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The music in the publication was originally printed as part of the *King of Instruments Organ Teaching Method* by Joyce Jones (MorningStar Music Publication No. MSM-90-29). It is reprinted here without the teaching aids presented in that method book.

## Postlude on Oh, Worship the King

I: Foundations 8', 4', 2'  
II: Trompette 8'  
Ped: Principals 16', 8', 4', I to Ped.

Joyce Jones  
Based on *HANOVER*  
by William Croft, 1678-1727

$\bullet = 96$

7

13

NOTE: This piece may also be played as a voluntary before the hymn is sung. At the conclusion of the piece, simply play the last phrase of the hymn in G.

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## Meditation on Amazing Grace

I: Flute 8'  
 II: Flute 8', 2 2/3', 1 3/5'  
 Ped: Bourdon 16', 8'

Joyce Jones  
 Based on *NEW BRITAIN*  
 from W. Walker, *Southern Harmony*, 1835

$\text{♩} = 69$

The musical score is written for three parts: Flute I, Flute II, and Pedal. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked as quarter note = 69. The score is divided into three systems of four measures each. The first system starts with a measure rest for Flute II. The second system starts with measure 4. The third system starts with measure 8. The Flute I part has a first ending bracket over measures 2-4. The Flute II part has a second ending bracket over measures 2-4. The Pedal part consists of a simple bass line.

## Pastorale on Jesus, the Very Thought of Thee

I: Flute 8', 2 2/3'  
 II: Strings 8'  
 III: Chimes (if available)  
 Ped: Soft 16', II to Ped.

Joyce Jones  
 Based on *ST. AGNES*  
 by John B. Dykes, 1823-76

♩ = 84

5

10

\*May cut to measure 13.

NOTE: The right hand part of measures 1 to 5 and 37 to 41 may be played on Chimes, going to the Strings on Manual II on the last quarter note of measure 5 or the last quarter note of measure 41. This might also be shortened, as indicated, when using this as an introductory voluntary before the hymn is sung.

# Toccata on Ein feste Burg

I: Foundations 8', 4', 2', 1 1/3'  
II: Flute 8', 2'  
Ped: Bourdon 16', 8', 4', I to Ped.

Joyce Jones  
Tune by Martin Luther, 1483-1546

With energy (♩ = 108)

The musical score is written for a three-part organ setting. It consists of three systems of staves. The first system (measures 1-3) shows the right hand (treble clef) with chords and the left hand (bass clef) with a melodic line. A first fingering (I) is indicated for the left hand with the instruction 'non-legato'. The second system (measures 4-6) continues the melodic and harmonic development. The third system (measures 7-9) concludes the piece with a final melodic flourish in the left hand and sustained chords in the right hand.

NOTE: The first eight measures may be used as a fanfare to this hymn or as an interlude between stanzas of the sung hymn.

# Voluntary on Hyfrydol

I: Principal 8', 4', 2'  
Ped: Principal 16', 8', 4', I to Ped.

Joyce Jones  
Tune by Rowland W. Prichard, 1811-87

♩ = 96 - 100

The musical score is written for a three-staff system (treble, grand, and bass clefs) in 3/4 time with a key signature of one flat (B-flat). The tempo is marked as ♩ = 96 - 100. The score is divided into three systems of four measures each. The first system (measures 1-4) shows a bass line with eighth-note patterns and rests in the upper staves. The second system (measures 5-8) features a bass line with eighth-note patterns and rests in the upper staves, with a first pedal point (I) indicated in the grand staff at the end of measure 8. The third system (measures 9-12) continues the bass line with eighth-note patterns and rests in the upper staves, with a first pedal point (I) indicated in the grand staff at the end of measure 12. A final instruction '- I to Ped.' is placed at the end of the third system.

NOTE: For a shorter version, omit the first 11 measures and begin with measure 12. For an even shorter version, or if used for a hymn introduction, begin with either the pedal solo at measure 22 or begin at measure 30 and play to the end.