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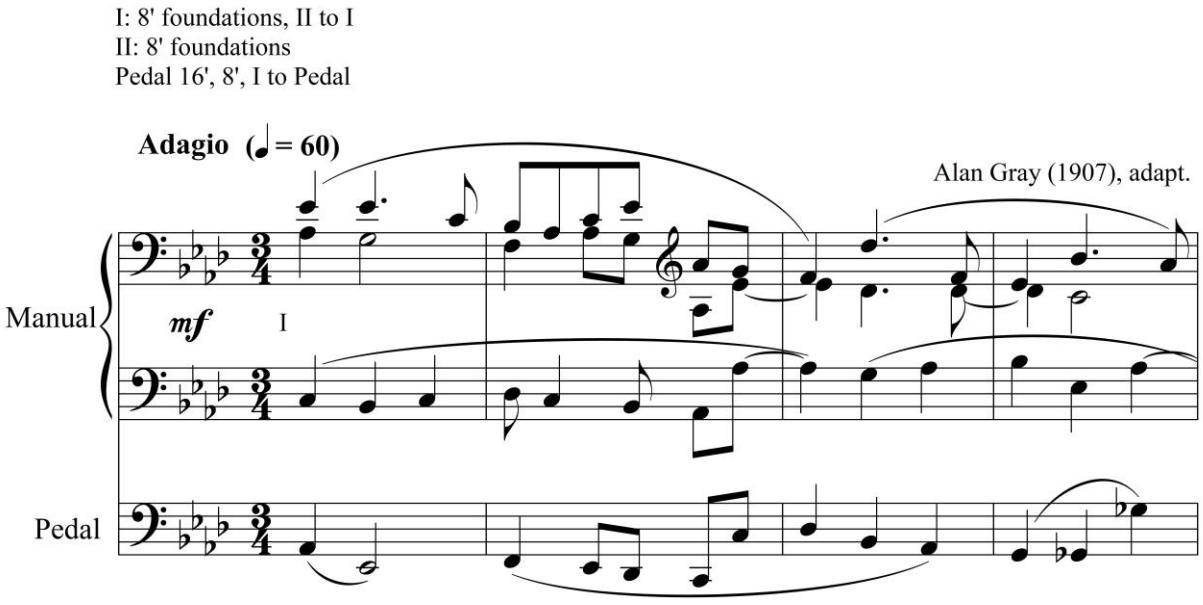
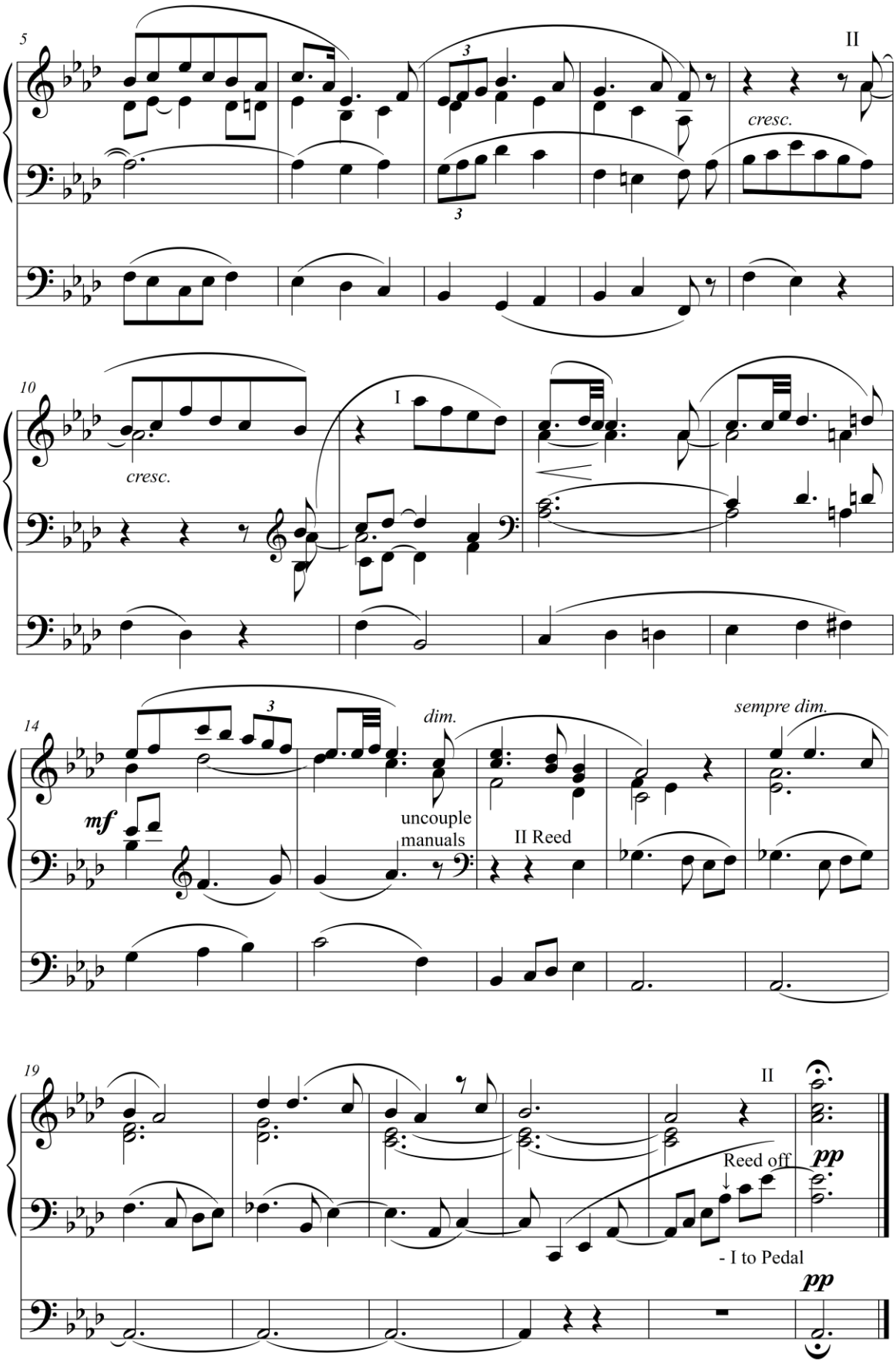
Prior to the administration of Section 1, the candidate will be allowed 20 minutes to study (away from any instrument) questions F2 through F7. The candidate shall not make any markings on the test; the proctor will verify that no markings are made on the test booklet pages.

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.

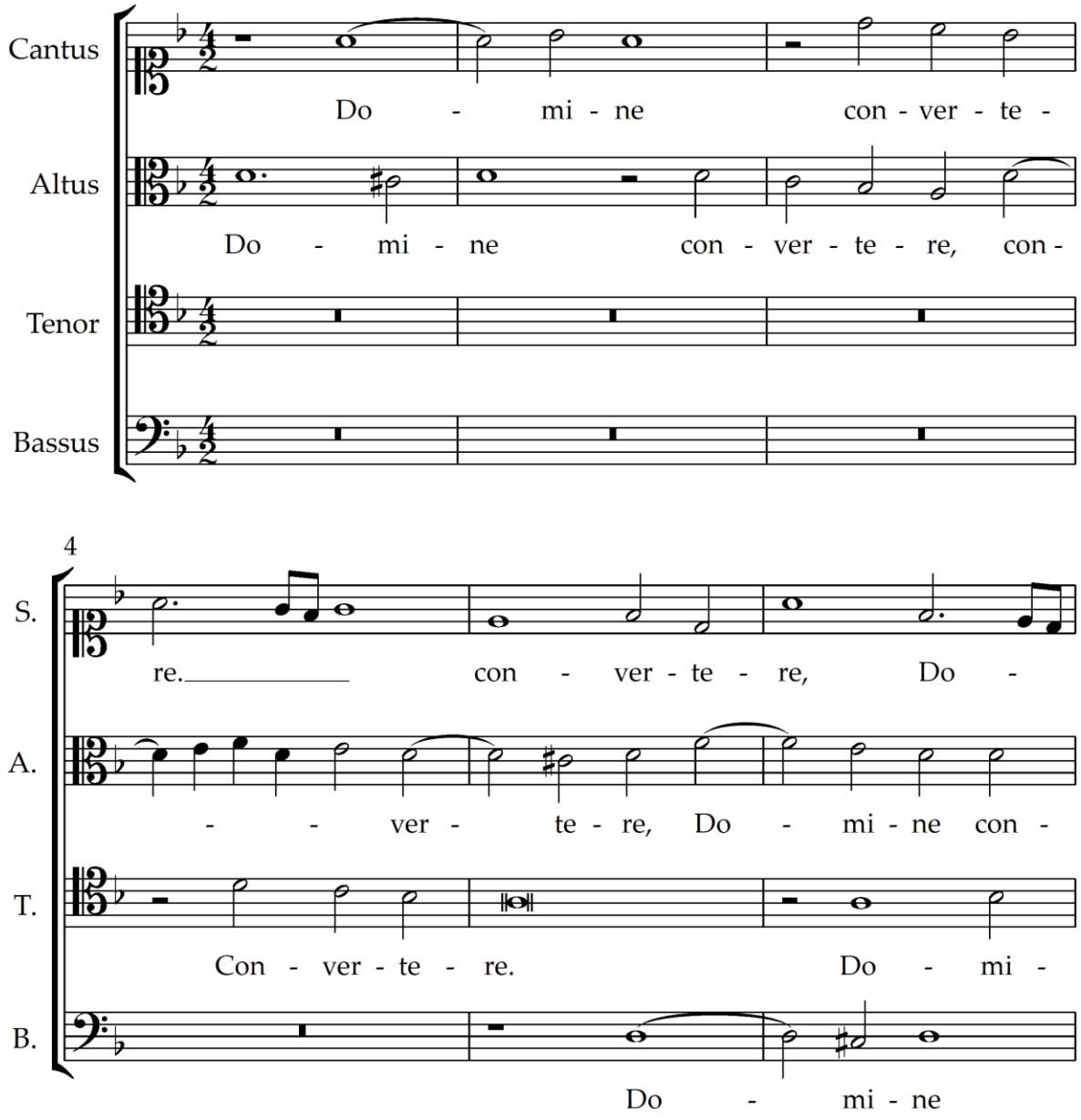


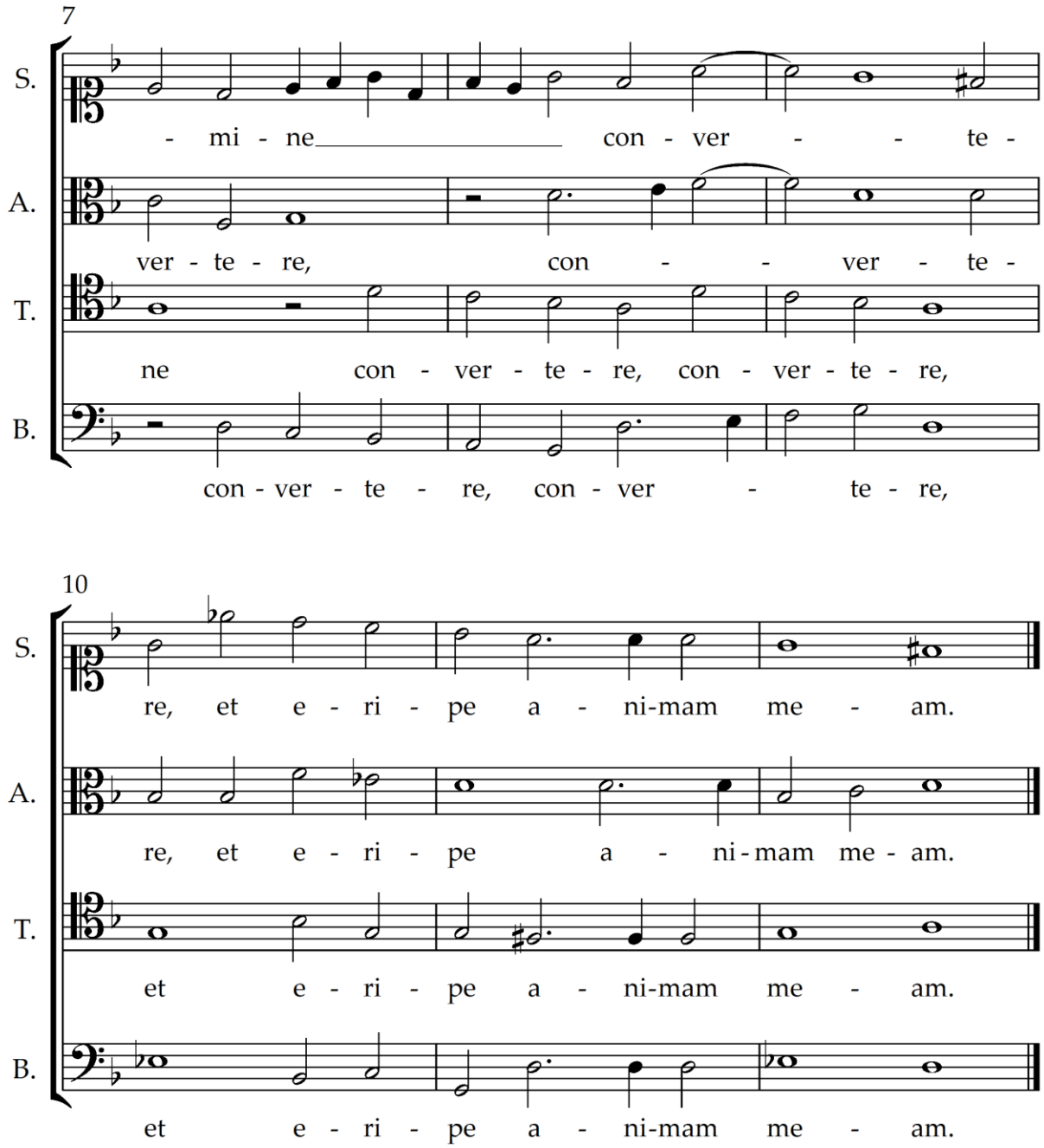

5
II
cresc.
10
I
cresc.
14
dim.
sempre dim.
mf
uncouple
manuals
II Reed
19
II
Reed off
pp
- I to Pedal
pp

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

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

Orlando di Lasso

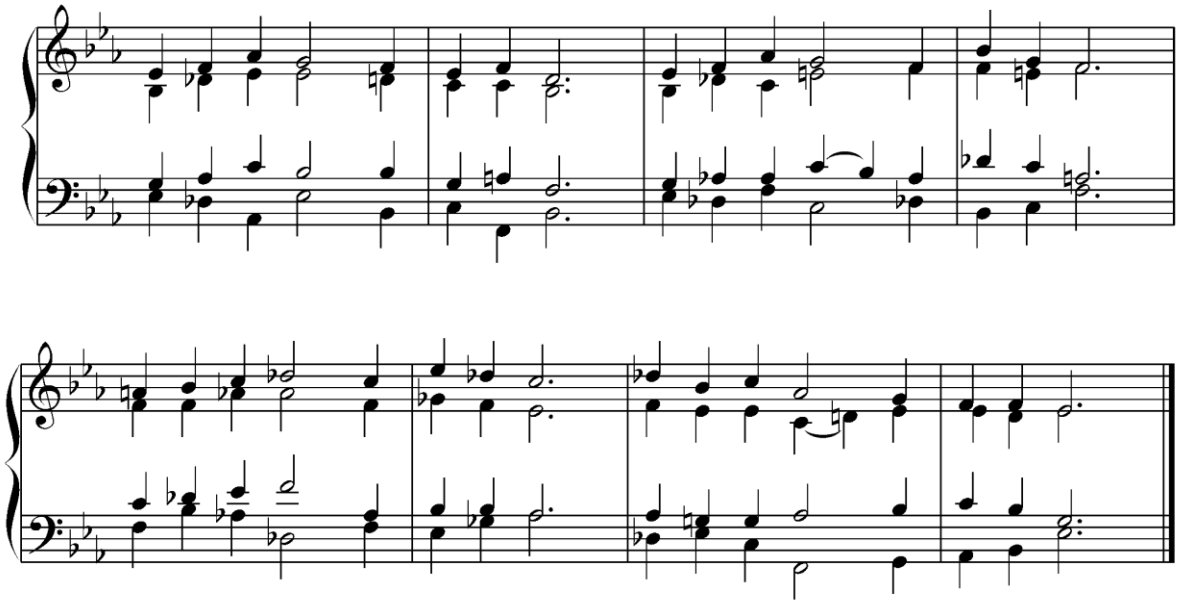



7
S.
- mi - ne con - ver - - te -
A.
ver - te - re, con - - ver - te -
T.
ne con - ver - te - re, con - ver - te - re,
B.
con - ver - te - re, con - ver - te - re,
10
S.
re, et e - ri - pe a - ni-mam me - am.
A.
re, et e - ri - pe a - ni-mam me - am.
T.
et e - ri - pe a - ni-mam me - am.
B.
et e - ri - 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)



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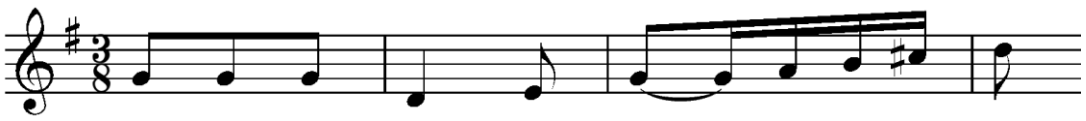
F 6. (20 points) **Improvisation.**

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.



American Guild of Organists

Examination for Fellowship

June 5, 2025

PAPERWORK

SECTION II

SESSION I

SECTION II

SESSION I

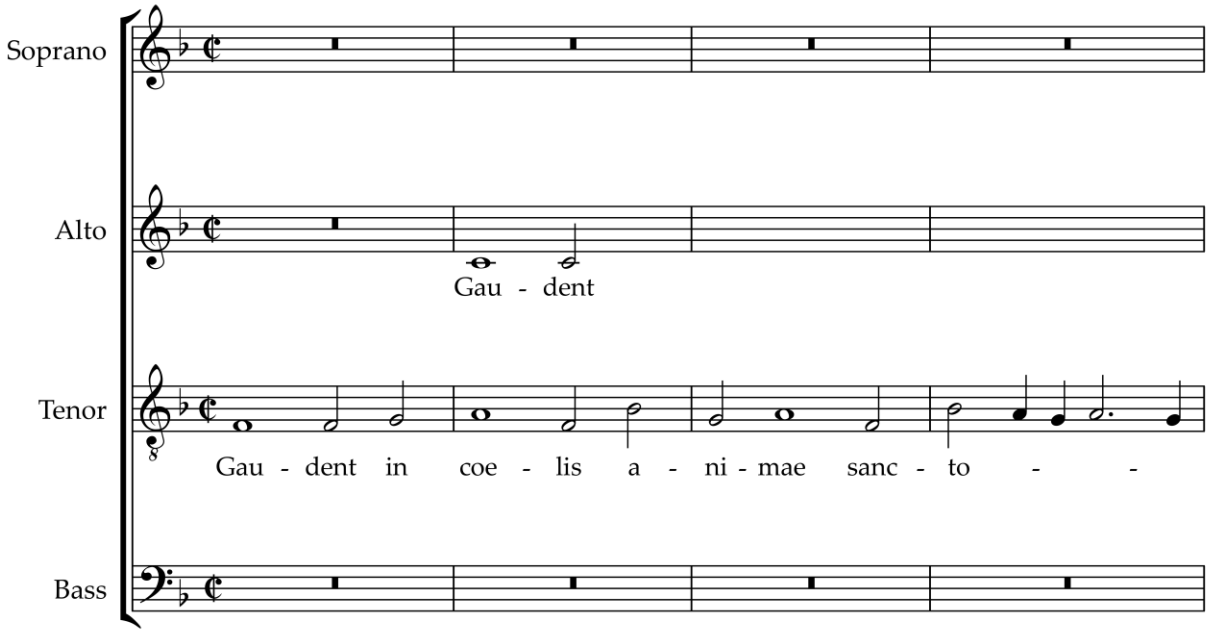
Three and one-half hours allowed

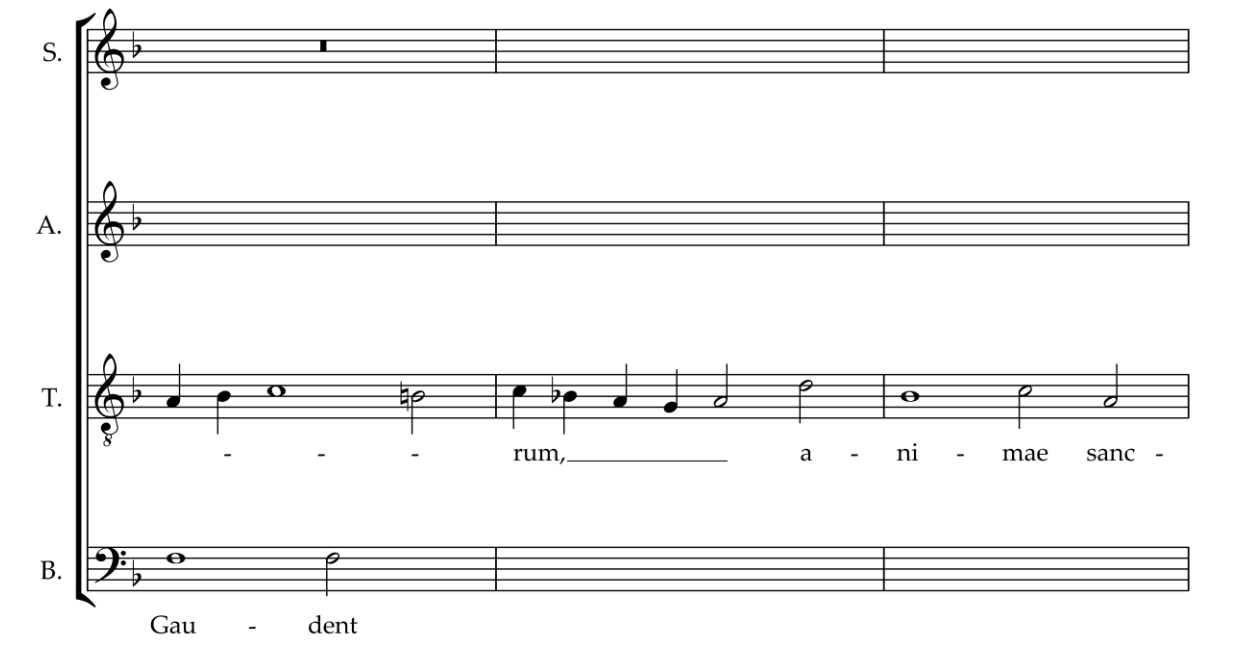
Candidates are required to work every test. No textbook will be permitted in the examination room at either session. The candidate will write each answer on the designated answer sheets provided.

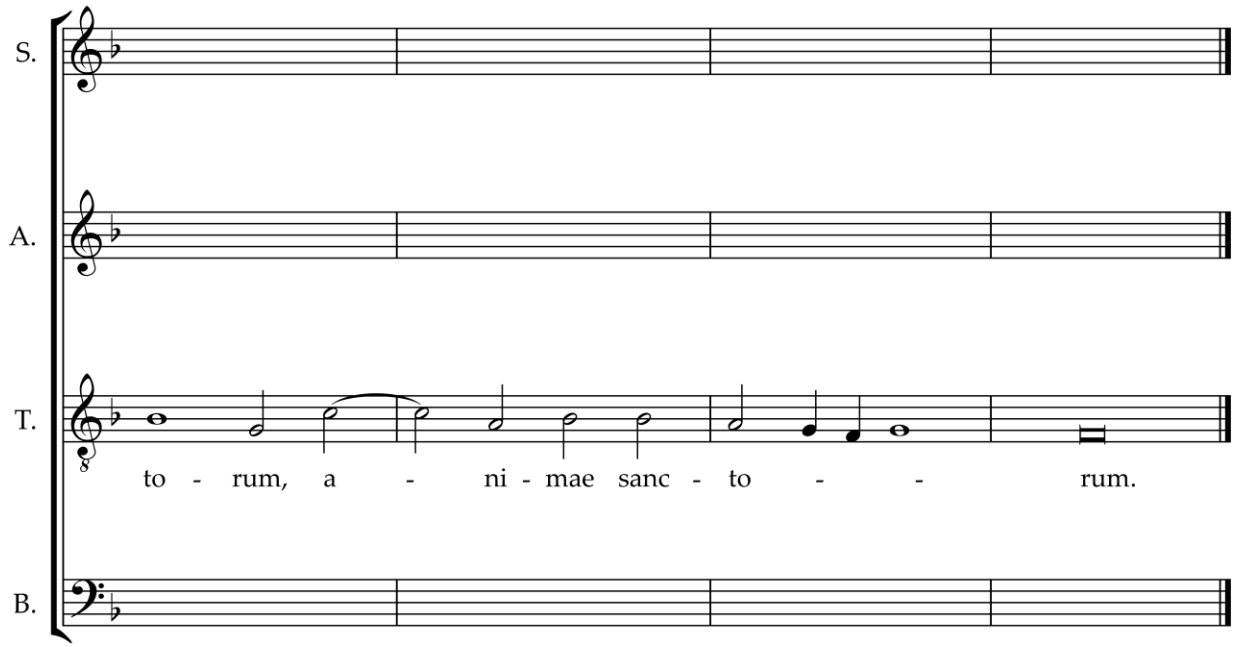
F7. (20 points) **Counterpoint**.

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



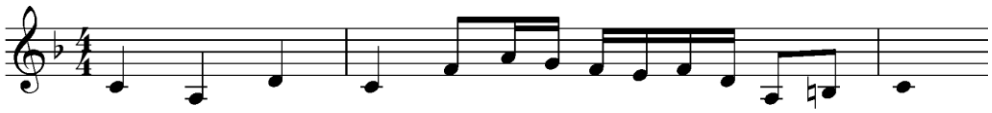

S.
A.
T.
B.
- - - rum, a - ni - mae sanc -
Gau - dent


S.
A.
T.
B.
to - rum, a - ni - mae sanc - to - - rum.

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**.

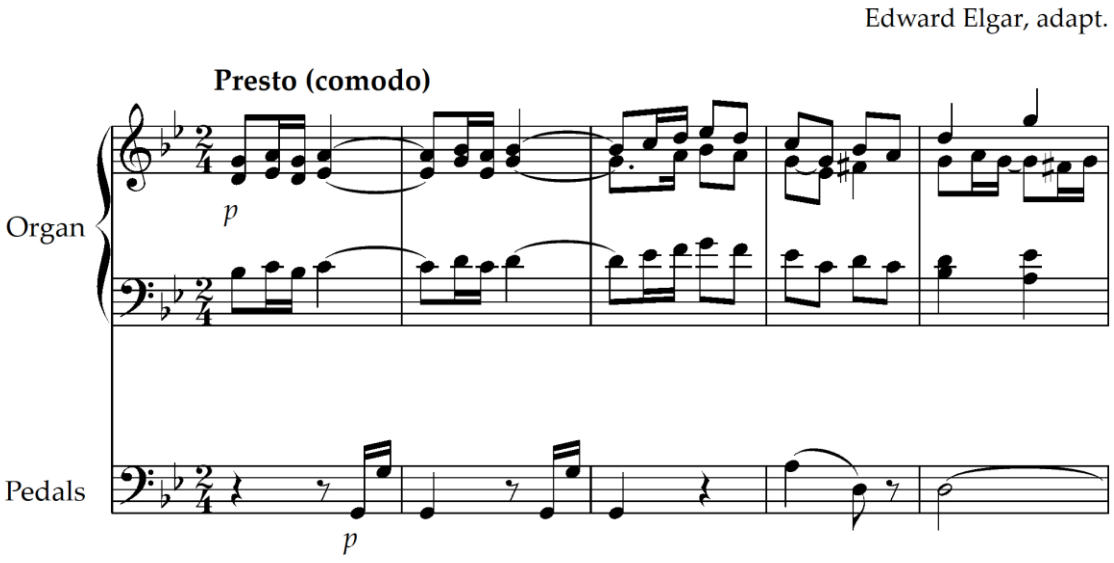
Ear Tests will be given by the proctor.

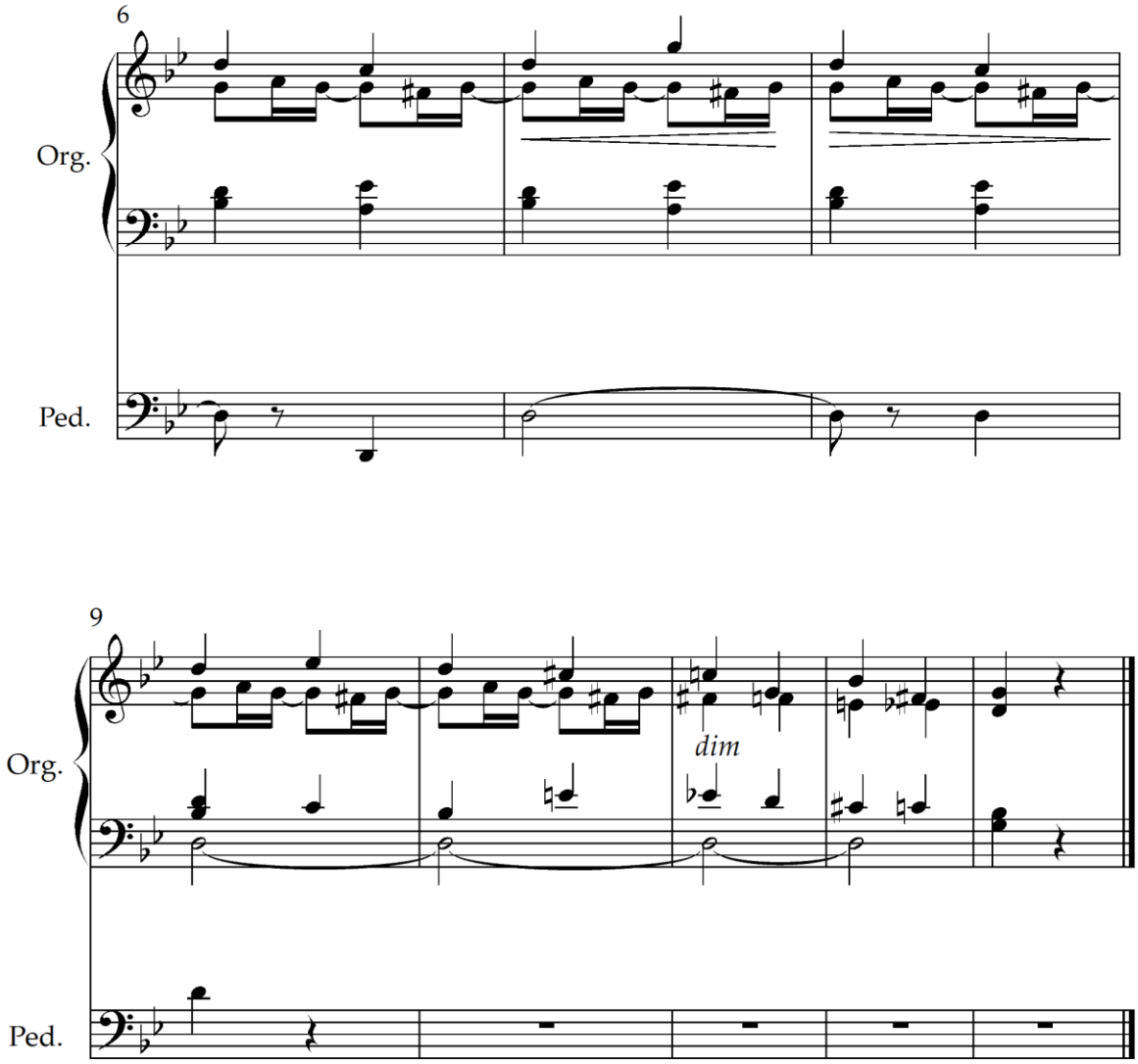
F 11. (40 points) **Orchestration**.

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♭	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.





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 <u>emergency use only</u> 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.

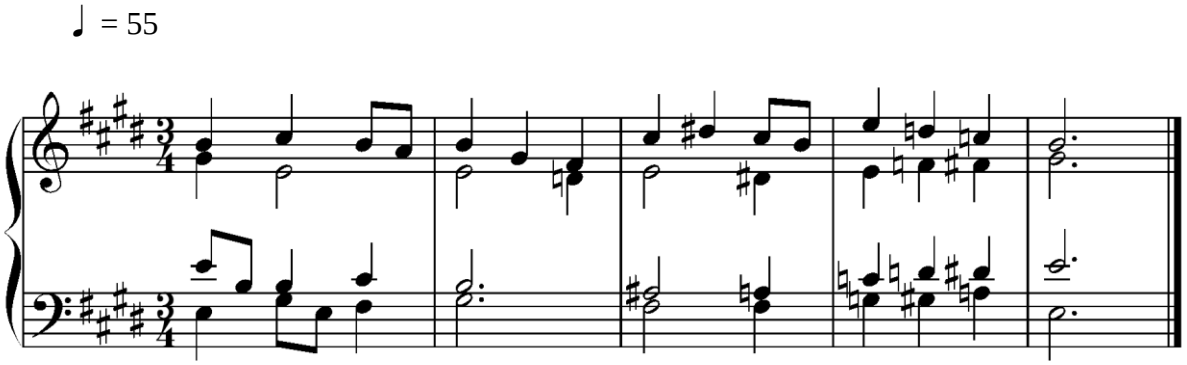
The Proctor will then play Test A five times, one beat = circa 66, allowing one minute between each playing. If there is only one candidate in the room, the next playing may start at any time after thirty seconds (up to one minute), if requested by the candidate. The proctor is responsible for using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

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

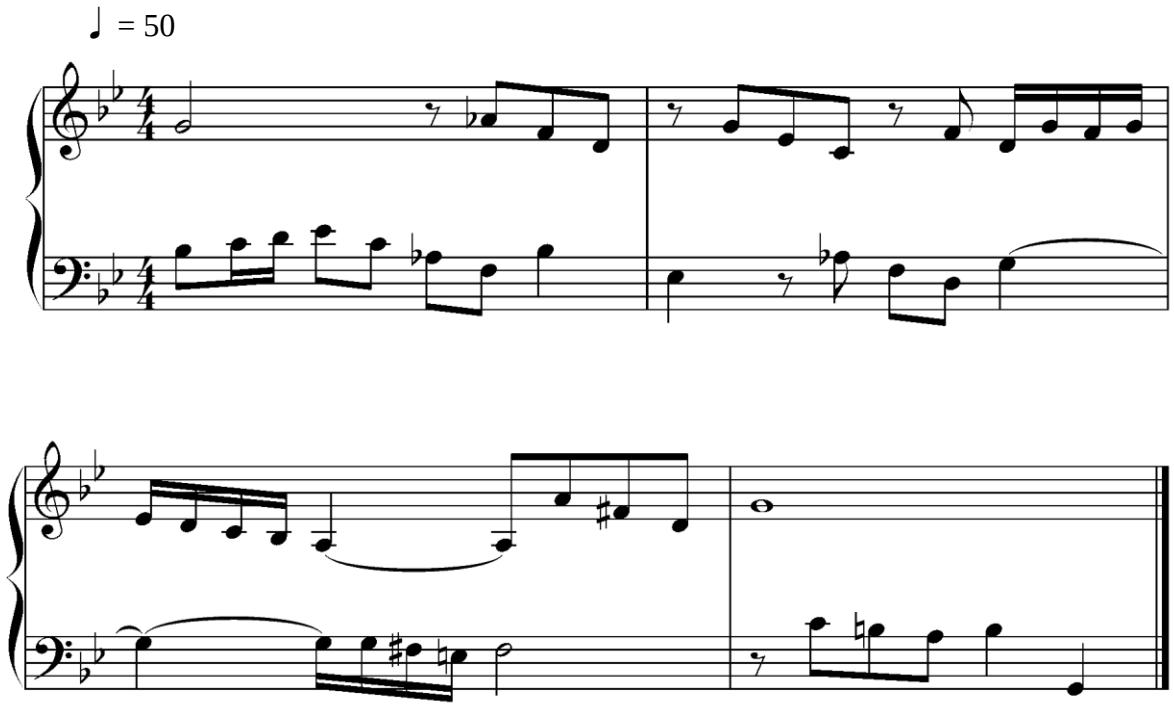
Test B is to be given at the conclusion of the five-minute period, and is to be played four times, after the proctor states the key and sounds the tonic chord. The time signature of Test B (and placement of bar lines) will be determined by the candidate, without assistance of the proctor. The test shall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



B.



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

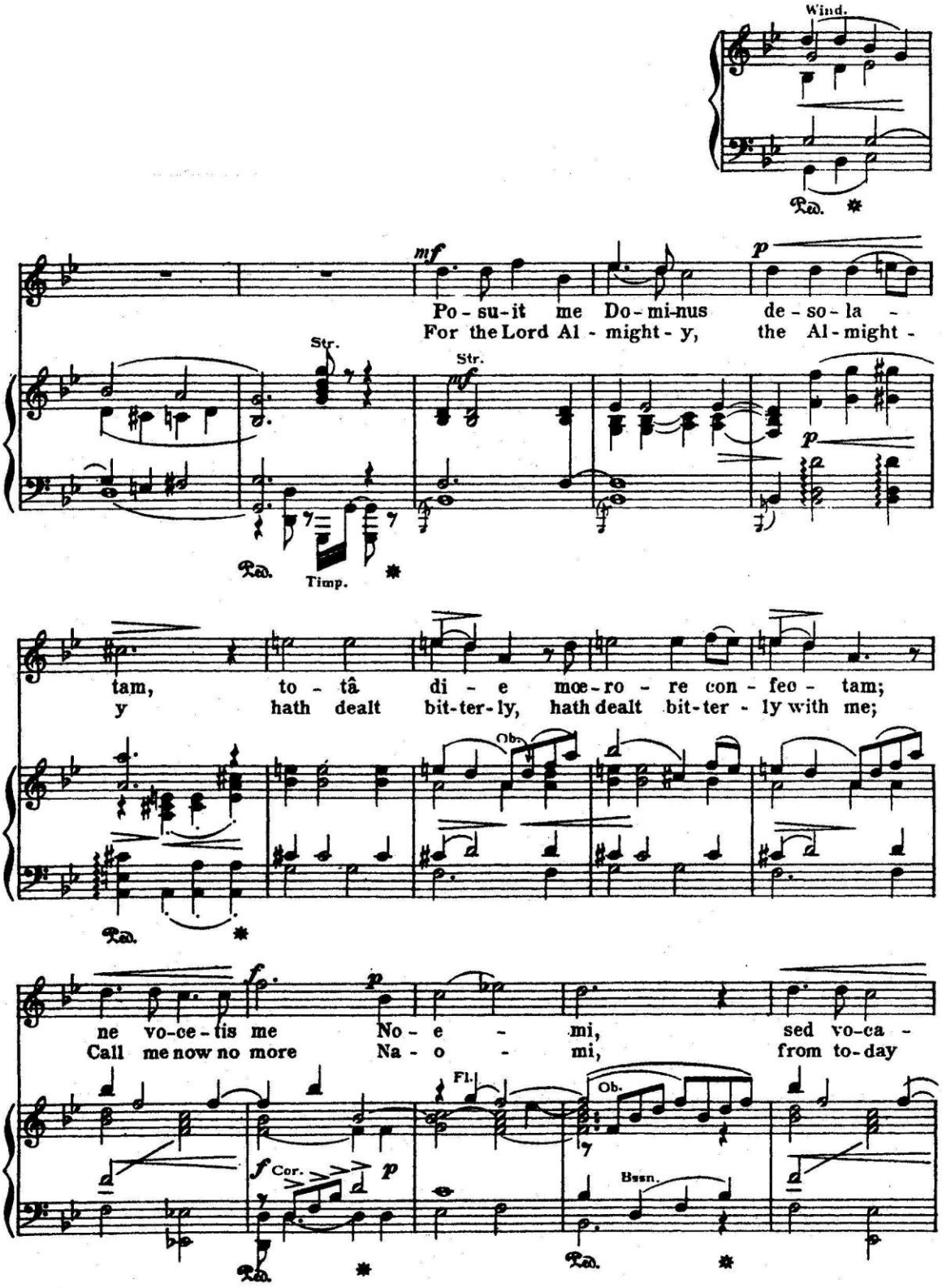
OPEN THE FOLLOWING FOUR PAGES OUT FULLY BEFORE BEGINNING

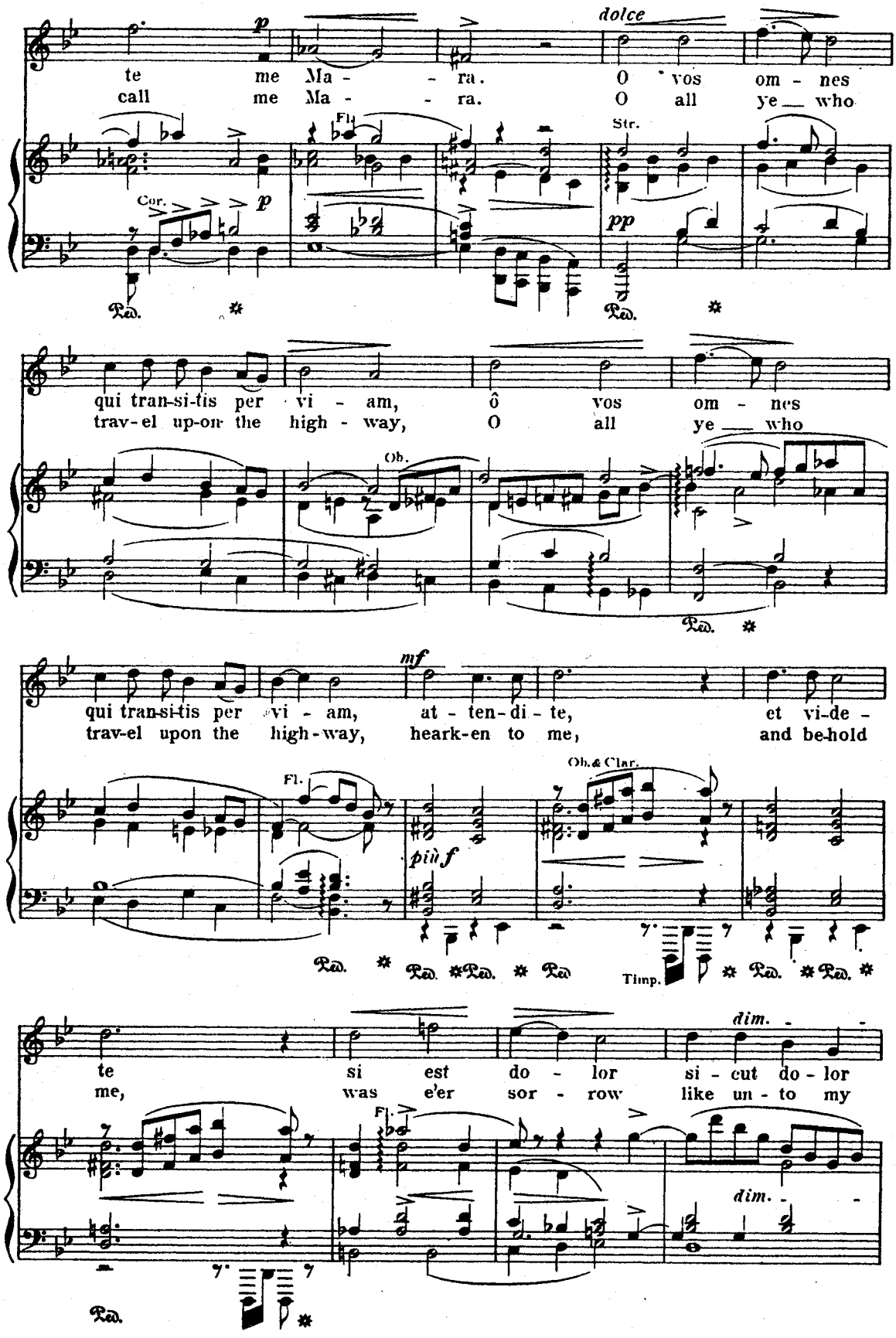
F 4

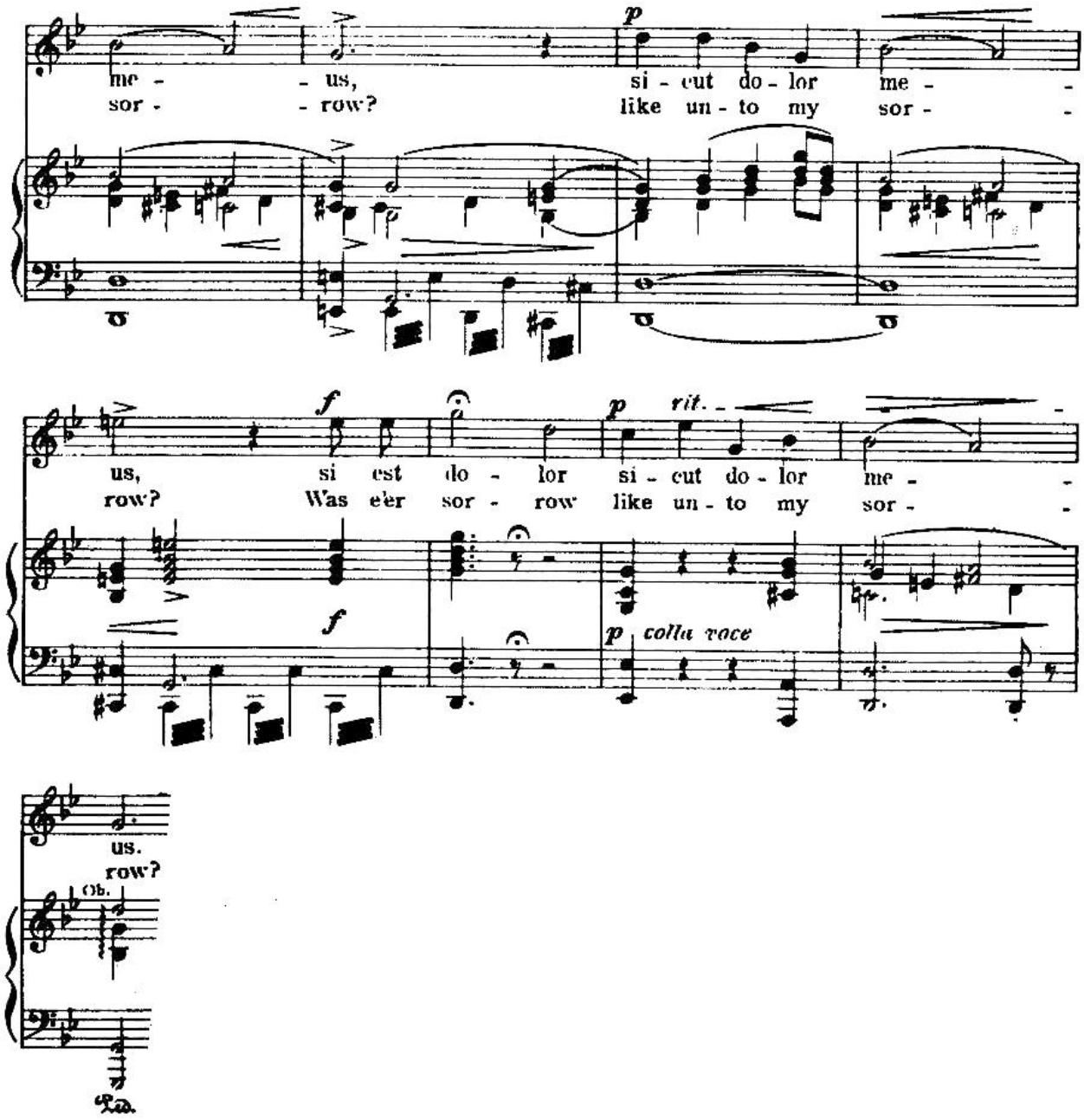
FOUR PAGES IN ALL

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.)*




te me Ma - - ra. O vos om - nes
call me Ma - - ra. O all ye who
dolce
Fl.
Str.
Cor.
qui tran-si-tis per vi - am, ô vos om - nes
trav-el up-on the high - way, O all ye who
Ob.
mf
qui tran-si-tis per vi - am, at - ten-di - te, et vi-de -
trav-el upon the high-way, heark-en to me, and be-hold
Fl.
più f
Ob.& Clar.
Timp.
te si est do - lor si - cut do - lor
me, was e'er sor - row like un - to my
dim.
Fl.
dim.


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