

Commissioned by Jennifer Cadwell for the Alleluia Ringers
of Centennial United Methodist Church, Roseville, Minnesota

Pendaneni

Love One Another

Cathy Moglebust (ASCAP)

2 or 3 octaves
Handbells used: 15, (22)

2 octave choirs omit notes in ().
Mallets are required for C4 through C6.

3, 4, or 5 octaves
Handbells used: 22, (27), (34)

3 octave choirs omit notes in ().
4 octave choirs omit notes in [].
Mallets are required for C3 through C6.

This flexible piece may be played with 1 or 2 handbell choirs, with or without percussion.

Percussion parts are printed on pages 22-31.

Available editions:

CGB1363 - Full score including optional reproducible parts for large djembe or congas, small djembe or bongos, gankokwe or cowbell, caxixi or maracas, and shekere or large shaker.

CGB1364 - 2 or 3 octave handbell score.

CGB1365 - 3, 4, or 5 octave handbell score. The editions are compatible for massed ringing.

Copyright © 2024 Choristers Guild All rights reserved. Printed in U.S.A.
Reproduction of all or any portion in any form is prohibited without permission of the publisher.

Pendaneni

Love One Another

Cathy Moglebust (ASCAP)

With a relaxed feel ($\text{♩} = \text{ca. } 112$)

Large Djembe
or Congas
(optional)

Small Djembe
or Bongos
(optional)

Gankokwe
or Cowbell
(optional)

Caxixi
or Maracas
(optional)

Shekere
or other
large shaker
(optional)

Handbells
2 or 3 oct.

Handbells
3, 4, or 5 oct.

The musical score is arranged in five systems. The first system contains five percussion parts: Large Djembe or Congas (optional), Small Djembe or Bongos (optional), Gankokwe or Cowbell (optional), Caxixi or Maracas (optional), and Shekere or other large shaker (optional). Each percussion part is written on a single staff with a 4/4 time signature and a dynamic marking of *mp*. The second system contains two handbell parts: Handbells 2 or 3 oct. and Handbells 3, 4, or 5 oct. Both are written in a grand staff (treble and bass clefs) with a 4/4 time signature and a dynamic marking of *mp*. The score is divided into four measures, with measure numbers 1, 2, 3, and 4 indicated above the handbell staves. A large, diagonal watermark reading 'PREVIEW COPY' is overlaid across the entire score.

5

mf

mf

mf

mf

mf

5 6 7 8

Hb.
2-3

f

5 6 7 8

Hb.
3-5

f

21

Percussion score for measures 21-24. The score includes five staves with icons for Conga (top two), Bongo (middle), and Djembe (bottom). The music is in a 4/4 time signature and consists of rhythmic patterns of eighth and sixteenth notes.

Hb.
2-3

21 22 23 24

Handwritten music for Horns 2-3, measures 21-24. The notation is in treble clef with a key signature of one flat. It features block chords and melodic lines, with some notes marked with plus signs (+).

Hb.
3-5

21 22 23 24

Handwritten music for Horns 3-5, measures 21-24. The notation is in treble clef with a key signature of one flat. It features block chords and melodic lines, with some notes marked with plus signs (+).

25

f

f

f

Four percussion staves are shown. The first three are for snare, tom, and hi-hat, each starting with a dynamic marking of *f*. The fourth staff is for cymbal. The notation consists of rhythmic patterns of eighth and quarter notes.

Hb. 2-3

25 26 27 28

Hb. 3-5

25 26 27 28

Two harp parts are shown. The first part is for staves 2-3 and the second for staves 3-5. Both parts include measures 25 through 28. The notation features complex chordal textures with many beamed notes and dynamic markings. Below the harp parts, there are several measures of bass line notation with plus signs (+) and upward-pointing arrows (↑).

29

Four percussion staves are shown. The top two are Conga and Bongos, the third is Maracas, and the fourth is Shaker. Each staff begins with a double bar line and a half note. The Conga and Bongos parts have a rhythmic pattern of quarter notes and rests. The Maracas and Shaker parts have a simpler pattern of quarter notes and rests. The Maracas and Shaker parts have a 'v' symbol above the notes in the final two measures.

Hb. 2-3

29 30 31 32

Two staves for harp parts, labeled Hb. 2-3. The top staff is in treble clef and the bottom in bass clef. Both staves have a complex rhythmic pattern with many notes and rests. The measures are numbered 29, 30, 31, and 32. There are 'v' symbols above the notes in measures 29, 30, and 31.

Hb. 3-5

29 30 31 32

Two staves for harp parts, labeled Hb. 3-5. The top staff is in treble clef and the bottom in bass clef. Both staves have a complex rhythmic pattern with many notes and rests. The measures are numbered 29, 30, 31, and 32. There are 'v' symbols above the notes in measures 29, 30, and 31. Below the bottom staff, there are some symbols: a '+' sign, a '+' sign with an upward arrow, a '+' sign with an upward arrow, a '+' sign with an upward arrow, and a '+' sign with an upward arrow and an 'R' below it.

33

5/4

PERCUSSION

Conga, Bongos, Shaker, and Tambourine parts. The Conga and Bongos play a rhythmic pattern of eighth notes. The Shaker and Tambourine play a pattern of eighth notes with accents.

Hb. 2-3

33 34 35 36

Horn parts for Hb. 2-3. The parts are written in treble clef with a key signature of one flat. The music features a melodic line with eighth notes and a bass line with chords and eighth notes.

Hb. 3-5

33 34 35 36

Horn parts for Hb. 3-5. The parts are written in treble clef with a key signature of one flat. The music features a melodic line with eighth notes and a bass line with chords and eighth notes.

49

mf

mf

mf

mf

Hb. 2-3

49 50 51 52

Hb. 3-5

49 50 51 52

53

53

54

55

This section contains three percussion staves. The top staff is for Conga, the middle for Bongos, and the bottom for Drums. Each staff begins with a double bar line and a half note. The Conga and Bongos parts feature eighth-note patterns, while the Drums part has a simpler rhythmic accompaniment. Measure numbers 53, 54, and 55 are indicated at the start of each measure.

Hb. 2-3

53

54

55

This section shows the musical notation for Harp 2-3. It consists of two staves, treble and bass clef. The music features chords and melodic lines. Measure numbers 53, 54, and 55 are marked. There are downward-pointing triangles above the notes in measures 54 and 55, likely indicating fingerings or specific articulation.

Hb. 3-5

53

54

55

This section shows the musical notation for Harp 3-5. It consists of two staves, treble and bass clef. The music features chords and melodic lines. Measure numbers 53, 54, and 55 are marked. There are downward-pointing triangles above the notes in measures 54 and 55. Plus signs (+) are placed below the bass staff in measures 53, 54, and 55, possibly indicating pedal points or specific articulation.

59

59 60 61

This section contains four percussion staves. From top to bottom: Conga, Bongos, Maracas, and Shaker. Each staff begins with a double bar line and a half note. The Conga and Bongos parts feature eighth-note patterns. The Maracas part includes eighth notes with a grace note. The Shaker part consists of a steady eighth-note pulse.

Hb. 2-3

59 60 61

This section shows the musical notation for Horns 2-3. It consists of two staves (treble and bass clef) with a brace on the left. The music includes eighth-note patterns, rests, and dynamic markings such as *mf* and *f*. Measure numbers 59, 60, and 61 are indicated above the staff.

Hb. 3-5

59 60 61

This section shows the musical notation for Horns 3-5. It consists of two staves (treble and bass clef) with a brace on the left. The music includes eighth-note patterns, rests, and dynamic markings such as *mf* and *f*. Measure numbers 59, 60, and 61 are indicated above the staff.

62

63

64

This section contains four percussion staves. From top to bottom, they are: Conga (represented by a conga drum icon), Bongos (represented by two bongo drums), Maracas (represented by a maraca icon), and Shaker (represented by a shaker icon). Each staff contains rhythmic notation for measures 62, 63, and 64. The Conga and Bongos parts feature eighth and sixteenth notes, while the Maracas and Shaker parts feature simpler rhythmic patterns.

Hb. 2-3

Hb. 3-5

62

63

64

This section contains two harp parts. The top part is labeled "Hb. 2-3" and the bottom part is labeled "Hb. 3-5". Both parts are written in treble clef and include chord diagrams (plus signs) and melodic lines. Measure numbers 62, 63, and 64 are indicated above the staves. The notation includes chords, single notes, and slurs.

PREVIEW COPY

65

65 66 67

This section contains four percussion staves. From top to bottom, they are: Conga (top staff), Bongos (second staff), Maracas (third staff), and Shaker (bottom staff). Each staff begins with a measure rest for measures 65 and 66, followed by rhythmic notation in measure 67. The notation includes eighth and sixteenth notes with stems, and rests.

Hb. 2-3

65 TD 66 67

pp *f*

This section shows the musical notation for Horns 2 and 3. It consists of two staves (treble and bass clef). Measure 65 starts with a measure rest and a dynamic marking of *pp*. Measure 66 contains a tremolo effect over a chord, indicated by a trapezoidal shape above the notes and '+' signs below. Measure 67 features a dynamic marking of *f* and contains a complex rhythmic pattern with many notes.

Hb. 3-5

65 TD 66 67

pp *f*

This section shows the musical notation for Horns 3, 4, and 5. It consists of two staves (treble and bass clef). Measure 65 starts with a measure rest and a dynamic marking of *pp*. Measure 66 contains a tremolo effect over a chord, indicated by a trapezoidal shape above the notes and '+' signs below. Measure 67 features a dynamic marking of *f* and contains a complex rhythmic pattern with many notes.