

Windows: translating sound into image using the four Burne-Jones windows of Birmingham Cathedral as a composition project.

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CHAPTER ONE

My background as a musician and an introduction to my compositional style

I have had a long involvement with the church, having been born into a religious family and taken along to a “high” Anglican church each Sunday from birth. Music and liturgy have taken a deep rooting, as well as a familiarity with theology and religious themes and texts. I started to learn the organ at the age of eight and joined the local church choir soon afterwards, sparking an appreciation of sacred, choral and organ music which was grown during my time attending a Roman Catholic secondary school. There, my talent as an accompanist and ensemble player was refined, both in classical and non-classical styles, such as jazz and musical theatre, and this education remains a key element of my compositional palette and a source of my versatility as a musician. I started composing and arranging whilst still at school, and a key part of this was expanding my knowledge of organ music, taking on board new ways of harmonising melodies, and this also led to studies as an improviser, studies that still continue to this day with the international organist David Briggs. I studied composition as an undergraduate at the University of Wales, Bangor, alongside orchestration and arranging, completing major projects in both composition and arranging. This then became a “fun pastime” for many years whilst I concentrated on my career progression, having held two assistant cathedral organist posts, but I gave these up as I decided this was not the career that I wanted to pursue in the long term. However, the knowledge gained through performing organ and choral repertoire in both Roman Catholic and Anglican church music spheres is something I count as critically influential to my studies today. There are four major influences that I will name here:

Firstly, I was given a thorough grounding primarily in renaissance and baroque church music, with composers including Josquin de Prez (1450-1521), John Tavener (1490-1545), Cristobal de Morales (1500-53), Thomas Tallis (1505-85), Jacob Clemens non Papa (1510-56), Giovanni Perluigi da Palestrina (1525-94), Orlando di Lassus (1532-94), William Byrd (1543-1623), Tomas Luis da Victoria (1548-1611), Giovanni

Gabrieli (1554-1612) and Claudio Monteverdi (1567-1643), amongst others. I still feel an absolute affinity with the “sound world” of these schools of composition, with strict rules regarding how notes can be used together, which harmonies to avoid, and how a plainsong melody or “cantus firmus” can be used effectively. Another source of joy was performing the Gregorian Chant “Propers” each Sunday, which are texts that are used at specific points in time in the liturgy but whose texts change each week to reflect the liturgical season and the readings for the day. These are sung to unison melodies in Latin and written in neumes, an ancient notational device involving primarily square dots. They are made up of patterns of stepwise motion with small leaps, and are written using the church modes rather than the more modern diatonic scales. The result is a sound-world that is unique and instantly recognisable, and this use of modes and the general pattern of notes have been a great influence in my compositional writings.

Secondly, another major source of inspiration was from the British school of composition from around the turn of the 20th such as CHH Parry (1848-1918), Charles Villiers Stanford (1852-1924), Edward Elgar (1857-1934), Ralph Vaughan Williams (1872-1958), Gustav Holst (1874-1934), John Ireland (1879-1962), Herbert Howells (1892-1983), Edward Rubbra (1901-86), William Walton (1902-83), and Benjamin Britten (1913-76). I remember hearing Elgar’s “The Dream of Gerontius” for the first time as a teenager and being mesmerised not just by the scale of the work but also by the great range of expression and dynamics that were created by such a large orchestra and chorus. It’s not just the large works that influence me. Vaughan Williams’ “Mass in g minor” for double choir is a masterclass in creating different textures with voices, whilst Howells creates plainsong-inspired melodies over colourful harmonies in works such as his Magnificat and Nunc Dimittis for King’s College, Cambridge.

Thirdly, a practical study of organ music starting at the same era was influential in expanding my use of colour when improvising. I would often listen to a piece and then try to work out what type of effect the composer was creating, such as using

parallel harmonies in chords, or adding certain degrees of the scale for colour. Composers that I found a particular influence include Max Reger (1874-1916), Louis Vierne (1870-1937), Marcel Dupré (1886-1971), Paul Hindemith (1895-1963), Jehan Alain (1911-40) and Maurice Duruflé (1902-86).

Fourthly, I have always been interested in modern and contemporary choral music, both sacred and secular, and to see what other composers are creating. To an extent, this does include composers that cross-over from the middle of the 20th century onwards, all the way up to the present day, as there is a definite develop and progression of musical styles. Major influences include Samuel Barber (1910-81), William Mathias (1934-92), Arvo Part (b. 1935), Morten Lauridsen (b. 1943), John Tavener (1944-2013), John Rutter (b. 1945), Howard Skempton (b. 1947), Cecilia McDowall (b. 1951), Judith Bingham (b. 1952), Judith Weir (b. 1954), Howard Goodall (b. 1958), James MacMillan (b. 1959), Jonathan Dove (b. 1959), Gabriel Jackson (b. 1962), Roxanna Panufnik (b. 1968), Eric Whitacre (b. 1970), Paul Mealor (b. 1975), Eriks Esenvalds (b. 1977), and Nico Muhly (b. 1981). There are, of course, many more composers that will fit into this category. Each of these has their own personal way of approaching composition, and I am particularly influenced by their individual approaches to harmony in particular. Some of these, such as Judith Bingham, draw inspiration by writing new pieces of music based on old ones, presenting the old material in a new way. For example, her piece "Jacquet's Ghost" for organ solo takes material from the renaissance harpsichord piece "Prelude non mesuré in d minor" by Elizabeth-Claude Jacquet de la Guerre (1665-1729), and uses the thematic material as inspiration. The resulting piece concentrates a lot on giving the material in new, complex rhythms whilst having darker harmonies that are suggested the title of each movement, being titles such as tomb and catacomb. The main motif from the original piece is used to move each movement on, as if the listener was being taken on a journey.

After a gap of ten years in my formal education, I began studies for a Master of Music degree by research in composition at the University of Aberdeen with

Professor Paul Mealor, who encouraged me to listen to as much material as I could, and to study the scores of pieces in order to understand how the composer had put the work together. I was also encouraged to not let technicalities stop the music from going where it wants to. For example, I would have been wary about a piece moving into B-flat minor (which has 5 flats) for the sake of those trying to read the music after I had written it, but instead I was encouraged to let the music go where it wants to and to embrace modulations and meanderings. The main learning point from my MMus portfolio was that I used thick harmony too frequently, with most pieces submitted having large sections of music for eight parts (usually split as two voices each on a SATB open score). This meant that I was writing in a vertical style and seeing how chords sounded at different moments in time rather than concentrating on how an individual line is written. This writing weakened the strength of the individual voices and it became wearisome on the ear to have to try and pick out so many individual parts so often. The other major learning point was to try and use extra notes in chords less frequently, including the use of 4-3 suspensions. By this, I mean that I coloured chords with added degrees of the scale, usually 6ths or 7ths, and being able to use them less frequently and choosing them more selectively would make the remaining ones more special rather than having a string of added notes. From a learning perspective, I have endeavoured in this submission to use four-part writing as normal, and only to use thicker chords occasionally and when the music demands it. Even then, I have tried to use less than eight voices in those situations. For the other point, I have tried to limit the amount of extra added degrees of the scale I use, and whilst I do use a few 9-8 suspensions I believe that they are used sparingly and appropriately.

My writing style is based on singable melodies with underpinning harmonies that complement it and are rooted in a tonal idiom. I do use triads as a basis for harmony, and I am influenced by techniques that other composers and schools have used over the course of musical history, especially those involving chant and plainsong. I try and not let the harmonies get in the way of the melodies, as I believe that the

melodies must take priority, even if they are in the middle of the texture. My use of rhythm is influenced by natural speech rhythm, which is not surprising given my penchant for chants of different types. I also believe that tempos should be written so that the mood of the piece may be conveyed effectively by singers, and that some pieces are written too quickly or too slowly without taking the technical capabilities of singers in mind. As someone who has sung in many choirs, I have picked up the importance of knowing what people are capable of singing! The majority of my music output so far has been unaccompanied sacred choral music. I held a two-year composer-in-residence position at a greater parish church alongside my MMus studies, where the majority of pieces required were unaccompanied. I occasionally set non-religious texts, and I also have started writing for larger forces, for example for voices with orchestral accompaniment. This submission is the first part of my PhD in composition at the University of Aberdeen, and it is representative of the type of music I am currently writing. It is a larger-than-usual project in terms of its length (around 18 minutes in performance over the course of 5 movements) but it is usual in factors such as the use of voices in different combinations, the use of accompaniment, and the choice of texts.

CHAPTER TWO

The aim of this project, my research methodology, and a survey of how other composers approached the same idea

In this project, it has been my aim to translate windows into music, visual into sound. I will be working with four stained-glass windows in Birmingham Cathedral. I have spent time sitting with these windows, alongside the building that houses them, really getting to know the details as to what is actually depicted, where they are in the building and how to move from one to the other. I have researched the windows themselves to see how and when they were made, what the artist was trying to convey alongside his theological perspectives when designing the windows. I have looked into how other composers have used windows and art in general as a general musical stimulus. I have looked into the biblical texts behind the

stories depicted in the windows, and from there have been able to see which texts have been set by other composers. From here I have been able to select the most appropriate texts for each window, and I have also been able to use historical methods of composition in new ways, which is explained later in this commentary. I have considered the physical layout of the building and the journey that is need to move from the door to the each of the windows, and have decided how to portray this journey through music.

As part of this project, I have researched how other composers translated a visual stimulus into sound. There are no direct examples of how a cathedral window is moved from vision to sound. Sigfrid Karg-Elert (1877-1933) wrote a set of organ meditations entitled “Cathedral Windows” which were based on Gregorian melodies, a direct link between religious architecture and liturgy. The composer states the Gregorian chants used before the printed music, and the compositions are improvisations for the organ using the chants as the stimulus. He didn’t use actual windows as the basis, rather that his music was written as windows into cathedral life. Whilst this finding is disappointing, I do find the fact that he carefully chose chants from inside church life as a basis to be interesting, especially given my liking for Gregorian chant and plainsong both in themselves and as stimuli for composing and arranging, hence my inclusion of this research here.

One of the most important examples is John McCabe’s (1939-2015) orchestral piece “Chagall Windows” which was commissioned by the Hallé Concerts Society in 1974. This work is particularly significant to my research as the windows are found not in a cathedral but in a synagogue, which is the most relevant finding in my research. The synagogue is part of the Hadasseh Medical Centre in Jerusalem, and rather there are twelve windows there, each depicting one of the sons of Jacob from the Old Testament book of Genesis. These twelve sons formed this historic twelve tribes of Israel and are incredibly important in biblical history, and they are placed in the order from oldest to youngest, which is the order that McCabe visits them in. The

overall movement from oldest to youngest is represented in the fact that the tempo gradually increases, indicating youth. Whilst each window is given its own treatment, these are not represented as clear, individual sections as the work is written as one continuous piece encompassing all. The main element in this work is his general use of mood, bringing together different harmonic languages, textures and instrumentations, and McCabe states that this music is primarily a response to the windows, rather than a strict piece of programme music. It is also clear that McCabe has researched each of the brothers and their role in the biblical story, and uses the knowledge gained to influence the orchestration. For example, Genesis chapter 49 says that “Dan shall be a serpent by the way” and this is then portrayed as a “convoluted cello theme and inter-twining brass clusters¹” in which you can almost hear a serpent slithering along the ground. McCabe uses different instrumentations throughout, with each window having its own sound world, primarily based upon the orchestrations and what would typically be expected to be found in each orchestration. A fascinating element of McCabe’s work is his translating of colour to paper. He associates blues with anguish, whilst radiance and splendour are found in yellows, and greens represent a peaceful pastoral mood. These then lend themselves to the mood of the music generally, rather than having a compositional element (such as instrumentation or a harmonic device) assigned to each colour. The music concludes with a recapitulation of the opening theme, although treated differently, creating a cohesive journey around the windows.

Arguably the most famous depiction of art in music is Modest Mussorgsky’s (1839-81) “Pictures at an exhibition” where he leads the listener on a musical journey around a display of Vicktor Hartmann’s (1834-73) paintings. Unfortunately, most of the paintings are now lost, so we can only imagine what Mussorgsky saw. Each picture is represented by its own movement, and many of them are joined together with the “promenade” – a musical theme that represents the viewer walking around the gallery.

¹ McCabe, John: Chagall Windows, Orchestral Score, Preface



Example #1
 Mussorgsky, Pictures at an exhibition, 1st Movement "Promenade"
 Showing the opening "walking" motif

This theme opens the work and recurs several times, and each time it is treated differently with the intention that the viewer has been influenced by the pictures and that they in turn influence the musical representation of walking. The main theme is always heard in these passages, but the texture and harmonic language change around it. For example, the third promenade follows the second painting which depicts an old castle. The promenade is stately in its outlook, with the melody being present in unison octaves in the treble and then in bass, all in a homophonic style.



Example #2
 Mussorgsky, Pictures at an exhibition, 5th Movement "Promenade"
 Showing the opening motif presented in a "heavy" style

Mussorgsky's original work was for piano solo, although it has been famously orchestrated by Maurice Ravel (1875-1937) although there is not enough space in this commentary to look at it, however brilliant the orchestration is! The general mood of each painting is of paramount important and influences everything from texture to dynamics. Each movement reflects the general mood of the painting, taking into account the colours as well as the visual elements. For example, the third picture,

entitled “Tuileries” is a picture of a garden in Paris which depicts children playing. It is in the bright key of B-major, in a fast tempo, and has numerous semi-quaver passages in which you can almost hear the children laughing and running around, and a similar technique is used in the “Ballet of the unhatched chicks” later in the work.



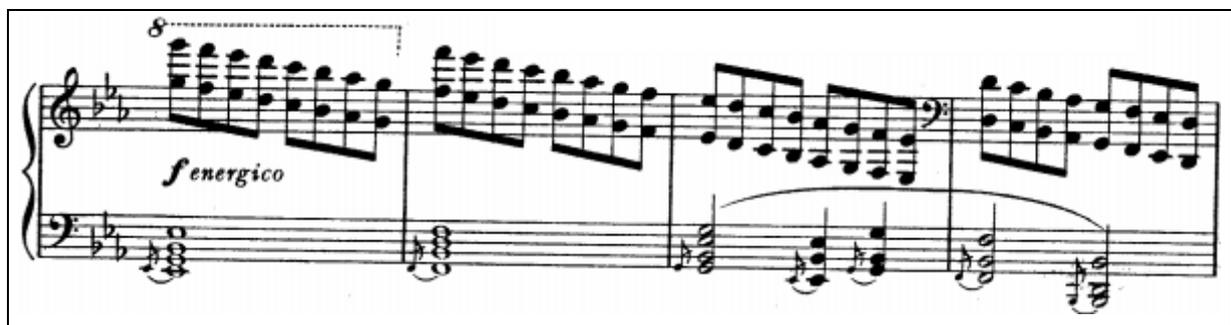
Example #3
Mussorgsky, Pictures at an exhibition, 6th Movement “Tuileries”
Showing the light hearted and fast-moving melody

One of the major elements that strikes me about “Pictures” is the fact that Mussorgsky doesn’t just capture a single moment in time, but that he actively encourages a musical journey around the moment in the painting. For example, fourth picture is “Bydlo” which is a depiction of an ox-cart moving over rolling hills. The heavy, cumbersome cart is represented through a slow tempo marked “pesante” or heavily, and can be heard moving onwards in a series of low moving chords.



Example #4
Mussorgsky, Pictures at an exhibition, 6th Movement “Bydlo”
Showing the heavy left-hand chords and low melody

The slow melody also starts in a low register, but the space between the hands increases gradually as the movement goes on, twinned with an increasingly loud dynamic. The climatic point comes with the main melody sounding in octaves in the right hand over the same heavy chords in the left hand, and this is the point where the car is nearest to the viewer. After this, the volume and distance between the hands reduce once more as the cart moves away, until just the left hand is present at a *ppp* volume. The other most obvious example is the pealing bells of Kiev which can be heard in the many downwards scales present in the final picture “The Great Gate of Kiev” which are placed above a bold recapitulation of the main theme.



Example #5
Mussorgsky, Pictures at an exhibition, Final Movement “The Great Gate”
Showing the pealing bells over the main theme

Other works that depict art include Debussy’s “La Mer” which is a musical depiction of a painting of the sea since Debussy preferred to use paintings of the seas as his muse rather than the sea itself. The painting is “The Great Wave off Kanagawa” by Katsushika Hokusai (1760-1839) and is one of thirty-six different paintings in the same set. “La Mer” is written for a full symphony orchestra and was later arranged for piano duet. It is written in three sections, with each depicting a different timeframe of the day, and from that, a different mood of the sea. Again, this is similar to Mussorgsky’s method of not just sticking to the single moment in time that is portrayed in the painting but delving deeper into the image and what could be happening on either side of it – in a way, the image is just an idea or the starting point for a musical journey. The general form is open and unrestricted, allowing Debussy the freedom he requires to depict the sea as he felt fit. The morning and

evening scenes have slower tempos, with a faster and lighted scene in the middle, depicting calm at the start and end of the day with an afternoon of life and movement. Thematically, Debussy “avoids monotony by using a multitude of water figurations that could be classified as musical onomatopoeia: they evoke the sensation of swaying movement of waves and suggest the pitter-patter of falling droplets of spray” (and so forth), and – significantly – avoid the arpeggiated triads used by Schubert and Wagner to evoke the movement of water.² This was one of the first free-style pieces of the time, and the reception was lukewarm, with the audience unsure of what Debussy was trying to represent.

Harrison Birtwistle (b. 1934) used Pieter Bruegel the Elder’s woodcut “The Triumph of Time” as an inspiration for an orchestral piece of the same name. It was commissioned by the Royal Philharmonic Orchestra in 1972. The artwork depicts a funeral procession, led by a figure representing Time and followed by a figure representing Death. The surrounding landscape is barren, and it is clear that death eventually comes to everyone and everything. The work is, again, in a single movement, and shows not just a moment in time but a procession moving from one side of the frame to the other, leaving nothing in its wake. The piece is marked with a slow tempo representing the slow and constant passage of time. Birtwistle describes Bruegel’s image as “made up of a (necessarily) linked chain of material object which have no necessary connexion with each other.”³ This influenced his musical version of it, which is a “the sum of musical objects, unrelated to each other, apart from one’s decision to juxtapose them in time and space.”⁴ This gives the composer room to use a number of different musical ideas that do not seem to relate to each other, although they are tied together with a number of different short motifs and melodies that recur from time to time. This is how the different groups of people in the picture are represented, all with different orchestrations, pitch and textures, until the “nothing” following Death at the end is marked as a soft bass drum roll.

² Potter, Caroline: *The Cambridge Companion to Debussy*

³ Beard, David; Gloag, Kenneth; Jones, Nicholas (2015). *Harrison Birtwistle Studies*. Cambridge University Press.

⁴ Beard, Gloss, Jones: *Harrison Birtwistle Studies*

Unusual in the scoring this work is the use of amplification for a soprano saxophone and for some of the percussionists, and there are two harps, two tubas and a piano in addition to the full orchestra, all adding to the various colours that can be made with conventional and unconventional orchestration techniques.

Other orchestral pieces inspired by art include Rachmaninov's (1873-1943) "Isle of the dead" based on Bocklin's painting of the same name; Martinu's (1890-1959) "Frescoes of Piero della Francesca" based on a number of frescoes depicting the crucifixion in Arezzo, Italy; Saint-Saen's (1835-1921) "Danse Macabre" based on a variety of paintings including woodcuts by Holbein the Younger, and Liszt's (1811-86) "Hunnenschlacht" based on a painting of the same name by Kaulbach. Some of the above use the tone poem technique, which is a "single-movement piece of descriptive orchestral music⁵" and which usually follows "a poem, short story, novel, painting, landscape, or other (non-musical) source⁶" and that "suggests a storyline, or at least a mood-sequence."⁷ The main idea behind this genre is to infer a particular mood generated by the painting, through a combination of dynamic, orchestration, texture, timbre, key, harmony and the other musical tools available, and it was a great shift away from strict symphonic forms and a step towards being able to write in different types of forms, or indeed, none at all. The story and the mood were paramount.

It is interesting that there are many more orchestral pieces that use art as a stimulus as opposed to choral pieces, which are relatively few. Some prayers to the saints are inspired my icons, such as "Mother of God, here I stand" by John Tavener (1944-2013) which tells of a person standing before an icon of Mary but the actual icon is not described.

⁵ Stephen Johnson: BBC Music Magazine: March 2013 "What is a tone poem?"

⁶ https://en.wikipedia.org/wiki/Symphonic_poem

⁷ Johnson: BBC Music Magazine

CHAPTER THREE

A background to Birmingham Cathedral and its windows, and I how chose the text

For several years, I worked at Birmingham Cathedral. It quickly became apparent that staff, worshippers and visitors alike were justly proud of their stained-glass windows. They are excellent examples of pre-Raphaelite art and draw art and history enthusiasts from far and wide to see them. The cathedral recently raised a substantial amount of money for the restoration of these windows, in order that each one could be taken apart, painstakingly cleaned, and then put back together. A range of postcards and scarves were designed and sold by the cathedral, alongside special events and tours specifically concentrating on the windows. One of the annual events was a concert by the cathedral choirs of music that would fit around the scenes depicted by the windows, and this gave me the idea of setting my own original music to texts that I felt fitted the windows. Having seen the windows every day for some time, I was able to get to know them well and be both sufficiently moved by them and comfortable with them to undertake a five-movement project based on the windows and a journey through the cathedral. The idea was that the movements could be performed as a five-movement work in its entirety, or each movement performed separately in the space of a concert, or that each movement could individually be used liturgically. Many of the composers that I researched amalgamated several scenes into a single movement, that this is why I am rejecting the idea of doing the same.

The parish church of St Philip, Birmingham was consecrated in 1715 and became the cathedral for the new diocese of Birmingham in 1905. It is built in a baroque style, the architect having visited Rome before designing the building. The chancel was extended in 1884, but the building remains one of the smallest cathedrals in England. The new chancel was finished with three tall windows at the eastern end. Edward

Burne-Jones⁸ and William Morris had worked together to design and construct windows for the nearby church of St Martin's-in-the-Bull-Ring, and they were commissioned to create a number of windows to complete the new chancel at St Philip's⁹. Burne-Jones handled the design and Morris physically constructed the windows.

When composing this work, I wanted to consider the physical journey that is taken by someone coming to look at the windows. The entry is in the southwest corner, proceeding to the middle of the nave and then moving eastwards through the quire as the details of the windows are gradually revealed. The eastern portion of the cathedral was built using baroque-inspired designs, with large and elaborate pillars hiding windows and other architectural intrigues that can only be viewed by physically moving through the cathedral. Upon reaching the east end, the central Ascension Window was installed in 1885, with the Nativity Window on the left and the Crucifixion Window on the right, both installed in 1887. The final window to be installed is the Last Judgement at the west end of the Cathedral, completed in 1889.

As we have seen in my research, Mussorgsky used a theme to accompany the viewer on a physical journey around the art gallery, and I wanted to use the same idea to facilitate the movement of the viewer around the cathedral on the route already described. "Burne-Jones has chosen that the laity be made to experience wonder at the holy events before them in the east end but as they leave the cathedral, they are warned of the Judgment to come, a stratagem which he had derived from the

⁸ Edward Burne-Jones was born in Birmingham and studied theology at Oxford University where he met William Morris who would later be famous for the production of wallpaper amongst other things. The theology as a subject and being friends with Morris were no doubt factors in Burne-Jones' decision to become an artist concentrating on religious themes. After some time working on paintings, Burne-Jones was a founder member of William Morris and Co., concentrating primarily on the decoration and refurbishment of churches. Burne-Jones kept this association until the end of his career, although he did try his hand at book illustration and theatre design as well!

⁹ Images of the windows can be seen in Appendix C at the back of this document

medieval tradition that situated the Crucifixion at the east end and the Last Judgement at the west for a similar didactic purpose.¹⁰

I wanted to use Mussorgsky's basic idea to accompany the two journeys around the cathedral, and this idea would also serve as an introductory movement before first window is considered. Burne-Jones wanted the cathedral's visitors to experience wonder at the windows, it wouldn't be surprising for visitors to the cathedral to feel the same sense of wonder when exploring the building. I chose the Gradual for the Dedication of a Church, "Locus iste" which says that the building is made by God and is a priceless sacrament, which seemed appropriate. Whilst writing a setting of "Locus iste" I was conscious of the fact that the text had been set many times by different composers, arguably most famously in the simple setting by Anton Bruckner (1824-96), and also by contemporary composers John Joubert (1927-2019), Howard Skempton (b. 1947), Will Todd (b. 1970), Paul Mealor (b.1975) and Tarik O'Regan (b. 1978).

The windows occupy "a large space divided horizontally, in which the two groups of figures relate to one another directly, with the central figure superimposed between them."¹¹ The "designs [...] divide in two equal halves, horizontally. This technique separates heaven from earth in each of the windows."¹²

It may be an obvious point, but the difference between choral music and non-choral music is words, which makes them incredibly important. Conductors and choral directors often start with learning and understanding the text before adding the music. The correct text is absolutely crucial to a piece of music. Taking into account that Burne-Jones designed the windows in two horizontal panels separating heaven

¹⁰ Carew-Cox and Waters P.27

¹¹ Carew-Cox, A and Waters, W: Edward Burne-Jones – stained glass in Birmingham Churches. p.26

¹² <http://www.birminghamcathedral.com/windows/>

and earth, it seemed a logical idea to have two texts per window for those at the east end, one depicting heaven and one depicting earth. Bearing in mind that the each of windows also formed a cohesive whole as well as being viewed as two panels, I wanted to have a sense of journey between the two panels, even to the extent of forming a conversation between the two halves.

For the sake of continuity when the work is performed as a whole, the decision was made to present the windows in chronological order in terms of when they happen in the biblical narrative, rather than viewing them left-to-right. This does mean that the left window is viewed (Nativity), then the right (Crucifixion) and the central one (Ascension) but I did not see this as a problem. Indeed, a person hearing the work without standing in front of the windows may be perplexed if the Ascension narrative was told after the Nativity and before the Crucifixion!

The Nativity Window presents two separate scenes from the Christmas story, and is unique in this fact. The upper portion shows the annunciation of the angels to the shepherds, and the lower portion shows the Christ-child being worshipped and adored not just by his mother but a multitude of both angels and humans. It is therefore unusual in depicting both heaven and earth in both segments, with angels talking to shepherds, and men and angels worshipping the child.

These two scenes are to be found in St Luke's Gospel Chapter 1. Chronologically, the birth of Jesus comes first in verses 6-7, followed by the annunciation to the shepherds in verses 8-14, then the shepherds come to the manger and worship the child in verses 1-20¹³. The second chapter of St. Matthew's Gospel also tells of the magi coming to adore the Christ child after the child is born. It was this repeated adoration of the child that I felt was depicted in the lower part of this window, rather than the birth itself. This meant that the window could be read from top to bottom, with the annunciation leading into the various groups of people coming for

¹³ See appendix 2 for the biblical texts

the adoration. I also felt that this flowed better in terms of a narrative, telling the story of the shepherds.

The text “Angelus Domini ad pastores ait” was a logical choice as it is a direct translation of St Luke’s account. There are multiple compositions using a more familiar version of the text, “Angelus ad pastores ait” which has a short segment of scripture followed by a reflective prayer verse, and has been set by Orlando di Lassus¹⁴ (1530-94), Claudio Monteverdi (1567-1643), Hieronymus Praetorius (1560-1629), Samuel Scheidt (1587-1654) and many others. However, I chose to use a lesser-used version of the text as used by Nicolas Gombert (c. 1495-1560) which is a direct translation of Luke 2:9-12. It simply tells of the angels announcing the birth of Christ to the shepherds.

To enable a sense of a journey from the upper portion to the lower portion of the window, a text which involved the shepherds coming to adore the Christ seems a logical choice. The traditional Latin carol “Quem pastores laudavere” tells of the shepherds coming to the manger, but then carries the narrative on with the visitation of the magi (wise men) as told in St Matthew’s narrative, followed a verse praising the Virgin Mary who is pictured to the left of the manger, then a final verse singing the praises of Christ himself. Therefore, all of the elements of the lower part of the window are present in this text. The only settings of this text that I can currently find are arrangements of the traditional French carol melody, such as in two arrangements by Michael Praetorius (1571-1621) and the famous arrangement by David Willcocks (1919-2015) as found in “Carols for Choirs Volume 2”

Finally, I wanted to bring the window together as a whole, not just being a journey from one panel to another but actually witnessing a conversation between the two

¹⁴ See the bibliography for a full list of scores consulted

panels. In order to do this, I added a Latin translation of Luke 2:14, which is also the first line of the “Gloria in excelsis Deo” in the catholic Mass. This brief sentence, spoken by the angels to the shepherds (therefore, in the upper portion of the window) permeates the text of the lower portion and gives a recurring frame of reference between the two portions. This use of a short chorus is epitomised in the modern carols of composers such as John Rutter (b. 1945) and Bob Chilcott (b. 1955) and so this can be seen as an homage of their work.

Unlike the Nativity Window which depicts two individual scenes and presents them as one story, the Crucifixion Window just shows one moment in time captured. It is still split into two halves, with the crucified Christ and his cross taking up the upper portion, and people surrounding the base of the cross in the lower part. This is a substantial crowd with The Blessed Virgin Mary and St John the Evangelist at the base of the cross. Although, I’m sure, that the crowd gathering on the first Good Friday wouldn’t be aware of what was truly going on, Christians over time understand that day’s place in God’s eternal plan to redeem the world. There are a variety of expressions on the faces of the crowd, but most are looking upwards in contemplation or wonder, and this made me consider if Burne-Jones had made this crowd through 19th century eyes, knowing what Christians now know about why Christ hung on the cross. I therefore wanted the lower half of the window to have a text that could embody not just the crowd in the window, not just the onlooker standing in the cathedral gazing upwards, but also people of faith throughout space and time, stopping to gaze and adore. The Passiontide text “Adoramus te, Christe” translates as “we adore you, O Christ” and this was a logical choice to fulfil those requirements. Burne-Jones “concentrates on Christ’s humanity and the human figures of the family of Jesus, his disciples and other participants who populate the images. The artist rejected the damnatory and judgemental aspects of Church teaching, so there is no scouring or bleeding in the Crucifixion or hellfire images in the Last Judgement.¹⁵” This only seemed to corroborate my initial thoughts. It is easy

¹⁵ <https://www.revolutionaryplayers.org.uk/edward-burne-jones-painter-and-designer-of-stained-glass/>

for the eye to move upwards from the crowd, following their eyelines to the upper portion of the window showing the crucified Christ. Above him and directly behind him, there is a vista showing the darkening sky as described in the gospel narratives. On either side are a number of flags, which are probably a reference to the Latin passiontide text "Vexilla Regis" by V.H.C. Fortunatus (530-609), which translated by J. M. Neale (1818-66) is "the royal banners forward go; the cross shows forth redemption's flow, where he, by whom our flesh was made, our ransom in his flesh has paid."

There is a lot of visual material that could be translated into music using well-known texts for this part of the window. Many of the texts are too long to be effectively paired with "Adoramus te, Christe" as I wanted the two texts to be as in equal length as possible to reflect the two equal portions of the window. In the same way that the angels were present in the whole of the Nativity window, the cross itself is present in the whole of the Crucifixion window, and brings both portions together as a whole. "Crux fidelis" or "faithful cross" has been set by many composers, arguably most famously being attributed to John IV of Portugal in the 17th century. The text was short enough and said nothing of the suffering of Christ that would have been against Burne-Jones' intentions.

The Ascension window is also split into two halves, showing the ascending Jesus being received by a host of angels in the upper portion, and the disciples and crowds of others remaining on earth in the lower portion. As with the other windows, I wanted there to be a journey from one panel to the next, reflected in the choice of texts. In the bottom portion, the eyes of the crowd below are all turned upwards, gazing into heaven. This brought to mind the text "Viri Galilaei" which translates as "Ye men of Galilea." The text is from the start of the book of Acts, and depicts the events of the Ascension. The disciples are together, looking upwards at to the heavens after seeing Jesus ascend, feeling lost and confused. They are addressed by an angel who asks "Men of Galilee [...] why do you stand here looking into the sky?"

This same Jesus, who has been taken from you into heaven, will come back in the same way you have seen him go into heaven¹⁶.” This seemed an obvious choice for the lower part of the window. Since the gaze of the crowd is upwards, along with the viewer of the window naturally starting at the bottom of the window and moving upwards, it made sense for the bottom panel and connected text to start the movement and then for the eye to move upwards to the upper panel. The text has been set by many composers since there are a lack of suitable texts for the Ascension, possibly most famously by the English composer Patrick Gowers (1936-2014). Other suitable texts include “Coelos Ascendit” which has famously been as an antiphonal conversation by Charles Villiers Stanford (1852-1924) and verses from Psalm 47 “God is gone up” which has been set by Gerald Finzi (1901-56) amongst others. The text “Ascendit Deus in jubilatione” with text from Psalm 47:6 and Psalm 103:19a has been set by a plethora of renaissance and baroque composers including William Byrd (1539-1623), Francisco Guerrero (1528-99), Jacobus Clemens non Papa (c. 1510-1555) and Peter Philips (1560-1628). The psalm text speaks plainly that the Lord has ascended with the sound of the trumpet and has prepared his seat in heaven, along with seasonal “alleluias” which are a timely reminder that the Feast of the Ascension actually falls in the period of Eastertide in the Christian liturgical calendar, where alleluias are found aplenty.

This is not the first time these texts have been set together. Giovanni Pierluigi da Palestrina (1525-94) has used these texts to form a two-part anthem, with the first part being “Viri Galilaei” and the second “Ascendit Deus.” The use of an anthem of several parts is not unusual in renaissance and baroque choral music, with the different sections either being performed together or separately. Palestrina set different verses from psalm 42 in two sections, “Sicut cervus” and “Sicut anima mea” whilst Tallis’s setting of the Lamentations of Jeremiah is also in two parts. As Palestrina had chosen to use these two texts together, I thought that it was safe for me to follow suit!

¹⁶ Acts 1: 9-11 (NIV)

The obvious text associated with the Last Judgement is the “Dies Irae” or “Day of Wrath” which forms part of the Latin Requiem and has been set by many composers, perhaps most famously by Giuseppe Verdi (1813-1901) in his Requiem, the music for which is forever being heard in television advertisements! However, as the text speaks of the fires of judgement, it did not fit into Burne-Jones’ theological philosophy as I have referred to it previously, that he “rejected the damnatory and judgemental aspects of Church teaching, so there is no scouring or bleeding in the Crucifixion or hellfire images in the Last Judgement.¹⁷” Ruling out the “Dies Irae” proved problematic as there are few texts, and fewer Latin texts, that concern themselves with the Last Judgement but don’t speak of the aspects of the window that Burne-Jones was trying to avoid.

There is no feast day or church festival that embodies this window, making it unique in this respect. The nearest one is the Feast of All Souls, which falls on November 2nd and is a day to remember all the people who have passed on from this life, the Church having celebrated its saints the day before. In modern times, the four weeks before Advent are known as the “Kingdom Season” where themes of services explore Christ’s coming kingdom, and All Saints, All Souls and Remembrance services all form part of this time. Since the window depicts Christ in majesty, it seemed right to try and find a text from this season on of the Church’s year.

It is customary to hold a Requiem service on All Souls’ Day, which is a mass offered to remember the deceased. A myriad of Requiem masses have been written for both liturgical and concert use from as early as simple Gregorian Chant to those written in the present day, with arguably some of the more famous ones being by Giuseppe Verdi (1813-1901), Gabriel Fauré (1845-1924) and Maurice Duruflé (1902-86), the latter utilising Gregorian Chant as part of his composition. More modern examples include John Rutter and John Tavener (1944-2013). Eventually, I decided upon the

¹⁷ <https://www.revolutionaryplayers.org.uk/edward-burne-jones-painter-and-designer-of-stained-glass/>

“Libera Me, Domine” text from the Latin Requiem. This text speaks of deliverance when God shall come to judge to world, which seemed appropriate as the window depicts Christ seated in judgement. In the lower panel, a crowd of mortals gaze upward, and I felt that the personal ownership of the text, being “deliver me” whilst upwards to Christ, “O Lord” could easily be owned by both the mortals in the window and the viewer standing in the cathedral. I decided to use a single text as it was sufficiently long to form its own movement, and it sufficiently encompasses both the upper and lower portions of the window.

CHAPTER FOUR

An analysis of the work

The work as a whole fits nicely into five movements, with the timings:

1 st Movement- Introit	2mins
2 nd Movement - Nativity	5mins 30secs
3 rd Movement - Crucifixion	4mins
4 th Movement - Ascension	3mins
5 th Movement - Last Judgement	4mins

Therefore, I don't think that any work stands out as too long, and that all movements are in proportion to each other. In performance, the work will last about 19 minutes.

The entire work is designed as a circle as far as the key structure goes, representing the journey that the viewer takes from entering the cathedral until the exit. I also chose to keep the same relationship between the end of a movement and the start of the next one in order to give a variety of key since no movement would begin in the key of the last one, but also to give a sense of stability and predictability between the movements. A drop of a perfect fifth seemed a logical choice. The table below shows the key relationships between movements.

#	Title	Start key	End key	Transposition for next movement
1	Introit	D major / minor (modal feel)	A major	Down 5th
2	Nativity	D minor	G major	Down 5th
3	Crucifixion	C minor	C major	Down 5th
4	Ascension	F minor	A major	Down 5th
5	Last Judgement	D major	D minor	n/a

The windows and the music I have created cover the main events of the earthly life of Jesus Christ, as well as the Last Judgement to which many references are made in the bible. It seems strange that the windows do not portray the Resurrection of Jesus on the first Easter Sunday, which is the most major of the Christian feasts, lasting fifty days as opposed to the celebration of Christmas which is forty days. The reason for Burne-Jones not choosing this as an influence is unclear. From a structural perspective, another movement, joyful in character, would not have fitted in well in this musical cycle. Each of the movements tries to relate to the others in some way. There is joy in both the second and fourth movements, whilst the first, third and fifth are more solemn in character, giving a good balance of mood and key.

Looking at the first movement, the initial musical material is picked up again in a short organ introduction to the fifth movement before undergoing tonal changes (which are discussed later in his commentary).



Example #6 - Hayward, Windows
First movement "Introit" - bars 1-4
Showing the initial musical motif for the journey to the east end

Allegro [c. ♩=60]

Example #7 – Hayward, Windows
Fifth movement “Last Judgement” – bars 1-7
Showing the organ picking up the motif from the opening of the first movement

The concept behind this movement was to start it softly with a solo voice with an uncertain harmonic background in order to represent the viewer of the windows walking into an unfamiliar space for the first time. This includes having incomplete harmonies, sketched out by bare fifths and octaves. The further the viewer travels, the more of the building is revealed, and the music reflects this as it builds in texture and certainty in its harmonic language, until the beauty of the windows and the entire building can be seen at the climax point, which is at bar 25.

Example #8 – Hayward, Windows
First movement “Introit – bars 10-12
Showing the development of harmony in these bars from bare 5ths to triads

25 *ff*

S. a De - o fac - - tus

A. a De - o fac - - tus

T. a De - o fac - - tus

B. a De - o fac - - tus

Example #9 - Hayward, Windows
 First movement "Introit - bars 25-27

Showing the climax of the movement including strong harmonies

The fortissimo volume and high soprano parts built around the melody in the tenor represents the grandeur of the building taken in as a whole, before the volume starts to decrease again. However, this is not a return to the uncertainty of the opening, and this time the harmonies are complete and have added degrees of the scale to give colour to the sound in the same way that stained glass gives colour to the inside of a building when the sun shines through them.

The windows use "traditional images culled from the medieval period onwards for their iconic impact. The way [Burne-Jones] uses them however is totally new, seeking to express his deep-felt spirituality through the creation of mood and atmosphere.¹⁸" I decided to take this basic idea and to use it in musical form, taking musical ideas or forms that could be described either as historical or being associated with a particular time period and use them in new (or, at least, more modern) ways.

¹⁸ Carew-Cox and Waters P.25

When writing “Locus iste” my approach looked back to roots of music of the Roman Catholic Church (being the oldest Christian church) and to the general characteristics of Gregorian Chant. I wanted my composition to reflect in some way the fact that the Church throughout the ages has been singing this text in various forms, including Gregorian Chant, and although Birmingham Cathedral isn’t an ancient building, I wanted to capture the people of the church throughout the ages singing their praise of their places of worship to God.

Many composers have used Gregorian Chant or Plainsong as a basis. This was a method of composition found frequently in renaissance organ and choral music, using the chant melody as a “cantus firmus.” Francois Couperin’s (1668-1733) organ masses use the chant from the “ordinary” or mass setting as a basis, soloing out the melody in one voice. An example in choral music is John Taverner’s (1490-1545) Easter work “Dum transisset sabbatum” which starts with an incipit followed by the cantus firmus being sung in the baritone part with the other parts weaving harmonies around it.

The image displays a musical score for the beginning of 'Dum transisset sabbatum' by John Taverner. It features five staves. The first staff on the left is a bass clef line with the lyrics 'Dum tran- sis- set' and a melodic line. The main score consists of four staves: a soprano staff (treble clef) with lyrics 'Sab- ba- - tum, sab- ba-', a vocal staff (treble clef) with a whole rest, a baritone staff (bass clef) with lyrics 'Sab-ba- - tum, sab- ba-' and a cantus firmus line, and a bass staff (bass clef) with lyrics 'Sab- - - - ba- -'. The cantus firmus is a single melodic line in the baritone part that serves as the basis for the other parts.

Example #10 - Taverner, Dum transisset sabbatum
 Bars 1-4
 Showing the incipit and cantus firmus in the baritone

Bar 5 sees the original theme repeated in unison octaves in the soprano and tenor parts, underpinned by a drone using the phenome “ah” in the alto and bass parts, very much in the style of medieval instrumental music which had a drone underpinning a melody. The same concept is heard today when listening to bagpipes. Bars 7 and 8 are influenced by the concept of organum, which is an early musical device where the melody is transposed directly, usually by a fifth, and so the melody sounds at two distinct pitches at the same time. This was one of the earliest forms of western harmony, and my way of using it in a more modern application was to not follow the organum concept exactly but to be able to choose when to do so. For example, the first five quaver beats of bar 9 follow the concept before branching off into more conventional harmony, and then going back into a form of organum in bar 10. This gives an ancient technique more colour and more relevance in the 21st century.

The image shows a musical score for four parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each staff begins with a dynamic marking of *P* (piano). The lyrics are: "in-aes-ti-ma-bi-le sa - cra - men - tum,". The Soprano and Tenor parts are in unison octaves. The Alto and Bass parts provide a drone accompaniment. The score illustrates the use of organum, where the melody is transposed directly, usually by a fifth, and so the melody sounds at two distinct pitches at the same time.

Example #12 – Hayward, Windows
 First movement “Introit – bars 9-10
 Showing the use of organum

Bar 12 sees the first use of false relations involving the f-sharps in the alto part and the f-naturals in the soprano part. A false relation is founded in renaissance harmony where composers used the melodic minor scale, which uses different notes when

ascending to those descending. False relations can occur either sounding simultaneously on the same beat or next to each other over the course of a bar. With this instance, I followed the same technique loosely but reversing the accidentals. By this, I mean that in the ascending scale notes are sharpened and in the descending scale they are made their natural equivalent. I, on the other hand, descended the soprano part to an f-natural and ascended the alto part to an f-sharp. Whilst this isn't exactly ground-breaking, it is surrounded by modern harmony including 4-3 and 9-8 suspensions.

The image shows a musical score for two parts: Soprano (S.) and Alto (A.). The score is for bars 10-13. The Soprano part has a descending scale indicated by a red arrow and the word "descending" in red. The Alto part has an ascending scale indicated by a green arrow and the word "ascending" in green. Both parts are marked with a mezzo-piano (*mp*) dynamic. The lyrics are: "sa - cra - men - tum, in - aes - ti - ma - bi - le sa - cra - men - tum, ir - re -".

Example #13 – Hayward, Windows
 First movement "Introit" – bars 10-13
 Showing the ascending and descending scales used in false relations

From bar 13 onwards, the harmony is more settled into the key of D minor, going back to D major from bar 21. The harmony is coloured with added 7ths, 9-8 suspensions and 4-3 suspensions. A repeat of the opening figure is passed from the bass to the alto the soprano, leading up to the climax of the movement in bar 25. Just as the opening motif "Locus iste" was used on the way up to the climax, the answering phrase "a Deo factus est" is used after the climax, passing from the tenor to the alto to the soprano.

A different example of a false relation occurs in bar 31, this time simultaneously. The alto, tenor and bass parts form a chord of A major with an added major seventh (G-sharp) which is held throughout the bar. The soprano melody, taken from bar 3 but

this time sounding in crotchets, has the notes A, G-natural, A which forms a false relation between the G-sharp in the accompaniment and the G-natural in the melody. Whilst I didn't use the renaissance technique involving the melodic minor scale, I took the results that it creates and found my own way of achieving the interplay between sharp and natural notes, thus using a modern technique to find 17th century sounds.

The music makes its way comfortably to A major for the last three bars, the key having been hinted at from bar 28 onwards. The melody is sung by both altos in bar 35 underneath a sustained note in the sopranos, as well as the tenors having harmonies that are above the alto melody and finish between the two alto parts. It may seem odd to give such a low register to the altos, but this is for two reasons. Firstly, the register that the altos have their final melody in during bars 35 to the end would make it difficult for tenors to sing it softly, and the harmony in the tenor part moves nicely by step, so I did not want to sacrifice the smoothness of that line. The added 9th in the final chord gives an element of warmth and colour to finish the movement off.

In order to create an effective transition between the first two movements, I decided to have the opening of the second movement take up the basic feel of the first. Therefore, it starts in a chant-like manner with a single line sung by just the tenors and basses in unison, based heavily on small leaps and moving by step. This is more in line with plainsong as opposed to Gregorian Chant. By this, I mean that the phrase between bars 3 and 7 has a recitation or "home" note that is returned to, with a number of small leaps and steps beside it. It also moves away from the tonic towards the subdominant at the end of the phrase, which is another feature of plainsong where the end of the phrase moves to a related key before returning to the recitation note in the next verse.

Magnificat Tone 2iii (solemn)

red notes - recitation notes *modulation away from tonic*

My soul_ doth mag - ni - fy the Lord, and my spi-rit hath re - joi - ced in God_ my_ sa - viour.

Example #13 – Plainsong, Magnificat (BCP English Translation)
Verse 1

Highlighting the recitation notes and the modulation at the end

Looking at the upper portion of the Nativity Window, the angels appear above the shepherds and announce the good news of the birth of Christ to them. To create an ethereal feel, I decided to use the upper voices (sopranos and altos) to represent the angels, with an underpinning organ part with prevalent upperwork (which I envisage to mean 4ft and 2ft stops). The high, oscillating nature of the organ part is to represent the floating angels, with no lower registers apart from pedal semibreves to underpin and clarify the harmony. As the message of the angels continues, the textures become thicker and the oscillating organ part is replaced by longer notes and chords in order to support the voices.

The section starting from bar 42 is, in my opinion, the core of the message of the angels, “you will find the infant wrapped in swathing bands and lying in a manger.” Therefore, I wanted this section to be clear, uncluttered and delicate, hence having it sung softly by the unaccompanied voices. The jarring chord (C Major, 2nd Inversion with a 4-3 suspension clashing with the 3rd in the bass) on the first two beats of bar 52 is deliberate – the words are “lying in a manger.” The ancient prophecy of a Messiah to come and save the Jewish race expected that Messiah to come as a mighty warrior to free the nation from its captors. Instead, in God’s own way, he came as a tiny, helpless child, born into poverty as an outcast. I therefore wanted to represent that sentiment, which is at odds with the Jewish expectations, on the word “praesepio” which means “manger.”

52

S. se - pi - o,

A. se - pi - o,

T. se - pi - o,

B. se - pi - o,

Example #14- Hayward, Windows
 Second movement "Nativity" - bars 52-52
 Showing the "jarring" chord on beats 1 and 2

From bar 60 onwards, we have a new text and musical style. Again, in the spirit of Burne-Jones taking an historical style and making it relevant to the modern day, I decided to use the "pastoral" style made famous by composers such as Beethoven and Tchaikovsky in their Pastoral Symphonies. Arguably the most relevant example is found in Handel's Messiah, halfway through Part the First in a movement entitled "Pifa" or "Pastoral Symphony" which comes in two different lengths.

Andante.

sempre p

Example #15- Handel, Messiah
 Thirteenth Movement "Pastoral Symphony", Bars 1-4 (orchestral reduction)
 Giving a broad overview of elements of the pastoral style

The New Grove Encyclopaedia of Music and Musicians describes the Pastoral style as "a literary, dramatic or musical genre that depicts the characters and scenes of rural life or is expressive of its atmosphere¹⁹." Some of the roots are in 17th and 18th

¹⁹Chew, Geoffrey and Jander, Owen: Article on "Pastoral" in the New Grove Dictionary of Music and Musicians

century Italian music, with the earliest examples being written for Christmas Eve celebrations, and could involve both vocal and instrumental forces. The music is usually in 12/8 but sometimes in 6/8, and uses patterns of dotted rhythms alongside longer note, giving a dance-like feel.



The image shows a musical score for two parts: 'S.' (Soprano) and 'Org.' (Organ). The score is for bars 65-67. The key signature has two sharps (F# and C#). The vocal line (S.) is written in a treble clef and features a melody with dotted rhythms and longer notes. The organ part (Org.) is written in a grand staff (treble and bass clefs) and features a harmonic accompaniment with parallel fourths. The lyrics 'lau-da-ve - re, qui-bus An-ge - li__di-xe - re,' are written below the vocal line.

Example #16- Hayward, Windows
Second movement "Nativity", Bars 65-67
Showing the adoption of the Pastoral style in the vocal line

Here, I adopt the basic feel of the rhythms used in a pastoral style and underpin it with more modern harmonies, both in the organ part and in the voices, which allows it to speak with an amount of freshness into today's musical world.

I decided to adapt the sound of the music in order to fit in with what the text was suggesting. The text in the section from bar 78 onwards talks about the adoration of the magi, also known as the three wise men. I wanted to draw on sounds that could typically be labelled as "eastern" or coming from Asia as a continent, hence having bare parallel 4ths which is typical of that style. This is found both in the organ and vocal writing, and also is reminiscent of the organum style as previously discussed.

Example #17- Hayward, Windows
 Second movement "Nativity", Bars 78-80
 Showing the bare 4ths in both organ and choral writing

It seemed fitting to use just the lower voices for this section of music since there were three wise men. The alto part can be sung by singers of both genders, and is often sung by male countertenors, especially in English cathedral music. Hence, I was not hesitant when including the alto part in the trio of "male" voices from bar 84 onwards. The melody moves freely between the parts, but it is highlighted in the tenor part in bar 88 onwards by having the tenors sing the full set of words, helping it to stand out against the other two parts who just have a single word.

The Blessed Virgin Mary is the focus in the next verse, from bar 94 onwards, with the text "rejoicing with Mary." In the same way that the lower three voices represented the magi, I used the soprano line here to represent Mary, underpinned by the altos and tenors, the latter effectively singing a second alto part. The music changes to G major here in order for the melody to fit well in the soprano register, as well as to provide some interest and relief from two verses of D major. The music here is understandably tender through the quiet dynamic and accompaniment, and this gradually builds towards the refrain where I envisioned Mary's joy on earth resounding with the joy of the angels as seen in the annunciation to the shepherds. This time of mutual rejoicing is marked by a descant in the soprano line above the melody in the alto line from bar 104. A section of modulation using the circle of fifths

brings us back to D major, where the melody is sung in unison octaves underneath loud sustained chords in the organ. The chorus has another descant over the melody sung by the tenors, and the chorus material is repeated with the organ part having running semiquavers, being reminiscent of the hovering angels from earlier in the movement. The dynamics here follow the words, “et in terra pax” or “on earth, peace” which brings this movement to a quiet end with just the organ playing a coloured G major chord with an added 2nd and a 32ft low rumble in the pedal part.

The Nativity movement continues the same general feel as the movement that precedes it, as we have already seen, by keeping the opening in a style influenced by chant. In the same way, I made the decision to have the opening of the Crucifixion movement look backwards to the Introit. The opening choral melody is sung on one note until halfway through bar 9, which again is emulating plainsong phrases sung on just one note in an ecclesiastical setting. Around these phrases are built the second soprano and tenor parts, which clashes with the melody in 2nds before descending into open 5ths, giving a bare feel.

The organ colour was especially important here. I was looking for a soft sound with an element of “grit” which is what the soft reed 8ft would add to the soft string stops. This is designed to emulate the reds and pinks in the window, having a sound that is harsh but not overly so, since Burne-Jones was looking to use pinks (a softer colour) as opposed to reds (harsher). Since I have a background as an organist, this was a fairly easy decision.

The “et benedicimus tibi” or “and we bless you” section from bar 12 again goes into unison in a chant-like way, and the clashes between the upper and lower voices for the first two beats of bar 13 are consistent with the style of the text. Interestingly, the lower voices on last beat of bar 12 have a foreshadowing of what is to come. Sibelius was a composer who liked to foreshadow themes and ideas in small ways before

they happen, and this is the same idea, with small “throw away” notes in the tenors and basses on the last quaver beat of bar 12.

It is foreshadowing yet another chant-like technique used firstly in the *Maestoso* section in bar 15 onwards. The basses provide a pedal-point here to anchor us in B-flat minor (I make no apologies about the key – the music modulates to where it wants to and I just let it). The lines sung by the other three parts are influenced by both ancient composers such as Hildegard von Bingen (1098-1179) who would have also recognised the pedal point, and very modern composers such as James MacMillan (b. 1959) and Gabriel Jackson (b. 1962) who all use smooth vocal lines with shorter, grace notes, added for colour. The vocal lines begin on the notes of the tonic triad, with the tenors starting on the 5th, the altos starting on the 3rd and the sopranos starting on the tonic. This is a technique used a lot by Mozart, who would often open the phrases of his works by starting on different notes of the triad and going up or down in sequence. The harmonies here include both bare fifths and diminished fifths, famously known as the “devil in music”, also as the tritone, as the harshest interval available. The grace notes used in these chant-like phrases are referred to both in grace note form and in full notation in all four parts during the rest of the movement, for example in the tenor part on last beat of bar 23. The words “redemisti mundum” or “you have redeemed us” offer a moment of musical respite as the first section of this movement comes to a full stop in B-flat major in bar 29.

The “*Crux fidelis*” begins in the relative minor in bar 30. The idea here was to move the viewer of the window’s gaze upwards from the lower portion to the upper portion, and this was done by rapidly rising scales in bar 31, with a musical reminder of the harshness of the subject by the use of tritones. This interval forms a key part of the harmony for this section, as does chromatic harmony, sometimes in octaves between parts in order to amplify the general effect, such as in bars 35 and 36.

Example #18- Hayward, Windows
 Third movement "Crucifixion", Bars 35-36
 Highlighting chromatic harmony in octaves

A recurrence of the chant-like motif is found overlapping in the tenor and bass parts from bar 39, then in the soprano parts and finally again in the split tenors. Around this, a rising scale in the alto line gives a sense of building and tension, supported by the organ. The final section reflects the text beginning with "dulce lignum" meaning "sweetest wood" which is written in a more tender way, paying more attention to the homophonic (vertical) writing and therefore to chords, rather than the horizontal writing just considering an individual line as happened in the previous section. This allows the ending of the movement to be less angry than the rest of it, with tender suspensions and added notes in chords, and I think Burne-Jones would have approved at the lack of angst at the end.

The Ascension Window movement begins in a style similar to the Crucifixion movement, with the opening motif being chant-like in style and continuing with the use of grace notes, firstly in unison with the tenors and basses, then in strict parallel organum-style harmony in the soprano and alto, and stated a third time in parallel octaves in bars 6 and 7. Whilst the Ascension can be seen as a joyful and triumphant

ending to Christ's time on earth, I wanted to really put myself in the crowd of people depicted at the bottom of the window in Birmingham Cathedral, being afraid and unsure what was happening. This feeling is suggested in the bare harmonies at the start of the movement, the use of the tritone and the unsettled chromatic nature of the harmony from bar 8 to bar 13.

The image shows a musical score for four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are "quid ad-mi - ra - mi - ni, quid ad-mi - ra - mi - ni, quid ad - mi - ra - mi - ni". The score includes dynamic markings like *mf* and *rall.*. Below the bass line, a red text analysis identifies the chords: C dim 5th (no 3rd), C-flat major, B-flat minor, E-flat minor 7th, E-flat minor 6th, D dim 9th, D-flat 9th, and B-flat minor.

Example #19- Hayward, Windows
Fourth movement "Ascension", Bars 8-13
Analysing the chromatic harmony in the vocal parts

As the angel starts to explain to the disciples what has happened to Jesus, the music becomes less agitated and major chords appear more frequently alongside occasional added notes, symbolising a calming of the nerves of the disciples. There is even a hidden "alleluia" in the tenor part in bars 18-20, a foreshadowing of the alleluias that will come later in the movement when the situation is full explained. From bar 21, the melody is a rising scale, starting in the bass part and moving to the tenors, being symbolic of the Ascension and helping to move the focus from the lower part of the window to the upper part. The harmonies below the scale involve 1st inversion chords, which are harmonically unstable and help to move the music along, alongside the use of 7th chords which need resolving and hence fulfil the same function, moving the music along to the second part of the movement.

The “Ascendit Deus” section, being the upper panel of this window, starts in bar 35. The mood of the text is entirely triumphant, unlike other texts which may be tinged with another emotion. It says that God has ascended from the earth and has made his seat in heaven, with his earthly mission complete in triumphant style. The final section is just the word “alleluia” which is an exclamation of joy seen mainly in the season of Easter in the church.

Psalm 47 is associated with Ascension Day, and it forms some of the text for this movement. It states “et Dominus in voce tubae” which is “God has gone up with the sound of the trumpet” and this became an important factor when composing this movement. The opening motif is influenced by the fanfare figures of the “Festival Te Deum in F” by Ralph Vaughan Williams, written for the coronation of King George VI in 1937. The “Te Deum” is a hymn of praise usually found at Morning Prayer or at the end of Evening Prayer on certain holy days in the church’s calendar. As both texts are on similar themes, and the Vaughan Williams is “founded on traditional themes” it felt appropriate to use the opening trumpet figure as inspiration.

The image displays a musical score for the 'Ascendit Deus' section. At the top, the tempo is marked 'Andante risoluto' with a quarter note equal to 88 (♩ = 88). The piano accompaniment is in 3/4 time and begins with a forte (ff) dynamic. The vocal parts for Tenor (T.) and Bass (B.) are also marked with a forte (f) dynamic. The lyrics for the Tenor part are: 'As - cen - dit. De-us, as - cen - dit. De -'. The lyrics for the Bass part are: 'As - cen - dit. De-us _____ as-cen-dit. De -'. Below the score, the following text is provided: 'Example #20- Vaughan Williams, Festival Te Deum in F, Bars 1-4 (orchestral reduction) and Hayward, Windows Fourth movement “Ascension”, Bars 35-38 Showing the influence of Vaughan Williams’ trumpet writing'.

It was common in military situations for buglers to play fanfares and other pieces of music as a way to alert and inform soldiers, such as a call at sunset. The Last Post is a surviving example of this, played frequently around Remembrance Day. Bugles use the harmonic series available to them, which is restrictive as they don't have valves. These available notes are shown in example 14, and these became the basic harmonic language for fanfares.



Example #21- Score showing the basic notes available on a bugle (without valves) and the Last Post bars 1-4, made up of these available intervals.

The use of these intervals can be seen throughout the "Ascendit Deus" section.



A. al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

Example #22- Hayward, Windows
Fourth movement "Ascension", Bars 59-60
Showing the intervals of the harmonic series in the alto part

The section from bar 55 to 60 uses the "Ascendit Deus" theme from the tenor and bass parts from bars 35 to 37, changing the words to "alleluia." This is found in the soprano, alto and tenor parts, alone and harmonised a 3rd below. The timing here is meant to represent the many alleluias resounding from the earth over the years, all singing the same type of song but muddled up in terms of timing before becoming one cohesive "alleluia" from bar 61, representing the Christian belief that there will be a gathering in of souls at the end of time, and that everyone will be singing together once more. This idea then leads nicely into the "Last Judgement" movement.

The Last Judgement movement starts with an optional organ introduction. After viewing the windows at the east end of Birmingham Cathedral, it is necessary to turn around and travel the length of the cathedral in order to fully appreciate the Last Judgement window underneath the west tower. The opening theme from Introit movement (Locus iste) is played on the organ, starting with concordant harmonies as if the image of the Ascension window is still present in the viewer's mind, but the harmonies become more discordant as the subject matter for the next window, that of the Last Judgement, is brought into focus. This introduction is only to be used when the five movements are presented as a whole, otherwise this organ introduction would not make sense.

The opening choral motif is, once more, constructed with a chant-like feel, which is repeated twice more in F-minor and B-flat minor with a countermelody below it. Rather than just repeating the words again, the sentence continues in full - "Deliver me, O Lord, from death eternal on that fearful day" and this signals a change in mood. An important 9-8 suspension in the tenor part of bar 27 underneath an F-minor chord, causes an unsettled feeling, followed by an *accelerando* into a more urgent-feeling section reflecting the text. From bar 31, the words "Quando caeli monvendi sunt" or "when the heavens and the earth shall be moved" is moved using a cycle of fifths, along with a swirling melody that is inspired by the shaking earth as described in the text. Another *accelerando* lead to a faster section underpinned with quavers in the organ part, reflecting the urgency of being prepared for "when thou shalt come to judge the world by fire." The section beginning at bar 49 has the same melody, this time sung in octaves by the tenors and basses with low organ accompaniment, fitting the words "when the heavens and the earth shall be moved." As the text "quando caeli monvendi sunt" repeats itself, I was conscious that I wanted to have repeated material in order to have the movement be more cohesive rather than just a string of different ideas, so I repeated the music as well, this time performed more urgently due to the faster tempo in this section.

“Dies illa, dies irae” is the climatic point of this movement, translating as “day of fire, day of wrath.” A fortissimo volume from both organ and voices from bar 71 highlights this, as does the harmony, which starts with bare fifths and develops into harmony based primarily on tritones.

Example #23- Hayward, Windows
Fifth movement “Last Judgement”, Bars 73-78
Showing the many occurrences of the tritone in this passage

This idea soon develops away from tritonal harmony before a repeat of the music and text “dum veneris...” or “when thou shalt come to judge the world by fire.”

In a further attempt to have material repeated for the sake of cohesion and familiarity, I decided to return to the opening text and associated musical theme, “libera me, Domine” which again uses a circle of fifths as it is repeated with its countermelody in bar 100. The final section from bar 109 has the opening melody stated three times in unison octaves, with the third one being augmented rhythmically and without the word “domine” at the end, in order to bring the movement to a quiet and contemplative finish. It is entirely intentional to have the plainsong-inspired “libera me” sections both at the start and the end of this movement, as it also reflects the overall structure of the entire work, which starts with chant-inspired “Locus iste” and finishes with “libera me” in the same musical style, bringing a sense of cohesion to the work as a whole.

CHAPTER FIVE

Conclusion

When I set out on this research and composition project, I was very clear about my methodology and what I wanted to achieve. I have conducted some research into how other composers translated a visual image into musical form, and enjoyed finding out about a number of pieces with which I was previously unfamiliar. More research could have been done, really breaking down some of the piece that I note only by name, such as the instrumentation in Saint-Saens' "Danse Macabre" but I wonder if I would be covering the same ground multiple times by doing so. Many of the composers used similar techniques to each other, especially the use of only having one movement as a prolonged piece of programme music. I was able to explain my reasoning for rejecting ideas, and was able to take some of the ideas from those researched composers, such as the "promenade" idea from Mussorgsky's "Pictures." I am confident that I chose researched the building and windows, and that I chose the right texts to fit the images. I am also pleased that I was able to use some historical techniques in new ways, and that I was able to present the music as cohesive pieces which compliment and contrast each other.

Following on from this, I will be starting to research for my next PhD piece, and will be able to use the same type of methodology that I have developed in this project. Whilst I do not know what the next project will be yet, I'm sure that it will be able to follow on nicely from the work I've completed here.

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University of Aberdeen

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Appendix 1: Texts of the individual movements

Introit

Locus iste a Deo factus est,
inaestimabile sacramentum,
irreprehensibilis est.

*Source: Latin gradual for the dedication
of a church*

This place was made by God,
a priceless sacrament;
it is without reproach.

*Source: Freely available translation, including on
the Choral Public Domain Library.*

The Nativity Window

Angelus Dómini ad pastóres áit:
Annúntio vóbis gaúdium mágnum
quod érit ómni pópulo,
quía nátus est vóbis hódie
Salvátor mún-di,
qui est Chrístus Dóminus,
in civitáte Dávid.

The angel of the Lord said to the shepherds:
I bring you news of a great joy
which will be for every people,
for to you is born this day
the Saviour of the world,
who is Christ the Lord,
in the city of David.

Et inveniétis infántem
pánnis involútum,
et pósito in praesépio.
Qui est Chrístus Dóminus,
in civitáte Dávid.

And you shall find the infant
wrapped in swaddling clothes
and placed in a manger.
He is Christ the Lord,
in the city of David.

*Source: Translation of Luke 2:9-12 as
found in "Angelus Domini" by Nicolas
Gambert in XII motetz musicaulx a
quatre et cinq voix (Pierre
Attaignant), no. 7 in 1529*

Source: St Luke's Gospel 2:9-12

Quem pastores laudavere,
Quibus angeli dixere:
Absit vobis iam timere,
Natus est Rex gloriae.

A poetic translation:

While their flocks the shepherds tended
Heavenly hosts to earth descended
Singing, with all voices blended,
"Fear not, Christ is born today."

Ad quem magi ambulabant,
Aurum, thus, myrrham portabant,
Immolabant haec sincere
Leoni victoriae.

Eastern Seers rich gifts had wrought him
Gold, Frankincense, myrrh they brought him
Guided by a Star, they sought him
Prince of Life and Victory

Exultemus cum Maria
In coelesti Hierarchia,
Natum promat voce pia,
Dulci cum melodia.

On that Child with Mary gazing,
Join ye Christians all in raising
by all Earth, and all in Heaven,
in our sweetest, loftiest strain.

Christo regi, Deo nato
Per Mariam nobis dato
Merito resonet vere
Laus, honor et gloria.

Source: Authorship Unknown, 14th century, Hoenfurth Manuscript

Songs to Him, whom Heaven is praising,
God incarnate come to men
From this day's first dawn to even
Praise to Christ our King be given

Source: J. H. Hopkins, ed., Great Hymns of the Church Compiled by the Late Right Reverend John Freeman Young (New York: James Pott & Company, 1887), #53, p. 84.

Gloria in excelsis Deo et in terra pax
hominibus.

Source: St Luke 2: 14

Glory to God in the highest heaven,
and on earth peace.

The Crucifixion Window

Adoramus te, Christe,
et benedicimus tibi,
quia per sanctam crucem tuam
redemisti mundum.

Source: Antiphon for Good Friday Liturgy.

We adore thee, O Christ,
and we bless thee,
who by thy holy cross
hast redeemed the world.

Source: CPDL translation

Crux fidelis, inter omnes
arbor una nobilis:
nulla silva talem profert,
fronde, flore, germine.
Dulce lignum, dulces clavos,
dulce pondus sustinet.

Source: V.H.C. Fortunatus (530-609)

Faithful cross, above all other,
One and only noble tree:
None in foliage, none in blossom,
None in fruit thy peer may be.
Sweetest wood and sweetest iron,
Sweetest weight is hung on thee!

Source: CPDL translation

The Ascension Window

Viri Galilaei, quid statis aspicientes
in coelum? Hic Jesus, qui assumptus
est a vobis in coelum, sic veniet,
quemadmodum vidistis eum
euntem in coelum. Alleluja.

Source: Acts 1:11

Ye men of Galilee, why stand you looking up
to heaven? This Jesus who is taken up from
you into heaven, shall so come as you have
seen him going into heaven. Alleluia.

Ascendit Deus in jubilatione, et
Dominus in voce tubae. Alleluja.
Dominus in coelo paravit sedem
suam. Alleluja.

Source: Psalm 47:6 and Psalm 103:19a

God is ascended with jubilee, and the Lord
with the sound of trumpet. Alleluia.
The Lord hath prepared his throne in heaven.
Alleluia.

Source: CPDL translation

The Last Judgement Window

Libera me, Domine, de morte
aeterna, in die illa tremenda
Quando coeli movendi sunt et terra
Dum veneris iudicare saeculum per
ignem.

Deliver me, O Lord, from death eternal on that
fearful day, when the heavens and the earth
shall be moved, when thou shalt come to judge
the world by fire.

Tremens factus sum ego, et timeo,
dum discussio venerit, atque
ventura ira
Quando coeli movendi sunt et terra.

I am made to tremble, and I fear, till the
judgment be upon us, and the coming wrath,
when the heavens and the earth shall be
moved.

Dies illa, dies irae, calamitatis et
miseriae, dies magna et amara valde
Dum veneris iudicare saeculum per
ignem.

That day, day of wrath, calamity and misery,
day of great and exceeding bitterness, when
thou shalt come to judge the world by fire.

Source: The Latin Requiem service

Source: CPDL translation

Appendix 2: Related biblical texts

The Nativity Window

St Luke's Gospel Chapter 2 (NIV translation)

While they were there, the time came for the baby to be born, 7 and she gave birth to her firstborn, a son. She wrapped him in cloths and placed him in a manger, because there was no guest room available for them.

8 And there were shepherds living out in the fields nearby, keeping watch over their flocks at night. 9 An angel of the Lord appeared to them, and the glory of the Lord shone around them, and they were terrified. 10 But the angel said to them, "Do not be afraid. I bring you good news that will cause great joy for all the people. 11 Today in the town of David a Saviour has been born to you; he is the Messiah, the Lord. 12 This will be a sign to you: You will find a baby wrapped in cloths and lying in a manger."

13 Suddenly a great company of the heavenly host appeared with the angel, praising God and saying,

14 "Glory to God in the highest heaven,
and on earth peace to those on whom his favour rests."

15 When the angels had left them and gone into heaven, the shepherds said to one another, "Let's go to Bethlehem and see this thing that has happened, which the Lord has told us about."

16 So they hurried off and found Mary and Joseph, and the baby, who was lying in the manger. 17 When they had seen him, they spread the word concerning what had been told them about this child, 18 and all who heard it were amazed at what the shepherds said to them. 19 But Mary treasured up all these things and pondered them in her heart. 20 The shepherds returned, glorifying and praising God for all the things they had heard and seen, which were just as they had been told.

The Crucifixion Window

St Mark's Gospel Chapter 15 (NIV translation)

22 They brought Jesus to the place called Golgotha (which means "the place of the skull"). 23 Then they offered him wine mixed with myrrh, but he did not take it. 24 And they crucified him. Dividing up his clothes, they cast lots to see what each would get. 25 It was nine in the morning when they crucified him. 26 The written notice of the charge against him read: The King of the Jews.

33 At noon, darkness came over the whole land until three in the afternoon. 34 And at three in the afternoon Jesus cried out in a loud voice, "Eloi, Eloi, lema sabachthani?" (which means "My God, my God, why have you forsaken me?") 35 When some of those standing near heard this, they said, "Listen, he's calling Elijah." 36 Someone ran, filled a sponge with wine vinegar, put it on a staff, and offered it to Jesus to drink. "Now leave him alone. Let's see if Elijah comes to take him down," he said. 37 With a loud cry, Jesus breathed his last.

The Ascension Window

Acts of the Apostles Chapter 1 (NIV translation)

9 After he said this, [Jesus] was taken up before their very eyes, and a cloud hid him from their sight. 10 They were looking intently up into the sky as he was going, when suddenly two men dressed in white stood beside them. 11 "Men of Galilee," they said, "why do you stand here looking into the sky? This same Jesus, who has been taken from you into heaven, will come back in the same way you have seen him go into heaven."

Appendix 3: Images of the windows

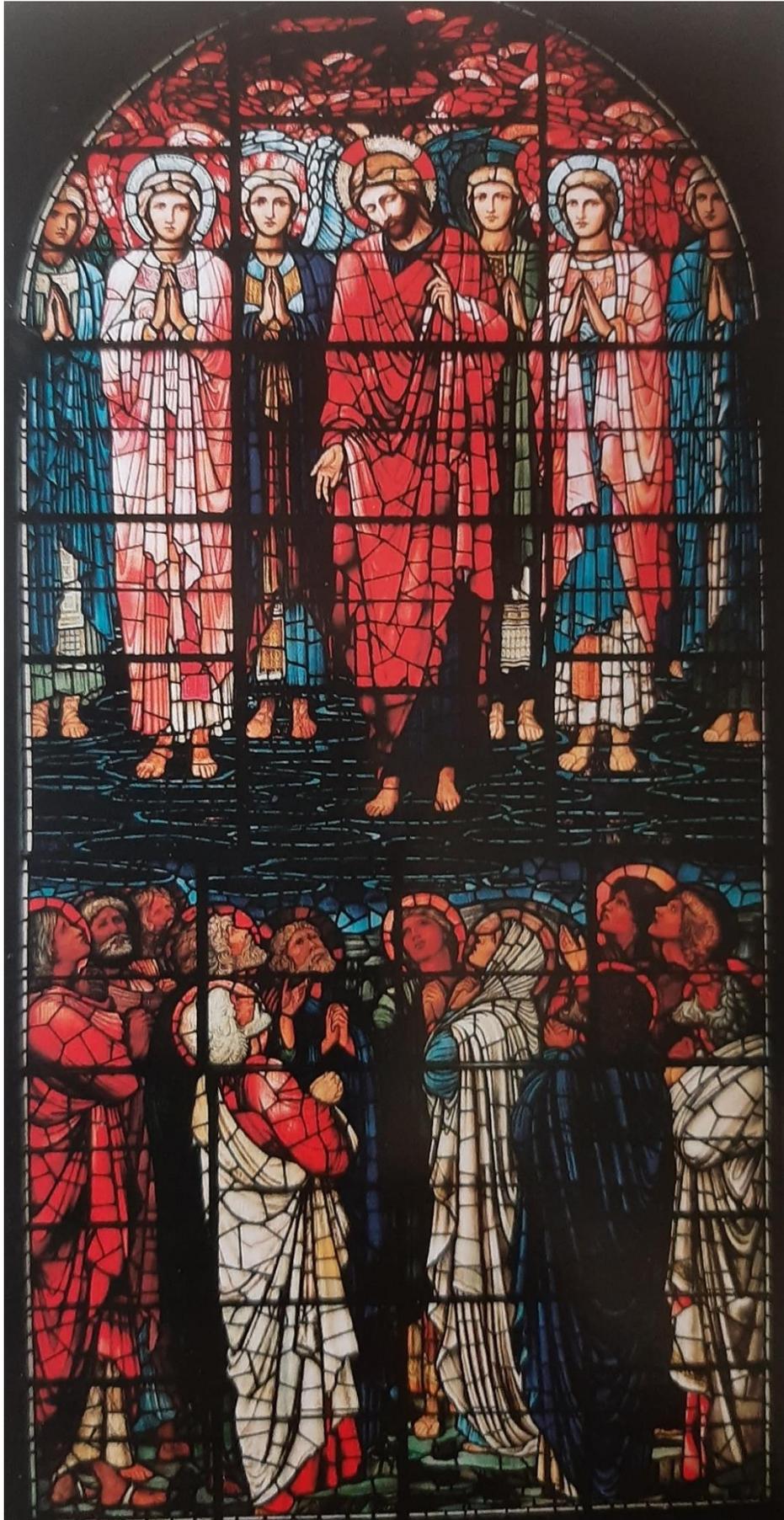
The Nativity Window



The Crucifixion Window



The Ascension Window



The Last Judgement Window

