

2931 ON WINGS ABOVE

Jason W. Krug

3-7 oct.

Level  
3

Also Available: 2-3 oct. Setting — 2930

Full Score for 2-3 & 3-7 oct. Together — 2931D

THE JASON W. KRUG  
HANDBELL SERIES

**HOPE** Publishing  
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# On Wings Above

*An original composition*  
*Arranged for 3-7 octave handbells by*  
**Jason W. Krug**

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## Program Notes

In 2018, the world lost a devoted handbell ringer and wonderful friend, Mary Lynn Wolfe. In the fall of 2013, after retiring as the Chief of Radiology at a local hospital, Mary Lynn began her next career as a handbell enthusiast at Cross of Grace Lutheran Church in New Palestine, Indiana. Even though she had never played handbells before, she jumped in and immediately began perfecting her new skills. Within a few months she joined a second bell choir at Cross of Grace, and soon thereafter a third at Old Bethel United Methodist Church in Indianapolis. In the five short years that made up her handbell career, she blessed her fellow ringers with her jokes, dry wit, and dedication; her generous gifts, including sewing new table covers; and most of all, her unbridled enthusiasm and love for music and handbells.

Mary Lynn never missed an opportunity to attend a handbell workshop, and she absolutely loved to attend handbell festivals. On April 27, 2018, Mary Lynn and her husband Tom tragically lost their lives in a small plane crash en route to a handbell festival on Mackinac Island, Michigan.

The piece opens with a repeated triplet pattern overtopped by a soaring melody meant to depict the start of that tragic flight – a time of awe and wonder and excitement for what was to come. The ominous tolling E5 in the middle section harbingers impending danger and is meant to signify the fateful crash. There follows a slow reintroduction of the opening theme, giving hope that even in the darkest hour, all can still be well, and when the triplet motif returns, it is a sign that not only *can* things still be well, but that they *are* well. The randomly ringing bells at the end depict a final, glorious, triumphal entry into heaven.

As Mary Lynn rang in ensembles of different numbers of octaves and different skill levels, the piece is written for both a smaller and a larger ensemble, with a simpler and more complex part. Like the groups she played in, each part can ring on its own for a full musical experience, but – like the ringing at the festivals she enjoyed so much – when both parts are played together, the combined effect is something which, I hope, is truly worthy of Mary Lynn's memory.

Susan Oxley, Handbell Director, Cross of Grace and Jason W. Krug

*Written for the Central Indiana Spring Ring, April 2019, in memory of Mary Lynn Wolfe,  
beloved ringer and friend at Cross of Grace Lutheran Church, New Palestine, Indiana*

# On Wings Above

Handbells used: 3 oct. (35 bells);  
4 oct. (45 bells);  
5 oct. (54 bells);  
6 oct. (58 bells);  
7 oct. (59 bells)

For 3-7 Octave Handbells

*optional*

3 octave choirs omit notes in ( ) and <>.  
4 octave choirs omit notes in [ ] and <>.

1      Expansively (♩ = 80)      2      Jason W. Krug (ASCAP)

4-7 Octave choirs double up stem notes 8va

3      f LV\*      4      ff

5      ff      6      ff

\*LVs in measures 3 through 28 apply to down-stem treble eighth notes only.

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7

8

mf

9

10 >

11

12

13

14

f LV

15

Musical score for "On Wings Above" featuring four staves of music. The score includes dynamic markings such as *mf*, *f*, and *cresc.*. Measure numbers 16 through 23 are indicated above the staves. A large watermark for "HOPE Publishing Company Since 1892" is visible across the page. A diagonal watermark reading "PREVIEW COPY FOR PROMOTIONAL USE ONLY" is also present.

16

*mf* LV

17

18

*f* LV

19

*mf* LV cresc.

20

21

LV

22

LV

23

4–7 Octave choirs double up stem notes 8va

4-7 Octave choirs double up stem notes 8va

Musical score for "On Wings Above 3-7" featuring four staves of music. The score includes dynamic markings such as *mf*, *p*, and *R*. The first staff uses a treble clef and a bass clef, while the other three staves use a bass clef. The key signature changes throughout the piece, including measures 29 and 30 which are marked  $\#4$ .

Measure 24: Treble and Bass staves. Measure 25: Treble staff starts with a bass clef. Measures 26-28: Treble and Bass staves. Measure 29: Treble and Bass staves, dynamic *mf*. Measure 30: Treble and Bass staves, dynamic *p*. Measures 31-33: Treble and Bass staves. Measure 34: Treble and Bass staves. Measures 35-37: Treble and Bass staves.

5 & 6 Octave choirs double up stem notes 8va

38

39

40

41

42

43

44

45

*With renewed hope (♩ = 70)*

46

47

48

49

50

*rit.*

*p LV (all notes)*

*LV cresc. poco a poco*

51

52

53

54

55

*LV*

*LV*

5 &amp; 6 Octave choirs double up stem notes 8va

56      12/8      57

*mf* LV\*      cresc.      poco accel.

58      Since 1892      59

*f* LV      rit.      60      61      62

*pp*      \*\*random ring all whole notes      63      64      65      66      67      68

*mf* Sk      *ff* R      *ff* R

\*LVs in measures 56 through 61 apply to down-stem treble eighthths only.

\*\*Random ringing starts very slowly and gradually speeds up through measure 66, becoming a shake in measure 67. Chords should *not* be struck on each indicated downbeat, and strict time should *not* be given by the conductor.

Price Code: G

