

# Hateshinaku Too! Sora Ni

Kyou Kara Maou  
Transcribed by hell\_xtremedawg

Musical score for Violin and Piano in C major, 2/4 time.

The score consists of four systems of music:

- Violin:** The top staff, written in treble clef, G major (two sharps), and common time (indicated by 'C'). It plays a continuous melody of eighth and sixteenth notes.
- Piano:** The middle staff, divided into two staves by a brace, written in treble and bass clefs, G major (two sharps), and common time. It provides harmonic support with chords and rhythmic patterns.
- Vln. (Violin):** The bottom staff, written in treble clef, G major (two sharps), and common time. It features a melodic line with eighth and sixteenth notes, often mirroring the Violin part above.
- Pno. (Piano):** The bottom staff, divided into two staves by a brace, written in treble and bass clefs, G major (two sharps), and common time. It provides harmonic support with chords and rhythmic patterns.

Repetitions are indicated by the instruction "Red." (Redo) placed above the Vln. and Pno. staves in the third system.

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## Hateshinaku Tooi Sora Ni

Vln.

This musical score consists of two systems of music. The top system features a Violin (Vln.) part in treble clef and a Piano (Pno.) part in both treble and bass clefs. The Violin part begins with eighth-note patterns, followed by sixteenth-note patterns. The Piano part provides harmonic support with sustained chords and rhythmic patterns. The bottom system continues the Violin and Piano parts, maintaining the same instrumentation and clefs. The music is set in common time with a key signature of two sharps.

Vln.

This section of the musical score shows the continuation of the Violin and Piano parts. The Violin part introduces a new melodic line with eighth-note groups and sixteenth-note patterns. The Piano part continues to provide harmonic context with its own rhythmic patterns. The instrumentation remains the same with Violin and Piano parts.

Vln.

In this final section of the musical score, the Violin part features eighth-note patterns with grace notes indicated by small vertical strokes. The piano part includes a dynamic instruction "p" (pianissimo) and a performance note "3" under a measure, suggesting a three-fold repetition or a specific performance technique. The instrumentation remains consistent with Violin and Piano parts.

Vln.

Pno.

Vln.

Pno.

Vln.

Pno.

4

Hateshinaku Tooi Sora Ni

Vln.

Pno.

This section starts with a sustained note from the violin, followed by eighth-note chords. The piano provides harmonic support with eighth-note chords and bass notes. Measures 5-6 show eighth-note chords with grace notes above them. Measures 7-8 feature sustained notes with grace notes above them, followed by eighth-note chords.

Vln.

Pno.

The violin plays sustained notes with grace notes above them. The piano maintains harmonic support with eighth-note chords and bass notes. Measures 10-11 show eighth-note chords with grace notes above them. Measures 12-13 feature sustained notes with grace notes above them, followed by eighth-note chords.

Vln.

Pno.

The violin plays sustained notes with grace notes above them. The piano maintains harmonic support with eighth-note chords and bass notes. Measures 15-16 show eighth-note chords with grace notes above them. Measure 17 begins with a dynamic marking 'rit' (ritardando) as the piano plays sustained notes with grace notes above them.