

## ALTO SAX 1

## Ocean View

by RALPH GINGERY

LARIN  
 4  
 9  
 13 SOLI  
 mf  
 23 SOLI  
 31  
 39  
 47 SOLD A7  
 f 2x0 DMA7  
 C#mi7(b9) F#7(b9) Bmi7 Ami7 D7  
 55 BMA7 A/G F#mi7 Bmi7  
 mp (BOTH X's)

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# Alt Sax 1 - Ocean View - p. 2

Handwritten musical score for Alt Sax 1, page 2. The score is in G major (one sharp) and 4/4 time. It consists of five staves of music. The first staff has a key signature change to G major and includes the following chords: Emi7, G/A, A9, and A7(#9). The second staff is marked with a circled 63 and a forte (f) dynamic. The third staff is marked with a forte (f) dynamic. The fourth staff is marked with a forte (f) dynamic. The fifth staff is marked with a forte (f) dynamic and includes a circled 63. The score concludes with the instruction (D.S. AL CODA).

Handwritten musical score for the CODA section. It is marked with a circled C and the word CODA. The score is in G major and 4/4 time, consisting of one staff of music.

Handwritten musical score for a section titled \* POSSIBLE SOLO. The score is in G major and 4/4 time, consisting of four staves of music. The first staff is marked with a circled 47 and includes the following chords: A7, Dma7, and C#mi7(b5). The second staff is marked with a circled 47 and includes the following chords: F#7(b9), Bmi7, and Ami7. The third staff is marked with a circled 55 and includes the following chords: D7, Gma7, A/G, and F#mi7. The fourth staff is marked with a circled 55 and includes the following chords: Bmi7, Emi7, G/A, A9, A7(b9), and (Dma7).

## ALTO SAX 2

# Ocean View

by RALPH GINGERY

**LATIN**

4

9

13

6

1

2

2

**SOLI**

2

31

4

2

39

4

47

2x0

3

3

55

**BOTH X's**

3

mp

63

f

fz

f

**CODA**

(D.S. AL CODA)

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YSB187

TENOR SAX 1

# Ocean View

by RALPH GINGERY

*Latin*

*mf* *f* *mf* *f* *mf* *f* *mf* *f* *mp*

*PLAY* *2x0* *2x0* *2x0* *2x0* *2x0* *2x0* *2x0* *2x0* *2x0*

*Emi7* *Dmi7* *G7* *CMA7* *D/C* *Bmi7* *Emi7* *Ami7* *C/D* *D9* *D7(b9)*

(63)

Handwritten musical score for Tenorsax 1, measures 63-66. The key signature is one sharp (F#). Measure 63 starts with a forte (f) dynamic and a series of eighth and quarter notes. Measure 64 continues with eighth notes and a half note. Measure 65 features a half note and a quarter note. Measure 66 ends with a half note and a quarter note, followed by a 'D.S. AL CODA' instruction.

Handwritten musical score for the Coda section. It begins with a Coda symbol and a key signature change to one sharp (F#). The notation includes eighth and quarter notes with various dynamics like accents and a final measure with a half note.

\* POSSIBLE SOLO  
D7

Handwritten musical score for measures 47-55. The key signature is one sharp (F#). Measure 47 is marked with a circled '47' and 'GMA7'. Measure 48 has 'B7(b9)' above it. Measure 49 has 'Emi7' above it. Measure 50 has 'Dmi7' above it. Measure 51 has 'G7' above it. Measure 52 has a circled '55' and 'CMA7' above it. Measure 53 has 'D/C' above it. Measure 54 has 'Bmi7' above it. Measure 55 has 'Emi7' above it. Measure 56 has 'Ami7' above it. Measure 57 has 'C/D' above it. Measure 58 has 'D9' and 'D7(b9)' above it.

TENOR SAX 2

# Ocean View

by RALPH GINGERY

**LATIN**

2

*mf*

9 13 6 1 2 1/2 2

31

*f*

39 2

47 2x0 3

55 **BOTH X'S**

63

*f*

*fz*

**CODA**

(D.S. AL CODA)

# Ocean View

Handwritten musical score for a piece titled "LATIN". The score is written on 11 staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano) are used throughout. There are also handwritten annotations like "LATIN" at the top, "Coda" at the bottom, and "D.S. AL CODA" at the end. The score is marked with measure numbers in circles: 9, 12, 23, 31, 39, 47, 55, 63. The piece concludes with a double bar line and a repeat sign.

# Ocean View

by RALPH GINGERY

Handwritten musical score for guitar, featuring Latin and Solo sections. The score is written on ten staves, with various musical notations including notes, rests, and dynamic markings.

**Section 1: LATIN** (Measures 1-9)

- Staff 1: Key signature of one sharp (F#), 4/4 time. Measure 1 has a 4-measure rest. Measure 9 has a 4-measure rest.
- Staff 2: Continuation of the Latin section.

**Section 2: SOLO** (Measures 13-23)

- Staff 3: Measure 13 is marked with a circled 13 and the word "SOLO".
- Staff 4: Continuation of the Solo section.

**Section 3: Main Body** (Measures 23-55)

- Staff 5: Continuation of the main body.
- Staff 6: Continuation of the main body.
- Staff 7: Continuation of the main body.
- Staff 8: Continuation of the main body.
- Staff 9: Continuation of the main body.
- Staff 10: Continuation of the main body.

**Section 4: CODA** (Measures 63-65)

- Staff 11: Measure 63 is marked with a circled 63.
- Staff 12: Continuation of the Coda section.

**Section 5: D.S. AL CODA** (Measures 65-67)

- Staff 13: Continuation of the D.S. AL CODA section.

**Section 6: CODA** (Measures 67-69)

- Staff 14: Continuation of the Coda section.

**Section 7: Final** (Measures 69-71)

- Staff 15: Continuation of the final section.

**Section 8: Final** (Measures 71-73)

- Staff 16: Continuation of the final section.

**Section 9: Final** (Measures 73-75)

- Staff 17: Continuation of the final section.

**Section 10: Final** (Measures 75-77)

- Staff 18: Continuation of the final section.

**Section 11: Final** (Measures 77-79)

- Staff 19: Continuation of the final section.

**Section 12: Final** (Measures 79-81)

- Staff 20: Continuation of the final section.

**Section 13: Final** (Measures 81-83)

- Staff 21: Continuation of the final section.

**Section 14: Final** (Measures 83-85)

- Staff 22: Continuation of the final section.

**Section 15: Final** (Measures 85-87)

- Staff 23: Continuation of the final section.

**Section 16: Final** (Measures 87-89)

- Staff 24: Continuation of the final section.

**Section 17: Final** (Measures 89-91)

- Staff 25: Continuation of the final section.

**Section 18: Final** (Measures 91-93)

- Staff 26: Continuation of the final section.

**Section 19: Final** (Measures 93-95)

- Staff 27: Continuation of the final section.

**Section 20: Final** (Measures 95-97)

- Staff 28: Continuation of the final section.

**Section 21: Final** (Measures 97-99)

- Staff 29: Continuation of the final section.

**Section 22: Final** (Measures 99-101)

- Staff 30: Continuation of the final section.

**Section 23: Final** (Measures 101-103)

- Staff 31: Continuation of the final section.

**Section 24: Final** (Measures 103-105)

- Staff 32: Continuation of the final section.

**Section 25: Final** (Measures 105-107)

- Staff 33: Continuation of the final section.

**Section 26: Final** (Measures 107-109)

- Staff 34: Continuation of the final section.

**Section 27: Final** (Measures 109-111)

- Staff 35: Continuation of the final section.

**Section 28: Final** (Measures 111-113)

- Staff 36: Continuation of the final section.

**Section 29: Final** (Measures 113-115)

- Staff 37: Continuation of the final section.

**Section 30: Final** (Measures 115-117)

- Staff 38: Continuation of the final section.

**Section 31: Final** (Measures 117-119)

- Staff 39: Continuation of the final section.

**Section 32: Final** (Measures 119-121)

- Staff 40: Continuation of the final section.

**Section 33: Final** (Measures 121-123)

- Staff 41: Continuation of the final section.

**Section 34: Final** (Measures 123-125)

- Staff 42: Continuation of the final section.

**Section 35: Final** (Measures 125-127)

- Staff 43: Continuation of the final section.

**Section 36: Final** (Measures 127-129)

- Staff 44: Continuation of the final section.

**Section 37: Final** (Measures 129-131)

- Staff 45: Continuation of the final section.

**Section 38: Final** (Measures 131-133)

- Staff 46: Continuation of the final section.

**Section 39: Final** (Measures 133-135)

- Staff 47: Continuation of the final section.

**Section 40: Final** (Measures 135-137)

- Staff 48: Continuation of the final section.

**Section 41: Final** (Measures 137-139)

- Staff 49: Continuation of the final section.

**Section 42: Final** (Measures 139-141)

- Staff 50: Continuation of the final section.

**Section 43: Final** (Measures 141-143)

- Staff 51: Continuation of the final section.

**Section 44: Final** (Measures 143-145)

- Staff 52: Continuation of the final section.

**Section 45: Final** (Measures 145-147)

- Staff 53: Continuation of the final section.

**Section 46: Final** (Measures 147-149)

- Staff 54: Continuation of the final section.

**Section 47: Final** (Measures 149-151)

- Staff 55: Continuation of the final section.

**Section 48: Final** (Measures 151-153)

- Staff 56: Continuation of the final section.

**Section 49: Final** (Measures 153-155)

- Staff 57: Continuation of the final section.

**Section 50: Final** (Measures 155-157)

- Staff 58: Continuation of the final section.

**Section 51: Final** (Measures 157-159)

- Staff 59: Continuation of the final section.

**Section 52: Final** (Measures 159-161)

- Staff 60: Continuation of the final section.

**Section 53: Final** (Measures 161-163)

- Staff 61: Continuation of the final section.

**Section 54: Final** (Measures 163-165)

- Staff 62: Continuation of the final section.

**Section 55: Final** (Measures 165-167)

- Staff 63: Continuation of the final section.

**Section 56: Final** (Measures 167-169)

- Staff 64: Continuation of the final section.

**Section 57: Final** (Measures 169-171)

- Staff 65: Continuation of the final section.

**Section 58: Final** (Measures 171-173)

- Staff 66: Continuation of the final section.

**Section 59: Final** (Measures 173-175)

- Staff 67: Continuation of the final section.

**Section 60: Final** (Measures 175-177)

- Staff 68: Continuation of the final section.

**Section 61: Final** (Measures 177-179)

- Staff 69: Continuation of the final section.

**Section 62: Final** (Measures 179-181)

- Staff 70: Continuation of the final section.

**Section 63: Final** (Measures 181-183)

- Staff 71: Continuation of the final section.

**Section 64: Final** (Measures 183-185)

- Staff 72: Continuation of the final section.

**Section 65: Final** (Measures 185-187)

- Staff 73: Continuation of the final section.

**Section 66: Final** (Measures 187-189)

- Staff 74: Continuation of the final section.

**Section 67: Final** (Measures 189-191)

- Staff 75: Continuation of the final section.

**Section 68: Final** (Measures 191-193)

- Staff 76: Continuation of the final section.

**Section 69: Final** (Measures 193-195)

- Staff 77: Continuation of the final section.

**Section 70: Final** (Measures 195-197)

- Staff 78: Continuation of the final section.

**Section 71: Final** (Measures 197-199)

- Staff 79: Continuation of the final section.

**Section 72: Final** (Measures 199-201)

- Staff 80: Continuation of the final section.

**Section 73: Final** (Measures 201-203)

- Staff 81: Continuation of the final section.

**Section 74: Final** (Measures 203-205)

- Staff 82: Continuation of the final section.

**Section 75: Final** (Measures 205-207)

- Staff 83: Continuation of the final section.

**Section 76: Final** (Measures 207-209)

- Staff 84: Continuation of the final section.

**Section 77: Final** (Measures 209-211)

- Staff 85: Continuation of the final section.

**Section 78: Final** (Measures 211-213)

- Staff 86: Continuation of the final section.

**Section 79: Final** (Measures 213-215)

- Staff 87: Continuation of the final section.

**Section 80: Final** (Measures 215-217)

- Staff 88: Continuation of the final section.

**Section 81: Final** (Measures 217-219)

- Staff 89: Continuation of the final section.

**Section 82: Final** (Measures 219-221)

- Staff 90: Continuation of the final section.

**Section 83: Final** (Measures 221-223)

- Staff 91: Continuation of the final section.

**Section 84: Final** (Measures 223-22

TRUMPET 2

# Ocean View

by RALPH GINGERY

**LATIN**

Handwritten annotations include:

- Measure numbers in circles: 9, 13, 23, 31, 39, 47, 55
- Chord symbols:  $*D^7$ ,  $B^7(b^9)$ ,  $G^7$ ,  $E^7mi^7$ ,  $C^7MA^7$  (BOTH x's),  $D/C$ ,  $Bmi^7$ ,  $C/D$ ,  $D^9$ ,  $D^7(b^9)$
- Performance instructions: *mf*, *f*, *mp*, *2xo*, *3*

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(63)

Handwritten musical score for Trumpet 2, measures 63-66. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various note values, rests, and dynamic markings. Measure 63 starts with a forte (f) dynamic. Measure 64 includes a fortissimo (ff) dynamic. Measure 65 ends with a repeat sign. Measure 66 concludes with a double bar line and the instruction (D.S. AL CODA).

Handwritten musical score for the Coda section. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various note values, rests, and dynamic markings. The section is marked with a Coda symbol and ends with a double bar line.

\* POSSIBLE SOLO

Handwritten musical score for a possible solo section, measures 47-55. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various note values, rests, and dynamic markings. The section is marked with a Coda symbol and ends with a double bar line. Chord symbols are written above the notes: D7, G7, E7, D/C, Bmi7, D9, D7(b9), G7(b9), E7, Dmi7, Bmi7, C/D, and D9 D7(b9).

TRUMPET 3

# Ocean View

by RALPH GINGERY

**LATIN**

9 13 23 31 39 47 55 63

**2x0**

**BOTH x's**

**D.S. AL CODA**

**CODA**

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TRUMPET 4

# Ocean View

by RALPH GINGERY

*LATIN*

9 13 23 31 39 47 55 63

*f* *mf* *f* *mf* *mp* *f* *f*

*2x0* *2x0* *2x0*

*Both x's*

*CODA* *(D.S. AL CODA)*

## TROMBONE 1

## Ocean View

by RALPH GINGERY

**LATIN**

2

*mf* (9) 4 (13) *2xo* *f*

*mf* (23) *mf* (1) (2)

(31) *mf*

(39) 2

*mf* *f* *FMA7* *Emi7(b5)* *A7(b9)* *Dmi7*

*Dmi7* *Cmi7* *F7* (55) *Bbma7* *C/Bb* *Ami7* *7(F)*

*6 Dmi7* *Gmi7* *mp BOTH X'S* *Bb/C 5* *C9* *C7(b9)*

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(63)

Handwritten musical score for Trombone 1, measures 63-66. The score is in B-flat major (two flats) and 4/4 time. It features a melodic line with various articulations like accents and slurs. Dynamics include *f* (forte) and *fp* (fortissimo).

(D.S. AL CODA,

Handwritten musical score for the Coda section, measures 67-68. It is marked with a Coda symbol and a double bar line. The notation includes a bass clef and a key signature of two flats.

\* POSSIBLE SOLO  
C7

Handwritten musical score for Trombone 1, measures 47-55. The score includes various chord markings above the notes, such as  $F\#m7$ ,  $E\ mi7(b5)$ ,  $A7(b9)$ ,  $D\ mi7$ ,  $C\ mi7$ ,  $F7$ ,  $Bb\ MA7$ ,  $C/Bb$ ,  $A\ mi7$ ,  $D\ mi7$ ,  $G\ mi7$ ,  $Bb/C$ ,  $C9$ , and  $C7(b9)$ . Measure numbers 47 and 55 are circled.

## TROMBONE 2

## Ocean View

by RALPH GINGERY

**LATIN**

2

*mf* (9) 4 (13) 6 2 2

*mf* (31) 2 (39) 2

*f* (47) *2x0* 3

*f* (55) 3 *mp* (BOTH X'S) (63) *f* *fl*

**CODA** *D.S. AL CODA*

## TROMBONE 3

## Ocean View

by RALPH GINGERY

LARIN 2  
 mf 9 4 13 6 1 2 2  
 23 8.  
 mf 31 39 2 47 2x0 3  
 f 2x0 3 55 BOTH X'S mp 63 f f  
 CODA (D.S. AL CODA)

**TROMBONE 4**

# Ocean View

by RALPH GINGERY

**LATIN**

2

*mf* 9 4 13 6 1 2 12 2

**23** *f*

*mf* 31

**39** 2

*f* 47 2x0 3

2x0 > 3 **55** BOTH X'S

*mp* 63 3

*f* > >

(*f*)

(*f*)

*f* LODA

**D.S. AL CODA**

DRUMS

# Ocean View

by RALPH GINGERY

**LATIN**

**mf**

**FILL**

**(9)** (RIGHT H.H. OR WOOD BLOCK) +

**(13)**

**(4)**

**(1)** TOMS

**(23)** (NEW PATTERN)

**(4)**

**(6)**

**(31)**

**(39)**

**FILL**

**(41)**

**(6)**

**(39)**

**(41)**

**FILL**

**(41)**

**(8)** **(55)**

**(TIME)**

**(4)**

**(8)** **(55)**

**(63)** ENSEMBLE

**CODA**

**FILL**

**(D.S. AL CODA)**

# Ocean View

by RALPH GINGERY

**LATIN**

*mf*

2

(9) F(ADD G) B<sup>b</sup>ma<sup>7</sup>/F FMA<sup>9</sup> B<sup>b</sup>ma<sup>7</sup>/F

(13) FMA<sup>9</sup> E mi<sup>7</sup>(b<sup>9</sup>) A<sup>7</sup> D mi<sup>7</sup> G mi<sup>7</sup> F<sup>7</sup>

B<sup>b</sup>ma<sup>7</sup> FMA<sup>9</sup> G mi<sup>7</sup> C<sup>9</sup>

(2) G mi<sup>7</sup> C<sup>9</sup> F B<sup>b</sup>/F F (23) B<sup>b</sup>ma<sup>9</sup> F(ADD G)

G mi<sup>7</sup> G mi<sup>7</sup>/C F(ADD G) B<sup>b</sup>mi<sup>7</sup> A<sup>b</sup>ma<sup>7</sup>

G mi<sup>7</sup>(b<sup>9</sup>) C<sup>7</sup>(#9) (31) FMA<sup>9</sup> E mi<sup>7</sup>(b<sup>9</sup>) A<sup>7</sup>

D mi<sup>7</sup> G mi<sup>7</sup> F<sup>7</sup> B<sup>b</sup>ma<sup>7</sup> FMA<sup>7</sup>

G mi<sup>7</sup> C<sup>7</sup>(b<sup>9</sup>) FMA<sup>9</sup> B<sup>b</sup><sup>9</sup>/F F (39)

Handwritten musical score for guitar, featuring a melody line and ten chords. The score is written on a single staff with a key signature of one flat (Bb) and a 2/4 time signature. The melody line includes a circled '47' and a circled '55'. The chords are written below the staff, with some marked as 'HIGH' or 'LOW'. The score ends with a double bar line and a circled '53'.

Chords (from left to right):

- C7 (HIGH)
- F#m7
- E7(b9)
- A7(b9)
- Dm7
- Cm7
- F7
- Bbm7
- C/Bb
- A7
- Dm7
- Gm7
- Bb/C
- C9
- C7(b9)
- F#m7
- E7(b9)
- A7
- Dm7
- Cm7
- F7
- Bbm7
- C/Bb
- A7
- D7(b9 #5)
- Gm7
- Bb/C
- F#m7

(D.S. AL CODA)

♩ CODA C7 Eb F Eb F

BASS (ELECTRIC)

# Ocean View

by RALPH GINGERY

Musical score for Bass (Electric) in 6/8 time, featuring a Latin style. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*.

Handwritten annotations include:

- LATIN* (written above the first staff)
- mf* (written below the first staff)
- Rehearsal marks: 1, 2, 3, 4, 23, 31, 39
- Repeat signs and first/second endings

Handwritten musical score for Bass, measures 47-63. The score is written on seven staves in 6/8 time. Measure 47 is marked with a circled '47'. Measure 55 is marked with a circled '55'. Measure 63 is marked with a circled '63'. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings (accents). The key signature has one flat (Bb). The score concludes with the instruction 'D.S. AL CODA'.

Handwritten musical score for the Coda. It begins with a Coda symbol (a circle with a cross) and the word 'CODA' written above it. The notation is on a single staff in 6/8 time, featuring a key signature of one flat (Bb). The score includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings (accents). The key signature changes to two flats (Bb and Eb) for the final measure.

PIANO (ELECTRIC)

# Ocean View

by RALPH GINGERY

LATIN

mf

(9) F(ADD G) BbMA7/F FMA9 BbMA7/F

(13) FMA9 Emi7(b5) A7 Dmi9 Cmi7 F7 BbMA9

FMA9 (1) Gmi7 C9 (b9) (2) Gmi7 C7 F Bb F

(23) BbMA9 F(ADD G) Gmi7 Gmi7/C F(ADD G) Bbmi7

BASS

Handwritten musical notation for the first system. The key signature is one flat (B-flat). The notation includes chords and melodic lines. Chords are labeled:  $A^bMA^7$ ,  $Gmi^7(b5)$ ,  $C^7(\#9)$ ,  $(31) FMA^9$ ,  $E mi^7(b5)$ , and  $A^7$ .

Handwritten musical notation for the second system. The key signature is one flat (B-flat). The notation includes chords and melodic lines. Chords are labeled:  $Dmi^7$ ,  $Cmi^7$ ,  $F^7$ ,  $B^bMA^7$ ,  $FMA^7$ ,  $Gmi^7$ , and  $C^7(b9)$ .

Handwritten musical notation for the third system. The key signature is one flat (B-flat). The notation includes chords and melodic lines. Chords are labeled:  $FMA^7$ ,  $B^bF$ ,  $F$ , and  $(39)$ .

Handwritten musical notation for the fourth system. The key signature is one flat (B-flat). The notation includes chords and melodic lines. Chords are labeled:  $C^7sus$ ,  $(47) FMA^7$ , and  $E mi^7(b5)$ .

Handwritten musical notation for the fifth system. The key signature is one flat (B-flat). The notation includes chords and melodic lines. Chords are labeled:  $A^7(b9)$ ,  $Dmi^7$ ,  $Cmi^7$ , and  $F^7$ .

Handwritten musical notation for the sixth system. The key signature is one flat (B-flat). The notation includes chords and melodic lines. Chords are labeled:  $(55) B^bMA^7$ ,  $C/B^b$ ,  $A mi^7$ ,  $Dmi^7$ , and  $Gmi^7$ .

Handwritten musical score for Piano, Ocean View, p. 3. The score is written on three systems of staves. The first system has a key signature of one flat (Bb) and a common time signature (C). The second system has a key signature of one flat (Bb) and a common time signature (C). The third system has a key signature of one flat (Bb) and a common time signature (C). The score includes various chords and melodic lines. The chords are labeled: Bb/C, A9, C7(b9), (b3) FMA7, Emi7(b5), A7, Dmi9, Cmi7, F7, BbMA7, C/Bb, Ami7, D7(b9), Gmi7, Bb/C, FMA7. The score ends with the instruction (D.S. AL CODA).

CODA