

Thomas Attwood Walmisley's
"Remember, O Lord":
A Compositional Analysis



Vaughn Roste
vaughnroste@yahoo.ca

VAUGHN ROSTE



The year 2014 marks the two hundredth anniversary of the birth of Thomas Attwood Walmisley (1814–1856). Few musicians outside of Anglican organist circles are familiar with Walmisley’s music, and this anniversary provides an excellent occasion for conductors, music educators, and singers to acquaint themselves with his work. An informal survey of the graduate and undergraduate students in the author’s choir revealed not a single student who could recall ever having heard of Walmisley or performed any of his choral works. Indeed, scholarly analysis of Walmisley’s life and compositions is regrettably thin. Over the course of his short life, Walmisley composed twenty-two anthems (see Table 1). Two of these have been lost; the remaining twenty are largely unknown today. His five-part anthem “Remember, O Lord, What is Come Upon Us” is a composition of the highest calibre and will be used in this article as an introductory example of the excellent overall quality of Walmisley’s compositions, with the hopes of making his music more familiar to contemporary audiences. This is the first in-depth analysis ever made available on this great work.



Thomas Attwood Walmisley's

Table 1: Anthems Composed by T. A. Walmisley¹

Title	Forces	Date of Composition
Lord, How Long Wilt Thou Be Angry?	SATB Choir + organ	October 1832
Let God Arise	satb soloists, SATB Choir + full orchestra	Unknown (performed June 1833)
Behold, O God, Our Defender	saattb soloists, SSATB Choir + organ	June 1833
O Give Thanks	ssaattb soloists, SSAATTBB choir + organ	August 23, 1833
The Lord Shall Endure	SATB Choir + organ	October 1833
Remember, O Lord	s soloist, TTBB soli, SATB Choir + keyboard	c. 1833 (performed 1838)
Lord, Help Us On Thy Word to Feed	S (solo or soli unison) + organ	c. 1834
O God, The King of Glory	SSATB Choir + optional keyboard	April 1834
Out of the Deep	SATB Choir + organ	October 5, 1834
From All That Dwell	satb soloists, SATB Choir + organ	November 5, 1835
Father of Heaven	s soloist, SATB Choir + organ	August 1836
Hear, O Thou Shepherd	ATB soli, SATB Choir + organ	1836
The Lord Shall Comfort Zion	sb soloists, SATB Choir + organ	October 1840
Praise the Lord from this Time Forth	SATB Choir + optional keyboard	1840
Praise the Lord, O Jerusalem	SATB Choir + 10 wind instruments	c. 1840
If the Lord Himself	satb soloists, SATB Choir + organ	c. 1840
Hail, Gladening Light	SSATB Choir + optional keyboard	January 1, 1844
Not Unto Us, O Lord	SATB Choir + optional keyboard	1844
Ponder My Words	4 soprano parts + organ	1849
Blessed is He that Considereth	SATBB Choir + organ	1854
O Give Thanks	Unknown. Manuscript lost. Mentioned by John S. Bumpus	Unknown
Who Can Express?	Unknown. Manuscript lost. Mentioned by John S. Bumpus	Unknown

"Remember, O Lord": A Compositional Analysis

BIOGRAPHICAL CONTEXT

Thomas Attwood Walmisley was born in London on January 21, 1814, the eldest of twelve children to composer Thomas Forbes Walmisley (1783–1866). He later studied with famous organist and composer Thomas Attwood (1765–1838), who was his godfather and namesake. The two elder Thomases conspired for the education of the younger; Forbes Walmisley recognized his eldest son's proclivity for music and sent him to study with his godfather, with whom he himself had also previously studied.² Thomas Attwood studied with Mozart in Vienna for a short period from 1785 to 1787 and later became close friends with Felix Mendelssohn,³ so he was well known in European and British musical circles. The influences of both of Mendelssohn and Mozart can be seen in Attwood's teaching, and, indirectly, in the younger Walmisley's compositional output, specifically "Remember, O Lord," as will be examined later in this article.

At the tender age of sixteen, Thomas Attwood Walmisley was appointed organist at Croydon Parish Church, in present day south London, not far from where he was born in Westminster. There he attracted the attention of one Thomas Miller, who was a former Fellow of Trinity College in Cambridge and who was likely instrumental in influencing Walmisley to apply for the organist posts at both Trinity and St. John's Colleges in 1833. While still studying music as an undergraduate at Trinity, he was quickly named the assistant for John Clark-Whitfield (1770–1836), the organist, composer, and professor. Upon the latter's death, Walmisley was asked to succeed him. It is somewhat incredible to consider that Walmisley was appointed chair of the music department while still a twenty-two-year-old undergraduate student.

In 1841, Walmisley became the first professor of music at Cambridge to obtain a graduate degree and is credited with being among the earliest Englishmen to raise the profile of music as an academic discipline as opposed to a vocation (or an avocation).⁴ Although the Chair of Music title was primarily a sinecure, Walmisley worked tirelessly to raise the profile of music within academia, giving lectures intended not just for those matriculated in music but for the benefit of educating the public at large. His prescience can be illustrated in the fact that he once "startled his audience by prophesying ultimate rec-

brought to it a sense of drama and climax derived from Classical instrumental music, and to a lesser extent from Handel's oratorios, which made his best church music comparable in colour and interest to the concert hall repertory.⁸

Walmisley surely deserves to be remembered, along with his contemporary S. S. Wesley (1810–1876), as one of the primary contributors to the revival of Anglican cathedral music in the Romantic period. As one would expect of a church composer, Walmisley is chiefly known for his sacred compositional output (service music and liturgical

WALMISLEY IS CREDITED WITH BEING AMONG THE EARLIEST ENGLISHMEN TO RAISE THE PROFILE OF MUSIC AS AN ACADEMIC DISCIPLINE.

ognition of the supremacy of the music of Bach, still at that time unknown to the ordinary English music lover."⁵ He continued his studies at Trinity and obtained a doctorate in music in 1848 at the age of thirty-four.

Walmisley is noted for his ability on the keyboard where "his playing made an indelible impression on his audiences"⁶ and for his abilities as a conductor. Under his direction, "the joint choir of Trinity and St. John's became one of the best in England."⁷ He soon developed a national reputation as one of the best contemporary church musicians in England. Nicholas Temperley, the most noted authority on Walmisley, credits him for:

rousing the tradition of [English] cathedral music from the somnolent condition into which it had sunk during generations of neglect. He

anthems): "Walmisley's masterpiece is generally held to be his Evening Service in D minor (probably 1855), one of the highpoints of English cathedral music."⁹ Yet a smattering of secular part-songs and duets also survive. Temperley claims that "[Walmisley's] madrigals, though not of course in a strict 16th-century style, are equal to some of the best work of Pearsall,"¹⁰ another contemporary English composer who coincidentally died the same year as Walmisley, in 1856. His attempts at strictly instrumental music were limited, perhaps out of discouragement. When he showed Mendelssohn his first symphony, he was reportedly rebuffed with, "No.!! Let us first see what no.12 will be!"¹¹

Walmisley's early death at the age of forty-one, four days short of his forty-second birthday, is attributed to alcoholism.¹² One scholar recently asserted that both his illness and the "ex-



Thomas Attwood Walmisley's

traordinary inspiration of the D minor Service" were due to Walmisley's use of opium,¹³ but many sources consistently attest to his penchant for wine.¹⁴ After his son's death, Thomas Forbes Walmisley edited most of Walmisley's music and had it published. As such, Thomas Attwood Walmisley is remembered largely through the posthumous efforts of his father.

"REMEMBER, O LORD, WHAT IS COME UPON US"

"Remember, O Lord, What is Come Upon Us" is an extended anthem for choir and organ and serves as an excellent illustration of Mozart's influence on Walmisley's compositional style, achieved through his studies with Attwood. It is likely also illustrative of Walmisley's reverence for Bach, as the anthem concludes with a concise and well-constructed choral fugue that rivals those of choral music's great composers. Its eight-minute length might render it undesirable for liturgical use in many churches today, but its general lack of *divisi* renders it accessible for mid-sized ensembles, performable by college or advanced high school groups. It would fit well in an evening of Lenten music, a concert featuring other liturgical

"REMEMBER, O LORD" WAS ONE OF ONLY THREE WORKS OF WALMISLEY'S TO BE PUBLISHED DURING HIS LIFETIME.

anthems, one highlighting the music of English or "lesser-known" composers, or perhaps a program illustrative of the ongoing influence of Bach.

Finding a recording of "Remember, O Lord" is difficult but not impossible. It is included on the CD: *Mighty Voice of Salisbury Cathedral* (Meridian CDE84140) and found in Vol. 8 of the series *The English Anthem* (Hyperion CDA66826). Both versions are performed by the St. Paul's Cathedral Choir.¹⁵ In contrast, the score is easy to obtain: it is freely available on the Choral Public Domain Library.¹⁶ The original manuscript is located in the Library of the Royal School of Church Music, Addington Palace in Croydon, Surrey.¹⁷

The precise circumstances of its composition are difficult to ascertain—no records of a commission or specific occasion exist—but Nicholas Temperley suggests 1833 as the most probable year of its genesis.¹⁸ This would be very shortly after Walmisley arrived at his new double post as organist at both Trinity and St. John's Colleges. If so, Walmisley wrote this work when he was not yet twenty years old. There is no historical account of its first performance, but "Remember, O Lord" seemed to have some merit with Walmisley's contemporaries. In 1838, the work won an anthem composition prize sponsored by the Committee of the Dublin Ancient Concerts¹⁹ and was one of only three works of Walmisley's to be published during his lifetime.²⁰

THE LAMENTATIONS TEXT

For the text, Walmisley selected five discontinuous verses from the fifth chapter of the Old Testament book of Lamentations, which would have rendered it most suitable for performance during Lent. Table 2 includes the entire text of the last chapter of the book of Lamentations,²¹ putting in boldface type the five verses that Walmisley chose to excerpt for this anthem.

Walmisley selected verses that excellently summarize the entire chapter and excised the illustrative examples and verses that provide embellishment. He avoids the complaints of verses 2–6, the violence of verses 8–13, the self-abasement of verse 16, the self-pity of verse 18, and the forlorn cry for help of verses 20–22—masterfully retaining the meaning of the chapter while reducing it to its textual essence. He also chose the only two verses in the chapter (1 and 19) that address God directly to book-end his textual selections, which provides both more textual cohesion and compositional unity. Further, Walmisley skillfully ends on his own high textual note of praise—unlike his source, which continues the woeful plea and ends on a more ambiguous, despairing tone.

To place the source of this text into context, most scholars date the origins of the book of Lamentations ("threnoi" in Greek, a word we recognize today as "threnody"—a song of lamentation for the dead) immediately after the period of Babylonian captivity, circa 586 BCE²²



RISERS, FOLIOS, BOARDS & MORE @ DISCOUNT PRICES!

FREE MUSIC PRODUCTS CATALOG

1-800-280-4070

www.valiantmusic.com

"Remember, O Lord": A Compositional Analysis

Historical accounts of (as opposed to poetry dating from) this era can be found in the Old Testament books of 2 Kings 24–25 and 2 Chronicles 36. Jewish as well as early Christian tradition holds that Lamentations was written by the prophet Jeremiah.²³ As Stephen J. Bennet, author of the New Beacon Bible Commentary on Lamentations, writes,

The book of Lamentations is a collection of five psalms that lament the fall of Jerusalem. They are largely an expression of grief and contain very little information about the historical events that caused the suffering. Instead they

provide details of desolation and shame, expressions of emotion, accusations against God, and sometimes hints of repentance and glimmers of hope.²⁴

That the fifth chapter of Lamentations has twenty-two verses is not insignificant; this is the same number of letters in the Hebrew alphabet. The first four chapters of Lamentations exploit this fact. They are acrostic poems in Hebrew: each successive verse starts with the next consecutive letter of the Hebrew alphabet. Biblical scholars point to chapter 5 verse 19—the same verse selected by Walmisley as the climax of

his composition—as the pinnacle of the entire book of Lamentations.²⁵ This is because verses 19 and 20 contain an acrostic in miniature, going quickly from A to K (the first half of the Hebrew alphabet) in the first and second half respectively of verse 19 and proceeding from L to Z in verse 20. In a book where the rest of the chapters are acrostics, starting letters are significant and not likely to be coincidental. Lamentations 5:19 can thus be viewed as the focal point of the entire book.

Walmisley's selection of texts from Lamentations thus not only succinctly presents the chapter but well represents the entire book. The first two chapters of Lamentations are an acrostic with three verses per Hebrew letter; chapter three intensifies the acrostic use by beginning each line (three lines of poetry per verse) with the appropriate Hebrew letter. Chapter four returns to the system found in chapters one and two, representing a sort of decrescendo in poetic volume. To continue the analogy, chapters 1–2 of the book of Lamentations can in musical terms be labeled the exposition, chapter 3 the development, chapter 4 the recapitulation, and chapter 5 the coda.

Table 2. Lamentations Chapter Five

- 1 **Remember, Lord, what has happened to us; look, and see our disgrace.**
- 2 Our inheritance has been turned over to strangers, our homes to foreigners.
- 3 We have become fatherless, our mothers are widows.
- 4 We must buy the water we drink; our wood can be had only at a price.
- 5 Those who pursue us are at our heels; we are weary and find no rest.
- 6 We submitted to Egypt and Assyria to get enough bread.
- 7 **Our ancestors sinned and are no more, and we bear their punishment.**
- 8 Slaves rule over us, and there is no one to free us from their hands.
- 9 We get our bread at the risk of our lives because of the sword in the desert.
- 10 Our skin is hot as an oven, feverish from hunger.
- 11 Women have been violated in Zion, and virgins in the towns of Judah.
- 12 Princes have been hung up by their hands; elders are shown no respect.
- 13 Young men toil at the millstones; boys stagger under loads of wood.
- 14 The elders are gone from the city gate; the young men have stopped their music.
- 15 **Joy is gone from our hearts; our dancing has turned to mourning.**
- 16 The crown has fallen from our head. Woe to us, for we have sinned!
- 17 **Because of this our hearts are faint, because of these things our eyes grow dim**
- 18 for Mount Zion, which lies desolate, with jackals prowling over it.
- 19 **You, Lord, reign forever; your throne endures from generation to generation.**
- 20 Why do you always forget us? Why do you forsake us so long?
- 21 Restore us to yourself, Lord, that we may return; renew our days as of old
- 22 unless you have utterly rejected us and are angry with us beyond measure.

MUSICAL STRUCTURE

"Remember, O Lord, What is Come Upon Us" is a beautiful and powerful anthem, one that the author believes is representative of Walmisley's best work. It can be parsed simply into five distinct sections, each with differing tonal centers, contrasting styles, and indicated *tempi*. Each "movement" presents its own verse of text without any overlap. Walmisley's use of distinct sections in this anthem could be inspired by Bach's cantatas, which often include arias and recitatives in similar locations (interior movements filling between three choral



Thomas Attwood Walmisley's

sections, as seen in Table 4).

Five movements is a small number for Bach's cantatas; the vast majority have six movements or more. One can, however, find thirty-five Bach cantatas that have five movements.²⁷ Of these, the cantata that has the structure most similar to Walmisley's anthem is number eighteen. A chart for quick comparative purposes can be seen in Table 3.

There are no textual overlaps between Walmisley's verses from Lamentations and Bach's *Cantata 18*, which is based on 2 Corinthians 11:19–12:9 (God's power is mighty in the weak) and Luke 8:4–15 (The Parable of the Sower). Nor did Bach ever write a cantata based on texts from Lamentations. Both use a similar architecture, and even if Walmisley's structure is not an explicit homage to Bach's *Cantata 18*, his reverence for Bach can still be seen in his sectionalization of anthems, such as "Remember, O Lord" (as well as other medium-sized choral liturgical works) and in his use of fugue to conclude this anthem in particular.

Table 3. A Comparison of the Movement Structure of Walmisley's "Remember, O Lord" and Bach's *Cantata #18*

Movement Number	Bach's <i>Cantata 18</i>	Walmisley's anthem
1	Introductory Sinfonia	Introductory Chorale
2	Bass recitative	TB recitative
3	SATB chorale	SATB chorale
4	Soprano aria	Soprano aria
5	SATB chorale	SATB chorale

THE MUSIC OF "REMEMBER, O LORD"

The score indicates that "Remember, O Lord" was written for organ and voices, but several elements of the keyboard part make it idiosyncratic to the piano: staccato markings on chords (measures 1–3, Figure 1); octaves in the left hand that could be merely coupled with organ stops on an organ (e.g. mea-

asures 68–73); and the re-articulation of long held notes (measures 274–286 in the bass part of the piano, which differs from the bass vocal part), necessary on a piano but less so on an organ. Table 4 provides a structural overview of Walmisley's composition, after which each section will be addressed in turn.



Career Moves

The Children's Chorus of San Antonio is now accepting applications for the position of artistic director.

Visit www.childrenschorussa.org/ccsa-careers/ for a complete description and application information.

"Remember, O Lord": A Compositional Analysis

Table 4. Structural Overview

Table 4. Structural Overview						
Introductory Chorale				Recitative		
Measures	1-33	33-48	48-66	66-76	77-86	87-97
Tempo	<i>Largo</i>				<i>Allegro, tempo ad libitum</i>	
Forces	Organ solo	TTBB		Organ codetta	TB unison	
Tonal Center	F minor				F minor, ends on V	
Text	none	<i>Remember, O Lord, what is come upon us,</i>	<i>consider and behold our reproach.</i>	none	<i>Our fathers have sinned, and are not,</i>	<i>and we have borne their iniquities.</i>
Source	n/a	Lamentations 5:1		n/a	Lamentations 5:7	
Texture	Mostly homophonic, with some imitative entrances				<i>secco recitative</i>	<i>recitativo accompagnato</i>
	Choral Fugato		Aria	Closing Fugue		
				Exposition	Development	Recapitulation
Measures	98-117	118-129	130-190	191-221	222-286	287-294
Tempo	Andante		Cantabile	Allegro		
Forces	SATB		Soprano Solo	SATB		
Tonal Center	F minor with <i>picardie</i> third at very end as dominant preparation		B flat Major	F Major		
Text	<i>The joy of our heart is ceased, and our dance is turned into mourning.</i>		<i>For this our heart is faint, for these things our eyes are dim.</i>	<i>Thou, O Lord, remainest forever, thy throne from generation to generation.</i>		
Source	Lamentations 5:15		Lamentations 5:17	Lamentations 5:19		
Texture	Fugal entrances (TASB) after opening line in octaves	Two statements of theme (B + S)	Homophonic	Each voice presents the subject in ascending order: BTAS	Subject is developed via inversion (B 229-236), <i>stretto</i> (236-242), and augmentation (249-262)	Basses re-present the subject in the home key of F Major (287)



Thomas Attwood Walmisley's

INTRODUCTORY CHORALE

An extended organ introduction (32 bars) presents the opening melody that will soon be sung by the men (compare Figures 1 and 2). The minor mode, appropriate for the sorrowful Lamentations text, is established in the first bar. Walmisley's harmonic language is quasi-Baroque here, with numerous suspensions that resolve immediately down by step. Yet Walmisley does not shy away

from harsh Romantic dissonances, with major ninths, minor sevenths, and even major sevenths all present in the first four bars. (Figure 1)

Walmisley scores the introductory chorale for a chorus of four-part men, who sing the same theme that was first introduced by the organ in the introduction. Commentators point out that the Hebrew verb *zekor* (to remember) does not mean merely to call to mind but is a call to action based on one's knowledge—in this case, Jerusalem's suffering.²⁸

Walmisley's compositional skill becomes apparent in measure 36, where agogic, pitch, and metrical accents all line up on the downbeat for the climax of the first phrase. (Figure 2)

Walmisley sequences through imitative entrances between the inner male voices, beginning a descending scalar musical passage in the baritone part that is immediately answered by the tenor IIs a minor second higher. (Figure 3)

This pattern is inverted near the end of the men's chorus, when the baritones start the same passage on D flat, but the tenor IIs respond with the same passage a minor second lower, musically indicating the completion of the sequence with chiasmic conciseness: A–B, B–A. (Figure 4) The increased tension created by the general ascent of the opening section (bars 33–48) that can be seen in the tenor I line in bars 32–36 in Figure 2 is released by generally descending lines in the section that follows (bars 48–66). The descending lines are illustrated in

Figure 1. Thomas Attwood Walmisley, *Remember, O Lord*, mm. 1–4.

© Copyright 2004 The Choral Public Domain Library

Figure 2. Thomas Attwood Walmisley, *Remember, O Lord*, mm. 32–38.

"Remember, O Lord": A Compositional Analysis

both the baritone and tenor lines in Figure 4.

Dramatic contrasts in dynamics and register mark the climax of the first section and the sincerity of the textual plea, as illustrated by the forte and piano markings in all vocal parts in bars 61 and 63. (Figure 5)

RECITATIVE

The second section changes genre and style dramatically, moving instantly to a secco recitative for unison men's voices. This is the movement author William Gaetens says "could almost have come directly from a Mendelssohn oratorio."²⁹ The *allegro* tempo indicated means that the keyboard part is surely meant to emulate fast-moving strings, but the *tempo ad libitum* marking in the score over the vocal entries indicates flexibility with the men's vocal lines. Again, agogic, metric, and pitch accents align to highlight the peak of each well-constructed phrase. Both times it appears (measures 80

38
T2
pon us, re - mem - ber O
Bar.
pon us, re - mem - ber O Lord, re -

Figure 3. Thomas Attwood Walmisley, *Remember, O Lord*, mm. 38–40.
Baritone and Tenor 2 Call and Response

58
T2
proach, be - hold our re -
Bar.
be - hold our re - proach, be -

Figure 4. Thomas Attwood Walmisley, *Remember, O Lord*, mm. 58–60.
Baritone and Tenor 2 Call and Response

61
T1
hold, be - hold, be - hold our re - proach.
T2
hold, be - hold, be - hold our re - proach.
B1
hold, be - hold, be - hold our re - proach.
B2
hold, be - hold, be - hold our re - proach.
Piano
f p dolce dim.

Figure 5. Thomas Attwood Walmisley, *Remember, O Lord*, mm. 61–66.



Thomas Attwood Walmisley's

and 85 in Figure 6), the word "sinned" is set in a descending, non-diatonic interval of a second (half step or whole step). The whole step descent that is used the second time the word appears (m. 85) could be interpreted to mean one's increasing sorrow at one's own sin or, alternatively, representing an increase

in the distance between the singer and God due to sin.

Halfway through the recitative section, Walmisley includes an accompanied section, with the keyboard playing simultaneously with the men. In measure 97 the word "segue" is indicated—its C major chord, ending on the dominant,

harmonically sets up the opening of the next section.

CHORAL FUGATO

A descending scalar passage heralds the introduction of the sopranos and

Figure 6 shows two systems of musical notation. The first system, starting at measure 77, is labeled 'Recitative' and 'Allegro'. It features a vocal line for Tenors and Basses (T/B) and an organ accompaniment (Org.). The tempo is 'Tempo ad libitum'. Dynamics include 'unis. f' and 'p'. The lyrics are: 'Our fathers have sinned and are not,'. The second system, starting at measure 82, is labeled 'a tempo' and 'Tempo ad libitum'. It features a vocal line for Tenors and Basses (T/B) and an organ accompaniment (Org.). Dynamics include 'p' and 'p'. The lyrics are: 'our fathers have sinned, and are not,'.

Figure 6. Thomas Attwood Walmisley, *Remember, O Lord*, mm. 77–86.

Figure 7 shows a system of musical notation starting at measure 101. It features vocal parts for Alto (A) and Tenors (T) and an organ accompaniment (Org.). A 'V-theme' is indicated above the Alto part. Dynamics include 'mf'. The lyrics are: 'and our dance is tur-nèd, tur-nèd in-to'.

Figure 7. Thomas Attwood Walmisley, *Remember, O Lord*, mm. 101–104.

"Remember, O Lord": A Compositional Analysis

altos, who sing an octave above the men, the implied unison of which makes a textural connection with the previous recitative. Again, a minor key remains true to the plaintive tone of the Lamentations textual source. The text here, Lamentations 5:15, "Joy has gone from our hearts; our dancing has turned to mourning" can be easily contrasted with Psalm 30:11, which reads the opposite:

"Thou hast turned for me my mourning into dancing; thou hast put off my sackcloth, and girded me with gladness" (KJV). The voices enter in TASB order with three downward scalar pitches followed by three ascending pitches, a fugal subject that is never developed but only presented in exposition with these four imitative entries. This "V-theme" can be viewed in Figure 7.

Walmisley may have been trying to word paint here as the musical line changes direction from down to up, but this is the opposite of the meaning of the text, wherein dancing is turned to mourning, and the change of direction occurs each time on the word "dance," not "turn." The tenors repeat the same subject twice and the altos also reiterate the subject once, each at the same pitch level found earlier, making this section simple for singers to learn. Lesser composers would likely have the accompanist play *colla parte* with the singers, thus doubling their vocal lines, but Walmisley writes an independent part for the keyboard here.

The second half of this fugato incorporates the opening descending scalar passage as a countersubject to the V-theme. There are two short presentations of this material; first in bars 118–123 with basses on the scalar passage and altos singing the subject while the sopranos sing the subject in inversion; and then in bars 123–129, where the sopranos take the scalar passage against the tenors, who sing an abbreviated V-theme. (Figure 8)

Figure 8. Thomas Attwood Walmisley, *Remember, O Lord*, mm. 118–120.

ARIA

A picardie third ends the previous section in F major. This is unexpected, given that the text sung at the time is the word "mourning," but the major key is used as the dominant for the Aria section, which modulates to B flat major. An eight-bar keyboard introduction cadences three times to set up the soprano solo and helps establish the new triple meter. The singer's anacrusis leap of a sixth becomes a characteristic motif in this section, recurring in bars 137–138, 149–150, 153–154, and 161–162 (only once not associated with the opening words "for this"). (Figure 9) The keyboard part often contrib-

Figure 9. Thomas Attwood Walmisley, *Remember, O Lord*, mm. 160–162.



Thomas Attwood Walmisley's

utes responsively to the soloist's lines, alternating the soprano's leaps with its own descending scalar motif, perhaps musically trying to connect this section with the descending scalar passage in the previous section (illustrated in the bass part of Figure 8).

It is in the Aria where Walmisley mixes the first and second halves of the verse he is setting: in the first two sections, a clearer delineation was observed, but here he sometimes presents the two textual phrases out of biblical order (e.g. bars 145–152). The enjambment of this verse (tying together two halves of a verse with similar beginnings—a trait common in Hebrew poetry, if less so in the book of Lamentations) perhaps inspired Walmisley to mingle the two halves here. For a clearer understanding of this text, one should note that the “eyes” that are “faint” in verse 17 does not refer literally to vision: a paraphrase of this text might read “our future looks bleak.” Beyond the already evident contrast in the use of forces, there is a further whimsical repetition of the word “faint” at a *piano* dynamic (m. 166). The keyboard part plays an expressive chromatic line in octaves between both hands. (Figure 10)

A cadenza opportunity is offered to the soloist in bar 178 before the keyboard plays an eleven-bar codetta to conclude the movement. In sum, this movement repeats the same text four

THIS FOURTH SECTION OF WALMISLEY'S ANTHEM IS A SIXTY-BAR SOLO OPPORTUNITY FOR A SOPRANO, AND THE UNWRITTEN CADENZA REPRESENTS AN EXCELLENT OPPORTUNITY TO TEACH CADENZAS AND HIGHLIGHT THE VIRTUOSIC ABILITIES OF AN INDIVIDUAL SINGER.

times (often the second half twice, as in *abb*). This fourth section of Walmisley's anthem is a sixty-bar solo opportunity for a soprano, and the unwritten cadenza represents an excellent opportunity to teach cadenzas and highlight the virtuosic abilities of an individual singer.

CLOSING FUGUE

The concluding F major section is a rousing and powerful fugue that sets the climatic text “Thou, O Lord, remainest forever.”³⁰ The textual contrast here with the rest of the fifth chapter of Lamentations

Figure 10. Thomas Attwood Walmisley, *Remember; O Lord*, mm. 165–167.

Figure 11. Thomas Attwood Walmisley, *Remember; O Lord*, mm. 191–198.
Descending Tetrachords in the Fugue Subject

“Remember, O Lord”: A Compositional Analysis

could not be stronger. The speaker asserts the eternal rule of God as opposed to the temporal rule of Zedekiah, who had just suffered defeat at the hands of the Babylonians. Walmisley may have been trying to parlay this *textual* contrast into a *textural* contrast by moving from homophony to polyphony in this final section. The basses present the fugue subject first, and the remaining voices enter in ascending order.

This fugue subject is brilliant in its simplicity, being constructed as an elaboration of a descending tetrachord for

each of its halves. The first half descends diatonically from the tonic to the dominant, FEDC; and the second half uses another perfect tetrachord to continue its descent from B-flat AGF, ending where it began. The two halves are connected by a minor seventh leap (bars 194–195 in Figure 11) that diatonically outlines the dominant seventh and permits an easy I–V⁷–I harmonization for the entire subject. Using Shenkerian analysis, the fugue subject reduces beautifully to a descending scale—with octave displacement. (Figure 12)

After all voices have sung the fugue subject, the tenors return with the same material in bar 222, signaling the beginning of the development. Walmisley employs several treatments of the fugue subject here, including inversion, *stretto*, and augmentation. The conciseness with which he utilizes these tools for fugal treatment is breathtaking. Figure 13 illustrates the fugue subject’s non-diatonic inversion in the bass part; immediately after this, Figure 14 displays *stretto* (overlapping subject entries) in the upper three vocal parts. Finally, Figure



Figure 12. Thomas Attwood Walmisley, *Remember, O Lord*, mm. 191–198.
Schenkerian Reduction of the Fugue Subject

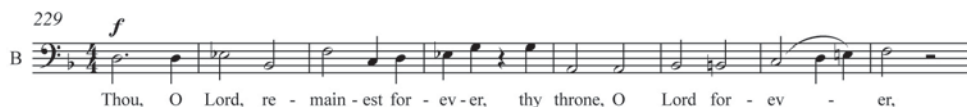


Figure 13. Thomas Attwood Walmisley, *Remember, O Lord*, mm. 229–236.
Non-diatonic Inversion of the Fugue Subject



Figure 14. Thomas Attwood Walmisley, *Remember, O Lord*, mm. 236–242.
Stretto in the Upper Voices



Thomas Attwood Walmisley's

15 highlights the augmentation of the original fugue subject, which is found in the bass line and is presented almost like a *cantus firmus*.

A strong Beethovenian pedal point on the dominant—bars 274 to 286

have a consistent C in the lowest note of the keyboard—leads to the fugue's recapitulation beginning in measure 287.

Here the fugue's subject is once again presented by the basses, thus rounding out this section in the same key and

registration as its beginning. Walmisley's fugue is surprising both in how densely it provides a wide variety of subject treatments (such as inversion, *stretto*, and augmentation) and how brilliant is its orchestration, with the solid four-part

Figure 15. Thomas Attwood Walmisley, *Remember, O Lord*, mm. 249–262. Augmentation of the Fugue Subject in the Bass part


"Remember, O Lord": A Compositional Analysis

writing supplemented handily by the keyboard. Walmisley has cleverly taken the most intellectual and esoteric of genres and rendered it as a rapturous conclusion to his anthem overall.

REMEMBERING A NEGLECTED ANTHEM

Those who have chosen to include Walmisley's compositions in their choral performances no doubt understand the value of programming his works. Unfortunately, too few choral conductors are aware either of the genius of these compositions or even of the com-

poser himself. The contrasting styles of "Remember, O Lord, What Has Come Upon Us" are adeptly contained within a compact presentation and result in a quality composition with immediate audience appeal. With pedagogical opportunities for the men to sing in both unison and four part and a chance to let a soprano soloist shine, "Remember, O Lord" affords a rare occasion to highlight both the ensemble as a whole and an individual within it. The anthem concludes with an emotionally arresting fugue—a form underutilized by modern composers and thus unfamiliar to many modern ears. Educationally speaking, the fugue is also a genre to which our students need

to be exposed and too often have only infrequent opportunities to sing. This great anthem deserves to be better known and more widely performed. Nicholas Temperley would likely agree, as he called this work "neglected."³¹ This, the two hundredth anniversary of Walmisley's birth, provides an excellent occasion to correct this deficiency and remember. 

NOTES

- ¹ Information compiled from Nicholas Temperley, "A List of T. A. Walmisley's Church Music" *English Church Music*,



The Rhythms of One World 2015 IRELAND International Choral Festival

MIND-BLOWING ADVENTURES
LIFE-CHANGING CULTURAL EXCHANGE EXPERIENCES
GREAT PERFORMANCES YOU WON'T FORGET!

PERFORM AT THE
IRISH NATIONAL EVENTS CENTRE KILLARNEY
AND THE NATIONAL CONCERT HALL, DUBLIN
JANUARY 12-19, 2015
KILLARNEY • DUBLIN • BELFAST

The Rhythms of One World 2015 International Choral Festival: Ireland is organized by Friendship Ambassadors Foundation, with the support of Tourism Ireland New York in partnership with the Royal Irish Academy of Music and the Association of Irish Choirs

Apply now! Email TheRhythmsOfOneWorld2015@faf.org
Or call 1-800-526-2908.

www.RhythmsOfOneWorld.org



Jump into
Ireland 

“Remember, O Lord”: A Compositional Analysis

xxvii (1957), 8–11; and Nicholas Temperley, “Walmisley, Thomas Attwood” in Grove Music Online. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/29852> (accessed February 18, 2014).

² Nicholas Temperley, “Walmisley, Thomas Attwood” in Grove Music Online.

³ Ibid.

⁴ Ibid.

⁵ Ibid.

⁶ Ibid.

⁷ Ibid.

⁸ Ibid.

⁹ Ibid. Parenthesis in the original.

¹⁰ Ibid.

¹¹ Ibid.

¹² Ibid.

¹³ Bernarr Rainbow, “Walmisley’s Psychedelic Magnificat: A New Hypothesis?” *English Church Music: A Collection of Essays* (Croydon, 1980), 19.

¹⁴ Nicholas Temperley and John S. Bumpus, for example.

¹⁵ David Knight, “Thomas Attwood Walmisley: Yet Another Anniversary” in *Organist’s Review*, August 2006, 38–39.

¹⁶ See Choral Public Domain Library website: “Remember, O Lord, what is come upon us (Thomas Attwood Walmisley),” http://www2.cpd.org/wiki/index.php/Remember_O_Lord_What_is_

[Come_Upon_Us_\(Thomas_Attwood_Walmisley\)](#).

¹⁷ Nicholas Temperley, “A List of T. A. Walmisley’s Church Music” in *English Church Music*, xxvii (1957), 8–11.

¹⁸ Nicholas Temperley, “Walmisley, Thomas Attwood.”

¹⁹ John S. Bumpus, “A History of English Cathedral Music 1549–1889” (London, Gregg International Publishers Limited, 1972), 468.

²⁰ Published by J. Alfred Novello. Ibid., 472.

²¹ Translation from the New International Version. NIV® Copyright© 1973, 1978, 1984, 2011 by Biblica, Inc.® Used by permission. All rights reserved worldwide. It can be useful to intentionally select a more contemporary translation of the Bible for our own comprehension, even though this is not the King James Version, which is what Walmisley would have used. It avoids having to grapple with phrases such as “We gat our bread” (Lamentations 5:9) and “thou art very wroth against us” (Lamentations 5:22). However, when passages are quoted that Walmisley wrote, whether in musical examples or prose text, KJV translation is used.

²² Delbert R. Hillers, “Lamentations of Jeremiah” in Bruce M. Metzger and Michael D. Coogan, *The Oxford*

Companion to the Bible (Oxford University Press, 1993), 419.

²³ The historical book of 2 Chronicles lends support to this assertion: “Jeremiah composed laments for Josiah, and to this day all the male and female singers commemorate Josiah in the laments. These became a tradition in Israel and are written in the Laments” (2 Chronicles 35:25 NIV).

²⁴ Stephen J. Bennet, *Ecclesiastes/Lamentations: A Commentary in the Wesleyan Tradition* (Kansas City, Kansas: Beacon Hill Press, 2010), 193.

²⁵ Stephen Bennet would be one. See Bennet, *Ecclesiastes/Lamentations*.

²⁶ These measure numbers refer to the measure numbers in the score on CPDL (see note 16). But this score includes only a partial measure to conclude the third section, bar 97, and then counts the anacrusis that begins the next section as bar 98. Consequently, any bar number higher than 98 is actually one higher than it should be, but the incorrect labeling has been intentionally retained in this article for ease of reference.

²⁷ BMW 14, 15, 18, 22, 34, 47, 55, 56, 58, 60, 68, 73, 82, 84, 90, 112, 125, 127, 128, 131, 137, 145, 151, 155, 157, 159, 167, 170, 174, 177, 181, 183, 184, 196, and 209 all have only five movements. This list does not include Cantata #53, which also has five movements, because it is probably spurious.

²⁸ Bennet, *Ecclesiastes/Lamentations*, 252.

²⁹ William Gatens, *Victorian Cathedral Music in Theory and Practice* (Cambridge University Press, 1986), 109. Watkins Shaw agrees, writing more generally that Walmisley’s “accompanied recitative... has a Mendelssohnian touch.” See “Thomas Attwood Walmisley,” in *English Church Music*, xxvii (1957), 5.

³⁰ This text is strikingly similar to Psalm 102:12, “But you, Lord, sit enthroned forever; your renown endures through all generations.” (NIV)

³¹ Nicholas Temperley, “T.A. Walmisley’s Secular Music” *Musical Times*, xcvi (1956), 637.

