

Candidate Code _____

American Guild of Organists



Fellowship Examination

2025

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

EXAMINATION FOR FELLOWSHIP

June 5 & 6, 2025

SECTION I

WORK AT THE ORGAN

Approximately forty-five minutes will be allowed

- F 1.** (100 points; 25 possible points per piece.) **Repertoire.**
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.)

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

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

*An Wasserflüssen Babylon, BWV 653b

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

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

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 (Hamel: 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)

Prior to the administration of Section 1, the candidate will be allowed 20 minutes to study (away from any instrument) questions F2 through F7. The candidate shall not make any markings on the test; the proctor will verify that no markings are made on the test booklet pages.

F 2. (20 points) Sight-reading.

Play the following at sight. **Note to candidate:** Prepare for the addition of a solo reed 8' at measure 16; then the removal of the solo reed 8' and I to Pedal at measure 23.

I: 8' foundations, II to I
II: 8' foundations
Pedal 16', 8', I to Pedal

Adagio (♩ = 60)

Alan Gray (1907), adapt.

The musical score is written for Manual and Pedal in 3/4 time, with a tempo of Adagio (♩ = 60). The key signature has three flats (B-flat, E-flat, A-flat). The Manual part consists of two staves: the upper staff uses a bass clef and the lower staff uses a bass clef. The Pedal part is on a single staff with a bass clef. The Manual part begins with a dynamic marking of *mf* and a fingering of 'I'. The score includes various musical notations such as notes, rests, slurs, and ties. A solo reed 8' is indicated at measure 16, and its removal is indicated at measure 23.

5 II

3 *cresc.*

10 *cresc.*

1

14 *mf* *dim.* *sempre dim.*

3 *uncouple manuals* *II Reed*

19 II

Reed off *pp*
- I to Pedal *pp*

F 3. (20 points) **Clef reading.**

Play the following at sight. The use of pedals via a manual coupler is permitted.

Orlando di Lasso

Musical score for Cantus, Altus, Tenor, and Bassus. The score is in 4/2 time and B-flat major. The Cantus part has lyrics: Do - mi - ne con - ver - te -. The Altus part has lyrics: Do - mi - ne con - ver - te - re, con -. The Tenor and Bassus parts have rests.

Musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is in 4/2 time and B-flat major. The Soprano part has lyrics: re. con - ver - te - re, Do -. The Alto part has lyrics: - - ver - te - re, Do - mi - ne con -. The Tenor part has lyrics: Con - ver - te - re. Do - mi -. The Bass part has lyrics: Do - mi - ne.

7

S. - mi - ne con - ver - te -

A. ver - te - re, con - ver - te -

T. ne con - ver - te - re, con - ver - te - re,

B. con - ver - te - re, con - ver - te - re,

10

S. re, et e - ri - pe a - ni-mam me - am.

A. re, et e - ri - pe a - ni-mam me - am.

T. et e - ri - pe a - ni-mam me - am.

B. et e - ri - pe a - ni-mam me - am.

F 5. (20 points) Transposition.

Transpose the following passage of music up a major second to F Major and down a minor third to C Major. *Do not* play it first in the original key. Pedals may be used.

Jacob, Jane Manton Marshall (b. 1924)

The musical score consists of two systems of piano accompaniment. Each system has a grand staff with a treble clef on top and a bass clef on the bottom. The key signature has three flats (B-flat, E-flat, A-flat). The first system contains four measures of music. The second system also contains four measures of music, ending with a double bar line. The music features a mix of chords and single notes, with some slurs and accents.

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F 6. (20 points) Improvisation.

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.

The musical notation shows a single melodic line in treble clef. The key signature has two sharps (F# and C#), indicating the key of D major. The time signature is 3/8. The melody consists of the following notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The melody is written on a five-line staff.

American Guild of Organists

Examination for Fellowship

June 5, 2025

PAPERWORK

SECTION II

SESSION I

SECTION II

SESSION I

Three and one-half hours allowed

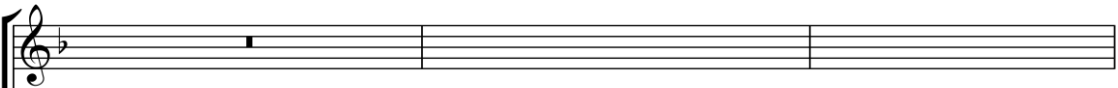
Candidates are required to work every test. No textbook will be permitted in the examination room at either session. The candidate will write each answer on the designated answer sheets provided.

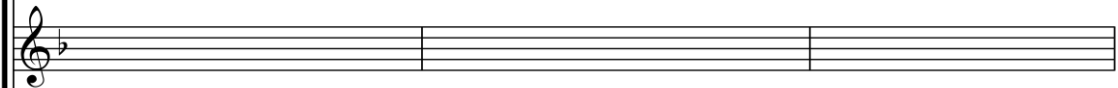
F7. (20 points) Counterpoint.


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.

Tomas Luis de Victoria

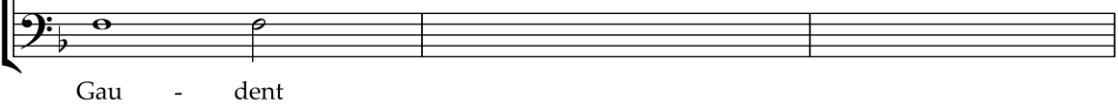
The musical score is for four voices: Soprano, Alto, Tenor, and Bass. It is in common time (C) and the key signature has one flat (B-flat). The Soprano part consists of four measures, each with a whole rest. The Alto part consists of four measures; the first has a whole rest, the second has a half note G4 and a half note A4 with the text 'Gau - dent' underneath, and the third and fourth have whole rests. The Tenor part consists of four measures with the text 'Gau - dent in coe - lis a - ni - mae sanc - to - -' underneath. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter). The Bass part consists of four measures, each with a whole rest.

S. 

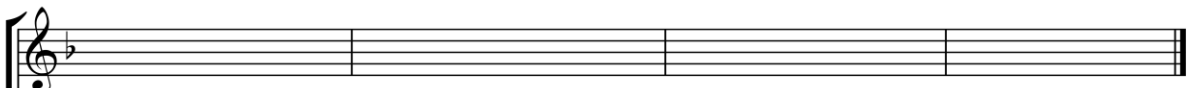
A. 

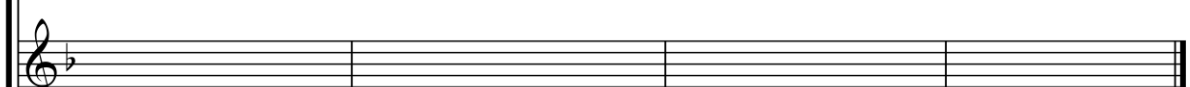
T. 


- - - rum, a - ni - mae sanc -

B. 

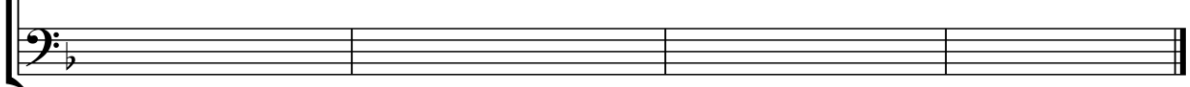
Gau - dent

S. 

A. 

T. 

to - rum, a - ni - mae sanc - to - - rum.

B. 

F8. (40 points) **Fugue.**

- a. Compose a fugal exposition for four voices using the subject given below. A recurring countersubject that is invertible at the octave is required. (25 points)

(after J.G. Walther)



- b. At the end of the fugal exposition, write an episode with 3 voices that modulates to the relative minor, then state the subject in stretto in two of the voices in the relative minor. Include at least one other active voice at the stretto. (15 points)

F9. (35 points) **Essay.**

Write an essay (approximately 250 words) on one of the three topics below concerning the life and music of Charles Tournemire. Reference Tournemire's compositions, recordings, and writings as relevant.

1. How did César Franck influence Charles Tournemire as a musician and composer, and how did Tournemire contribute to the continuation of Franck's musical legacy?
2. To what extent does Charles Tournemire's monumental work *L'Orgue Mystique* reflect his spiritual beliefs and liturgical view, and how does the structure and content of this composition contribute to its reputation as a significant organ work?
3. In what ways did Charles Tournemire expand the conventions of organ composition and performance, and what role did he play in the evolution of organ music?

American Guild of Organists

Examination for Fellowship

June 6, 2025

PAPERWORK

SECTION II

SESSION II

SECTION II

SESSION II

Three and one-half hours allowed

F 10. (30 points) **Ear Tests.**

Ear Tests will be given by the proctor.

F 11. (40 points) **Orchestration.**

Please orchestrate the following excerpt, originally written for organ, using this combination of instruments. Please label staves accordingly.

Flute

Two Violins

Oboe

Viola

Two Clarinets in B \flat

Cello

Horn in F

String Bass

Timpani

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

Edward Elgar, adapt.

Presto (comodo)

Organ

Pedals

6

Org.

Ped.

9

Org.

Ped.

dim

F 12. (30 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.

Clap your hands, all you peoples; shout to God with a cry of joy.
For the Lord Most High is to be feared.

(Psalm 47:1-2a)

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 6, 2025

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.

♩ = 55

Musical score for exercise A, consisting of two staves (treble and bass clef) in 3/4 time. The key signature is three sharps (F#, C#, G#). The piece is 5 measures long. The first staff features a melody with eighth and quarter notes, while the second staff provides a harmonic accompaniment with chords and eighth notes. The piece concludes with a double bar line.

B.

♩ = 50

First system of musical score for exercise B, consisting of two staves (treble and bass clef) in 4/4 time. The key signature is two flats (Bb, Eb). The piece is 4 measures long. The first staff features a melody with eighth and quarter notes, and the second staff provides a harmonic accompaniment with eighth and quarter notes. The system ends with a double bar line.

Second system of musical score for exercise B, consisting of two staves (treble and bass clef) in 4/4 time. The key signature is two flats (Bb, Eb). The piece is 2 measures long. The first staff features a melody with eighth and quarter notes, and the second staff provides a harmonic accompaniment with eighth and quarter notes. The system ends with a double bar line.

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

OPEN THE FOLLOWING FOUR PAGES OUT FULLY BEFORE BEGINNING

F 4

FOUR PAGES IN ALL

F 4. (20 points) Piano adaptation.

Arrange the following piano accompaniment (itself a reduction from an orchestral score) for organ at sight. (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.)

The image shows a musical score for piano adaptation, consisting of three systems of music. Each system includes a vocal line and a piano accompaniment. The vocal lines are in a single staff, and the piano accompaniment is in two staves (treble and bass clef). The score is in a minor key and 4/4 time. The first system has a vocal line with the lyrics "Po-su-it me Do-mi-nus de-so-la - the Al-might - y," and a piano accompaniment with markings for Wind, Str., and Timp. The second system has a vocal line with the lyrics "tam, to - tâ di - e mœ-ro - re con - feo - tam; y hath dealt bit-ter-ly, hath dealt bit-ter - ly with me;" and a piano accompaniment with markings for Str. and Ob. The third system has a vocal line with the lyrics "ne vo-ce-tis me No - e - mi, sed vo-ca - Call me now no more Na - o - mi, from to-day" and a piano accompaniment with markings for Cor., Fl., and Bsn. The score is marked with dynamics such as *mf*, *p*, and *f*.

te me Ma - - ra. O vos om - nes
 call me Ma - - ra. O all ye - who

p dolce

Cor. *p* Fl. *pp* Str.

Rd. * Rd. *

qui tran-si-tis per vi - am, O vos om - nes
 trav-el up-or the high - way, O all ye - who

Ob.

Rd. *

qui transi-tis per vi - am, at - ten-di - te, et vi-de -
 trav-el upon the high-way, heark-en to me, and be-hold

mf

Fl. *piu f* Ob. & Clar.

Rd. * Rd. * Rd. * Rd. * Timp. * Rd. * Rd. *

te si est do - lor si - cut do - lor
 me, was e'er sor - row like un - to my

dim.

Fl. *dim.*

Rd. *

me - - us, si - cut do - lor me - -
 sor - - row? like un - to my sor - -

p

us, si est do - lor si - cut do - lor me - -
 row? Was e'er sor - row like un - to my sor - -

f *p* *rit.*

f *p* *colla voce*

us.
 row?

Ob.