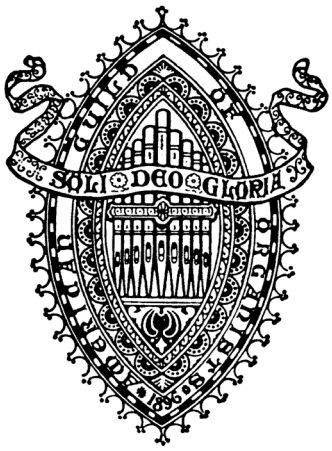
Candidate Code_____

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 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 (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)

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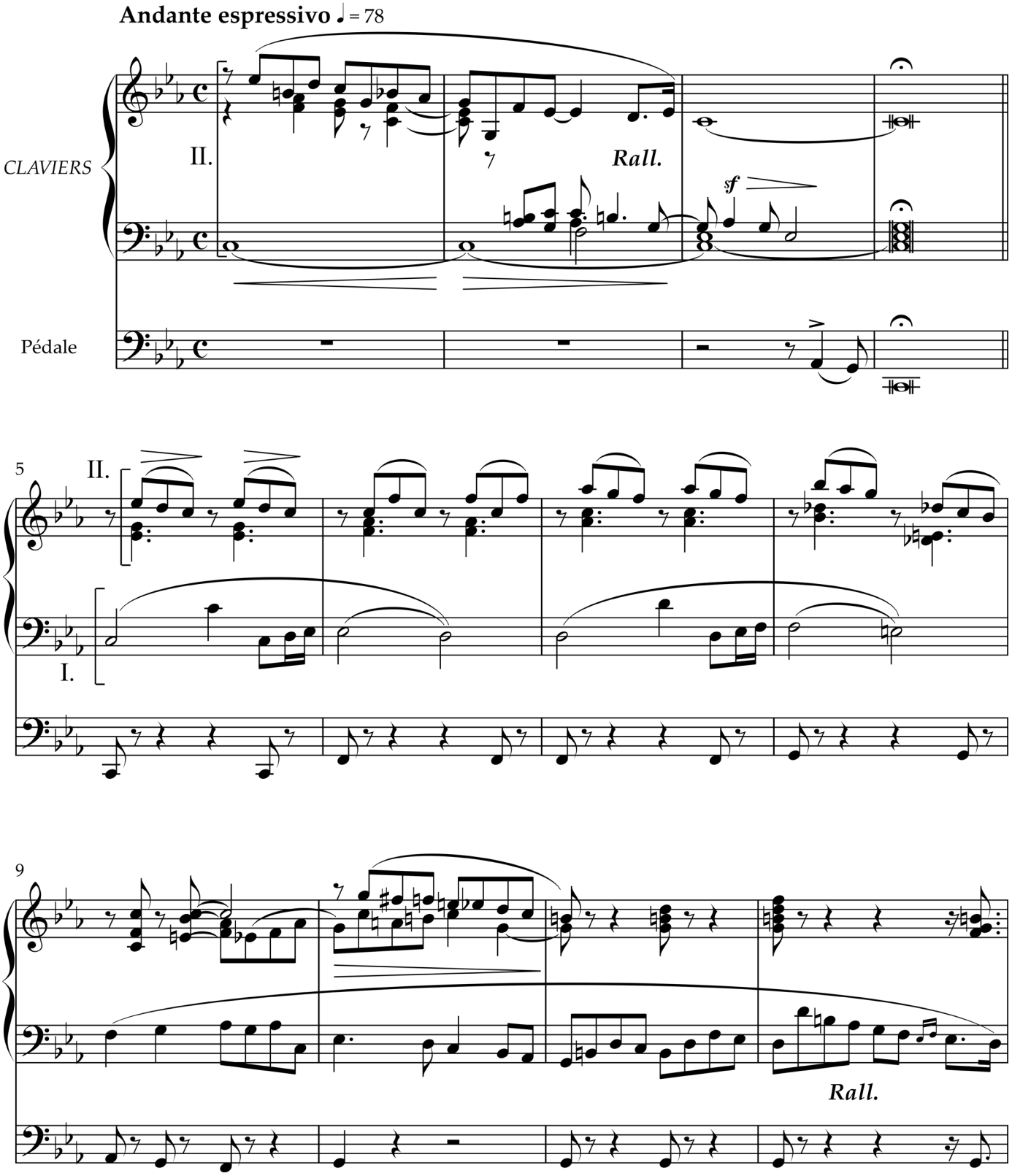
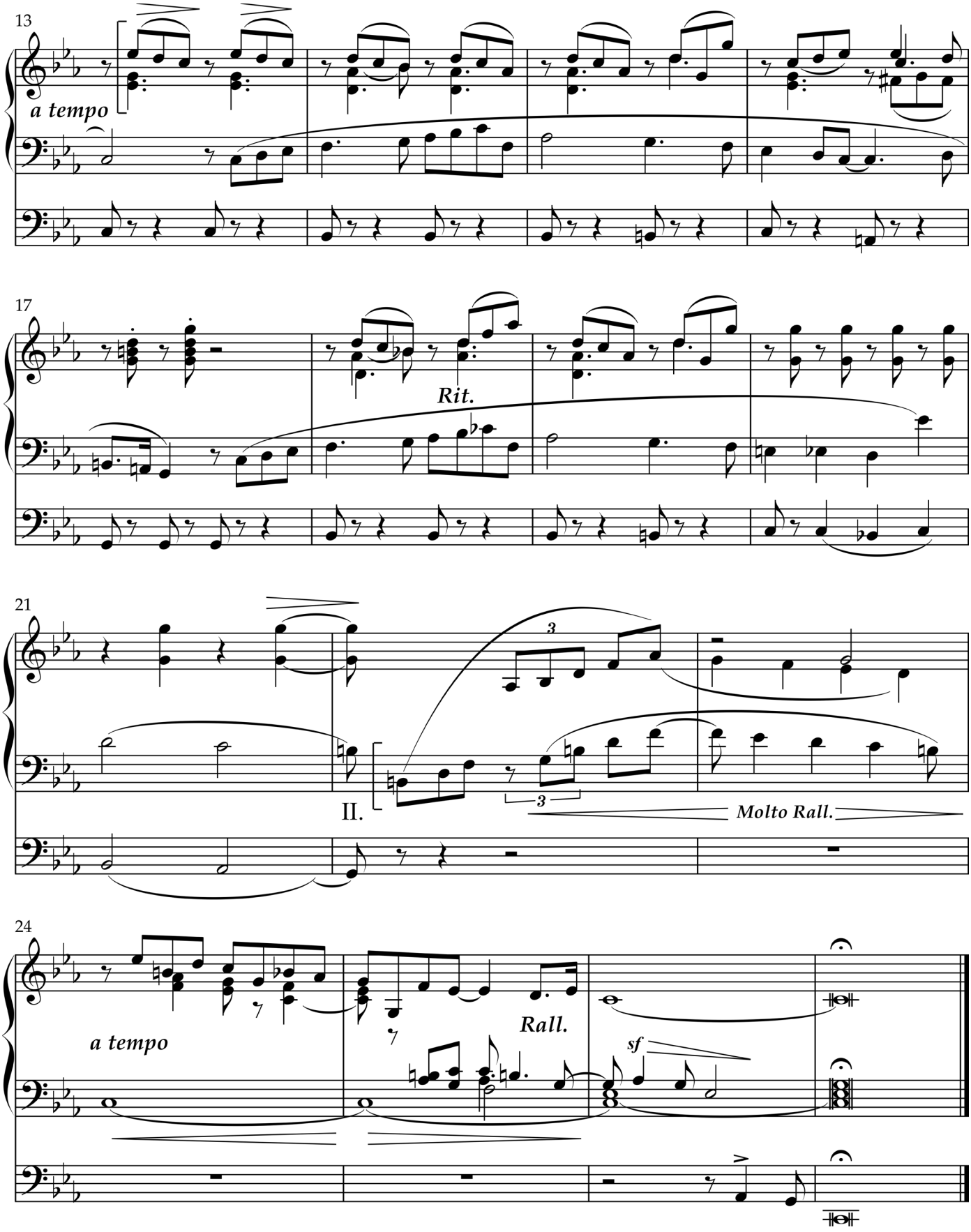
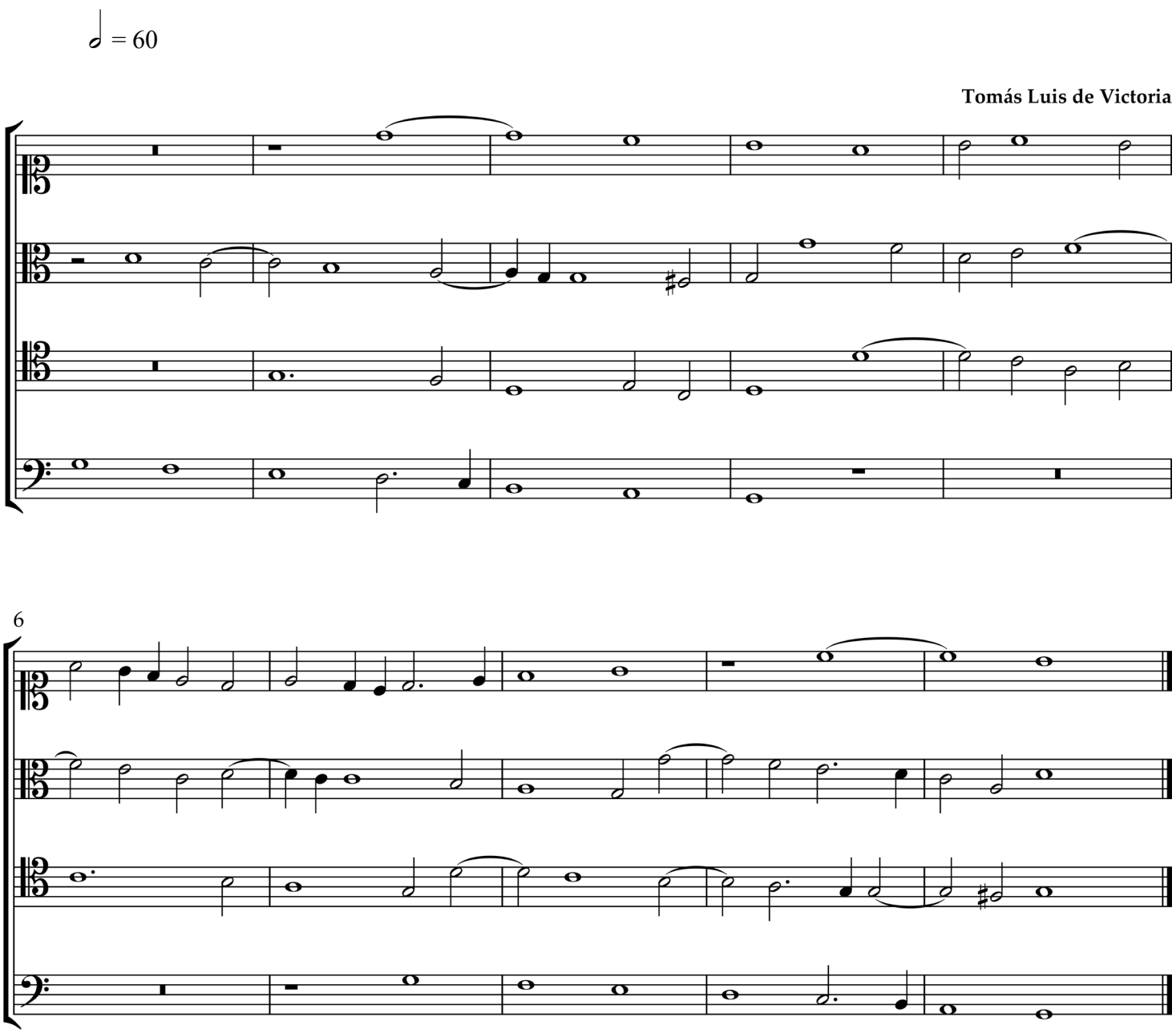
F 2. (10 points) Play the following at sight. **One minute** is allowed to scan the following item.

II - 8' *mp*
I - 8' *mf*
Pd - 16', 8', II/Pd




13
a tempo
17
Rit.
21
II.
Molto Rall.
24
a tempo
Rall.
sf

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.



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

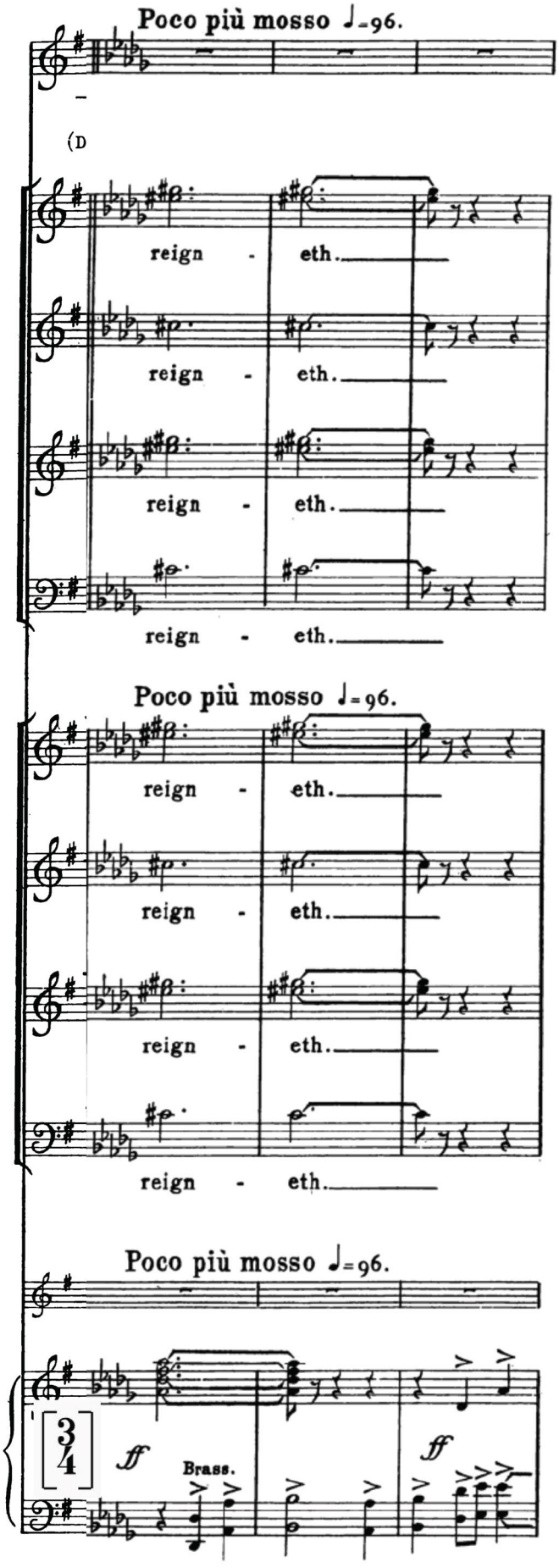
OPEN THE FOLLOWING FOUR PAGES OUT FULLY BEFORE BEGINNING

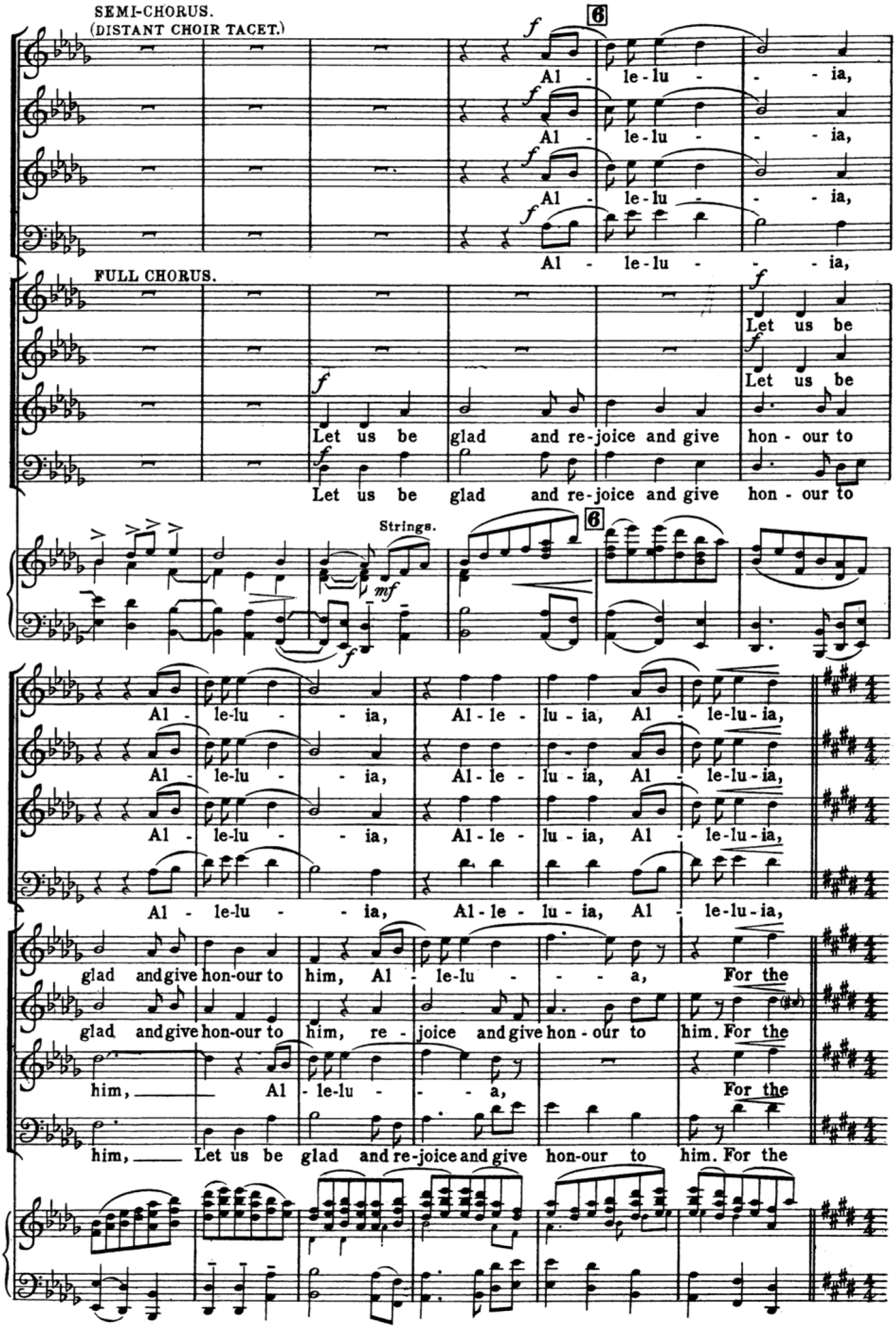
F 4

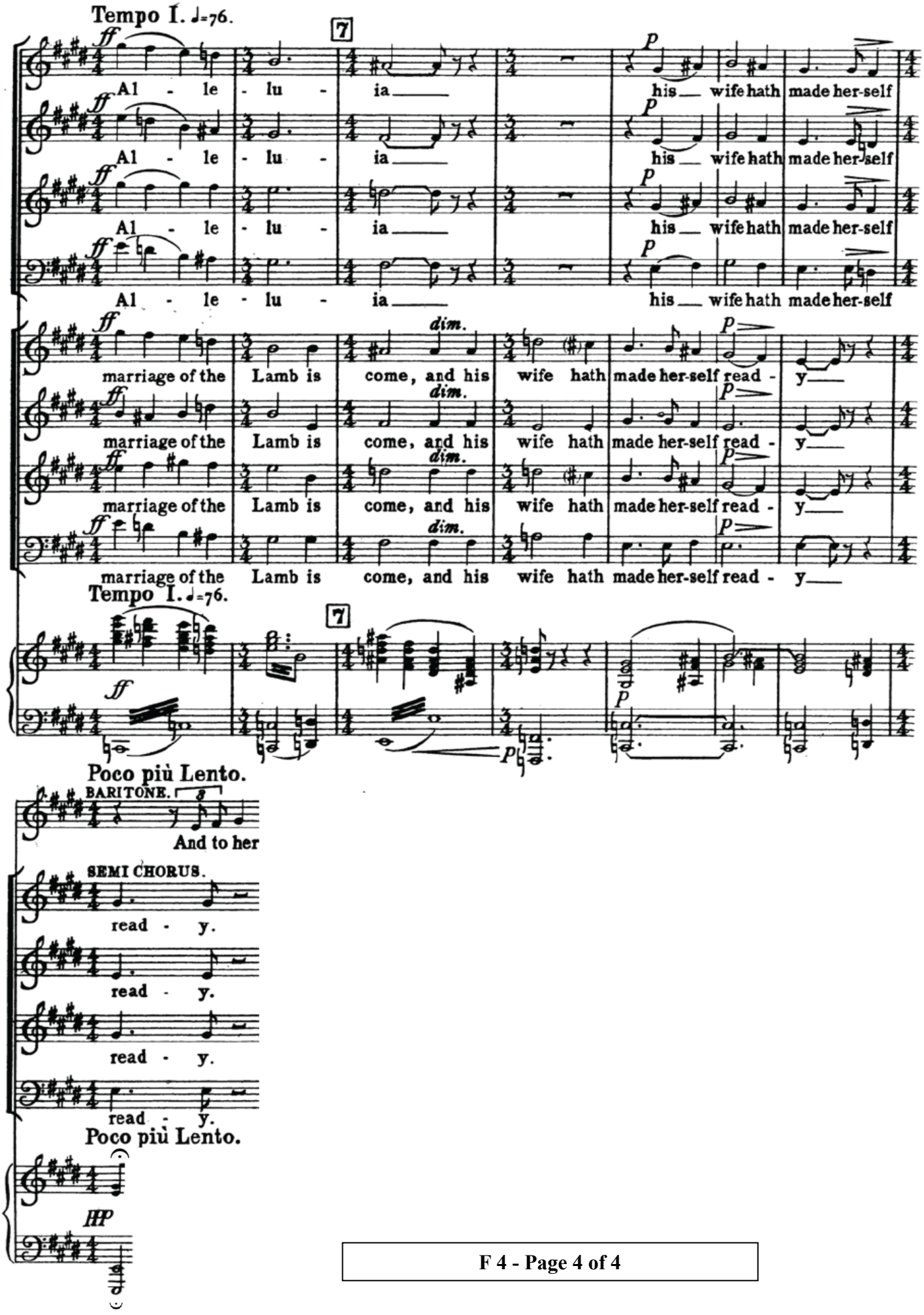
FOUR PAGES IN ALL

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.)

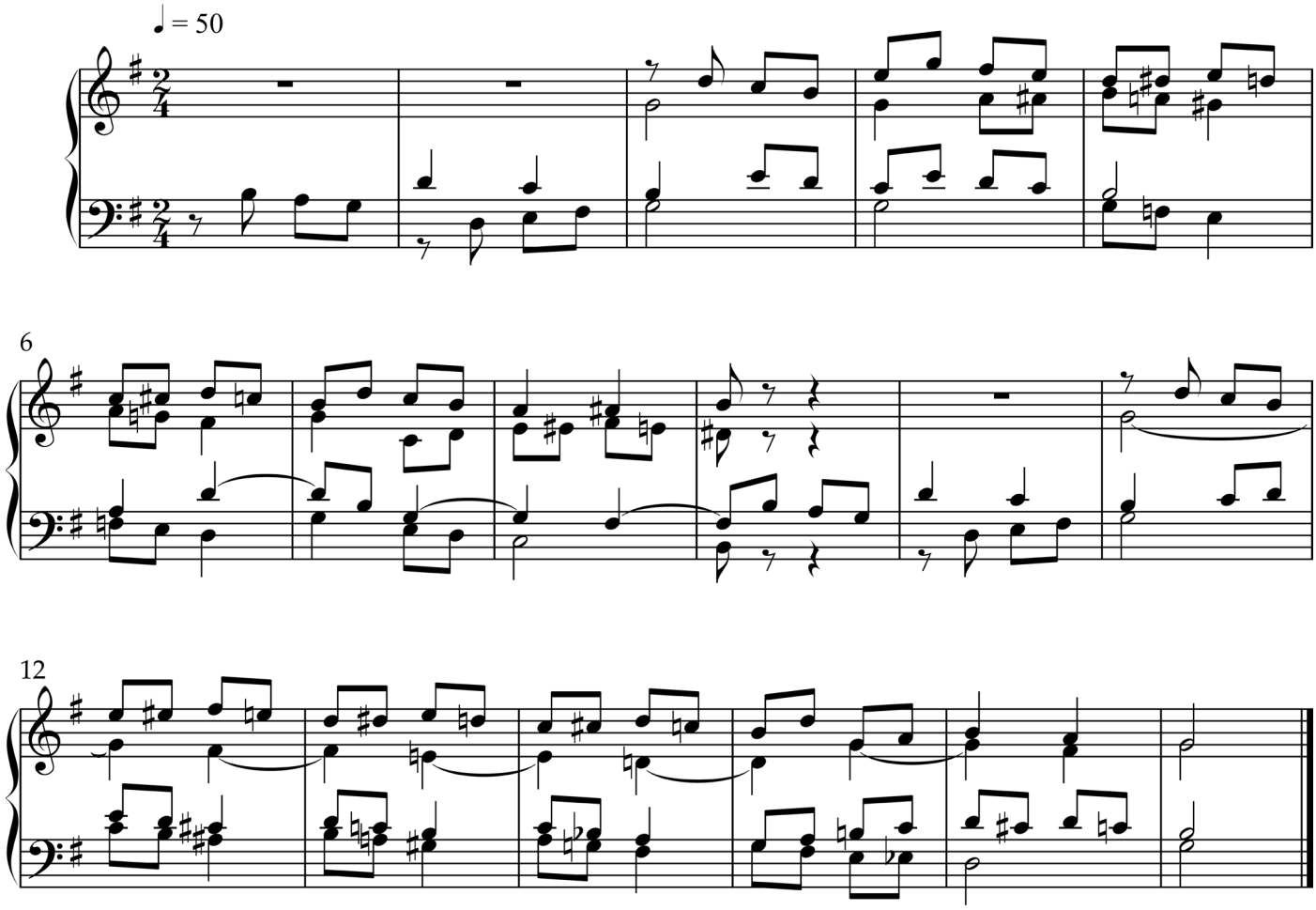

Poco più mosso ♩=96.
reign - eth.
reign - eth.
reign - eth.
reign - eth.
Poco più mosso ♩=96.
reign - eth.
reign - eth.
reign - eth.
reign - eth.
Poco più mosso ♩=96.
ff
Brass.
ff


SEMI-CHORUS.
(DISTANT CHOIR TACET.)
6
Al - le-lu - - - ia,
Al - le-lu - - - ia,
Al - le-lu - - - ia,
Al - le-lu - - - ia,
FULL CHORUS.
Let us be
Let us be
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.
6
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,
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


Tempo I. ♩=76.
7
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
Tempo I. ♩=76.
Poco più Lento.
BARITONE.
And to her
SEMI CHORUS.
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)



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.

American Guild of Organists

Examination for Fellowship

June 6, 2024

PAPERWORK

SECTION II

SESSION I

SECTION II

SESSION I

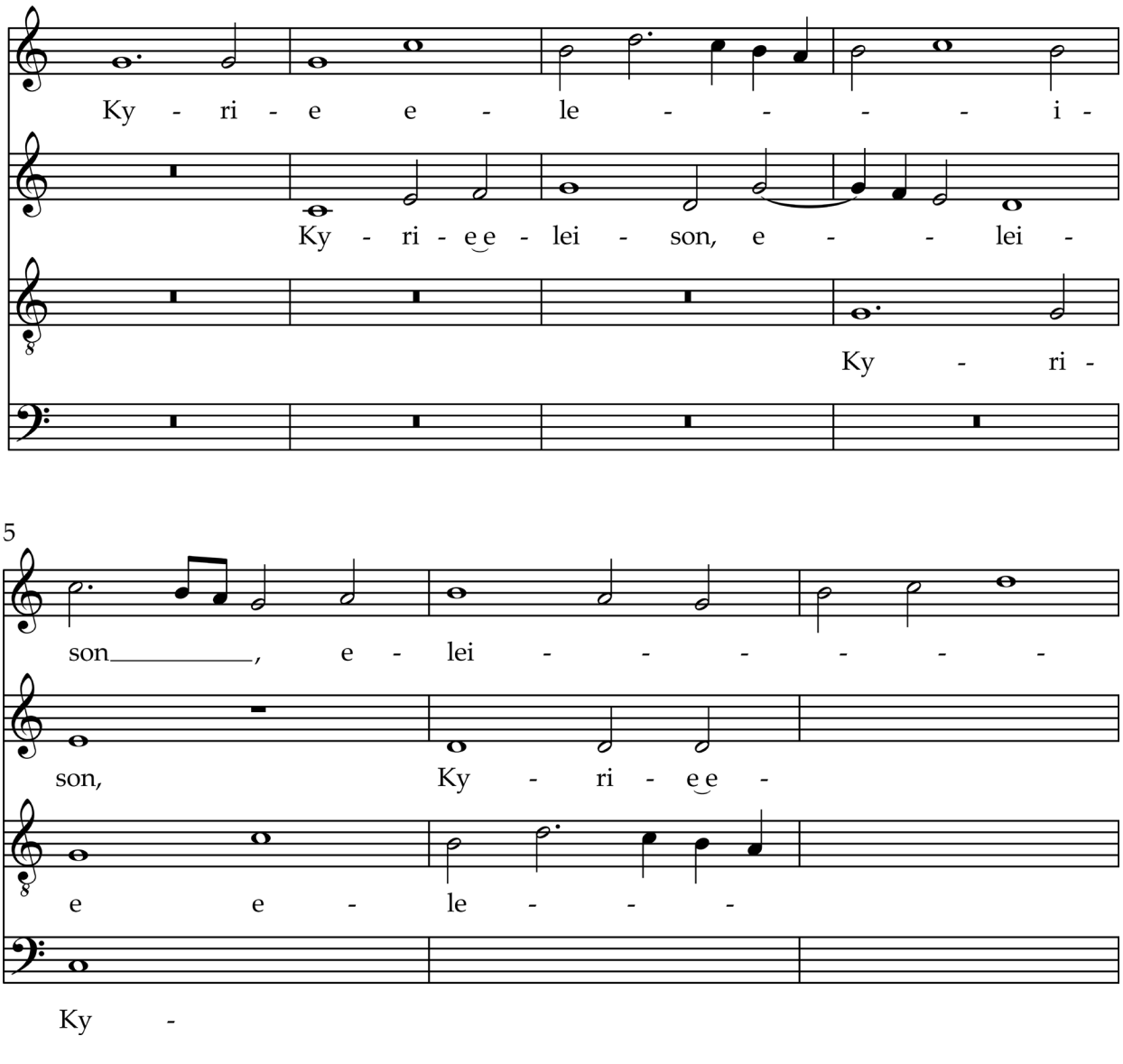
Three and one-half hours allowed

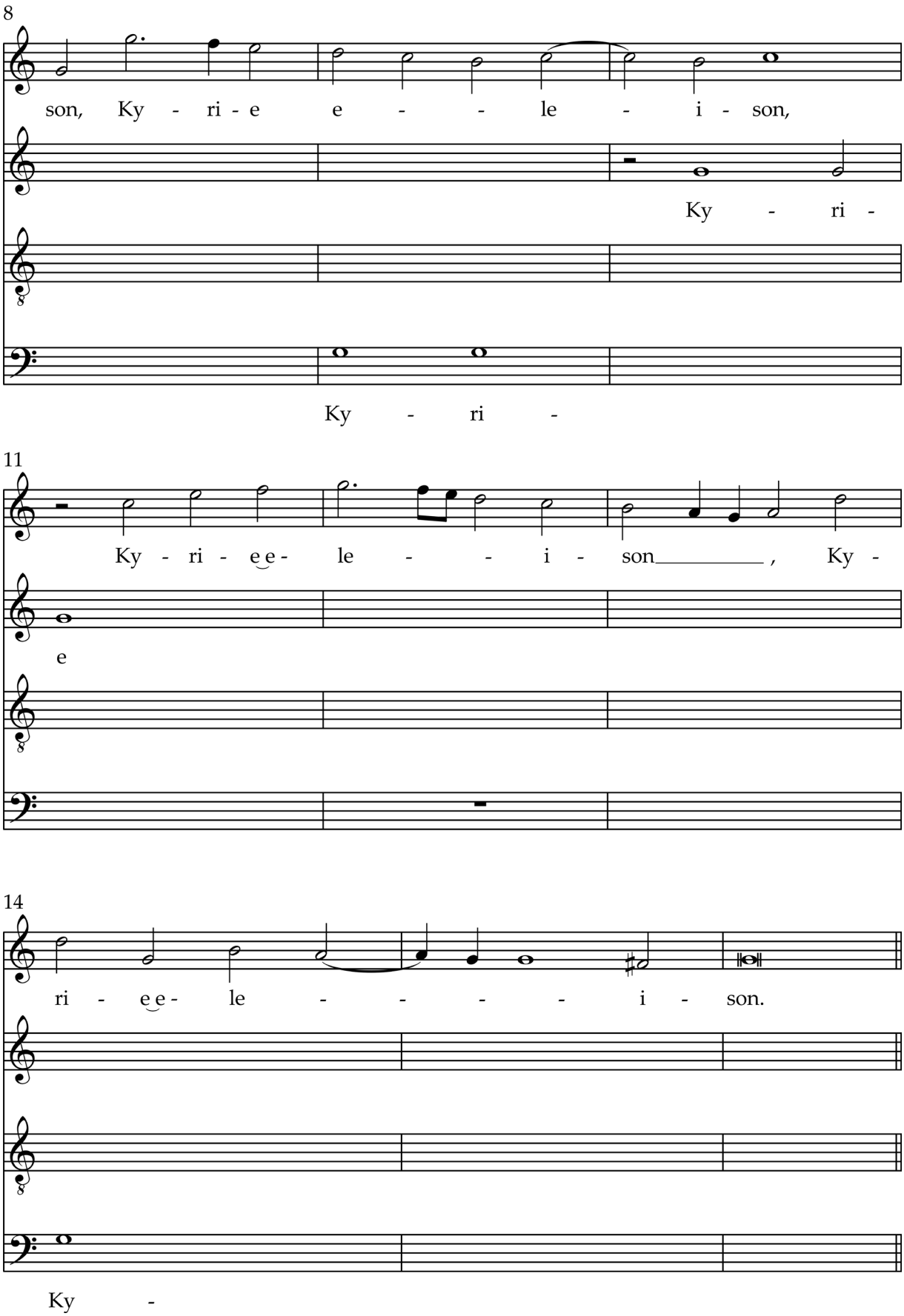
Candidates are required to work every test. No textbook will be permitted in the examination room at either session. The candidate will write each answer on the designated answer sheets provided.

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



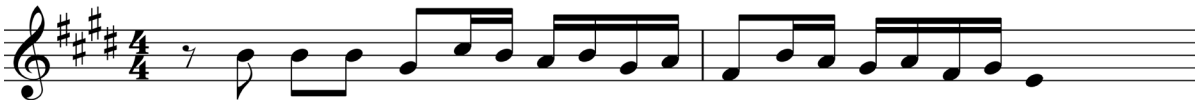

8
son, Ky - ri - e e - - le - i - son,
Ky - ri -
Ky - ri -
11
Ky - ri - e e - le - - i - son , Ky -
e
14
ri - e e - le - - - - i - son.
Ky -

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. (*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. 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**.

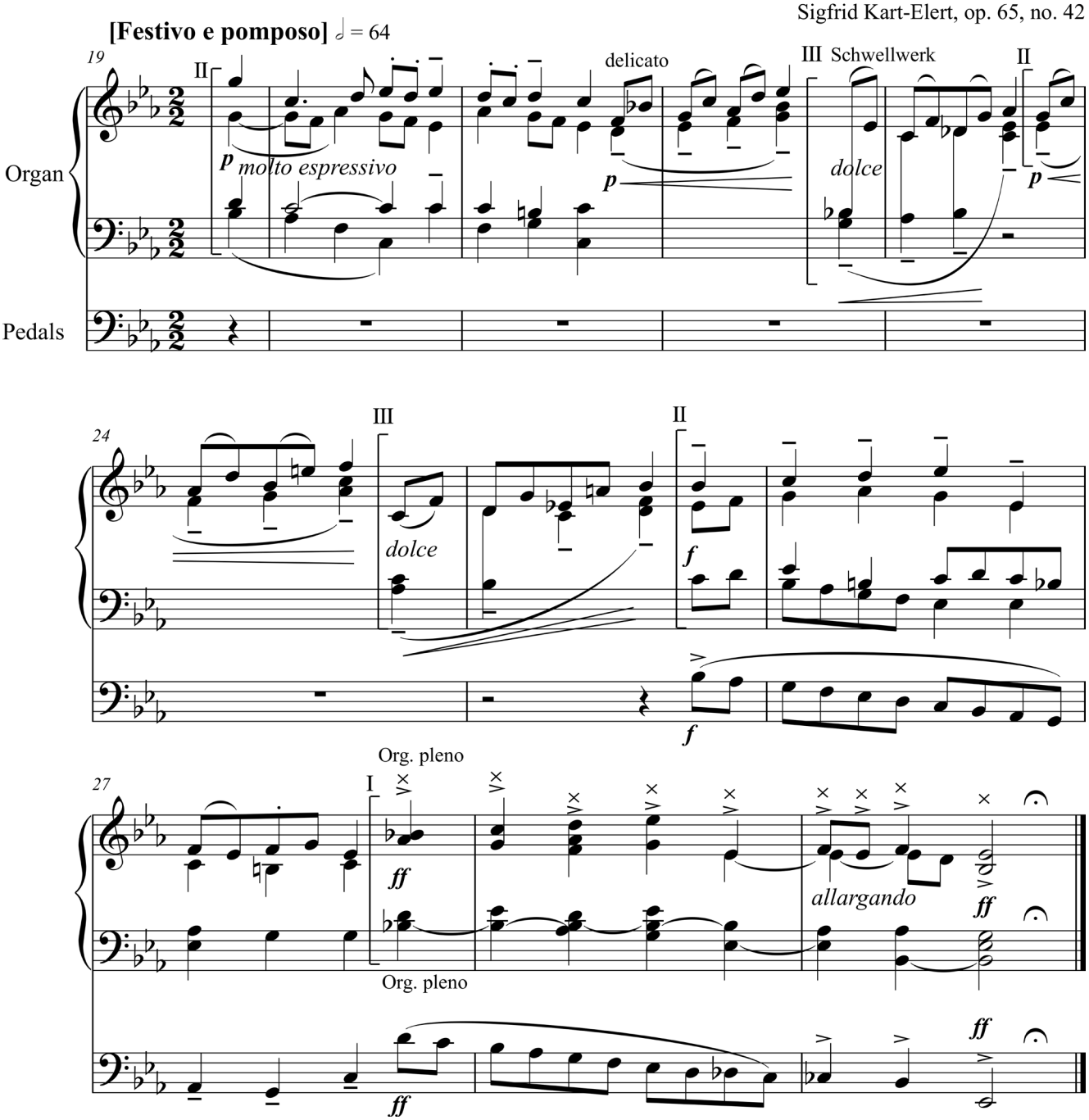
Please orchestrate the excerpt on the following page from the chorale-prelude "O Ewigkeit, du Donnerwort," Op.65, no.42, by Sigfrid Karg-Elert, using the following instrumentation below. Please label staves accordingly.

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

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



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.

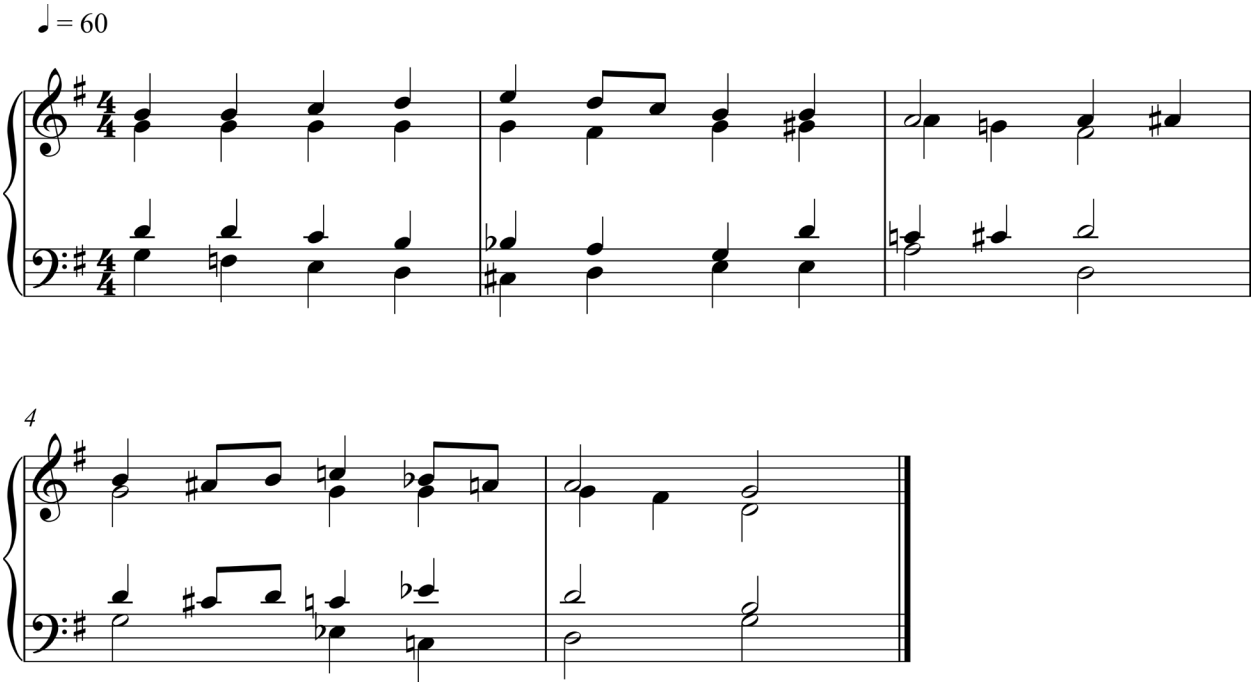
The Proctor will then play Test A five times, one beat = circa 66, allowing one minute between each playing. If there is only one candidate in the room, the next playing may start at any time after thirty seconds (up to one minute), if requested by the candidate. The proctor is responsible for using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

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

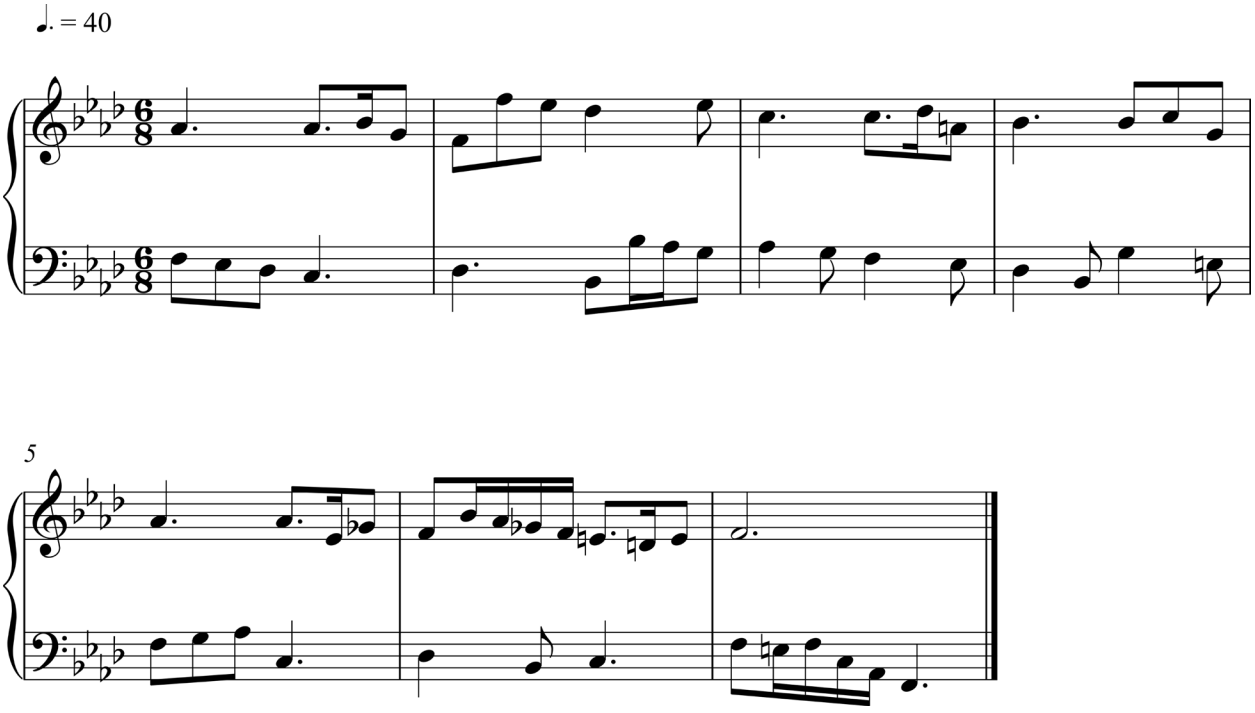
Test B is to be given at the conclusion of the five-minute period, and is to be played four times, after the proctor states the key and sounds the tonic chord. The time signature of Test B (and placement of bar lines) will be determined by the candidate, without assistance of the proctor. The test shall 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.



B.

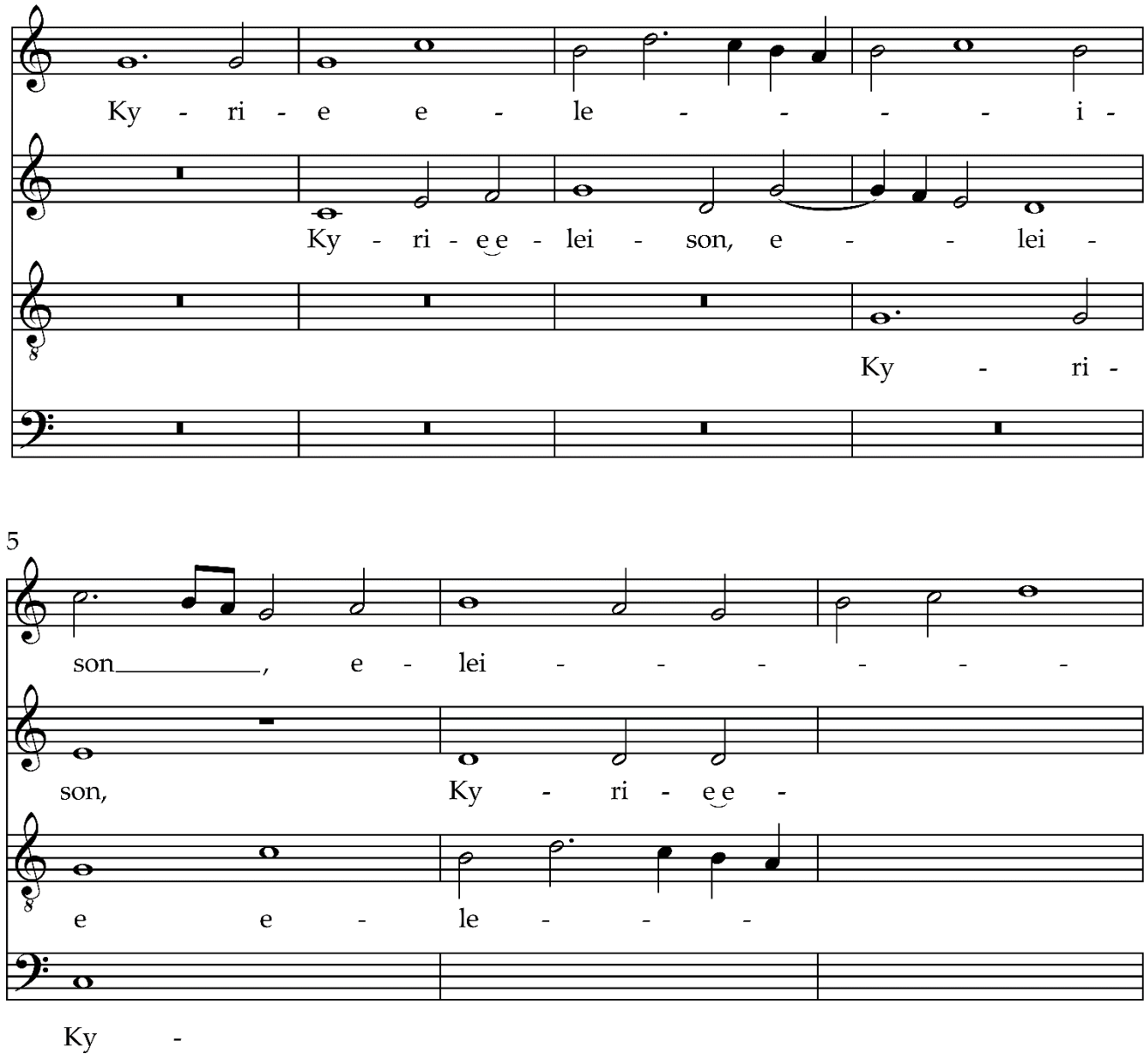


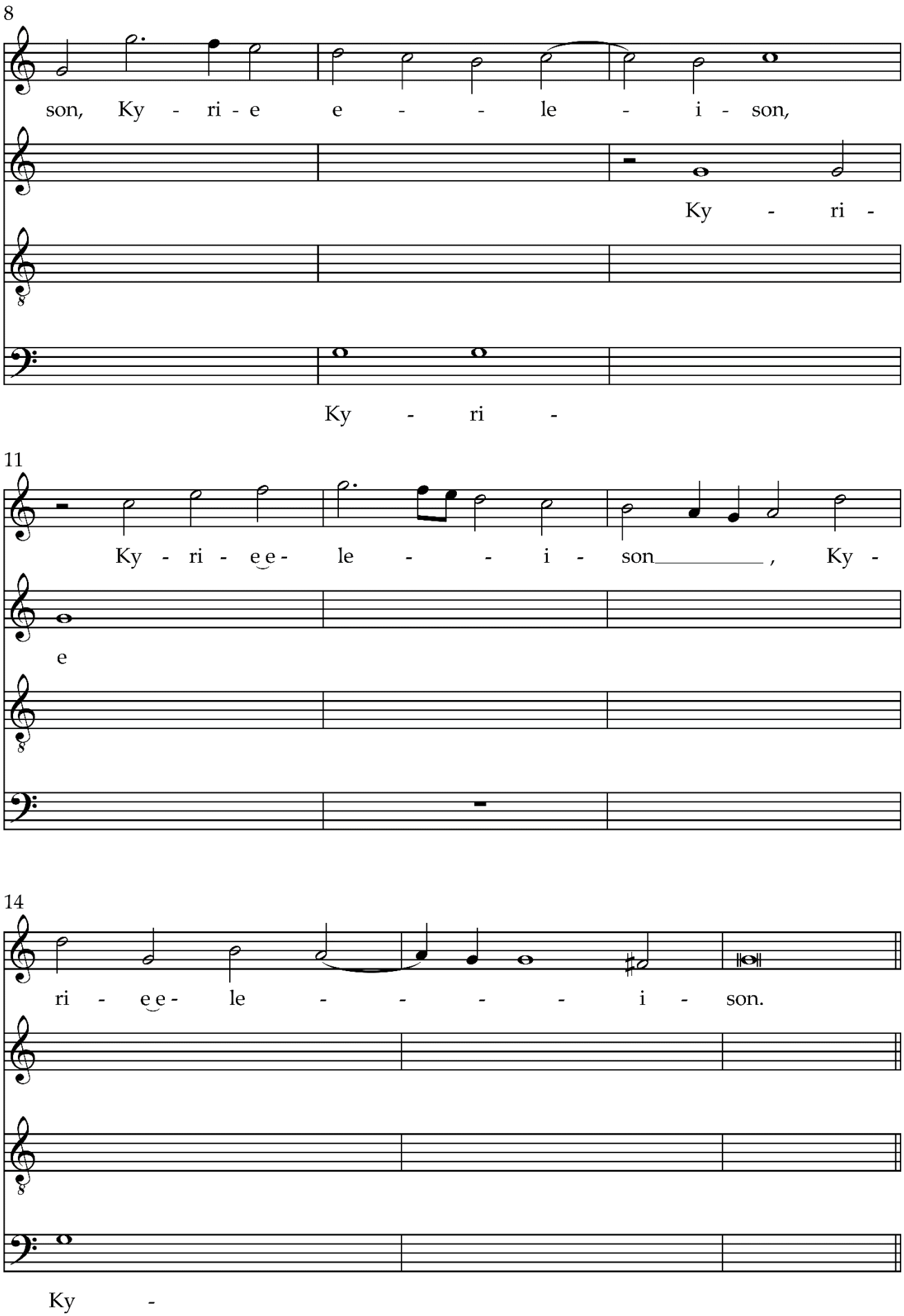
2024 Fellowship Examination

Answer Sheets

Candidate Code _____

Tomás Luis de Victoria




8
son, Ky - ri - e e - - le - i - son,
Ky - ri -
Ky - ri -
11
Ky - ri - e e - le - - i - son_____, Ky -
e
14
ri - e e - le - - - - i - son.
Ky -

Candidate Code _____

Fugue

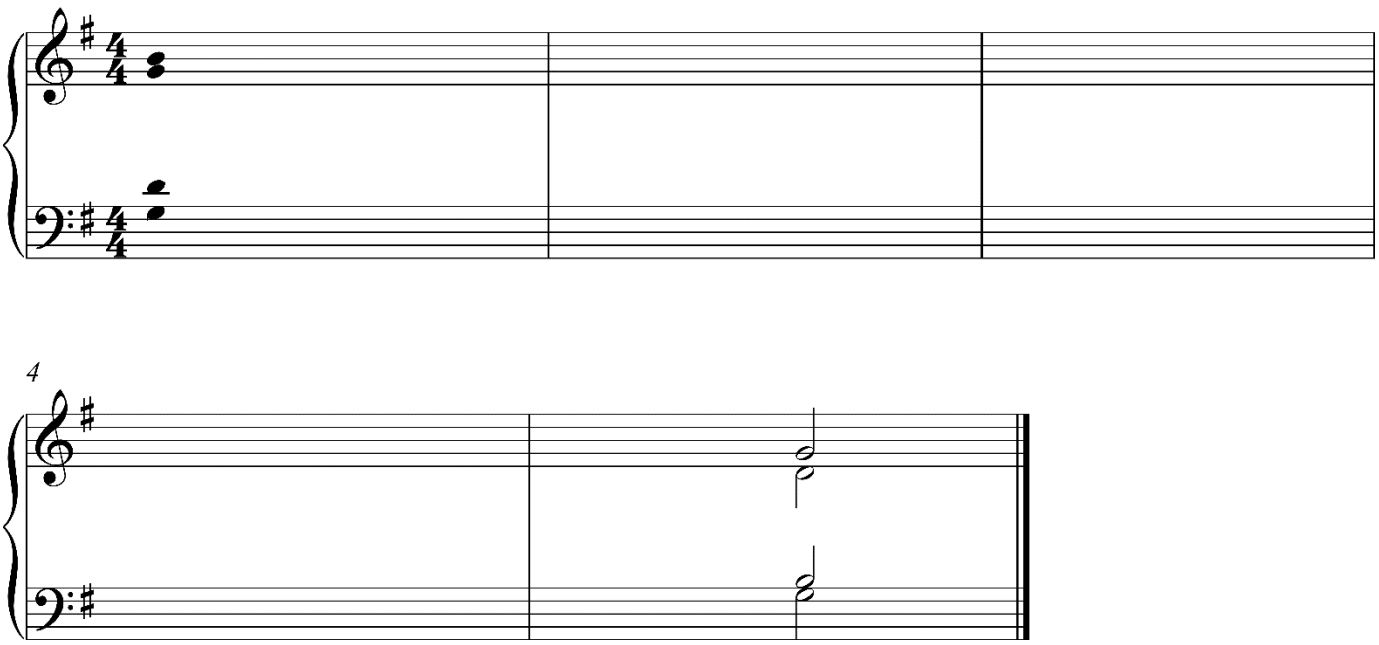
Candidate Code _____

 Candidate Code _____

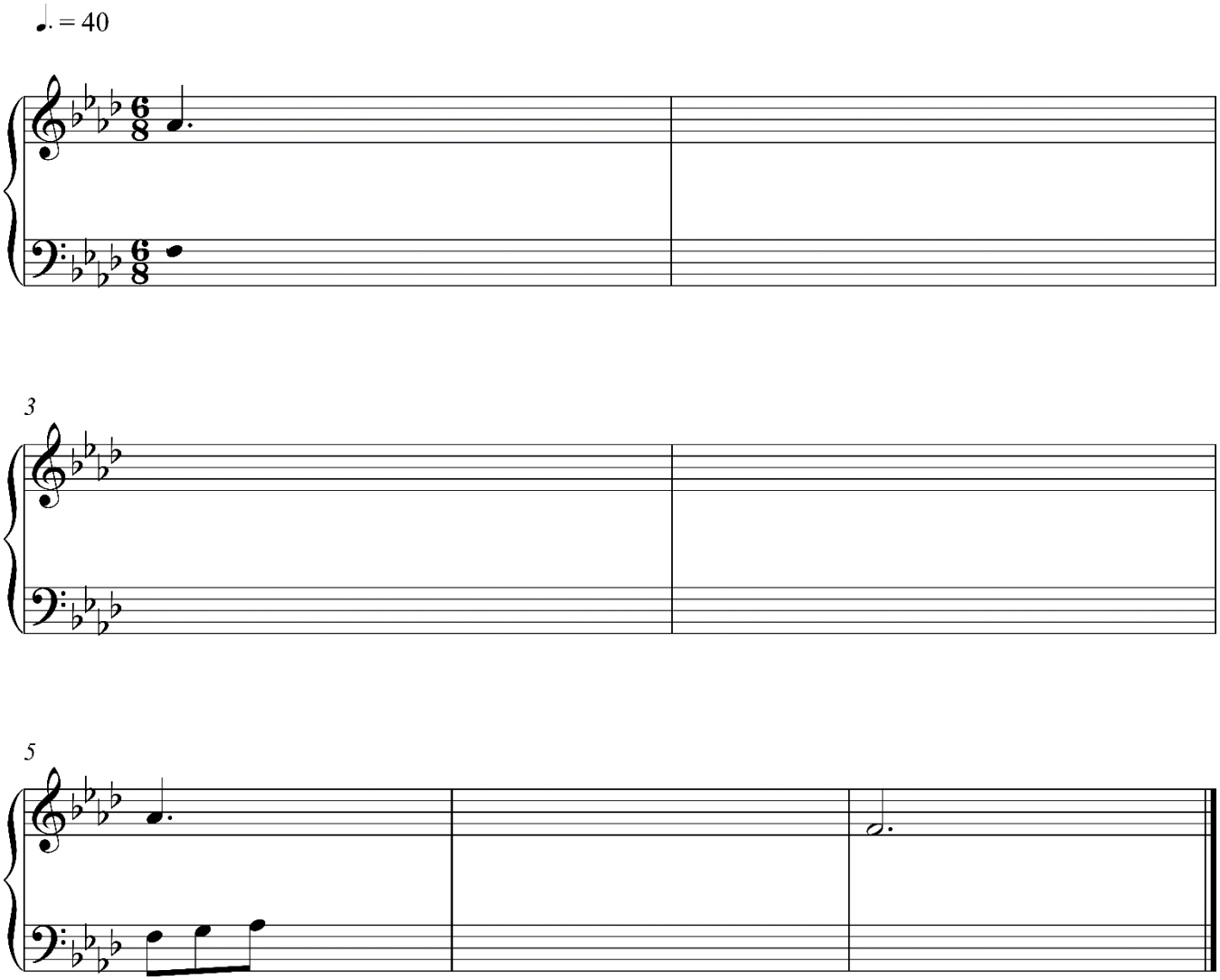
Ear Tests

A.

♩ = 54 - 60



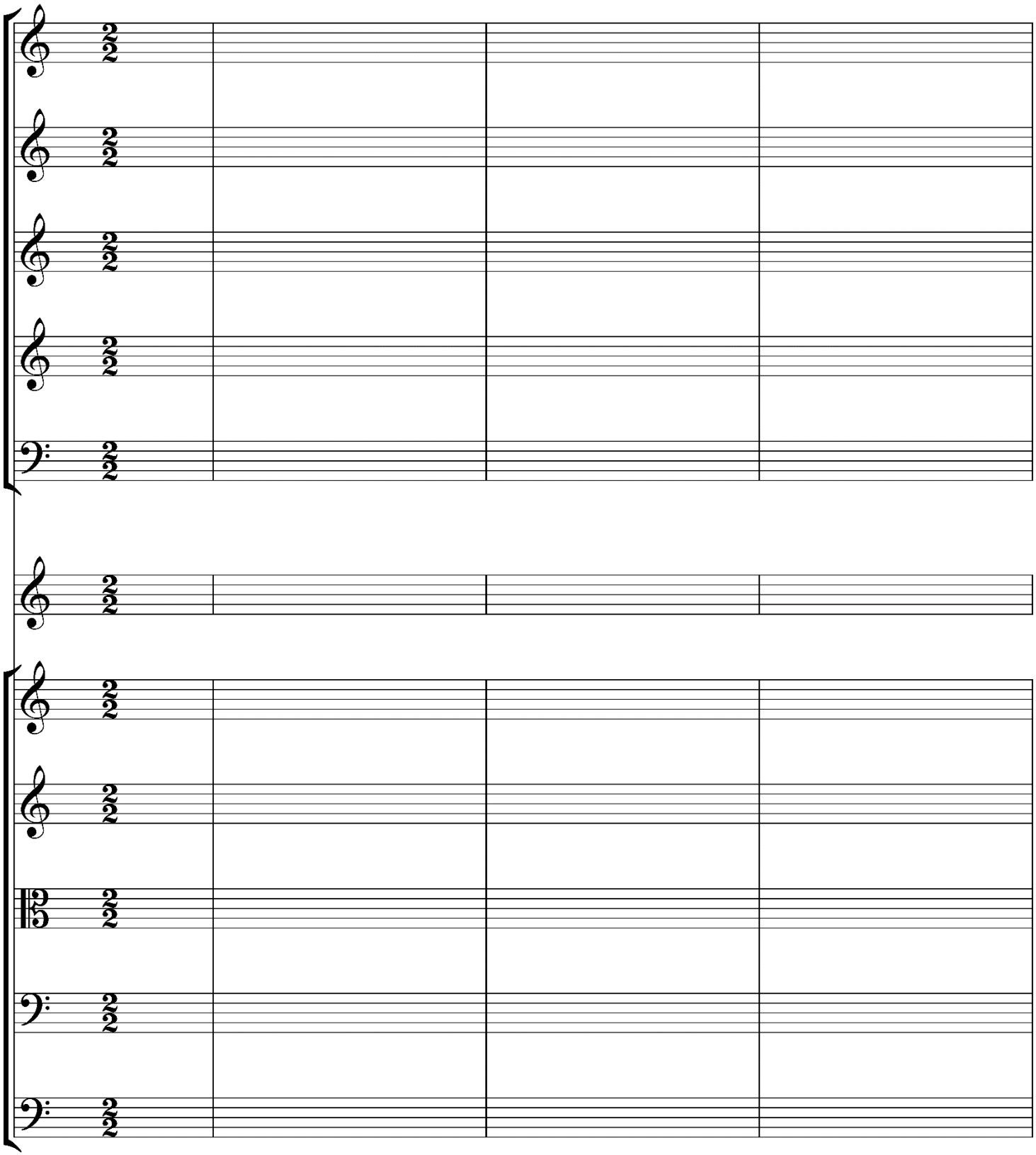
B.



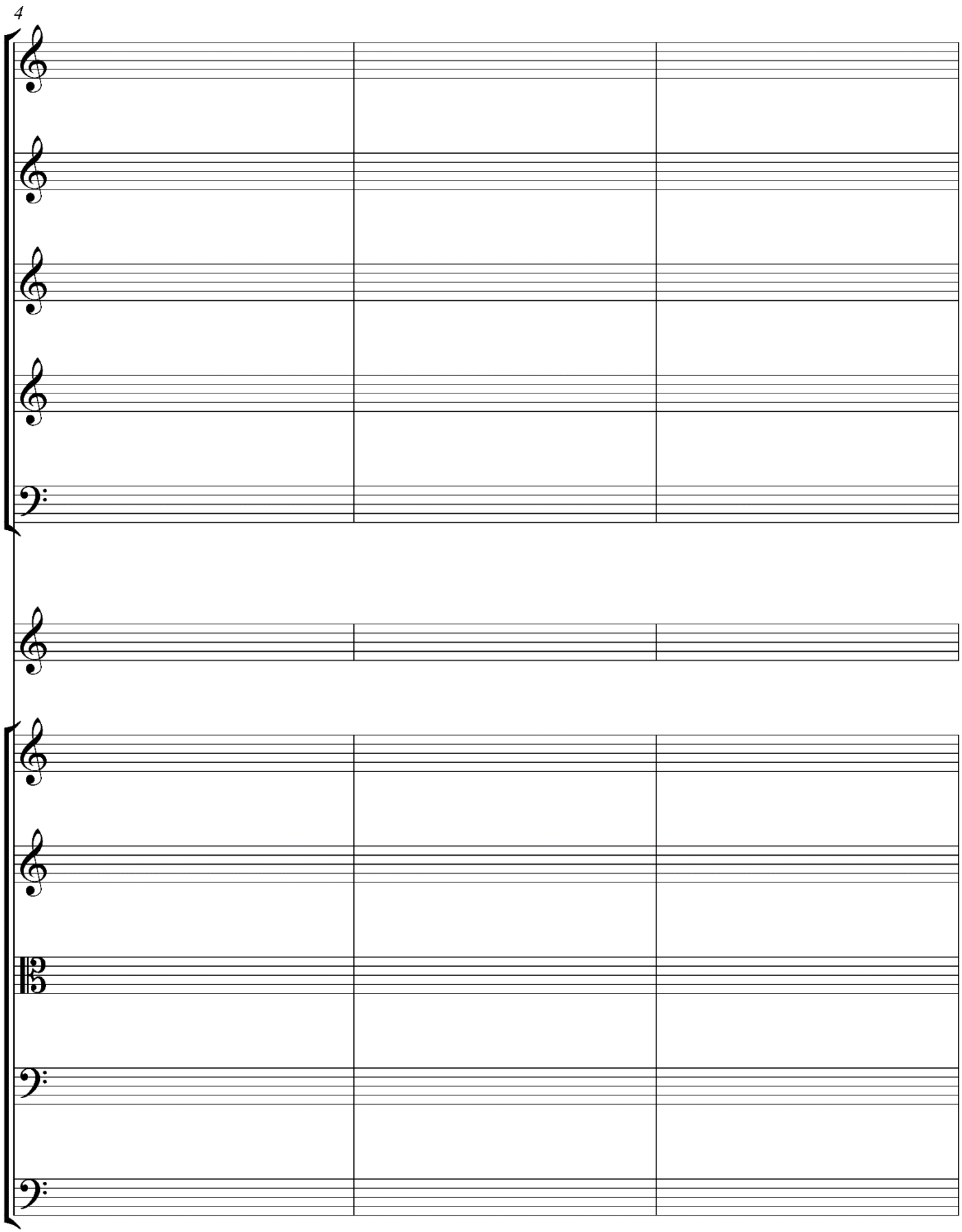
O Ewigkeit, du Donnerwort

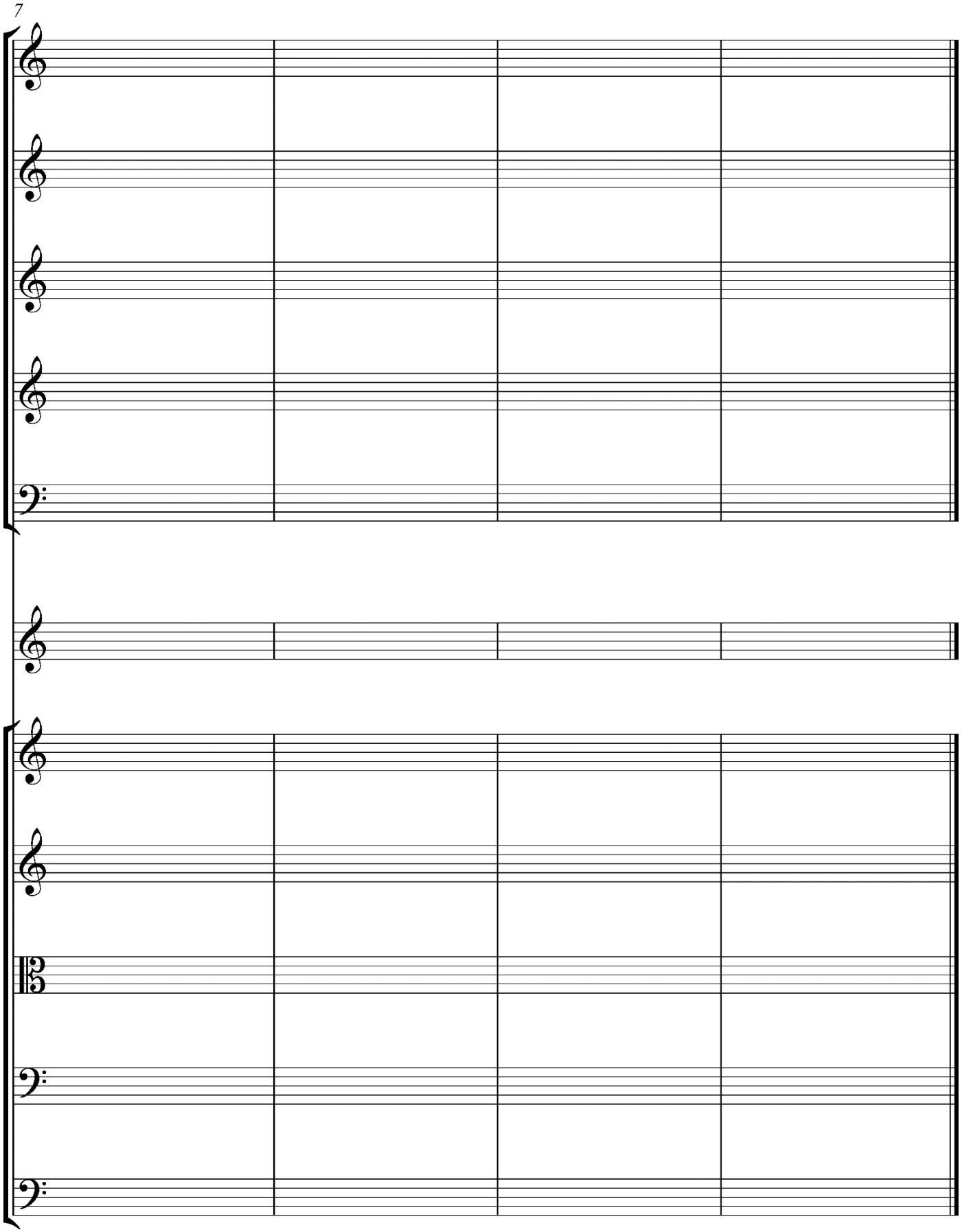
Sigrid Kart-Elert, op. 65, no. 42

Festivo e pomposo 𝅗𝅥 = 64



2




7

Fellowship Examination 2024 Worksheet

Candidate code _____

Fellowship Examination 2024 Worksheet

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