

名も無き物語 / Nameless Story

Hello, Goodbye



Composed by Kan Sayuri
Transcribed by James Hyun

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jhsheetmusic.weebly.com
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♩ = 76

B♭ Clarinet

Flute

Piano

Guitar

Violin

Violoncello

Contrabass

Timpani

Chimes

Snare Drum

Crash Cymbal

f

p

mp

mp

5 9

B♭ Cl.

Fl.

Pno.

Guit.

Vln.

Vc.

Cb.

Timp.

Cme.

S.D.

Cr. Cym.

10

B♭ Cl. 

Fl. 

Pno. 

Guit. 

Vln. 

Vc. 

Cb. 

Timp. 

Cme. 

S.D. 

Cr. Cym. 

14

B♭ Cl.

Fl.

Pno.

Guit.

Vln.

Vc.

Cb.

Timp.

Cme.

S.D.

Cr. Cym.

17 17

B♭ Cl. 

Fl. 

Pno. 

Guit. 

Vln. 

Vc. 

Cb. 

Timp. 

Cme. 

S.D. 

Cr. Cym. 

B♭ Cl. 

Fl. 

Pno. 

Guit. 

Vln. 

Vc. 

Cb. 

Timp. 

Cme. 

S.D. 

Cr. Cym. 

25

26

B♭ Cl.
 Fl.
 Pno.
 Guit.
 Vln.
 Vc.
 Cb.
 Timp.
 Cme.
 S.D.
 Cr. Cym.

Musical score for measures 25 and 26. The score includes parts for B♭ Clarinet, Flute, Piano, Guitar, Violin, Viola, Contrabass, Timpani, Cymbal, Snare Drum, and Crash Cymbal. Measure 25 shows various melodic and harmonic lines. Measure 26 features a key signature change to one sharp (F#) and includes dynamic markings such as *ff*, *mf*, and *f*. The Snare Drum part in measure 26 has a complex rhythmic pattern with accents.

27

B♭ Cl.

Fl.

Pno.

Guit.

Vln.

Vc.

Cb.

Timp.

Cme.

S.D.

Cr. Cym.

30

B♭ Cl.

Fl.

Pno.

Guit.

Vln.

Vc.

Cb.

Timp.

Cme.

S.D.

Cr. Cym.

37 38

B♭ Cl. *ff* 3

Fl.

Pno. *f* *mf* %

Guit.

Vln.

Vc. b♭

Cb. b♭

Timp.

Cme.

S.D. % % % %

Cr. Cym. > > % %

B \flat Cl.

Fl.

Pno.

Guit.

Vln.

Vc.

Cb.

Timp.

Cme.

S.D.

Cr. Cym.

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Score for measures 47-48, featuring the following instruments:

- B♭ Cl.
- Fl.
- Pno.
- Guit.
- Vln.
- Vc.
- Cb.
- Timp.
- Cme.
- S.D.
- Cr. Cym.

49

B♭ Cl.

Fl.

Pno.

Guit.

Vln.

Vc.

Cb.

Timp.

Cme.

S.D.

Cr. Cym.

The musical score for page 49 is written for a large ensemble. The instruments and their parts are as follows:

- B♭ Cl.**: Treble clef, key signature of one flat. The part begins with a whole note G4, followed by a quarter rest, then a half note F4, and continues with a series of eighth and quarter notes.
- Fl.**: Treble clef, key signature of one flat. The part begins with a whole note G4, followed by a quarter rest, then a half note F4, and continues with a series of eighth and quarter notes.
- Pno.**: Grand staff (treble and bass clefs), key signature of one flat. The right hand plays a series of chords, while the left hand plays a series of eighth notes.
- Guit.**: Treble clef, key signature of one flat. The part begins with a whole note G4, followed by a quarter rest, then a half note F4, and continues with a series of eighth and quarter notes.
- Vln.**: Treble clef, key signature of one flat. The part begins with a whole note G4, followed by a quarter rest, then a half note F4, and continues with a series of eighth and quarter notes.
- Vc.**: Bass clef, key signature of one flat. The part begins with a whole note G2, followed by a quarter rest, then a half note F2, and continues with a series of eighth and quarter notes.
- Cb.**: Bass clef, key signature of one flat. The part begins with a whole note G2, followed by a quarter rest, then a half note F2, and continues with a series of eighth and quarter notes.
- Timp.**: Bass clef, key signature of one flat. The part begins with a whole note G2, followed by a quarter rest, then a half note F2, and continues with a series of eighth and quarter notes.
- Cme.**: Treble clef, key signature of one flat. The part begins with a whole note G4, followed by a quarter rest, then a half note F4, and continues with a series of eighth and quarter notes.
- S.D.**: Snare drum, key signature of one flat. The part begins with a whole note G4, followed by a quarter rest, then a half note F4, and continues with a series of eighth and quarter notes.
- Cr. Cym.**: Crash cymbal, key signature of one flat. The part begins with a whole note G4, followed by a quarter rest, then a half note F4, and continues with a series of eighth and quarter notes.

51

B♭ Cl.

Fl.

Pno.

Guit.

Vln.

Vc.

Cb.

Timp.

Cme.

S.D.

Cr. Cym.

The musical score for page 51 is written for a large ensemble. The instruments are arranged in a standard orchestral layout. The B♭ Clarinet, Flute, and Piano parts are in the upper staves. The Guitar, Violin, and Viola parts are in the middle staves. The Contrabass, Timpani, Cymbal, and Crash Cymbal parts are in the lower staves. The Snare Drum part is also in the lower staves. The score is in 4/4 time and key of B-flat major. The piano part features a complex chordal texture in the right hand and a simple bass line in the left hand. The guitar part features a complex chordal texture in the right hand and a simple bass line in the left hand. The violin and viola parts feature a complex chordal texture in the right hand and a simple bass line in the left hand. The contrabass part features a complex chordal texture in the right hand and a simple bass line in the left hand. The timpani, cymbal, and crash cymbal parts are marked with rests.

B♭ Cl. 

Fl. 

Pno. 

Guit. 

Vln. 

Vc. 

Cb. 

Timp. 

Cme. 

S.D.

55 55

B♭ Cl. 3

Fl.

Pno. *mf*

Guit.

Vln. 8

Vc. *mf.*

Cb. *f*

Timp. *f*

Cme.

S.D.

Cr. Cym.

B♭ Cl. 

Fl. 

Pno. 

Guit. 

Vln. 

Vc. 

Cb. 

Timp. 

Cme. 

S.D. 

Cr. Cym. 

61 63

B♭ Cl.

Fl.

Pno.

Guit.

Vln.

Vc.

Cb.

Timp.

Cme.

S.D.

Cr. Cym.

f

mf

mp

mp

mp

65

B♭ Cl.

Fl.

Pno.

Guit.

Vln.

Vc.

Cb.

Timp.

Cme.

S.D.

Cr. Cym.

The musical score for page 65, measures 1-4, is as follows:

- B♭ Cl.:** Four measures of whole rests.
- Fl.:** A melodic line starting on B♭4, moving up stepwise to G♭4, then down to F♭4, and finally to E♭4. The notes are: B♭4 (quarter), B♭4 (quarter), B♭4 (quarter), G♭4 (quarter), F♭4 (quarter), E♭4 (quarter), G♭4 (quarter), F♭4 (quarter).
- Pno.:** Four measures of whole rests.
- Guit.:** Four measures of whole rests.
- Vln.:** A rhythmic pattern of eighth notes: B♭4 (quarter), B♭4 (quarter), B♭4 (quarter), B♭4 (quarter), B♭4 (quarter), B♭4 (quarter), B♭4 (quarter), B♭4 (quarter).
- Vc.:** A melodic line starting on B♭4, moving up stepwise to G♭4, then down to F♭4, and finally to E♭4. The notes are: B♭4 (quarter), B♭4 (quarter), B♭4 (quarter), G♭4 (quarter), F♭4 (quarter), E♭4 (quarter), G♭4 (quarter), F♭4 (quarter).
- Cb.:** A melodic line starting on B♭4, moving up stepwise to G♭4, then down to F♭4, and finally to E♭4. The notes are: B♭4 (quarter), B♭4 (quarter), B♭4 (quarter), G♭4 (quarter), F♭4 (quarter), E♭4 (quarter), G♭4 (quarter), F♭4 (quarter).
- Timp.:** Four measures of whole rests.
- Cme.:** Four measures of whole rests.
- S.D.:** Four measures of whole rests.
- Cr. Cym.:** Four measures of whole rests.

B♭ Cl. *mf*
 Fl. *p*
 Pno.
 Guit. *p*
 Vln.
 Vc.
 Cb.
 Timp.
 Cme. *mp*
 S.D.
 Cr. Cym.

If unable to play high B♭, play it one octave down

73

B♭ Cl. 

Fl. 

Pno. 

Guit. 

Vln. 

Vc. 

Cb. 

Timp. 

Cme. 

S.D. 

Cr. Cym. 

25

80 80

B♭ Cl. *ff*

Fl. *f*

Pno. *mf*

Guit. *mp*

Vln. *mf*

Vc. *mf*

Cb. *mf*

Timp.

Cme. *f*

S.D. *f*

Cr. Cym.

B♭ Cl.

 Fl.

 Pno.

 Guit.

 Vln.

 Vc.

 Cb.

 Timp.

 Cme.

 S.D.

 Cr. Cym.

86

88

rit.

3

3

8

B♭ Cl.

Fl.

Pno.

Guit.

Vln.

Vc.

Cb.

Timp.

Cme.

S.D.

Cr. Cym.

89 $\text{♩} = 78$
rit.

B♭ Cl.

Fl.

Pno.

Guit.

Vln.

Vc.

Cb.

Timp.

Cme.

S.D.

Cr. Cym.

mp *n* *pp* *p* *mp* *pp* *p* *p*

B \flat Clarinet

名も無き物語 / Nameless Story

From Lump of Sugar's *Hello, Goodbye*

Composed by Kan Sayuri

Transcribed by James Hyun

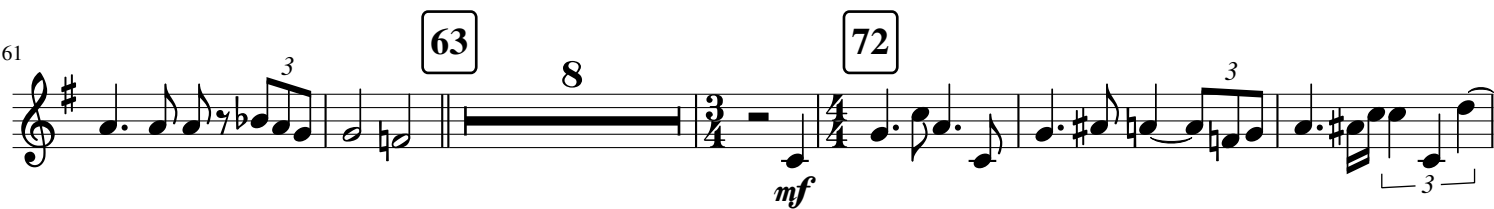
$\text{♩} = 76$

musical score for B \flat Clarinet, titled "名も無き物語 / Nameless Story". The score is in 4/4 time, with a tempo of 76 beats per minute. It is composed by Kan Sayuri and transcribed by James Hyun. The key signature is one sharp (F#). The score consists of 55 measures, divided into 11 staves. The first staff starts with a forte (*f*) dynamic. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are several triplet markings (3) and dynamic markings including *ff* (fortissimo). The score is marked with measure numbers 6, 12, 17, 23, 29, 38, 44, and 50. The final measure is marked with a double bar line and a forte (*ff*) dynamic.

56



61



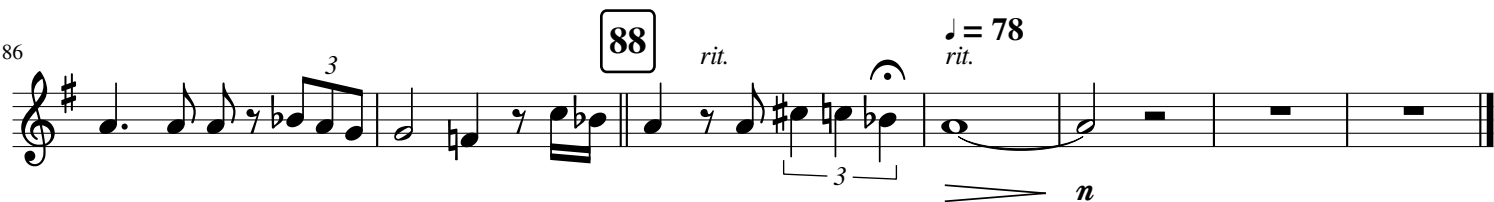
75



81



86



Flute

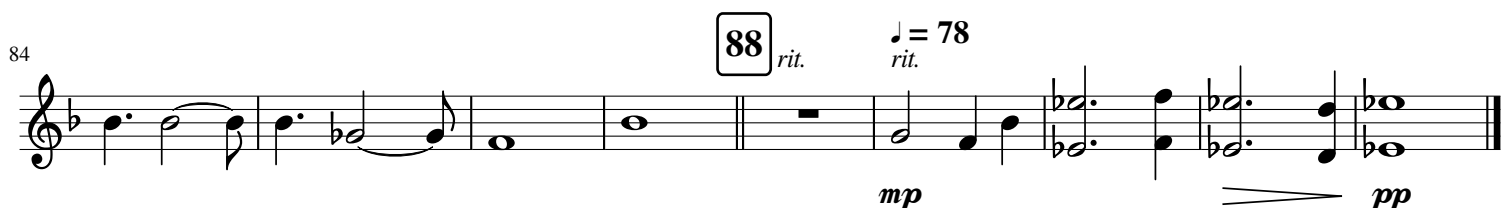
名も無き物語 / Nameless Story

From Lump of Sugar's *Hello, Goodbye*

Composed by Kan Sayuri
Transcribed by James Hyun

♩ = 76

9



Piano

名も無き物語 / Nameless Story

From Lump of Sugar's *Hello, Goodbye*

Composed by Kan Sayuri

Transcribed by James Hyun

♩ = 76

8 9 8 17

23 26

31 34

38 38

45 46

This piano score is written for a grand piano in 4/4 time, with a tempo of 76 beats per minute. The key signature has one flat (B-flat). The score is divided into five systems, each containing a measure number in a box. The first system (measures 1-17) features a melody in the right hand with eighth-note patterns and a bass line with octaves. The second system (measures 18-26) continues the melody with a forte (f) dynamic. The third system (measures 27-34) shows a more complex melodic line with various accidentals. The fourth system (measures 35-38) includes a repeat sign and a mezzo-forte (mf) dynamic. The fifth system (measures 39-46) concludes with a melody in the right hand and a bass line with octaves. Dynamics include mf, f, and mf.

50

55

56

63

84

88

rit.♩ = 78
rit.

91

Guitar (Treble Clef) 名も無き物語 / Nameless Story

From Lump of Sugar's *Hello, Goodbye*

Composed by Kan Sayuri
Transcribed by James Hyun

$\text{♩} = 76$

8 9 *mf*

13 17

18

23 26

29

34 38

42 46 *mf*

47

52 55

57

62

75

80

80

80

mp

85

85 

91

Violin

名も無き物語 / Nameless Story

From Lump of Sugar's *Hello, Goodbye*

Composed by Kan Sayuri

Transcribed by James Hyun

$\text{♩} = 76$

8 9 8 17 8 26

28 8 34 *mf* *f*

35 38 46 8 2 *mf*

51 55 *f* *mf*

57 8

63 63 *mf*

68 72 7 7

79 80 *p* *f*

85 88 *rit.* $\text{♩} = 78$ *rit.* *mp* *pp*

The score is written for violin in 4/4 time, with a key signature of one flat (B-flat). It consists of nine staves of music. The tempo is marked as 76 beats per minute. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamic markings include *mf* (mezzo-forte), *f* (forte), *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo). There are also markings for *rit.* (ritardando). The score is divided into measures, with measure numbers 8, 9, 17, 26, 28, 34, 35, 38, 46, 51, 55, 57, 63, 68, 72, 79, 80, 85, and 88 indicated. The piece concludes with a final measure marked 88.

Violoncello

名も無き物語 / Nameless Story

From Lump of Sugar's *Hello, Goodbye*Composed by Kan Sayuri
Transcribed by James Hyun

$\text{♩} = 76$

mp

13

mf

24

< f

37

48

< f

58

mp

70

mf

87

rit.

$\text{♩} = 78$

rit.

mp

p

The score is written for a cello in bass clef with a key signature of one flat (B-flat). It begins with a tempo marking of quarter note = 76. The first system (measures 1-12) is marked *mp*. The second system (measures 13-23) is marked *mf*. The third system (measures 24-36) is marked *< f*. The fourth system (measures 37-47) continues the *< f* dynamic. The fifth system (measures 48-57) is marked *< f*. The sixth system (measures 58-69) is marked *mp*. The seventh system (measures 70-86) is marked *mf*. The eighth system (measures 87-92) begins with a *rit.* marking, followed by a tempo change to quarter note = 78 and another *rit.* marking. The piece concludes with a *mp* dynamic followed by a decrescendo to *p*.

Contrabass

名も無き物語 / Nameless Story

From Lump of Sugar's *Hello, Goodbye*

Composed by Kan Sayuri

Transcribed by James Hyun

$\text{♩} = 76$

mp

13

mf

24

< f

37

48

< f

59

mp

71

mf

88

rit.

$\text{♩} = 78$

rit.

mp

p

The musical score is written for Contrabass in 4/4 time, with a key signature of one flat (B-flat). The tempo is marked as 76 beats per minute. The score is divided into measures, with measure numbers 9, 17, 26, 34, 38, 46, 55, 63, 72, 80, and 88 indicated in boxes. The dynamics range from *mp* (mezzo-piano) to *f* (forte). The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, as well as slurs, accents, and a fermata. The piece concludes with a ritardando (rit.) marking and a final dynamic of *p* (piano).

Timpani

名も無き物語 / Nameless Story

From Lump of Sugar's *Hello, Goodbye*

Composed by Kan Sayuri
Transcribed by James Hyun

♩ = 76

8 9 8 17 8 26 8 34 4 38 8 46 8

mf

54 55 7 63 8 72 7 80 8 88 *rit.* ♩ = 78 *rit.*

f *mp* *ff*

90

The score is written for Timpani in bass clef with a key signature of one flat (Bb). It consists of three systems of music. The first system starts at measure 1 and ends at measure 46, with a tempo of 76 beats per minute. It features a series of eighth and sixteenth note patterns, with some measures containing rests. The second system starts at measure 54 and ends at measure 88, with a tempo change to 78 beats per minute and a 'rit.' (ritardando) marking. It includes dynamic markings of *f*, *mp*, and *ff*. The third system starts at measure 90 and ends at measure 93, consisting of three measures of rests.

Chimes

名も無き物語 / Nameless Story

From Lump of Sugar's *Hello, Goodbye*

Composed by Kan Sayuri

Transcribed by James Hyun

♩ = 76

8 9 8 17 9 26 8 34 4 38 8 46 9 55 8 63 8

72

72 ♯ unable to play high Bb, play it one octave down

80

mp *f*

81

88 *rit.* ♩ = 78 *rit.*

92

Snare Drum

名も無き物語 / Nameless Story

From Lump of Sugar's *Hello, Goodbye*

Composed by Kan Sayuri

Transcribed by James Hyun

♩ = 76



29



41



49



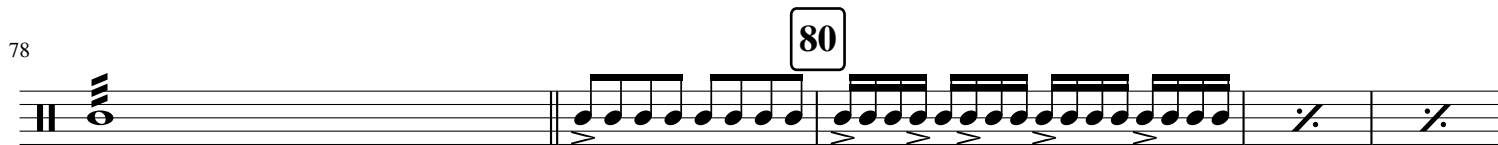
52



55

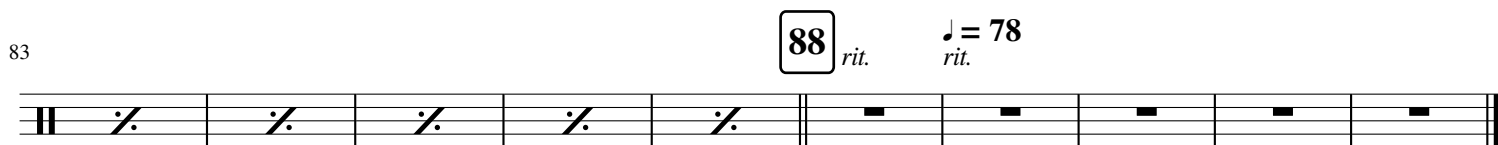


78



pp

83



rit.

♩ = 78
rit.

Crash Cymbal

名も無き物語 / Nameless Story

From Lump of Sugar's *Hello, Goodbye*

Composed by Kan Sayuri
Transcribed by James Hyun

♩ = 76

8 9 8 17 8 26 3 34 2

mf

37 38 7 46 7 55 3

63 63 8 72 7 80 3 88 *rit.* *rit.* ♩ = 78

91