

Candidate Code _____

American Guild of Organists



Fellowship Examination

2024

475 Riverside Drive, Suite 1260, New York, NY 10115
<exams@agohq.org>

EXAMINATION FOR FELLOWSHIP

June 6 & 7, 2024

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 of each piece for 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 précédant 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 (Lemoine: 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)

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

II - 8' *mp*

I - 8' *mf*

Pd - 16', 8', II/Pd

Andante espressivo ♩ = 78

CLAVIERS

II.

Rall.

f

Pédale

5

II.

I.

9

Rall.

13

a tempo

Measures 13-16. Treble clef: eighth-note runs. Bass clef: long melodic line. Third staff: rhythmic accompaniment with eighth notes and rests.

17

Rit.

Measures 17-20. Treble clef: eighth-note runs. Bass clef: long melodic line. Third staff: rhythmic accompaniment with eighth notes and rests.

21

II.

Molto Rall.

Measures 21-23. Treble clef: triplet of eighth notes. Bass clef: long melodic line. Third staff: rhythmic accompaniment with eighth notes and rests.

24

a tempo

Rall.

sf

Measures 24-27. Treble clef: eighth-note runs. Bass clef: long melodic line. Third staff: rhythmic accompaniment with eighth notes and rests.

$\text{♩} = 60$

A musical score for the song 'The Rose Tree'. It consists of four staves. The first three staves are for vocal parts (Soprano, Alto, and Tenor/Bass) and the fourth is for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The melody is simple and folk-like, with a mix of half and quarter notes. The piano part provides a steady accompaniment with chords and single notes. The lyrics are written below the vocal staves, aligned with the notes.

A musical score for the song 'The Rose Tree'. It consists of four staves. The top three staves are vocal parts for Soprano, Alto, and Tenor, each in treble clef with a key signature of one flat (B-flat). The bottom staff is the piano accompaniment in bass clef. The music is in 3/4 time. The lyrics 'The Rose Tree' are written below the piano part. The melody is simple and folk-like, with a mix of eighth and quarter notes, and some rests. The piano part provides a steady accompaniment with chords and single notes.

PROCTOR: Be sure all four pages (3 pages of music) are open before the candidate begins to scan the example.

OPEN THE FOLLOWING FOUR PAGES OUT FULLY BEFORE BEGINNING

F 4

FOUR PAGES IN ALL

- 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.)

Poco più mosso ♩=96.

(D)

reign - eth.

reign - eth.

reign - eth.

reign - eth.

Poco più mosso ♩=96.

reign - eth.

reign - eth.

reign - eth.

reign - eth.

Poco più mosso ♩=96.

3
4 *ff* Brass. *ff*

SEMI-CHORUS.
(DISTANT CHOIR TACET.)

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

FULL CHORUS.

Let us be glad and re-joice and give hon - our to
Let us be glad and re-joice and give hon - our to

Strings.

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

glad and give hon - our to him, Al - le - lu - a, For the
glad and give hon - our to him, re - joice and give hon - our to him. For the
him, Al - le - lu - a, For the
him, Let us be glad and re-joice and give hon - our to him. For the

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

Tempo I. ♩=76.

7

Al - le - lu - ia _____ his wife hath made her-self
Al - le - lu - ia _____ his wife hath made her-self
Al - le - lu - ia _____ his wife hath made her-self
Al - le - lu - ia _____ his wife hath made her-self

marriage of the Lamb is come, and his wife hath made her-self read - y
marriage of the Lamb is come, and his wife hath made her-self read - y
marriage of the Lamb is come, and his wife hath made her-self read - y
marriage of the Lamb is come, and his wife hath made her-self read - y

Tempo I. ♩=76.

7

ff *p*

Poco più Lento.

BARITONE.

And to her

SEMI CHORUS.

read - y.

read - y.

read - y.

read - y.

Poco più Lento.

HP

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

Simplicio Gualco (adapted)

$\text{♩} = 50$

6

12

- 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.

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Examination for Fellowship

June 6, 2024

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.

Tomás Luis de Victoria

Ky - ri - e e - le - - - i -

Ky - ri - e e - lei - son, e - - lei -

Ky - ri -

5

son, e - lei - - - -

son, Ky - ri - e e -

e e - le - - -

Ky -

8

son, Ky - ri - e e - - le - i - son,

Ky - ri -

Ky - ri -

Detailed description: This block contains the musical notation for measures 8, 9, and 10. The first staff (Soprano) has a melody starting on G4, moving to A4, B4, C5, then a half note D5, and ending on E5. The lyrics 'son, Ky - ri - e e - - le - i - son,' are written below. The second staff (Alto) is empty for measures 8 and 9, then has a half note G4 in measure 10 with the lyrics 'Ky - ri -'. The third staff (Tenor) is empty. The fourth staff (Bass) has a half note G2 in measure 8, a half note G2 in measure 9, and is empty in measure 10. The lyrics 'Ky - ri -' are written below the bass staff in measure 10.

11

Ky - ri - e e - le - - i - son _____, Ky -

e

Detailed description: This block contains the musical notation for measures 11, 12, and 13. The first staff (Soprano) has a melody starting on G4, moving to A4, B4, C5, then a half note D5, and ending on E5. The lyrics 'Ky - ri - e e - le - - i - son _____, Ky -' are written below. The second staff (Alto) has a half note G4 in measure 11 with the lyrics 'e'. The third staff (Tenor) is empty. The fourth staff (Bass) is empty.

14

ri - e e - le - - - i - son.

Ky -

Detailed description: This block contains the musical notation for measures 14, 15, and 16. The first staff (Soprano) has a melody starting on G4, moving to A4, B4, C5, then a half note D5, and ending on E5. The lyrics 'ri - e e - le - - - i - son.' are written below. The second staff (Alto) is empty. The third staff (Tenor) is empty. The fourth staff (Bass) has a half note G2 in measure 14, a half note G2 in measure 15, and is empty in measure 16. The lyrics 'Ky -' are written below the bass staff in measure 16.

F8. (15 points) **Fugue.**

- a. Compose a fugal exposition for four voices using the subject given below. A regular, recurring countersubject is required.

The exposition should be scored for string quartet on four staves, beginning with the instrument of the candidate's choice. (10 points)

(after Pachelbel)



- b. As a separate task, write a two-voice stretto on the same subject. The first of these two voices should state the subject in its entirety in the relative minor key. The second voice should state a substantial portion of the subject or answer, though slight alterations are permitted. Include at least one other active voice.

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

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

1. Discuss Bach's use of organ obbligato in his cantatas. Cite frequency of use, compositional similarities between the organ parts, the transposition at which all but one of those composed in 1726 are notated in the score, and speculate why the movements may have been written. Identify one movement that was repurposed from an extant work or vice versa.
2. Three genres Bach utilized in his fugues are the Spielfugen, dance fugues, and alla breve fugues (occasionally identified as *stile antico*). Describe the characteristics of each type of fugue and identify a fugue written in each style. Identify a triple fugue for organ that combines all three types.
3. The organ in the Church of St. Blasius in Mühlhausen was rebuilt according to Bach's recommendations. Identify at least five of his recommended changes or additions. How do his recommendations inform registration choices?

American Guild of Organists

Examination for Fellowship

June 7, 2024

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.

Please orchestrate the excerpt on the following page from the chorale-prelude “O Ewigkeit, du Donnerwort,” Op.65, no.42, by Sigfrid Karg-Elert, using the following instrumentation below. Please label staves accordingly.

Flute	Two Violins
Oboe	Viola
Two Clarinets in B \flat	Cello
Bassoon	String Bass
Trumpet in B \flat	

Transposing instruments should be written in the key in which they are read, not in the concert key.

O Ewigkeit, du Donnerwort [excerpt]

Sigfrid Kart-Elert, op. 65, no. 42

[Festivo e pomposo] ♩ = 64

19 Organ II *p molto espressivo* *delicato* III Schwellwerk *dolce* II *p*

Pedals

24 III *dolce* II *f*

27 Org. pleno I *ff* *allargando* *ff*

Org. pleno

ff

F 12. (20 points) Composition.

Set the following text for unaccompanied voices (SATB, soli and divisi, etc., as desired). Solid control of techniques of choral composition (ie. text underlay/rhythm, accent placement) is expected. Approximately 1-2 minutes long.

“For the Lord is good and his love endures forever;
his faithfulness continues through all generations.”
(Psalm 100:5)

PROCTOR'S SHEET FOR EAR TESTS

**Ear Tests are to be given with the provided pre-recorded audio files.
This Proctor's sheet for Ear Tests is for emergency use only if a malfunction prevents using
AGO-provided equipment to play the ear test audio files.**

(N.B.: only the proctor may see this sheet.)

SECTION II

SESSION II

EXAMINATION FOR FELLOWSHIP

June 7, 2024

F 10. Ear Tests. Instructions to the Proctor.

Proctor: Please inform the candidates that

- a. Test A will be played five times;
- b. they may begin writing as soon as the playing starts;
- c. after the fifth performance of the test by the proctor they will be allowed not more than five minutes to complete their writing.

The Proctor will:

- a. state to the candidate the key and time signature of Test A;
- b. sound the tonic chord, holding it long enough to assure its acceptance.

The Proctor will then play Test A five times, one beat = circa 66, allowing one minute between each playing. If there is only one candidate in the room, the next playing may start at any time after thirty seconds (up to one minute), if requested by the candidate. The proctor is responsible for using an accurate timing device.

The notes of chords shall be played simultaneously and not arpeggiato.

Test B is to be given at the conclusion of the five-minute period, and is to be played four times, after the proctor states the key and sounds the tonic chord. The time signature of Test B (and placement of bar lines) will be determined by the candidate, without assistance of the proctor. The test shall be played at one beat = circa 66, allowing one minute between each playing. Again, if there is only one candidate in the room, the next playing may start at any time after thirty seconds (up to one minute), if requested by the candidate.

F 10.

A.

♩ = 60



B.

♩. = 40



2024 Fellowship Examination

Answer Sheets

Candidate Code _____

F7, Page 1

Counterpoint

Tomás Luis de Victoria

Ky - ri - e e - lei - son, e - lei - Ky - ri -

5

son, e - lei - son, Ky - ri - e e - e e - le - Ky -

8

son, Ky - ri - e e - - le - i - son,

Ky - ri -

Ky - ri -

This block contains measures 8, 9, and 10 of a musical score. It features four staves: a vocal line in treble clef, and three accompaniment staves (treble, alto, and bass clefs). The vocal line has lyrics 'son, Ky - ri - e e - - le - i - son,' with a long note on 'le' spanning measures 9 and 10. The accompaniment staves have rests in measure 8 and notes in measures 9 and 10. The lyrics 'Ky - ri -' are written below the accompaniment staves for measures 9 and 10.

11

Ky - ri - e e - le - - i - son _____, Ky -

e

This block contains measures 11, 12, and 13 of a musical score. It features four staves: a vocal line in treble clef, and three accompaniment staves (treble, alto, and bass clefs). The vocal line has lyrics 'Ky - ri - e e - le - - i - son _____, Ky -' with a long note on 'son' spanning measures 12 and 13. The accompaniment staves have rests in measure 11 and notes in measures 12 and 13. The lyrics 'e' are written below the accompaniment staves for measure 11.

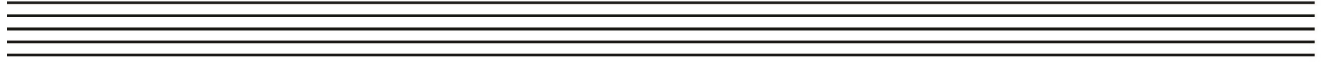
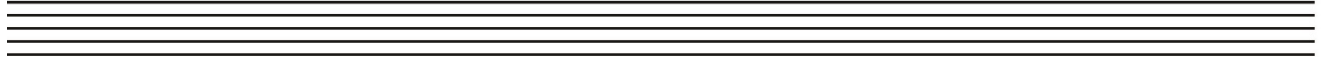
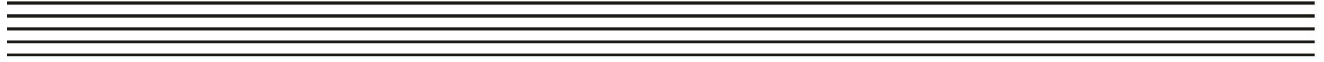
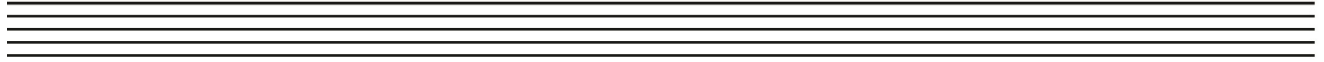
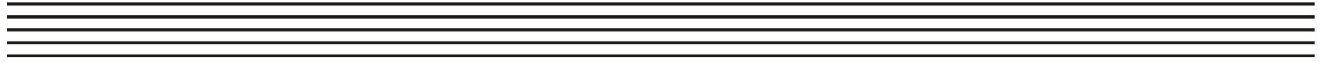
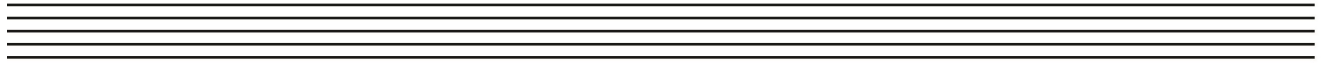
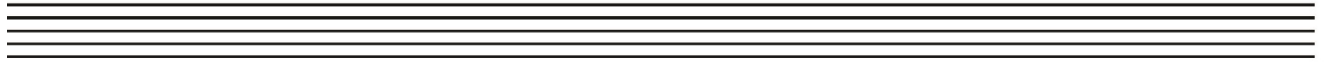
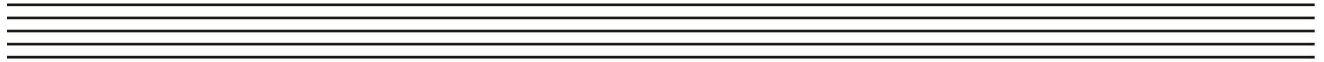
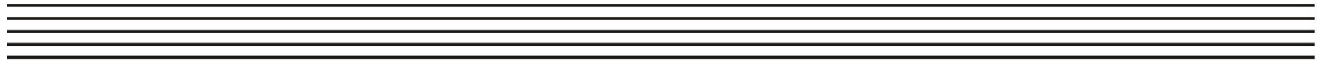
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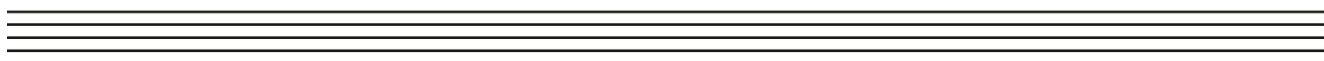
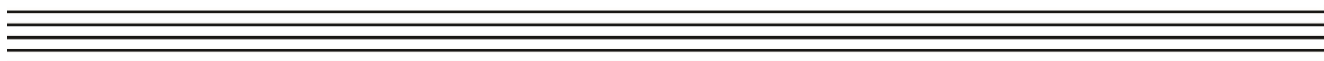
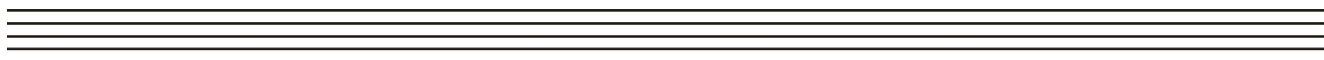
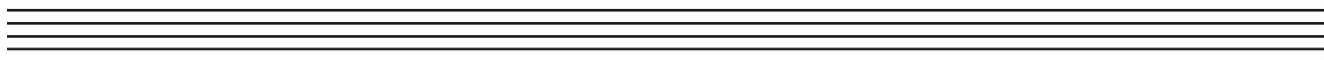
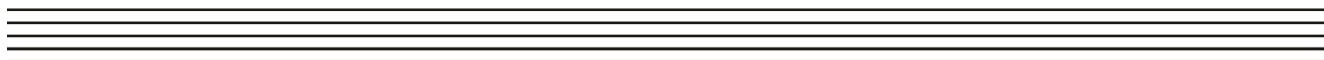
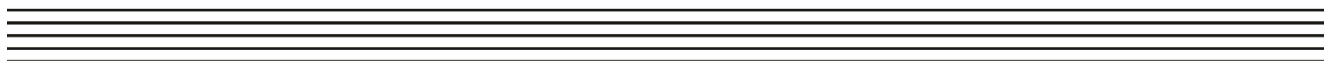
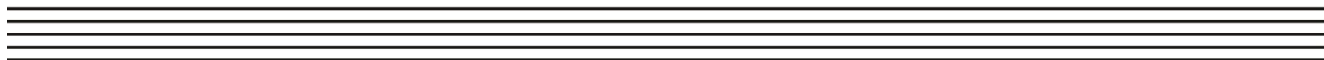
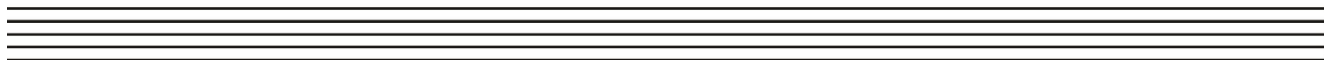
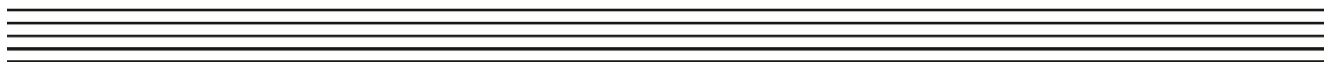
ri - e e - le - - - i - son.

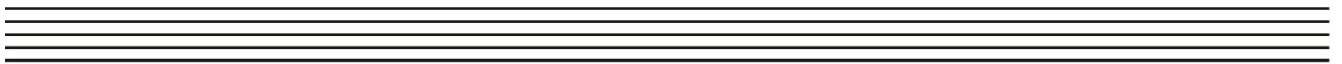
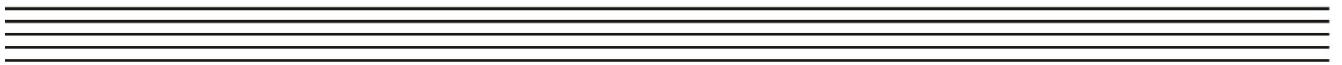
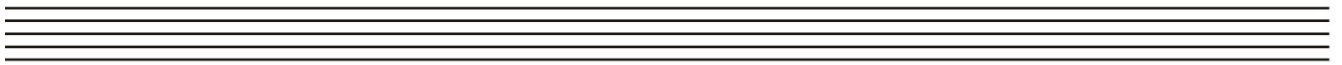
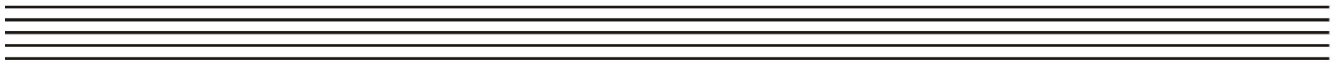
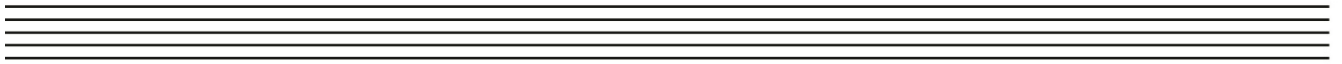
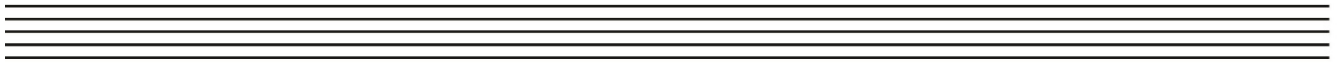
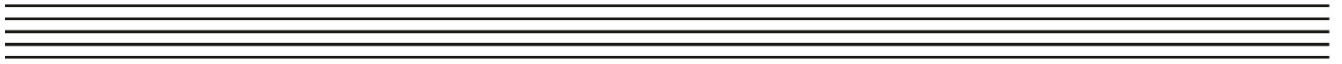
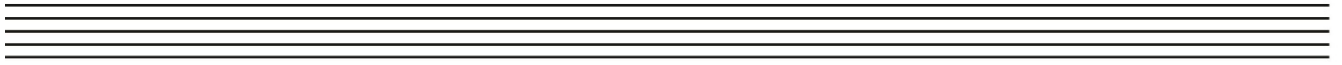
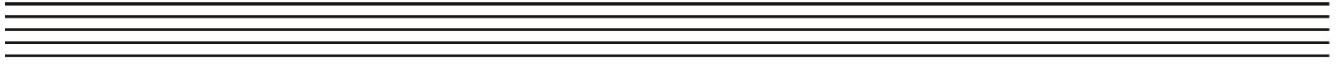
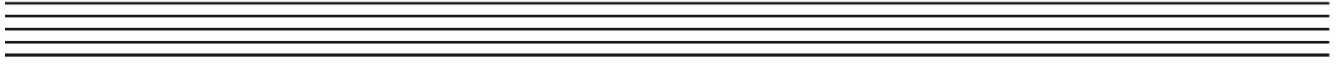
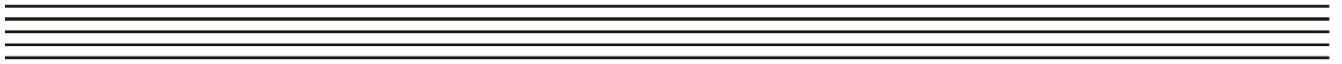
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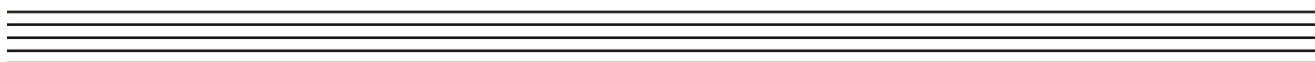
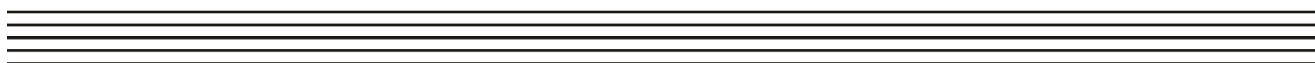
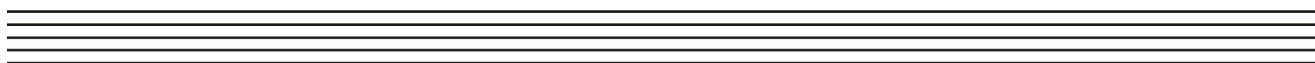
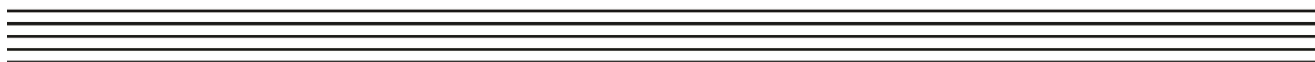
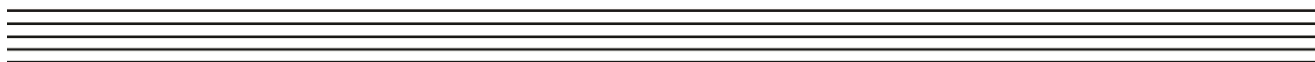
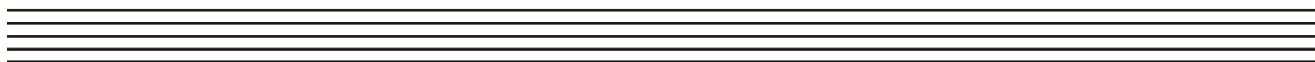
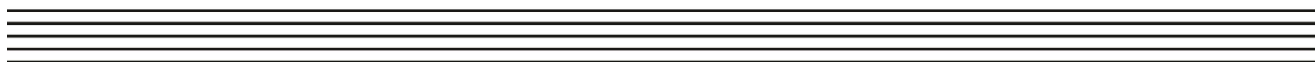
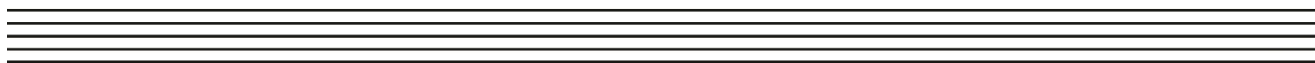
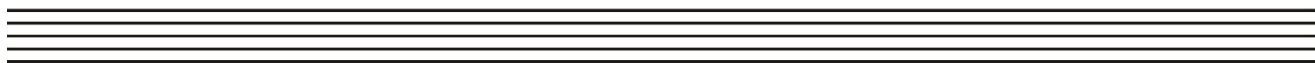
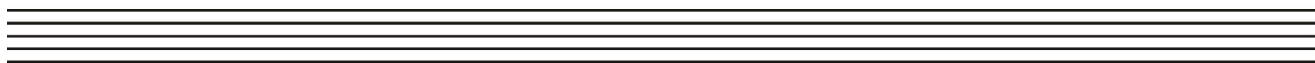
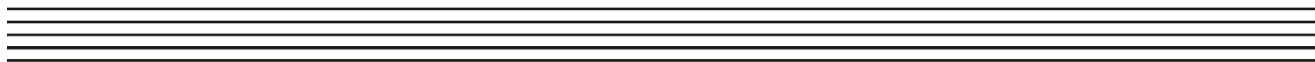
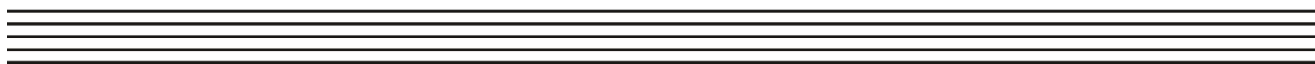
This block contains measures 14, 15, and 16 of a musical score. It features four staves: a vocal line in treble clef, and three accompaniment staves (treble, alto, and bass clefs). The vocal line has lyrics 'ri - e e - le - - - i - son.' with a long note on 'le' spanning measures 15 and 16. The accompaniment staves have rests in measure 14 and notes in measures 15 and 16. The lyrics 'Ky -' are written below the accompaniment staves for measure 14.

Fugue





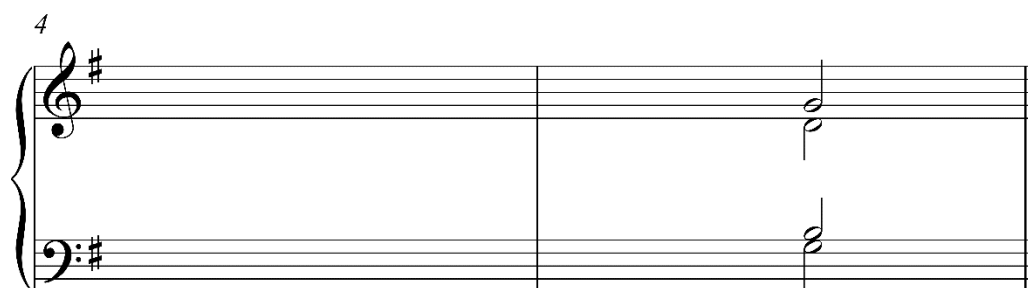
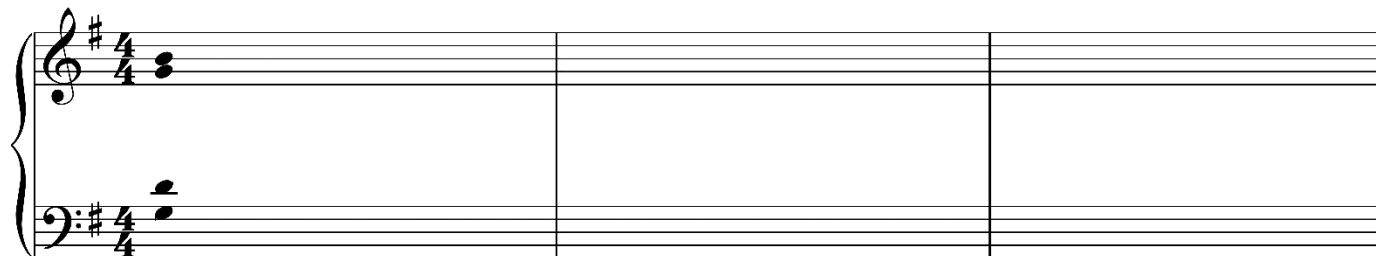




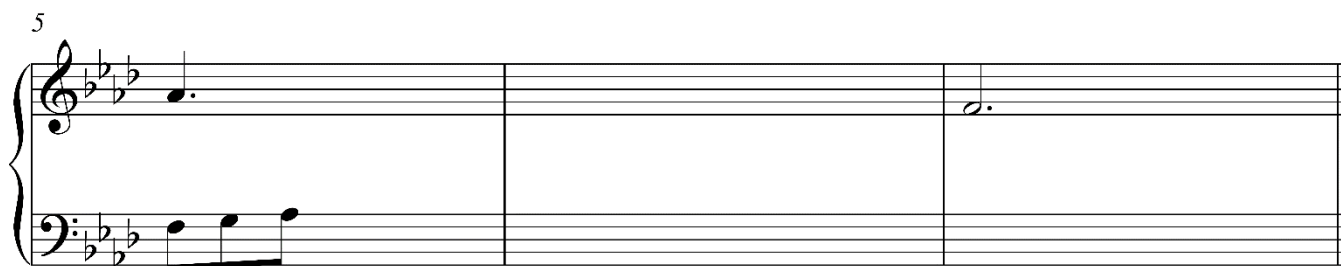
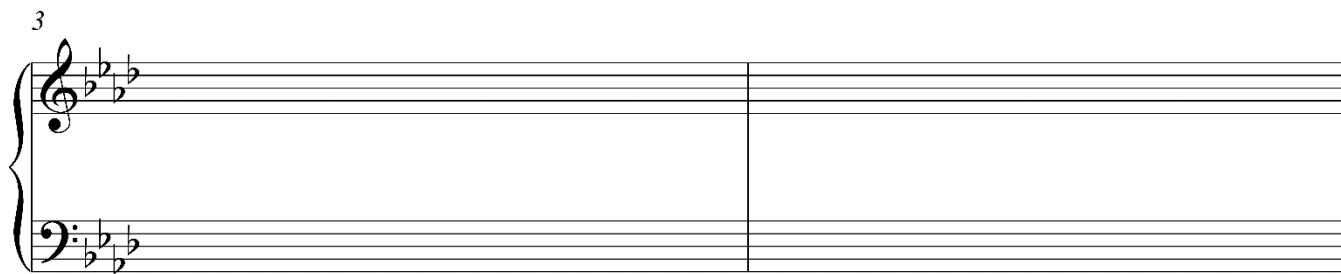
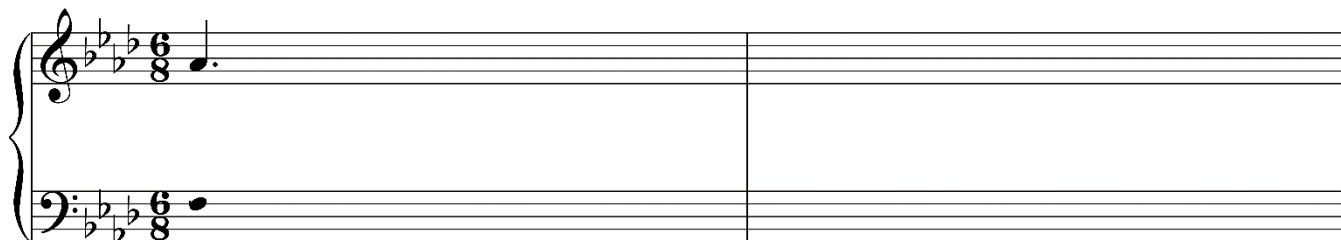
Ear Tests

A.

♩ = 54 - 60



B.

 $\text{♩} = 40$ 

O Ewigkeit, du Donnerwort

Sigrid Kart-Elert, op. 65, no. 42

Festivo e pomposo ♩ = 64

This image shows a musical score template for the piece 'O Ewigkeit, du Donnerwort' by Sigrid Kart-Elert, op. 65, no. 42. The tempo is marked 'Festivo e pomposo' with a quarter note equal to 64 (♩ = 64). The score is organized into two systems, each containing five staves. The first system consists of four treble clef staves and one bass clef staff, all with a 2/2 time signature. The second system consists of one treble clef staff, one bass clef staff, a double bass clef staff (likely for a double bass or tuba), and two more bass clef staves, all with a 2/2 time signature. The staves are empty, providing a template for the orchestration.

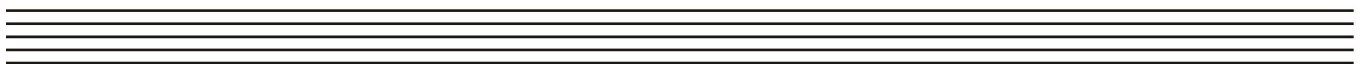
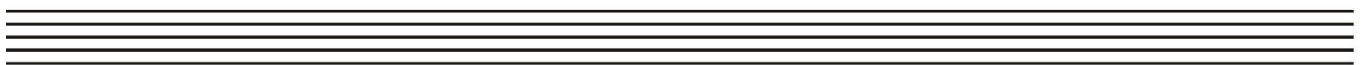
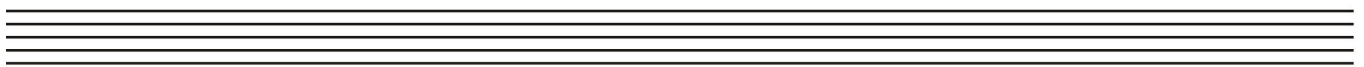
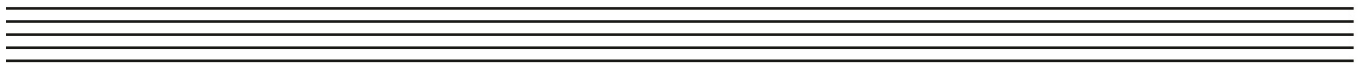
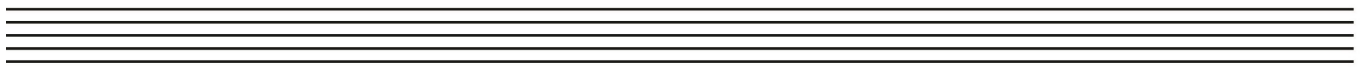
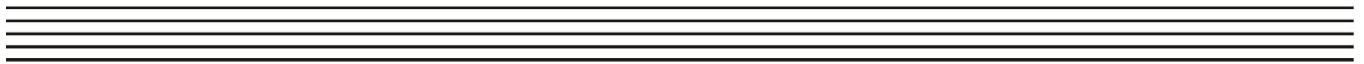
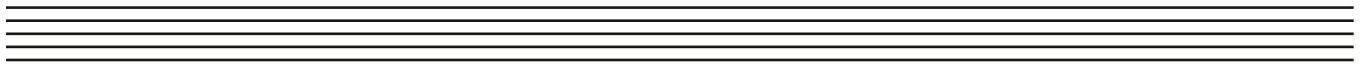
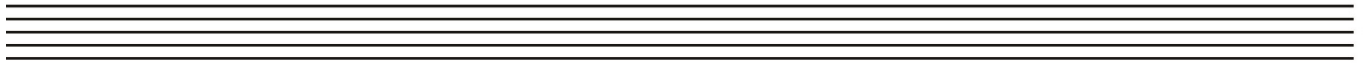
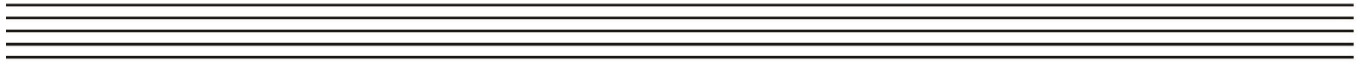
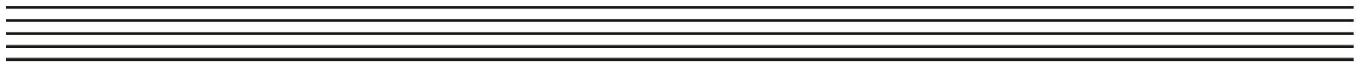
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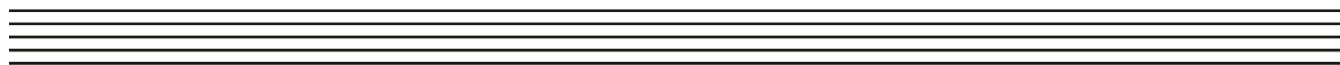
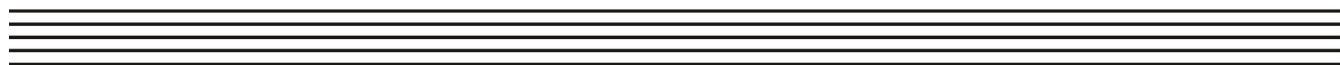
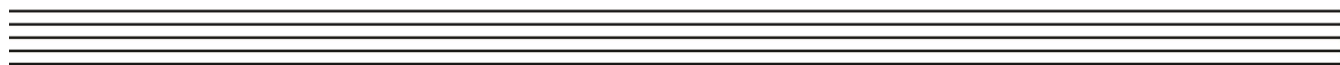
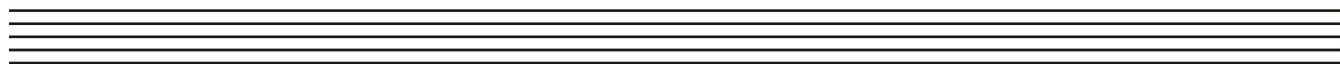
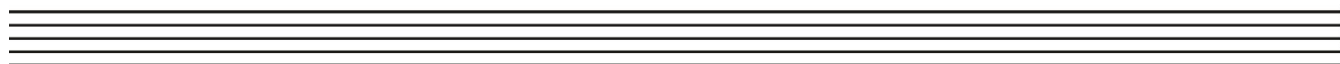
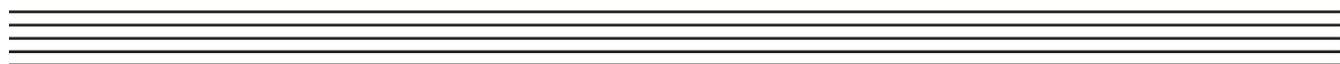
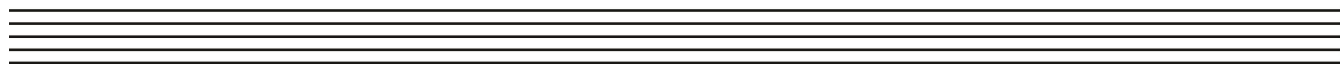
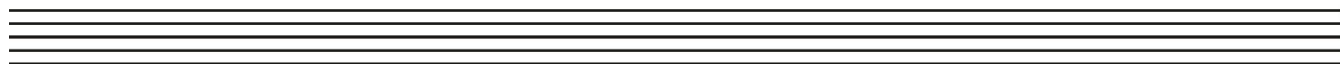
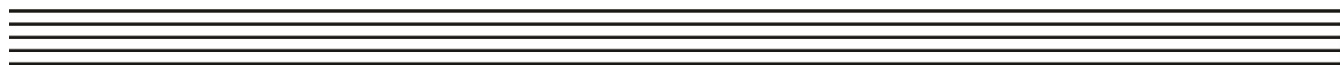
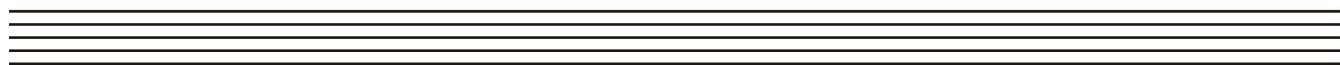
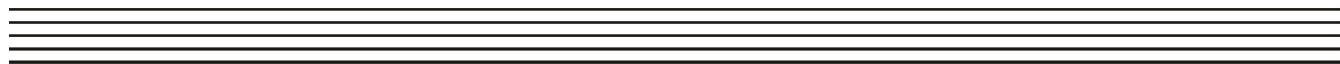
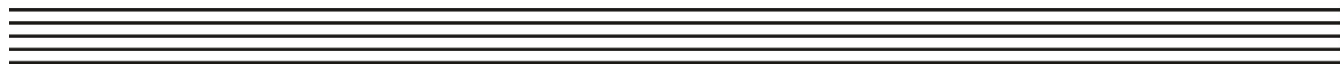
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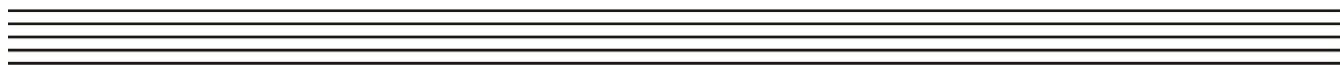
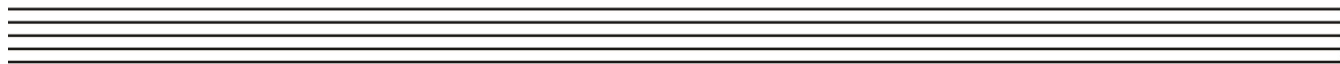
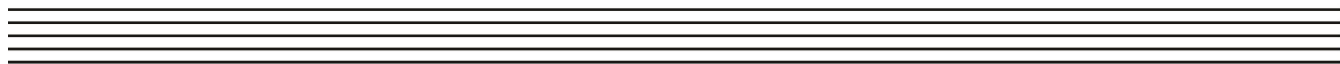
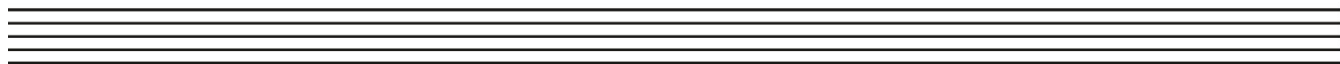
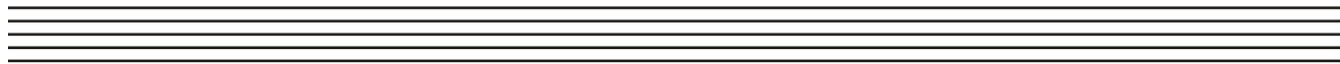
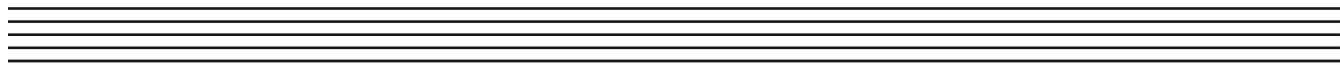
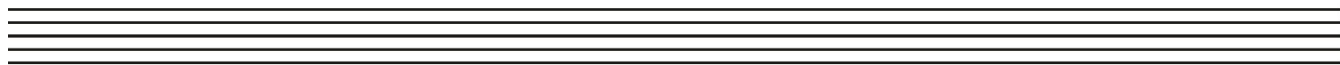
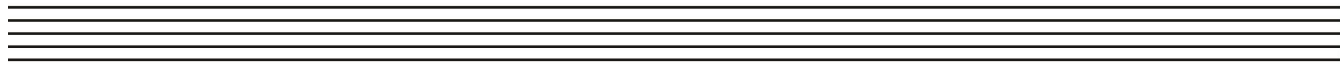
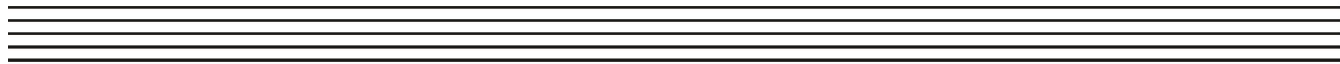
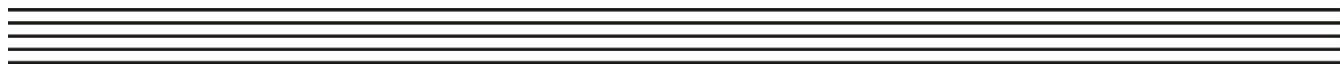
The page contains two systems of musical staves. The first system consists of five staves: four treble clefs and one bass clef, all grouped by a brace on the left. The second system consists of five staves: one treble clef, two more treble clefs, one alto clef (C-clef on the third line), and one bass clef, all grouped by a brace on the left. Each staff is divided into three measures by vertical lines. The page number '2' is in the top left, and the page number '4' is above the first staff of the first system.

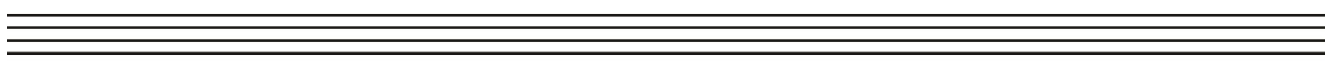
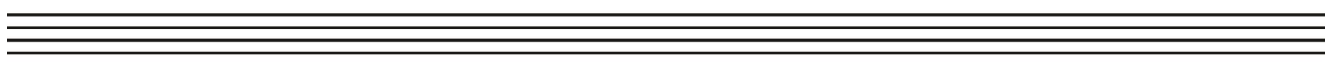
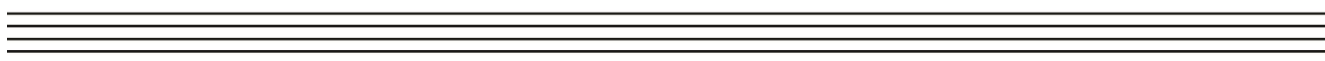
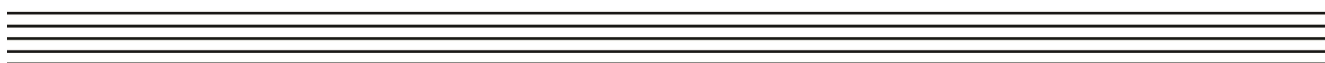
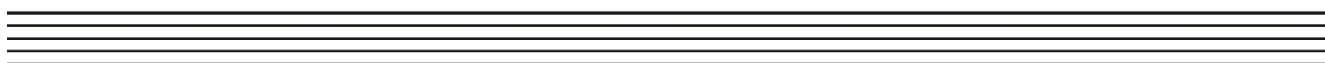
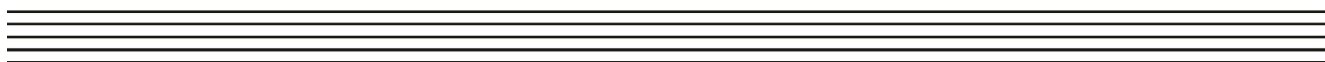
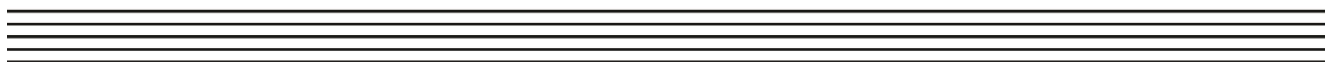
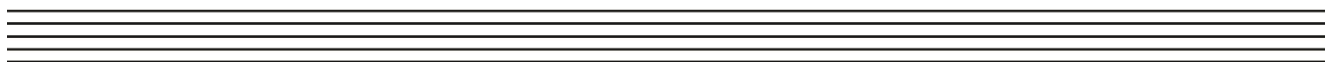
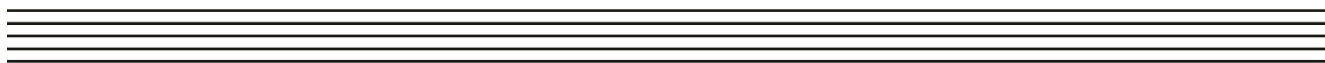
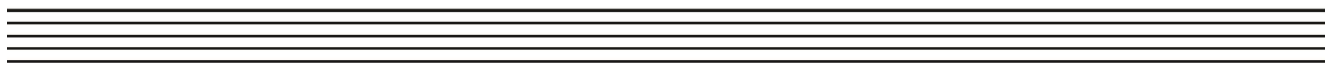
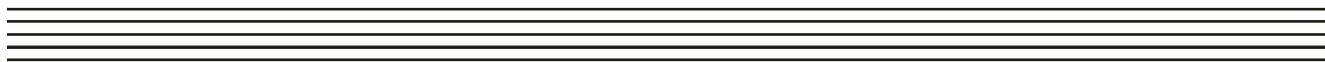
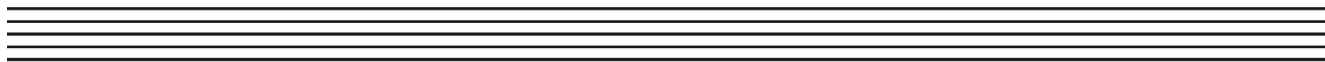
7

The page contains two systems of musical staves. The first system consists of five staves: four treble clefs and one bass clef. The second system consists of five staves: one treble clef, two treble clefs, one alto clef (C-clef), and one bass clef. All staves are empty and divided into four measures by vertical bar lines.









Fellowship Examination 2024 Worksheet

Candidate code _____

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