



Pandu Pandu Dewa Nata

Arranger, Composer, Interpreter

Indonesia, Jakarta

About the artist

I'm Pandu Dewa Nata. I'm from Indonesia. I've been learning music intensively since I was in first grade of junior high school. I learn music specifically piano, for which I've been studying more than 6 years. My musical background is of course classic. Beside that, I also learn popular music. I'm also a freelance music arranger and composer. In my performance, compositions and/or arrangement I combine the touch of classic and popular music. The result is quite overwhelming. My biggest musical influence come from French Pianist, Richard Clayderman. He gives so many influence for me. My favorite composers are Frederick Chopin, Ludwig Van Beethoven, Wolfgang Amadeus Mozart, Johan Strauss, Johann Sebastian Bach, Johannes Brahms, Antonio Vivaldi, Franz Liszt, and Frank Schubert. I also have my favorite composer and arranger in Indonesia, he is Addie MS. He's the leader of Indonesian biggest and famous orchestra Twillight Orchestra.

Qualification: 6th grade (Late Intermediate)

Personal web: <http://www.pandu12dewa.blogspot.com>

About the piece

Title:	The First Smile of Indita
Composer:	Pandu Dewa Nata, Pandu
Arranger:	Pandu Dewa Nata, Pandu
Licence:	Copyright © Pandu Pandu Dewa Nata
Publisher:	Pandu Dewa Nata, Pandu
Instrumentation:	Organ, Piano
Style:	Contemporary
Comment:	I got the inspiration from my ex girlfriend.

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Indita no utsukushii sumairu (Le Beau Soirire de indita)

Piano

Pandu Dewa Nata

Romanchikku, Ai No Tachi q = 100

1 2 3 4

PED. * PED. * PED. * PED.

5 6 7 8

* PED. * PED. * PED. * PED.

9 10 11 12

* PED. * PED. * PED. * PED.

13 14 15 16

* PED. * PED. * PED. * PED.

8va 2-Barne no Jikan Nomi

17 18 19 20

* PED. * PED. * PED. * PED.

I.S.

2

Piano

21 (8)

* PED. * PED. * PED. * PED.

25 (8) To Coda

* PED. * PED. * PED. * PED.

29

* PED. * PED. * PED. * PED.

33 D.S. al Coda

* PED. * PED. * PED.

36



Musical notation for measures 36-39. The piece is in G major (one sharp). The right hand plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of eighth notes: G3, A3, B3, C4, B3, A3, G3. Pedal markings are present below the staff: * PED. under measures 36, 37, 38, and 39. A 'rit.' marking is placed under measure 38.

40

Musical notation for measures 40-42. Measure 40 features a whole note chord in the right hand (G4, B4, D5) and a half note in the left hand (G3). Measure 41 has a whole rest in the right hand and a half note in the left hand (A3). Measure 42 has a whole note chord in the right hand (G4, B4, D5) and a half note in the left hand (A3). Pedal markings: * PED. under measures 40, 41, and 42. Triplet markings (3) are present under the right hand in measures 41 and 42.

43

A tempo

Musical notation for measures 43-46. The piece returns to the original tempo. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of eighth notes: G3, A3, B3, C4, B3, A3, G3. Pedal markings: * PED. under measures 43, 44, 45, and 46. Triplet markings (3) are present under the right hand in measures 43 and 44.

47

Musical notation for measures 47-49. Measure 47 features a whole note chord in the right hand (G4, B4, D5) and a half note in the left hand (G3). Measure 48 has a whole rest in the right hand and a half note in the left hand (A3). Measure 49 has a whole note chord in the right hand (G4, B4, D5) and a half note in the left hand (A3). Pedal markings: * PED. under measures 47, 48, and 49. A 'rit.' marking is placed under measure 49.

50

Musical notation for measures 50-52. Measure 50 features a whole note chord in the right hand (G4, B4, D5) and a half note in the left hand (G3). Measure 51 has a whole rest in the right hand and a half note in the left hand (A3). Measure 52 has a whole note chord in the right hand (G4, B4, D5) and a half note in the left hand (A3). Pedal markings: * PED. under measures 50, 51, and 52. Triplet markings (3) are present under the right hand in measures 51 and 52.

53

A tempo

Musical notation for measures 53-56. The piece returns to the original tempo. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of eighth notes: G3, A3, B3, C4, B3, A3, G3. Pedal markings: * PED. under measures 53, 54, 55, and 56. Triplet markings (3) are present under the right hand in measures 53 and 54.

57

Rall 2-banme ni jikan nono
* PED. * PED. * PED.

60

molto rall.

* PED. * PED. * PED. * PED.

64

* PED. * PED. * PED. * PED.

8^{va}