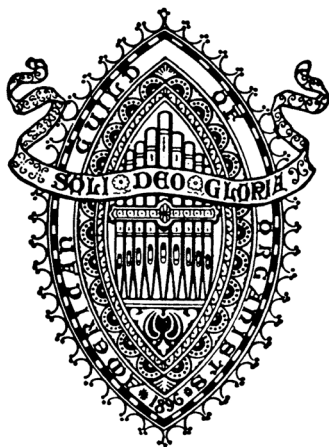


American Guild of Organists



Fellowship Examination

2023

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EXAMINATION FOR FELLOWSHIP

June 1 & 2, 2023

SECTION I

WORK AT THE ORGAN

Approximately forty-five minutes will be allowed

- F 1.** (40 points) Candidates will prepare one piece from each of the following four lists, and be prepared to play all or any portion of each piece, as requested by the examiners. One (and only one) of the selections will be a slow movement, marked with an asterisk* in the lists below. The candidate may play the repertoire in any order.

LIST A

Georg Böhm: Vater unser im Himmelreich (ornamented chorale) IGB 24 (Edition Breitkopf 8087)

Nicolaus Bruhns: Nun komm, der Heiden Heiland (Edition Breitkopf 8663, ed. Harald Vogel)

***Pablo Bruna:** Tiento de falsas del segundo tono (Roose: IMSLP #167158)

William Byrd: A Fancy (Faber Music: Faber Early Organ Series, Vol. 2, ed. James Dalton)

***Nicolas De Grigny:** Récit du chant de l'hymne précédent from Pange Lingua (Les Éditions Outremontaises: IMSLP #182962)

Michelangelo Rossi: Toccata settima (Lang: IMSLP #181395)

Franz Tunder: Jesus Christus, unser Heiland (Les Éditions Outremontaises: IMSLP #517340)

LIST B

(For the following works by **Johann Sebastian Bach**, the Neue Bach-Ausgabe published by Bärenreiter or Breitkopf Urtext or Wayne Leupold are the only acceptable editions.)

Christ, unser Herr, zum Jordan kam, BWV 684, from Clavierübung III

*An Wasserflüssen Babylon, BWV 653b

*Allein Gott in der Höh' sei Ehr', BWV 662 (IMSLP #530846)

Fugue in E Minor ("Wedge"), BWV 548

Allegro (iii) from Trio Sonata No. 2 in C Minor, BWV 526 (Leupold edition of the Trio Sonatas also acceptable)

Pièce d'orgue, BWV 572

Prelude and Fugue in G Major, BWV 541

LIST C

Johannes Brahms: Prelude and Fugue in G Minor (Henle #400)

***Jeanne Demessieux:** Consolateur from Sept Méditations sur le Saint-Esprit (Durand & Cie 13312)

Herbert Howells: Rhapsody in D-flat (Augener or Galaxy or ECS or Wayne Leupold)

Max Reger: Final fugal section of Choralfantasie über "Ein feste Burg ist unser Gott," Op. 27, beginning with pickup to m. 136 (Peters: IMSLP 46868)

Louis Vierne: Impromptu from Pièces de fantaisie, Suite No. 3, Op. 54 (Durand & Cie: IMSLP #06177)

***Charles-Marie Widor:** Choral from Symphonie romane (Hamelle: IMSLP #412582)

LIST D

William Bolcom: Jesus Loves Me from Gospel Preludes, Bk. 2 (E.B. Marks or Complete Gospel Preludes, Hal Leonard 220163)

Undine Smith Moore: Variations on "There Is a Fountain" from African-American Organ Music Anthology, Vol. 9 (MorningStar Music Publishers MSM-10-649)

Nico Muhly: The Rev. Mustard: His Installation Prelude (London: Saint Rose Music Publishing Co. #10453977. Available through J.W. Pepper or electronically from the publisher as #10453977E)

Kola Owolabi: Dance (downloadable at KolaOwolabi.com)

Stephen Paulus: Impassioned from Three Temperaments for Organ (Paulus Publications SP112, 1719 Summit Avenue, St. Paul MN 55105, or available at store.subitomusic.com as catalog #80401070)

Margaret Sandresky: Toccata: Veni Creator Spiritus from Organ Music of Margaret Vardell Sandresky, Vol. I (Wayne Leupold Editions WL 600031)

***Leo Sowerby:** Requiescat in pace (H.W. Gray: IMSLP #555116)

SECTION I

F 2. (10 points) Play the following at sight. **One minute** is allowed to scan the following item.

Gt: 8, 4, 2 foundations
Sw: 8, 4 foundations; 8 reed
Pd: 16, 8, 4 foundations $\text{♩} = 60-63$

Sw/Gt
Sw/Pd
Gt/Pd
Organ

Musical score for measures 1-3. The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). The first system consists of three staves: a treble clef staff for the guitar (labeled 'Gt'), a grand staff for the organ (labeled 'Organ'), and a bass clef staff. The organ part includes a right-hand staff and a left-hand staff. The guitar part features a melodic line with a slur over measures 2 and 3. The organ part provides harmonic support with chords and moving lines in both hands.

Musical score for measures 4-6. This system continues the organ part from the previous system. It consists of a grand staff for the organ (labeled 'Org.') and a bass clef staff. The organ part continues with complex textures in both hands, including slurs and ties. The bass clef staff shows a simple bass line.

Musical score for measures 7-9. This system includes the organ part (labeled 'Org.') and the bass clef staff. In measure 8, there is a box labeled 'Sw' with an arrow pointing to a specific note in the organ's right hand. In measure 9, there is a box labeled 'Sw' with an arrow pointing to a note in the organ's left hand. At the end of the system, there is a box labeled '- Gt/Pd'.

Musical score for measures 10-12. This system includes the organ part (labeled 'Org.') and the bass clef staff. In measure 11, there is a box labeled 'Sw + mixture' with an arrow pointing to a note in the organ's right hand. The organ part continues with intricate textures, and the bass clef staff has a few notes at the end of the system.

13 **poco rallentando**

Org.

16 **A tempo**

Gt

+ Gt/Pd

Org.

19

Org.

22 **ritardando**

Org.

F 3. (15 points) Play the following at sight. The use of pedals via a manual coupler is permitted. **One minute** is allowed to scan the following item.

Cantus
 Altus
 Tenor
 Bassus

Sus - ce - pit I - sra - el,
 Sus - ce - pit
 Sus - ce - pit I - sra - el, sus - ce - pit
 Sus - ce - pit I - sra -

6

sus - ce - pit I - sra el pu -
 I - sra - el pu - e -
 I - sra - el, I - sra - el pu - e - rum su -
 el, sus - ce - pit I - sra - el pu - e - rum

10

e - rum su - um, pu - e - rum su - um,
 rum su - um,
 - um, pu - e - rum su - um,
 su - um, pu - e - rum su - um,

- F 4. (10 points) Arrange the following piano accompaniment (itself a reduction from an orchestral score) for organ at sight. **One minute** is allowed to scan the following item.
 (Note: the vocal lines are printed to give the candidate a better idea of the total context. They are not to be played by the candidate, however.)

No 26. "It is enough"
 Aria.

Adagio. $\text{♩} = 66.$

Elijah.

PIANO.

pp

cresc.

It is e -

nough, O Lord, now take a-way my life, — for I am not

cresc.

bet - ter than my fa - thers! It is e - nough, it is e -

p

nough; now take a-way my life, — I am not bet - ter, not bet -

cresc. *dim.*

- - ter than my fa - - thers, I am not bet - ter, I am not bet - ter than my

fa - - - - thers!

sf cresc. *dim.*

I de - sire — to live no long - er; now let me

pp

die, for my days are but van-i-ty, now let me die, for my

cresc. *sf*

days are but van - i-ty! but van - i-ty!

cresc. *cresc. al*

Molto Allegro vivace. $\text{♩} = 92$.

I have been very jeal - ous for the Lord,

for the Lord God of Hosts, very jealous for the

Lord, the Lord God of Hosts, and I, e - ven I on - ly am left; -

and they seek my life, and they seek my life to take

it, to take it a - way.

End here.



Adagio. ♩ = 66.
con forza *dim.*

It is o - rough! It is e - nough!

- F 5. (10 points) Transpose the following passage of music up a major third to C Major and down a minor second to G Major. *Do not* play it first in the original key. Pedals may be used. **One minute** is allowed to scan the following item.

The musical score for F 5 consists of three systems of piano music. Each system has a grand staff with a treble and bass clef. The key signature is E-flat major (three flats: B-flat, E-flat, A-flat). The time signature is common time (C). The first system contains 3 measures. The second system starts with a measure number '4' and contains 4 measures. The third system starts with a measure number '7' and contains 2 measures. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and slurs.

- F 6. (15 points) Improvise a short piece in ternary form, approximately two minutes in duration. The A section should be based on the theme given below. The candidate will supply a recognizable, contrasting theme for the B section. **One minute** is allowed to scan the following item.

Moderato

The musical score for F 6 shows a single line of music in G major (one sharp: F#) and 3/8 time. The tempo marking is 'Moderato'. The melody consists of the following notes: G4 (quarter), A4-B4 (eighths), C5 (quarter), B4-A4 (eighths), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

American Guild of Organists

Examination for Fellowship

June 1, 2023

PAPERWORK

SECTION II

SESSION I

SECTION II

SESSION I

Three and one-half hours allowed

Candidates are required to work every test. No textbook will be permitted in the examination room at either session. The candidate will write each answer on the designated answer sheets provided.

F7. (20 points) Counterpoint.

Complete the following fragment in 16th-century contrapuntal style, supplying the missing parts and adding text underlay. Please note carefully where rests are specified in the missing voices and where they are not.

SOPRANO

ALTO

TENOR

BASS

S.

A.

T.

B.

Ky - ri - e e - lei - - - - -

Ky - ri - ee - lei - i - son, Ky - ri -

ri - ee - le - - - i - son, e - lei - - - son, e -

Ky - ri - ee - lei - i - son, Ky - ri - e

- - - - - son, Ky - ri - ee - le - i - son,

- e e - - lei - son.

S. lei - son, Ky - ri - ee -

A. Ky - ri - ee -

T. Ky - ri - ee -

B. Ky - ri - ee - le - i - son, Ky - ri - ee - lei - - -

2

S. Ky - ri - ee -

A. Ky - ri - ee -

T. Ky - ri - ee -

B. - son, Ky - ri - ee - lei - - - - son.

F8. (15 points) Fugue.

Allegro con brio

Violin II

1. Write a four-voice exposition for string quartet on the above subject. Include a regular countersubject. (10 points)
2. After concluding the exposition, use motivic material from the subject or your countersubject to modulate to the relative minor key, then state the subject in that key. (5 points)

F9. (15 points) **Essay.**

Write a detailed response to one of the following questions about the life and music of J.S. Bach.

1. Describe three collections of Bach's organ works that he either put together in his lifetime or were gathered into collections after his death. These may include the Seventeen Great Chorales, the Leipzig Chorales, the Schübler Chorales, the *Orgelbüchlein*, or others. For each collection, indicate when the collection was (probably) written and for whom, and indicate the type of chorales, like melody chorales, or contrapuntal pieces, or list other defining characteristics, with titles of individual pieces.
2. Describe the North German organ of the time, commenting precisely on divisions of the organ, types of stops and pipes, number of manuals of many of the instruments. Compare and contrast these organs with the French and Italian organs of the same time period.
3. Compare and contrast one free work by J.S. Bach with a free work of Dieterich Buxtehude. Compare and contrast one additional (and different) free work by J.S. Bach with a free work of Johann Pachelbel.

American Guild of Organists

Examination for Fellowship

June 2, 2023

PAPERWORK

SECTION II

SESSION II

SECTION II

SESSION II

Three and one-half hours allowed

F 10. (15 points) **Ear Tests.**

Ear Tests will be given by the proctor.

F 11. (15 points) **Orchestration.**

Orchestrate the passage on the following page for a chamber ensemble consisting of the following instruments (with one player per part):

Flute

Two Violins

Two B-flat Clarinets

Viola

B-flat Trumpet

Cello

Horn in F

String Bass

Organ

p

5

3

9

mf *f*

3

12

ff

3

F 12. (20 points) Composition.

Set the following text for unaccompanied voices (SATB, soli and divisi, etc., as desired).
Imaginative use of the tools of composition will be expected.

“Come, let us sing for joy to the Lord, let us shout aloud to the
Rock of our salvation. Let us come before Him with thanksgiving
and extol Him with music and song.” (Psalm 95:1-2)