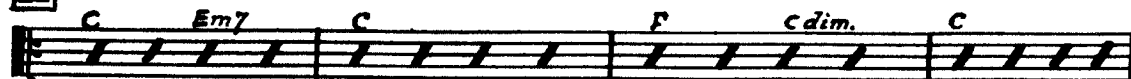
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Moderate Bounce

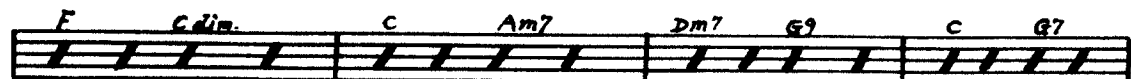
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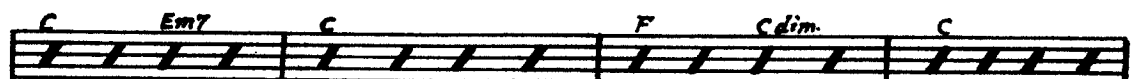
A



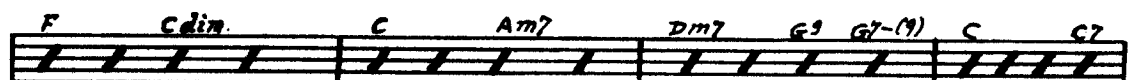
FROS - TY, THE SNOW MAN was a jol-ly hap-py soul, — with a
FROS - TY, THE SNOW MAN knew the sun was hot that day, — So he



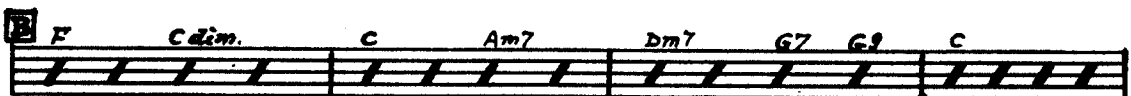
corn cob pipe and a but-ton nose and two eyes made out of coal. —
said, "let's run and we'll have some fun now be- fore I melt a-way." —



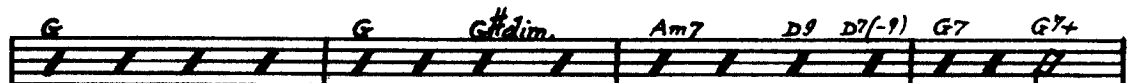
FROS - TY, THE SNOW MAN is a fair-y tale, they say, — He was
Down to the vil - lage, with a broom-stick in his hand, — Run - ning



made of snow but the chil-dren know how he came to life one day. — There
here and there all a - round the square, say-in' "Catch me if you can." — He



must have been some mag-ic in that old silk hat they found. — For
led them down the streets of town right to the traf-fic cop. — And he



when they placed it on his head he be - gan to dance a-round. — Oh,
on - ly paused a mo-ment when he heard him hol-lar "Stop!" — For,



FROS - TY, THE SNOW MAN was a - live as he could be, — And the
FROS - TY, THE SNOW MAN had to hur - ry on his way — But he



chil-dren say he could laugh and play just the same as you and me. —
waved good-bye say-in', "Don't you cry, I'll be back a-gain some day."

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- 2 -
Guitar

2. C [D] INTERLUDE C

mf Thump - et - y thump thump, thump - et - y thump thump.

C Dm7 G9 G7 Gdim.

Look at Fros - ty go. Thump - et - y thump thump

G9 G7 G7 C G7 C

thump - et - y thump thump, Ov - er the hills of snow.

[E] 2 C7 Cdim. Gm7 C9 [F] F

Bb F Bb Fdim. F Dm7 Gm7 C9 C7 F C7

F Bb F Bb Fdim. F Dm7

Gm7 C7 C9+ F F7 [G] Bb Fdim. F D9 Gm7 C7 C7(-9)

F Cdim. C C C#dim. Dm7 G9 G7-9

C7 Gm7 C7 [H] F Fmaj7 Gm7 Am7 Dm7 Bb Fdim.

F F7 Bb Fdim. F Dm7 Am7 Db7

Gm7 Gbm9 F 2 C9 C7(-9)/F



FROSTY THE SNOW MAN

Arr. by JOHNNY WARRINGTON

Bass

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Moderate Bounce

3

The musical score is written for a bass instrument in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderate Bounce'. The score is divided into sections labeled A through H. Section A starts with a *mf* dynamic. Section B is marked with a *mf* dynamic. Section C is marked with a *mf* dynamic. Section D is labeled 'INTERLUDE' and starts with a *mf* dynamic. Section E is marked with a *mf* dynamic. Section F is marked with a *mf* dynamic. Section G is marked with a *mf* dynamic. Section H is marked with a *f* dynamic. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also repeat signs and first/second endings in section C.



FROSTY THE SNOW MAN

Arr. by JOHNNY WARRINGTON

Drums

Moderate Bounce

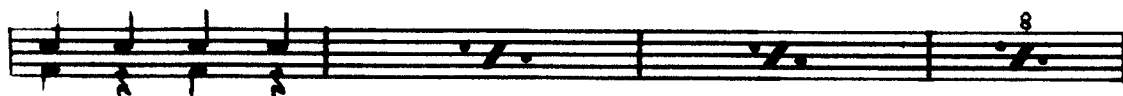
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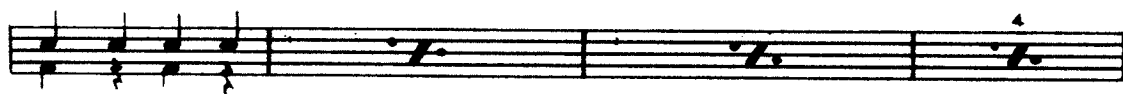
A



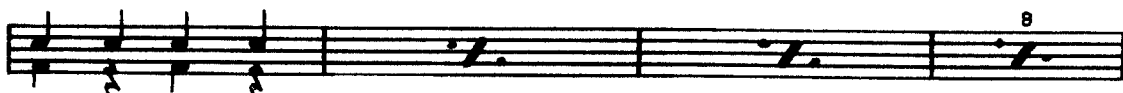
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FROS - TY, THE SNOW MAN knew the sun was hot that day, So he



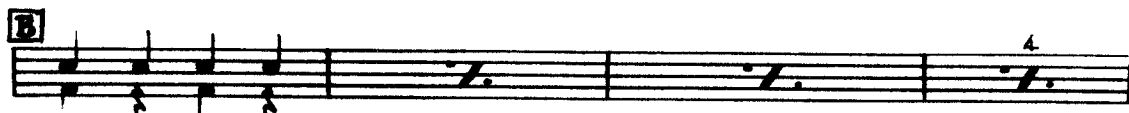
corn cob pipe and a but-ton nose and two eyes made out of coal, said, "let's run and we'll have some fun now be- fore I melt a-way."



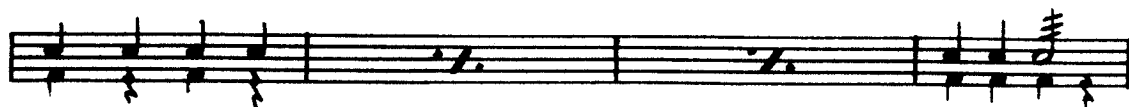
FROS - TY, THE SNOW MAN is a fair - y tale, they say, He was
Down to the vil - lage, with a broom-stick in his hand, Run-ning



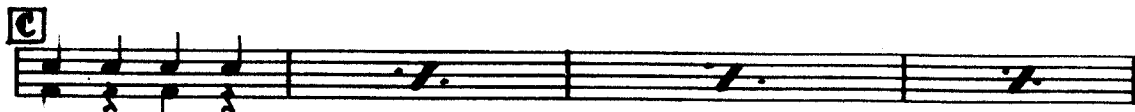
made of snow but the chil-dren know how he came to life one day. There
here and there all a- round the square, say-in', "Catch me if you can." He



must have been some mag - ic in that old silk hat they found. For
led them down the streets of town right to the traf-fic cop. And he



when they placed it on his head he be- gan to dance a - round. Oh,
on - ly paused a mo-ment when he heard him hol-lar, "Stop!" For,



FROS - TY, THE SNOW MAN was a - live as he could be, And the
FROS - TY, THE SNOW MAN had to hur - ry on his way But he



chil-dren say he could laugh and play just the same as you and me. —
waved good-bye say-in', "Don't you cry. I'll be back a - gainsome day."

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2. D - 2 -
Drums
INTERLUDE

Thump - et - y thump thump, thump - et - y thump thump.

Look at Fro - ty go. Thump - et - y thump thump,

thump - et - y thump thump, Ov - er the hills of snow.

E

F *Cym. lightly*

G *Cym.*

H *f*

HEAVY CYM. *CYM LIGHTLY* *f*



FROSTY THE SNOW MAN

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JACK ROLLINS

Violins A-B-C

Moderate Bounce

mf

A

A-B

mf

C

Obl.

With a corn cob pipe and a but-ton nose_ and two
So he said "Let's run and we'll have some fun_ now be-

eyes made out of coal.
fore I melt a - way."

Div. a2

FROS - TY THE
Down to the

- 2 -
Violins A-B-C

SNOW MAN is a vil-lage, with a fair - y tale, they say, He was Run-ning broom - stick in his hand,

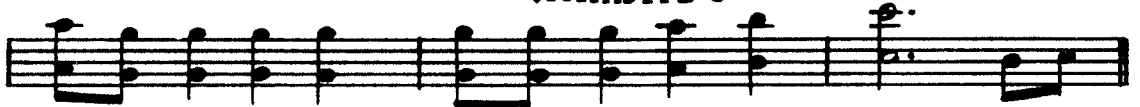
made of snow but the chil-dren know_ how he came to life one day._ here and there all a - round the square, say-in', "Catch me if you can."

B

There must have been some mag - ic in_ that old silk hat they found_ He led them down the streets of town right to the traf-fic cop._

For when they placed it on his head he be - And he on - ly paused a mo - ment when he

- 4 -
Violins A-B-C



thump-et - y thump thump Ov - er the hills of snow.



Trpt.



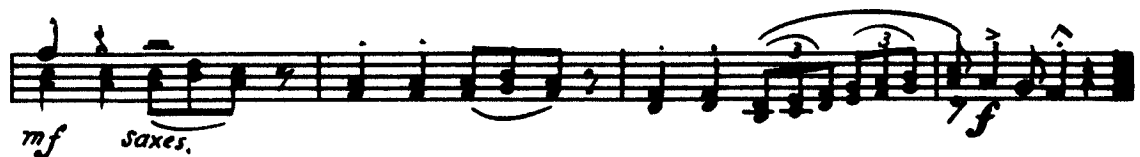
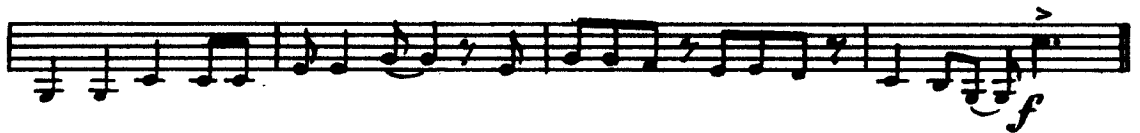
CLAR.



Trpt.



Trpt.



mf Saxes.

- 8 -
Violins A-B-C

C

gan to dance a - round. Oh, FROS - TY THE SNOW MAN was a -
heard him hol-ler, "Stop!" For FROS - TY THE SNOW MAN had to

live as he could be, And the chil-dren say he could
hur - ry on his way But he waved good-bye say - in',

laugh and play just the same as you and me.
"Don't you cry, I'll be back a - gain some day."

2. **INTERLUDE**
Thump - et - y thump thump, thump-et - y thump thump.

Look at Fros - ty go. Thump - et - y thump thump,



FROSTY THE SNOW MAN

Arr. by JOHNNY WARRINGTON

Lead

Moderate Bounce

Words and Music by
STEVE NELSON and
JACK ROLLINS



FROS - TY, THE SNOW MAN was a jol-ly hap-py soul,— With a
FROS - TY, THE SNOW MAN knew the sun was hot that day,— So he



corn cob pipe and a but-ton nose— and two eyes made out of coal.—
said "Let's run and we'll have some fun— now be- fore I melt a-way."—



FROS - TY THE SNOW MAN is a fair-y tale, they say,— He was
Down to the vil-lage, with a broom-stick in his hand,— Run-ning



made of snow but the chil-dren know— how he came to life one day.— There
here and there all a-round the square, say-in', "Catch me if you can."— He



must have been some mag-ic in— that old silk hat they found.— For
led them down the streets of town— right to the traf-fic cop.— And he



when they placed it on his head— he be-gan to dance a-round.— Oh,
on-ly paused a mo-ment when— he heard him hol-ler "Stop!"— For



FROS - TY THE SNOW MAN was a-live as he could be,— And the
FROS - TY THE SNOW MAN had to hur-ry on his way— But he



chil-dren say he could laugh and play— just the same as you and me.—
waved good-bye say-in', "Don't you cry,— I'll be back a-gain some day."—

INTERLUDE



Thump-et-y thump thump, thump-et-y thump thump. Look at Fro-s-ty go-



Thump-et-y thump thump, thump-et-y thump thump Ov-er the hills of snow.

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