

The background of the cover is a high-angle, black and white aerial photograph of a city grid. The streets are straight and intersect at right angles, creating a pattern of rectangular blocks. In the lower center of the image, there is a circular inset that provides a closer view of a single house. The house has a gabled roof and a chimney, and it is surrounded by a lawn and some trees. The overall tone is somber and contemplative.

Liliya Ugay

**To  
The  
Lost  
World**

*for chamber orchestra*

2017

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Instrumentation:

2 Flutes (second doubles Piccolo)

2 Oboes

2 Clarinets in B-flat

2 Bassoons

2 Horns in F

1 Trumpet in B-flat

Percussion (1 player): Chimes, Glockenspiel, Timpani (D and A)

Harp

Strings

*To The Lost World* was commissioned by Peter Askim and Raleigh Civic Symphony for the concert dedicated to the centennial of the Russian Revolution. The premiere took place at the North Carolina State University (Raleigh, NC) on April 2, 2017.

Duration: approx. 9min.

# To The Lost World

for chamber orchestra

Liliya Ugay

Shadowy ♩=96

Flute 1 *mf*

Flute 2 *mp*

Oboe 1 *p*

Oboe 2 *pp*

Clarinet in B♭ 1 *mf*

Clarinet in B♭ 2 *mp*

Bassoon 1 *ppp*

Bassoon 2 *pp*

Horn in F 1 *mp*

Horn in F 2 *p*

Trumpet in B♭

Percussion Chimes

Violin I *div. a3*

Violin II *div. sul tasto p mp*

Viola *pp*

Violoncello

Double bass

Measures 2, 3, 4, 5, 6, 7

Ugay - To The Lost World

This musical score page, numbered 2, is for the piece "Ugay - To The Lost World". It features a full orchestral arrangement with the following instruments and parts:

- Flutes (Fl. 1, Fl. 2):** Fl. 1 has dynamics *mp*, *p*, and *mf*. Fl. 2 has *mp*.
- Oboes (Ob. 1, Ob. 2):** Ob. 1 has *mp* and *p*. Ob. 2 has *mp*.
- Clarinets (Cl. 1, Cl. 2):** Cl. 1 has *p*. Cl. 2 has *mp*.
- Bassoons (Bsn. 1, Bsn. 2):** Bsn. 1 has *mp*. Bsn. 2 has *mp*.
- Horn (Hn. 1, Hn. 2):** Hn. 1 has *p* and *mp*. Hn. 2 has *p*.
- Chimney (Chim.):** *mf*.
- Violins (Vln. I, Vln. II):** Vln. I has *pp* and *div. a3*. Vln. II has *pp*, *ord.*, and *mf*.
- Viola (Vla.):** *mp* and *div.*.
- Violoncello (Vc.):** *mp*.
- Double Bass (Db.):** *mp*.

The score spans measures 8 to 13. It includes various musical notations such as dynamics (*pp*, *p*, *mp*, *mf*), articulation (*div.*, *ord.*), and performance instructions like *div. a3* and *ord.*. The woodwinds and strings play complex melodic and harmonic lines, while the percussion provides a steady accompaniment.

A

Musical score for woodwinds and strings. The score includes parts for Fl. 1, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Chim., and Hp. The music spans measures 14 to 20. Dynamics include *mf*, *mp*, *p*, and *mp*. The harp part features *mf* dynamics.

A

Musical score for strings. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Db. The music spans measures 14 to 20. Dynamics include *p*, *mf*, *mp*, and *mp*. Performance instructions include *div. a3*, *unis.*, and triplets. The double bass part starts with a *p* dynamic.

Ugay - To The Lost World

Fl. 1 *mf*

Ob. 1 *p*

Cl. 1 *mf*

Bsn. 1 *mf*

Bsn. 2

Hn. 1 *mp*

Hn. 2

Chim. *mf*

Hp. *mp* *f* *mf*

Vln. I *p*

Vln. II *pp* *mf unis.*

Vla. *p* *mf unis.*

Vc. *mf*

Db.

21 22 23 24 25

This page of the musical score covers measures 26 through 31. The instrumentation includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpet, Chimes, Harp, Violins I and II, Viola, Violoncello, and Double Bass. The score features various dynamics such as *f*, *mf*, *mp*, and *ff*, along with performance markings like *unis.* and *div. a3*. The music is written in a key with one flat and a 3/4 time signature. The bottom of the page shows measure numbers 26, 27, 28, 29, 30, and 31, with dynamic markings *mf* and *f* placed below the corresponding measures.



**B** With nostalgic feeling

Ob. 2 *ff*

Cl. 2 *ff*

Bsn. 2

Hn. 1 *p* *mf*

Hn. 2

Tpt.

Chim. *f* Glockenspiel always let ring *mp*

Hp. *f* *mf* always let ring *mp*

**B** With nostalgic feeling

Violin I Solo *f* *mf* *f* *mp*

*div.* Vln. I *pp* *pp* *pp* *pp*

Vln. II *pp*

Vla. *ff* *pp* *div.* *pp*

*div.*

Vc. *ff* *pp*

Db. *ff* *pp*

32 33 34 35 36 37

Musical score for measures 38-43. The score includes parts for Harp (Hp.), Solo Violin (Solo Vln. I), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violin/Div. (Vln. div.), and Violoncello (Vc.).

- Hp.:** Measure 38: *mf*, notes G4, Bb4, D5. Measure 39: *mf*, notes G4, Bb4, D5. Measure 40: *mf*, notes G4, Bb4, D5. Measure 41: *mf*, notes G4, Bb4, D5. Measure 42: *mf*, notes G4, Bb4, D5. Measure 43: *mf*, notes G4, Bb4, D5.
- Solo Vln. I:** Measure 38: *f*, notes G4, Bb4, D5. Measure 39: *mp*, notes G4, Bb4, D5. Measure 40: *mf*, notes G4, Bb4, D5. Measure 41: *mp*, notes G4, Bb4, D5. Measure 42: *f*, notes G4, Bb4, D5. Measure 43: *mp*, notes G4, Bb4, D5.
- Vln. I:** Measure 38: *mp*, notes G4, Bb4, D5. Measure 39: *p*, notes G4, Bb4, D5. Measure 40: *mp*, notes G4, Bb4, D5. Measure 41: *p*, notes G4, Bb4, D5. Measure 42: *mf*, notes G4, Bb4, D5. Measure 43: *mp*, notes G4, Bb4, D5.
- Vln. II:** Measure 38: *mp*, notes G4, Bb4, D5. Measure 39: *p*, notes G4, Bb4, D5. Measure 40: *mp*, notes G4, Bb4, D5. Measure 41: *p*, notes G4, Bb4, D5. Measure 42: *mf*, notes G4, Bb4, D5. Measure 43: *mp*, notes G4, Bb4, D5.
- Vla.:** Measure 38: *mp*, notes G4, Bb4, D5. Measure 39: *p*, notes G4, Bb4, D5. Measure 40: *mp*, notes G4, Bb4, D5. Measure 41: *p*, notes G4, Bb4, D5. Measure 42: *mf*, notes G4, Bb4, D5. Measure 43: *mp*, notes G4, Bb4, D5.
- Vln. div.:** Measure 38: *mp*, notes G4, Bb4, D5. Measure 39: *p*, notes G4, Bb4, D5. Measure 40: *mp*, notes G4, Bb4, D5. Measure 41: *p*, notes G4, Bb4, D5. Measure 42: *mf*, notes G4, Bb4, D5. Measure 43: *mp*, notes G4, Bb4, D5.
- Vc.:** Measure 38: *mp*, notes G4, Bb4, D5. Measure 39: *p*, notes G4, Bb4, D5. Measure 40: *mp*, notes G4, Bb4, D5. Measure 41: *p*, notes G4, Bb4, D5. Measure 42: *mf*, notes G4, Bb4, D5. Measure 43: *mp*, notes G4, Bb4, D5.

Musical score for measures 44-49. The score includes parts for Glockenspiel (Glock.), Harp (Hp.), Solo Violin (Solo Vln. I), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violin/Div. (Vln. div.), Violoncello (Vc.), and Double Bass (Db.).

- Glock.:** Measure 44: *mf*, notes G4, Bb4, D5. Measure 45: *mf*, notes G4, Bb4, D5. Measure 46: *mf*, notes G4, Bb4, D5. Measure 47: *mf*, notes G4, Bb4, D5. Measure 48: *mf*, notes G4, Bb4, D5. Measure 49: *mf*, notes G4, Bb4, D5.
- Hp.:** Measure 44: *f*, notes G4, Bb4, D5. Measure 45: *f*, notes G4, Bb4, D5. Measure 46: *f*, notes G4, Bb4, D5. Measure 47: *f*, notes G4, Bb4, D5. Measure 48: *f*, notes G4, Bb4, D5. Measure 49: *f*, notes G4, Bb4, D5.
- Solo Vln. I:** Measure 44: *mf*, notes G4, Bb4, D5. Measure 45: *mp*, notes G4, Bb4, D5. Measure 46: *f*, notes G4, Bb4, D5. Measure 47: *mp*, notes G4, Bb4, D5. Measure 48: *f*, notes G4, Bb4, D5. Measure 49: *mf*, notes G4, Bb4, D5.
- Vln. I:** Measure 44: *mf*, notes G4, Bb4, D5. Measure 45: *p*, notes G4, Bb4, D5. Measure 46: *mf*, notes G4, Bb4, D5. Measure 47: *mp*, notes G4, Bb4, D5. Measure 48: *mf*, notes G4, Bb4, D5. Measure 49: *mf*, notes G4, Bb4, D5.
- Vln. II:** Measure 44: *mp*, notes G4, Bb4, D5. Measure 45: *molto*, notes G4, Bb4, D5. Measure 46: *f*, notes G4, Bb4, D5. Measure 47: *mp*, notes G4, Bb4, D5. Measure 48: *mf*, notes G4, Bb4, D5. Measure 49: *mf*, notes G4, Bb4, D5.
- Vla.:** Measure 44: *mp*, notes G4, Bb4, D5. Measure 45: *p*, notes G4, Bb4, D5. Measure 46: *mf*, notes G4, Bb4, D5. Measure 47: *mp*, notes G4, Bb4, D5. Measure 48: *mf*, notes G4, Bb4, D5. Measure 49: *mf*, notes G4, Bb4, D5.
- Vln. div.:** Measure 44: *mp*, notes G4, Bb4, D5. Measure 45: *p*, notes G4, Bb4, D5. Measure 46: *mf*, notes G4, Bb4, D5. Measure 47: *mp*, notes G4, Bb4, D5. Measure 48: *mf*, notes G4, Bb4, D5. Measure 49: *mf*, notes G4, Bb4, D5.
- Vc.:** Measure 44: *mp*, notes G4, Bb4, D5. Measure 45: *p*, notes G4, Bb4, D5. Measure 46: *mf*, notes G4, Bb4, D5. Measure 47: *mp*, notes G4, Bb4, D5. Measure 48: *mf*, notes G4, Bb4, D5. Measure 49: *mf*, notes G4, Bb4, D5.
- Db.:** Measure 44: *mp*, notes G4, Bb4, D5. Measure 45: *p*, notes G4, Bb4, D5. Measure 46: *mf*, notes G4, Bb4, D5. Measure 47: *mp*, notes G4, Bb4, D5. Measure 48: *mf*, notes G4, Bb4, D5. Measure 49: *mf*, notes G4, Bb4, D5.

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Musical score for measures 50-55. The score includes parts for Ob. 1, Glock., Hp., Solo, Vln. I, Vln. II, div., Vla., div., Vc., and Db. Measure 50: Ob. 1 has a rest; Glock. has a quarter note G4; Hp. has a half note G3; Solo, Vln. I, and Vln. II have a quarter note G4. Measure 51: Ob. 1 has a rest; Glock. has a quarter note G4; Hp. has a half note G3; Solo, Vln. I, and Vln. II have a quarter note G4. Measure 52: Ob. 1 has a rest; Glock. has a quarter note G4; Hp. has a half note G3; Solo, Vln. I, and Vln. II have a quarter note G4. Measure 53: Ob. 1 has a rest; Glock. has a quarter note G4; Hp. has a half note G3; Solo, Vln. I, and Vln. II have a quarter note G4. Measure 54: Ob. 1 has a rest; Glock. has a quarter note G4; Hp. has a half note G3; Solo, Vln. I, and Vln. II have a quarter note G4. Measure 55: Ob. 1 has a rest; Glock. has a quarter note G4; Hp. has a half note G3; Solo, Vln. I, and Vln. II have a quarter note G4. Dynamics include *mf*, *mp*, *p*, *pp*, *f*, and *pp*. A section marker 'C' is present above measure 54, labeled 'Solo' and 'end of solo'. A double bar line is at the end of measure 55.

Musical score for measures 56-61. The score includes parts for Fl. 1, Fl. 2, Ob. 1, Vln. I, Vln. II, div., Vla., Vc., and Db. Measure 56: Fl. 1 has a half note G4; Fl. 2 has a half note G4; Ob. 1 has a quarter note G4; Vln. I, Vln. II, and div. have a quarter note G4; Vla. has a quarter note G4; Vc. has a quarter note G4; Db. has a quarter note G4. Measure 57: Fl. 1 has a half note G4; Fl. 2 has a half note G4; Ob. 1 has a quarter note G4; Vln. I, Vln. II, and div. have a quarter note G4; Vla. has a quarter note G4; Vc. has a quarter note G4; Db. has a quarter note G4. Measure 58: Fl. 1 has a half note G4; Fl. 2 has a half note G4; Ob. 1 has a quarter note G4; Vln. I, Vln. II, and div. have a quarter note G4; Vla. has a quarter note G4; Vc. has a quarter note G4; Db. has a quarter note G4. Measure 59: Fl. 1 has a half note G4; Fl. 2 has a half note G4; Ob. 1 has a quarter note G4; Vln. I, Vln. II, and div. have a quarter note G4; Vla. has a quarter note G4; Vc. has a quarter note G4; Db. has a quarter note G4. Measure 60: Fl. 1 has a half note G4; Fl. 2 has a half note G4; Ob. 1 has a quarter note G4; Vln. I, Vln. II, and div. have a quarter note G4; Vla. has a quarter note G4; Vc. has a quarter note G4; Db. has a quarter note G4. Measure 61: Fl. 1 has a half note G4; Fl. 2 has a half note G4; Ob. 1 has a quarter note G4; Vln. I, Vln. II, and div. have a quarter note G4; Vla. has a quarter note G4; Vc. has a quarter note G4; Db. has a quarter note G4. Dynamics include *pp*, *p*, *mp*, *mf*, and *mf*. A trill is marked above measure 59. A double bar line is at the end of measure 61.

Musical score for measures 62-67. The score includes parts for Fl. 1, Fl. 2, Ob. 1, Vln. I, Vln. II, div., Vla., Vc., and Db. Measure numbers 62, 63, 64, 65, 66, and 67 are indicated at the bottom of the staves. Dynamics include *mp*, *p*, *f*, *mf*, and *mp*. Trills and triplets are present in the woodwind parts.



Musical score for measures 68-72. The score includes parts for Fl. 1, Fl. 2, Ob. 1, Hn. 1, Vln. I, Vln. II, div., Vla., Vc., and Db. Measure numbers 68, 69, 70, 71, and 72 are indicated at the bottom of the staves. Dynamics include *mp*, *p*, *f*, *mf*, and *p*. Trills and triplets are present in the woodwind parts.

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**D**

ord.

Fl. 1 *p* *mf*

Fl. 2 *mp*

Ob. 1 *mp*

Hn. 1 *mf*

Hn. 2 *mp*

Tpt. *mp* *mf*

Chim. *mf*

Hp. *f*

**D**

Vln. I *pp* *p* *mp*

Vln. II *pp* *p* *mp*

Vla. *pp* *p* *mp*

Vc. *pp* *p* *mp*

Db. *pp* *p* *mp*

73 74 75 76 77 78 79

**E**

Fl. 1 *f* 3

Fl. 2 *mf*

Bsn. 1 *ff*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. *f* 3

Chim.

Hp.

Vln. I *ff*

Vln. II *ff*

Vla. *ff* arco

Vc. *ff* arco

Db. *ff* arco

80 81 82 83 84 85

This musical score page, numbered 12, is titled "Ugay - To The Lost World". It features a full orchestral arrangement with the following parts: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet (Tpt.), Chimes (Chim.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score spans measures 86 to 90. Key dynamic markings include *ff* (fortissimo), *f* (forte), and *sff* (sforzando). The Flute 1 part begins with a *ff* dynamic and includes a trill in measure 87. The Bassoon 1 part features *sff* dynamics. The Horns and Trumpets play sustained notes with *ff* dynamics. The Harp provides accompaniment with *ff* dynamics. The string section (Violins, Viola, Violoncello, and Double Bass) plays a rhythmic pattern with *sff* dynamics. The Chimes part consists of sustained chords.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.

*ff*

**F**

91 *ff* 92 93 94 95



Ugay - To The Lost World

This musical score page covers measures 96 to 102. The woodwind section includes two flutes (Fl. 1, Fl. 2), two oboes (Ob. 1, Ob. 2), two clarinets (Cl. 1, Cl. 2), two bassoons (Bsn. 1, Bsn. 2), two horns (Hn. 1, Hn. 2), and a trumpet (Tpt.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Percussion includes Glockenspiel (Chim.) and Harp (Hp.).

Key musical features include:

- Flutes:** Fl. 1 and Fl. 2 play a melodic line starting in measure 99, marked *pp*. Fl. 2 has a "To Piccolo" instruction in measure 102.
- Oboes:** Ob. 1 and Ob. 2 play a melodic line starting in measure 99, marked *ppp*.
- Clarinets:** Cl. 1 and Cl. 2 play a melodic line starting in measure 99, marked *pp*.
- Bassoons:** Bsn. 1 and Bsn. 2 play a melodic line starting in measure 99, marked *p*.
- Horn 1:** Hn. 1 plays a melodic line starting in measure 99, marked *pp*.
- Trumpet:** Tpt. plays a melodic line starting in measure 96.
- Glockenspiel:** Chim. plays a rhythmic pattern starting in measure 100, marked *mp*.
- Harp:** Hp. plays a rhythmic pattern starting in measure 100, marked *mp*.
- Violins:** Vln. I and Vln. II play a melodic line starting in measure 99, marked *pp*. Vln. I has a "div. a3" instruction in measure 99.
- Viola:** Vla. plays a melodic line starting in measure 99, marked *p*.
- Violoncello:** Vc. plays a melodic line starting in measure 99.
- Double Bass:** Db. plays a melodic line starting in measure 99.

Measures 96-98 show the initial melodic lines for the woodwinds and strings. Measures 99-102 show the development of these lines, with various dynamics and articulations.

**G**

Glock.

Hp.

Vln. I

div. a3

Vla.

Vc.

103 104 105 106 107 108 109 110

*pp* *p* *pp* *p*

unis.

unis.

unis.

**H**

Reserved  $\text{♩} = 92$

poco rit. . . . .

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Glock.

Hp.

111 112 113 114 115 116 117 118

*pp* *mf* *pp* *pp* *pp* *mp* *pp*

*f*

8va

**H**

Reserved  $\text{♩} = 92$

poco rit. . . . .

slowing down the tremolo

slowing down the tremolo

Vln. I

Vln. II

Vla.

Vc.

111 112 113 114 115 116 117 118

*pp* *p*

div.

div.

Ugay - To The Lost World

Picc. *f*

Fl. 1 *f*

Ob. 1

Ob. 2

Cl. 1 *mf*

Cl. 2 *pp*

Bsn. 1

Bsn. 2 *pp*

Hn. 1 *ppp*

Tpt.

Glock.

Hp.

Vln. I *f*

div. *f*

Vln. II *f*

div. *f*

Vla.

Db. *pp*

119 120 121 122 123 124

Musical score for 'Ugay - To The Lost World', page 17, measures 125-132. The score includes parts for Picc., Fl. 1, Ob. 1, Ob. 2, Cl. 1, Bsn. 1, Hn. 1, Glock., Hp., Vln. I, div., Vln. II, div., Vla., Vc., and Db. Dynamics range from mp to f.

Measures 125-132:

- Picc.:** Rests in measures 125-128, then *mp* in measure 129.
- Fl. 1:** Rests in measures 125-128, then rests in measures 129-132.
- Ob. 1:** Rests in measures 125-128, then rests in measures 129-132.
- Ob. 2:** Rests in measures 125-128, then rests in measures 129-132.
- Cl. 1:** Rests in measures 125-128, then rests in measures 129-132.
- Bsn. 1:** *mf* in measures 125-128, then rests in measures 129-132.
- Hn. 1:** Rests in measures 125-128, then rests in measures 129-132.
- Glock.:** Rests in measures 125-128, then *f* in measure 129, rests in 130-132.
- Hp.:** Rests in measures 125-128, then *f* in measure 129, rests in 130-132.
- Vln. I:** *pp* in measures 129-132.
- div. (Vln. I):** Rests in measures 129-132.
- Vln. II:** *pp* in measures 129-132.
- div. (Vln. II):** Rests in measures 129-132.
- Vla.:** *pp* in measures 129-132.
- Vc.:** *f* in measure 125, *p* in measure 128, *pp* in measures 129-132.
- Db.:** Rests in measures 125-128, then rests in measures 129-132.

**I**

**Instrumentation and Dynamics:**

- Picc.**: *p* (measures 133-134), *f* (measures 135-138)
- Fl. 1**: *p* (measures 133-134), *f* (measures 135-138)
- Ob. 1**: *p* (measures 133-138)
- Ob. 2**: *p* (measures 133-138)
- Cl. 1**: *mp* (triplets, measures 135-136), *p* (measures 137-138)
- Cl. 2**: *p* (measures 135-138)
- Bsn. 1**: *p* (measures 135-138)
- Bsn. 2**: *p* (measures 135-138)
- Hn. 1**: *pp* (measures 135-138)
- Glock.**: *f* (measures 133-134)
- Hp.**: *f* (measures 133-138)
- Vln. I**: *f* (measures 137-138)
- div.**: *f* (measures 137-138)
- Vln. II**: *f* (measures 137-138)
- div.**: *f* (measures 137-138)
- Vla.**: *p* (measures 137-138)
- Vc.**: *p* (measures 137-138)
- Db.**: *p* (measures 137-138)

**Measure Numbers:** 133, 134, 135, 136, 137, 138

This musical score page contains the following parts and markings:

- Woodwinds:**
  - Picc.: Rests throughout.
  - Fl. 1: Melodic line in measures 139-140.
  - Ob. 1 & 2: Rests throughout.
  - Cl. 1: Melodic line starting in measure 140, marked *mf*.
  - Cl. 2: Rests throughout.
  - Bsn. 1: Melodic line starting in measure 140, marked *mf*.
  - Bsn. 2: Bass line in measures 139-140.
  - Hn. 1: Rests throughout.
- Percussion:**
  - Glock.: Melodic line in measures 143-145.
  - Hp.: Melodic line in measures 143-145.
- Strings:**
  - Vln. I: Melodic line in measures 139-142, then rests in 143-145. Dynamic *pp* in measure 143.
  - div. (Violins): Melodic line in measures 139-142, then rests in 143-145. Dynamic *pp* in measure 143.
  - Vln. II: Melodic line in measures 139-142, then rests in 143-145. Dynamic *f* in measure 140.
  - div. (Violins): Melodic line in measures 139-142, then rests in 143-145. Dynamic *f* in measure 140.
  - Vla.: Melodic line in measures 140-142, then rests in 143-145. Dynamic *f* in measure 140. Dynamic *pp* in measure 143.
  - Vc.: Melodic line in measures 142-145. Dynamic *f* in measure 142. Dynamic *p* in measure 143.
  - Db.: Bass line in measures 139-140, then rests in 141-145. Dynamic *II* in measure 143.

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**J**

Picc. *mf mp f*

Fl. 1 *mp f*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mf 3 mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hn. 1 *mp*

Tpt.

Glock. *f*

Hp. *f*

**J**

Vln. I *f*

div.

Vln. II *f*

div. *f*

Vla. *f*

Vc.

Db. *mf 3 mp*

146 147 148 149 150 151

K

Picc. *f* *mp* *f*

Fl. 1

Ob. 1 *mp*

Ob. 2 *f* *mp*

Cl. 1 *mf* *mp*

Cl. 2 *mp*

Bsn. 1 *mf* *p*

Bsn. 2

Hn. 1 *p*

Hn. 2 *p*

Glock. *f*

Hp.

K

Vln. I

div.

Vln. II *b*

div.

Vla.

Vc.

Db.



Ugay - To The Lost World

This musical score page contains the following parts and markings:

- Woodwinds:**
  - Picc.**: Starts with a sixteenth-note pattern, then rests. Re-enters at measure 161 with a long note, marked *mf*, and a dynamic change to *f* at the end of the measure.
  - Fl. 1**: Rests until measure 161, then plays a half-note chord, marked *mf*.
  - Ob. 1**: Rests until measure 161, then plays a half-note chord, marked *mf*.
  - Ob. 2**: Rests until measure 161, then plays a half-note chord, marked *mf*.
  - Cl. 1**: Plays a half-note chord, marked *mf*, then rests. Re-enters at measure 162 with a half-note chord, marked *mf*.
  - Cl. 2**: Rests until measure 162, then plays a half-note chord, marked *mf*.
- Brass:**
  - Bsn. 1**: Plays a half-note chord, marked *mp*.
  - Bsn. 2**: Rests until measure 160, then plays a half-note chord, marked *mp*.
  - Hn. 1**: Plays a triplet of eighth notes, marked *mf*, then rests. Re-enters at measure 161 with a half-note chord, marked *p*.
  - Hn. 2**: Rests until measure 161, then plays a half-note chord, marked *p*.
- Percussion:**
  - Glock.**: Rests until measure 161, then plays a sixteenth-note pattern, marked *f*.
  - Hp.**: Rests until measure 161, then plays a half-note chord, marked *mf*.
- Strings:**
  - Vln. I**: Plays a sixteenth-note pattern, marked *f*.
  - div.** (Violin): Plays a sixteenth-note pattern, marked *f*.
  - Vln. II**: Plays a sixteenth-note pattern, marked *f*.
  - div.** (Violin): Plays a sixteenth-note pattern, marked *f*.
  - Vla.**: Plays a sixteenth-note pattern, marked *f*.
  - Vc.**: Rests until measure 161, then plays a sixteenth-note pattern, marked *f*, and ends with a dynamic change to *p*.
  - Db.**: Rests until measure 161, then plays a half-note chord, marked *mp*, and ends with a dynamic change to *mf*.

Measures 157, 158, 159, 160, 161, and 162 are indicated at the bottom of the page. A large 'L' in a box is placed above measure 161 in two locations.

This page of the musical score covers measures 163 to 167. The instrumentation includes Piccolo, Flute 1, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Trumpet, Glockenspiel, Harp, Violin I and II (divided), Viola, Violoncello, and Double Bass. The score features various dynamics such as *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte). A triplet of eighth notes is marked with a '3' in measure 163. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support. The harp plays a steady accompaniment. The score concludes with a *f* dynamic in measure 167.

Ugay - To The Lost World

Picc. *ff*

Fl. 1 *ff*

Ob. 1 *f*<sup>3</sup>

Ob. 2 *f*

Cl. 1 *f* *ff*

Cl. 2 *f*

Bsn. 1 *f*<sup>3</sup>

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. *f*

Glock. *ff* *f*

Hp. *ff*

Vln. I *ff*

div. *ff*

Vln. II *ff*

div. *ff*

Vla. *ff*

Vc. *p* *ff*

Db. *f*

168 169 170 *f* 171 172 173

Musical score for 'Ugay - To The Lost World' page 25, measures 174-179. The score includes parts for Piccolo, Flute 1, Trumpet, Glockenspiel, Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. A 'M' marking is present above measures 177 and 178. Dynamics include *f*, *p*, *pp*, and *mf*. Performance instructions include 'unis.' for unison.

Measures 174-179:

- Picc.**: Rests in 174-176; enters in 177 with *f* dynamics.
- Fl. 1**: Rests in 174-176; enters in 177 with *f* dynamics.
- Tpt.**: Rests throughout.
- Glock.**: Rests in 174-176; enters in 177 with *p* dynamics.
- Hp.**: Rests in 174-176; enters in 177 with *p* dynamics.
- Vln. I**: *pp* dynamics, unis. instruction in 178.
- div. Vln.**: *pp* dynamics, unis. instruction in 178.
- Vln. II**: *p* dynamics, unis. instruction in 178.
- div. Vln.**: *pp* dynamics, unis. instruction in 178.
- Vla.**: *p* dynamics, *mf* dynamics in 179.
- Vc.**: *mf* dynamics.
- Db.**: Rests throughout.

Musical score for 'Ugay - To The Lost World', measures 180-185. The score includes parts for Piccolo, Flute 1, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Glockenspiel, Harp, Violin I and II, Viola, Violoncello, and Double Bass. Dynamics range from *ff* to *f*, with a *cresc.* marking at the end.

180 *ff* 181 182 183 184 185 *cresc.*

N

Picc. *ff*

Fl. 1 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *f*

Hn. 2 *f*

Tpt. *f*

Glock. Chimes *ff*

N

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*

186 *fff* 187 *fff* 188 *fff* 189 *fff* 190 *ff*

0

Picc. *ff*

Fl. 1 *ff*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff* *f*

Hn. 2 *ff* *f*

Tpt. *ff* *f* *ff*

Chim.

0

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db.

This page of a musical score, titled "Ugay - To The Lost World", covers measures 197 to 202. The score is arranged for a full orchestra and includes the following parts:

- Picc.**: Piccolo, which is silent throughout this section.
- Fl. 1**, **Ob. 1**, **Ob. 2**, **Cl. 1**, **Cl. 2**, **Bsn. 1**, **Bsn. 2**: Woodwinds. These parts feature long, sustained notes with phrasing slurs, often moving in parallel motion across the section.
- Hn. 1**, **Hn. 2**, **Tpt.**: Horns and Trumpets. These parts play sustained notes, with the trumpet part including a dynamic marking of *f* (forte).
- Chim.**: Chimes, playing a simple, rhythmic pattern.
- Vln. I**, **Vln. II**, **Vla.**, **Vc.**, **Db.**: Strings. The violin and viola parts feature intricate, rhythmic patterns, with dynamic markings of *f*. The cello and double bass parts provide a harmonic foundation with sustained notes and some rhythmic movement.

The score is written in a key signature of one sharp (F#) and a common time signature (C). The page number 29 is located in the top right corner, and the measure numbers 197, 198, 199, 200, 201, and 202 are printed at the bottom of the page.



broader - - - - -

Picc. *fff*

Fl. 1 *fff*

Ob. 1 *fff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *fff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. *fff*

Chim. *ppp*

Timpani

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db.

203 204 205 206 207 208

**P**

Tranquil, taking time

$\text{♩} = 52$

Picc.

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

*molto*

*pp*

Hn. 1

Hn. 2

Tpt.

*molto*

Timp.

Glockenspiel

*ff*

*sff*

*p*

*sf*

**P**

Tranquil, taking time

$\text{♩} = 52$

Vln. I

Vln. II

Vla.

Vc.

Db.

*molto*

*div.*

*ppp*

*ppp*

*pizz.*

*ppp*

*ff*

209 210 211 212 213 214 215 216

Ugay - To The Lost World

Picc.

Fl. 1

Ob. 1

Ob. 2

Hn. 1

Hn. 2

Tpt.

Glock.

Hp.

Vln. I

div.

Vln. II

div.

Vla.

div.

Vc.

Db.

*ppp*

*mp*

*sff*

*pp*

*p*

*ppp*

*p*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*p*

*sul tasto*

*sul tasto*

*ppp*

*ppp*

*ppp*

*p*

217 218 219 220 221

Musical score for measures 222-228. The score includes parts for Picc., Fl. 1, Ob. 1, Ob. 2, Hn. 1, Hn. 2, Tpt., Glock., Hp., Vln. I, Vln. II, Vla., Vc., and Db. The Glockenspiel part has a cue at measure 227. The Horns and Trumpets are mostly silent. The Violins play a melodic line with dynamics *ppp* and *pppp*. The Viola and Violoncello play a melodic line with dynamics *pp* and *p*. The Harp plays a chordal accompaniment with dynamics *sff* and *ppp*.