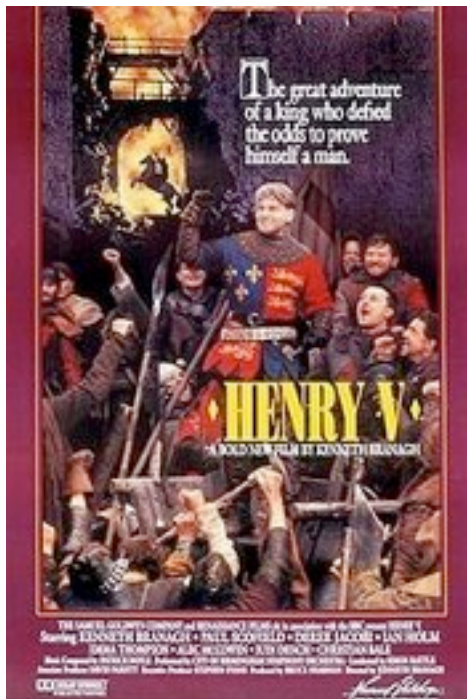


**Not to us, not to us, o Lord,  
But to your name give glory.**



Theatrical release poster Henry V 1989

- 1 Not to us, O LORD, not to us but to your name be the glory, because of your love and faithfulness.
- 2 Why do the nations say, "Where is their God?"
- 3 Our God is in heaven; he does whatever pleases him.
- 4 But their idols are silver and gold, made by the hands of men.
- 5 They have mouths, but cannot speak, eyes, but they cannot see;
- 6 they have ears, but cannot hear, noses, but they cannot smell;
- 7 they have hands, but cannot feel, feet, but they cannot walk; nor can they utter a sound with their throats.
- 8 Those who make them will be like them, and so will all who trust in them.
- 9 O house of Israel, trust in the LORD-- he is their help and shield.
- 10 O house of Aaron, trust in the LORD-- he is their help and shield.
- 11 You who fear him, trust in the LORD-- he is their help and shield.
- 12 The LORD remembers us and will bless us: He will bless the house of Israel, he will bless the house of Aaron,
- 13 he will bless those who fear the LORD-- small and great alike.
- 14 May the LORD make you increase, both you and your children.
- 15 May you be blessed by the LORD, the Maker of heaven and earth.
- 16 The highest heavens belong to the LORD, but the earth he has given to man.
- 17 It is not the dead who praise the LORD, those who go down to silence;
- 18 it is we who extol the LORD, both now and forevermore. Praise the LORD.

Psalm 115

***What's he that wishes so?***

***My cousin Westmoreland? No, my fair cousin.***

***If we are marked to die, we are enough***

***To do our country loss; and if to live,***

***The fewer men, the greater share of honor.***

***God's will, I pray thee, wish not one man more.***

***By Jove, I am not covetous for gold,***

***Nor care I who doth feed upon my cost;***

***It yearns me not if men my garments wear;***

***Such outward things dwell not in my desires.***

***But if it be a sin to covet honor***

***I am the most offending soul alive.***

***No, faith, my coz, wish not a man from England.***

***God's peace, I would not lose so great an honor***

***As one man more, methinks, would share from me***

***For the best hope I have. O, do not wish one more!***

***Rather proclaim it, Westmoreland, through my host***

***That he which hath no stomach to this fight,***

***Let him depart; his passport shall be made***

***And crowns for convoy put into his purse.***

***We would not die in that man's company***

***That fears his fellowship to die with us.***

*This day is called the Feast of Crispian.  
He that outlives this day and comes safe home  
Will stand a-tiptoe when this day is named  
And rouse him at the name of Crispian.  
He that shall see this day and live old age*

*Will yearly on the vigil feast his neighbors  
And say, "Tomorrow is Saint Crispian."  
Then will he strip his sleeve and show his scars,  
And say, "These wounds I had on Crispin's Day."  
Old men forget; yet all shall be forgot,*

*But he'll remember with advantages  
What feats he did that day, Then shall our names,  
Familiar in his mouth as household words -  
Harry the King, Bedford and Exeter,  
Warwick and Talbot, Salisbury and Gloucester -*

*Be in their flowing cups freshly remembered.  
This story shall a good man teach his son;  
And Crispin Crispian shall ne'er go by,  
From this day to the ending of the world,  
But we in it shall be remembered -*

*We few, we happy few, we band of brothers.  
For he today that sheds his blood with me  
Shall be my brother; be he ne'er so vile,  
This day shall gentle his condition.  
And gentlemen in England now abed*

*Shall think themselves accursed they were not here,  
And hold their manhoods cheap whiles any speaks  
That fought with us upon Saint Crispin's Day.*

*Come, go we in procession to the village.  
And be it death proclaimed through our host  
To boast of this or take that praise from God  
Which is his only. ...  
Do we all holy rites.  
Let their be sung Non nobis and Te Deum,  
The dead with charity enclosed in clay'  
And then to Calais, and to England then,  
Where ne'er from France arrived more happy men.*

Non nobis Domine, Domine  
Non nobis Domine  
Sed nomine, sed nomine  
Tuo da gloriam

Non nobis Domine, non nobis Domine, sed nomine tuo da gloriam  
Non nobis Domine, non nobis Domine, sed nomine tuo da gloriam

Per il sole che c'infiamma, per la pioggia che ci sferza,  
Per la lotta senza macchia e con prodezza,  
Noi Ti lodiamo.  
Per la fame che tormenta, per la sete che dissecca,  
Quando ci opprime le membra la stanchezza,  
Ti ringraziamo.  
Per il vento che ci acceca, per la sabbia che ribolle,  
Per il sangue nostro sparso tra le zolle,  
Noi Ti lodiamo.  
Per le notti insonni in armi, il silenzio e la preghiera,  
Che ricolmano il cuore di gioia vera,  
Ti ringraziamo.

Non nobis Domine, non nobis Domine, sed nomine tuo da gloriam  
Non nobis Domine, non nobis Domine, sed nomine tuo da gloriam

Per il pianto dei nemici, il galoppo lancia in resta  
Nella gioia della battaglia nostra festa,  
Noi Ti lodiamo.  
Per la fede ed il beaussant, che su cuori e torri svetta,  
Per la morte salvatrice che ci aspetta,  
Ti ringraziamo.  
E per la speranza dolce di arrivare al Tuo cospetto  
Purificati e feriti sopra il petto,  
Noi Ti lodiamo.  
Per la carità delle armi, che c'ispiri dentro al cuore  
Per la maggior gloria Tua, nostro Signore,  
Ti ringraziamo.

- Non nobis Domine!—
  - Not unto us, O Lord!
  - The Praise or Glory be
  - Of any deed or word;
  - For in Thy Judgment lies
  - To crown or bring to nought
  - All knowledge or device
  - That Man has reached or wrought.
- And we confess our blame—  
How all too high we hold  
That noise which men call Fame,  
That dross which men call Gold.  
For these we undergo  
Our hot and godless days,  
But in our hearts we know  
Not unto us the Praise.  
O Power by Whom we live—  
Creator, Judge, and Friend,  
Upholdingly forgive  
Nor fail us at the end:  
But grant us well to see  
In all our piteous ways—  
Non nobis Domine!—  
Not unto us the Praise!

Rudyard Kipling written for the Pageant of Parliament 1934

In these short lines one might have overlooked the power and rhetoric of the history of this hymn based on the ancient psalter as I did until I came across the now famous piece by Doyle for the Henry V production in 1989. The music moved me to tears in its simplicity and faith and can be heard at the following web address:

[http://www.youtube.com/watch?v=13FrLGB\\_oK8](http://www.youtube.com/watch?v=13FrLGB_oK8)

The notes and arrangement is copied below. Doyle actually sang the opening words in the movie which can also be viewed in the following excerpt following the battle at Agincourt:

<http://www.youtube.com/watch?v=ewbuPY3uGQ4>

From the motion picture, "Henry V"  
**NON NOBIS DOMINE**

1878 (originally accompanied)

Psalm 115:1

"Not to us, O Lord, but to  
 your name be the glory!"

Music by

PATRICK DOYLE

Arranged by Graham Fyfe

*Andante (with great breadth)*

**Soprano**

**Alto**

**Tenor** *Solo Tenor (or section)*

**Bass**

**Piano or Organ**

*(p)*

180141

***Non nobis solum*** (English: *Not for ourselves alone*) is a Latin motto. A common variation is ***non nobis, sed omnibus*** ("not for us, but for everyone"). It means that people should contribute to the general greater good of humanity, apart from their own interests.

The motto is derived from a sentence in Cicero's most influential philosophical work, his treatise *On Duties* (Latin: *De Officiis*). In full, Cicero writes, ***non nobis solum nati sumus ortusque nostri partem patria vindicat, partem amici*** ("We are not born, we do not live for ourselves alone; our country, our friends, have a share in us"), Cicero *de officiis*, 1:22. The sentence, as Cicero himself says, is a literal translation of a sentiment from Plato's *Letter to Archytas*. Cicero associates this concept with the Stoic ideal of cosmopolitanism, according to which all men have a natural kinship with all other men and need to "contribute to the general good by an interchange of acts of kindness (*officia*), by giving and receiving" (*De officiis* 1.22, transl. Walter Miller, 1913).

Though in legend it was often associated with the Knights Templar during the Crusades, it is now known in the form of a sixteenth-century canon derived from two passages in the motet *Aspice Domine* (a5) by the South Netherlandish lutenist and composer Philip van Wilder, who worked at the English court from c. 1520 until his death in 1554. It provided a model for Byrd's famous *Civitas sancti tui* (*Ne irascaris Domine* Part II). One factor in its popularity was undoubtedly its text, a responsory from the Roman and Sarum Breviaries which was sung during the weeks before Advent. It laments the desolation of the Holy City in language derived from Jeremiah:

*Aspice Domine, quia facta est desolata civitas plena divitiis, sedet in tristitia domina gentium: non est qui consoletur eam, nisi tu Deus noster (2) Plorans ploravit in nocte, et lacrimae eius in maxillis eius. Non est qui consoletur eam, nisi tu Deus noster.*

(Behold, Lord, for the city once full of riches is made desolate, she who ruled the peoples sits in sadness: there is none to console her but thou, our God. (2) She wept

sorely in the night, and her tears were on her cheeks: there is none to console her but thou, our God)<sup>1</sup>

How strangely similar to our Tisha B'av recitation of Lamentations and Kinnot.

איכה ישבה בדד, העיר רבתי עם--היתה, כאלמנה; רבתי בגוים, שרתי במדינות--היתה, למס.  
{ס} ב בכו תבכה בלילה, ודמעתה על לחיה--אין לה מנחם, מכל אהביה: כל רעיה בגדו בה,  
}ס{ היו לה לאיבים.

"The city that once full of riches lies desolate"

As I was watching Kenneth Branagh's Henry V the canon by Patrick Doyle after the battle of Agincourt moved me to tears (as most back then when first screened in 1989!)

I the wondered about the history of the Psalm 115 and its transmission via Christian and Jewish traditions.

The non nobis domine theme applied to Jerusalem and its desolation paralleled the the use of this verse as a kind of victory hymn. The connecting point being Jeremiah who midrash has it, composed Lamentations and its dirge about Jerusalem as a widow. The Knights Templar and the crusades were all about the conquest of Jerusalem, albeit destroying Jewish villages and populations along the way!

There's some interesting debate as to how the song at the end of Henry V should be interpreted. This debate points to the very core of how to read that Psalm! Henry commands that Non Nobis and Te Deum be sung in thanks for the English victory at Agincourt, and then sets out across the muddy, corpse-strewn field carrying the body of a young boy killed by the French. As he walks, the camera pans back to show the horrors of battle: the plain churned into bloody muck, corpses strewn about, dying horses, and the like; at one point, a weeping old woman tries to rush the king and is held back by his advisors. At the same time, the beautifully-done hymn swells in the background. The film as a whole is so very anti-war in tone that this visualization of the climactic scene is very interesting - why combine this glorious anthem with such grim imagery?

One interpretation is that the beautiful score is a reflection of Henry's character, intended to give us some insight into his views on the subject. This would be a fairly

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<sup>1</sup> Texts of this type (which also feature widely in Byrd's penitential and political motets of the 1590s) were widely read by the Elizabethan recusant community in contemporary terms as expressions of Catholic nostalgia for the old religious order. The *Non est qui consoletur* canon was probably widely sung in recusant circles with the same connotations. Although this version has not survived in written form, the canon subject was simple enough to have been memorized and transmitted orally.

harsh indictment of his character: we see a slaughter, and he's hearing a triumphal chorus. This doesn't seem entirely consistent with Henry's character as it's presented throughout the rest of the film, but perhaps it's intended as an additional insight that alters our view of the king. It's also been suggested that the hymn is meant more to reflect the king's religious feelings about the victory than his moral or philosophical take on it (which of course says something about him, too!) Remember Henry V is all about the transformation of Henry IV from gadfly to king of England and the shedding of that old youthful image (along with Falstaff!). It may then represent his transformation and along with that the humility he has acquired in deflecting the victory to God rather than self.

Alternately, both the tracking shot of the field and the glorious hymn can be seen as a reflection on the way history views the events portrayed. Agincourt is generally remembered as a glorious victory, and perhaps the film is chiding us a bit for that - we view the scene from a distance and listen to joyful music, but Henry is still carrying a dead child.

As Henry prepares for his rallying speech on St. Crispin's Day, Doyle finally reaches the perfect balance between the power of the text and the expectations of the audience. The 15-minute battle cue begins with solo timpani, which helps exaggerate the fact that the English forces are vastly outnumbered by the French. As King Henry's speech begins, the score begins in the lower octaves and slowly --over three minutes-- and works its way higher as means to create an uplifting spirit. The orchestra builds continuously until it reaches a heroic climax and the battle begins. The same uplifting theme can be heard from this point forward in the film, perhaps symbolizing the final achievement of victory by Henry.

The highlight of the score is based on a song barely mentioned in the play. Ken Branagh requested that Doyle compose a repetitive choral piece to accompany the lyrics: "Non nobis Domine, sed nomini tuo da gloriam (Not unto us o lord, but in your name be there glory)." Although the lyrics previously existed, the song was composed by Doyle before production even began on the film. It won the "Best Film Theme of 1989" at Britain's Ivor Novello Awards.<sup>2</sup>

In being so moved once again by the scene in the movie and the music I returned to the history of the hymn and the parallel traditions of Judaism and Christianity in reading Psalm 115.1, and Lamentation 1.1.

From medieval period through the modern era devotees in both traditions have sought and found comfort and solace in the motif of Jerusalem, each interpreting the tragedy of its loss with their own theology but both using the Lamentation over loss the Hymns for Advent and the Kinnot in much the same way.

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<sup>2</sup> From Fimtrack review of Patrick Doyle 1993, at <http://www.filmtracks.com/special/doyle/>

The simplicity of the canon by Doyle (who was the first to begin singing in the battle scene!) reminded me of the utter profundity of the musical canon genre (and of course Pacobell!) in the western musical tradition and how timeless it was, even in 1989!

Music and spirituality intersect of course both in church synagogue and mosque and for a few moments I too was transported back to that sense of sacrifice as well as Glory to God despite the carnage.

In the end though I had to awaken to the facts of death destruction and the true history of the Christian west and the bloodied fields of Europe for the very site of Agincourt a village in northern France was the scene of the defeat of a large French force by an English army led by HENRY V. Henry's force invaded Normandy in 1415, captured Harfleur, but was intercepted by a large French army after a long march north towards Calais. The English troops, mainly archers and foot soldiers, dug in behind wooden stakes between thickly wooded ground. The next day the French cavalry advanced on a narrow front across muddy ground only to be killed by English archers and infantry. A dozen French notables, including the Constable of France, died, together with perhaps 1,500 knights and 4,500 men-at-arms. English casualties were light but included the Duke of York and the Earl of Suffolk. The battle was fought on St Crispin's day. In the same region during WWI millions died a troturous death by poison gas firing at blank range and horrific conditions on the battlefields of France and Belgium.

So my romantic muse and sentimentality came to an abrupt end by the very stark contrast between the sublime otherworldly musical hymn to God and the facts on the ground of history.

Whereas Doyle and before him William Tynsdale chose the first line of Psalm 115 as the thematic for surrender of human victory to God, a careful analysis of the psalm reveals a tripartite chiastic structure with an inner core of faith subtending the claims of the opening line.

I believe that a careful reading of the structure of the Psalm and the paradox of its differing theological parts opens us to a new deeper meaning of what initially appeared to be a merely hymn of faith after victory.

Thus the parallel concentric chiasmic structural rings of this psalm are:<sup>3</sup>

**A.** v1 and v 17: non nobis domine and the dead do not praise You

**B.** v 2 and vs 17-18 where (*ayeri*) is their gods? and the dead do not praise Yah but we praise Yah..

**C.** v 3 and vs 15-16 our Lord is in the heavens and the heavens belong to God

**D.** vs 4-8 and v 15 the works of man and the Lord who makes heaven and earth

**E.** vs 9-11 and vs 12-14 the houses of Israel Aaron and God-fearers trust in God and the God-fearers

**F.** finally the central core of : vs 13-15

*May God bless the **house of Israel***

*May God bless the **house of Aaron***

*May God bless **those that fear God***

paralleling vs 9-11

**Oh Israel...**Trust in God...

**Oh house of Aaron...**Trust in God...

**Ye that fear the Lord...**Trust in God...

The central core consists of a prayer in the jussive tense, as the psalmist hopes for salvation of divine blessing for the three groups of Israel Aaronic priesthood and God-fearers.

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<sup>3</sup> THIS IS DISTINCT FOR LABASCHAGNE'S ANALYSIS SEE BELOW

Strophe A THE VIA NEGATIVA - the glory does not belong to us and the dead do not praise You : vs 1-2 God, display the glory of your name before the nations and vs 16-18, Concluding statement: resolution to praise YHWH for ever.

Strophe B vs 3-4 Our God is in heaven; the idols are man-made fabrications versus vs 16 God as maker of heaven and earth.

Strophe C vs 5-8 Description of the futile idols and the warning not to trust them

**Strophe D The urgent appeal to the Israelites to trust only in GOD**

OR MAY GOD BE mindful of us and will bless us

**א** לא לנו יהוה, לא לנו: כי לשמך, תו כבוד-- על חסדך, על-  
\_מתך.

למה, יאמרו הגוים: איה-נא, אלהיהם.

ואלהינו בשמים-- כל אשר-חפץ עשה.

עצביהם, כסף וזהב; מעשה, ידי אדם.

פה-להם, ולא ידברו; עינים להם, ולא יראו.

אזנים להם, ולא ישמעו; אף להם, ולא יריחון.

ידיהם, ולא ימישון-- ורגליהם, ולא יהלכו; לא-יהגו, בגרונם.

כמוהם, יהיו עשיהם-- כל אשר-בטח בהם.

ישראל, בטח ביהוה; עזרם ומגנם הוא.

בית אהרן, בטחו ביהוה; עזרם ומגנם הוא.

א יראי יהוה, בטחו ביהוה; עזרם ומגנם הוא.

**ב** יהוה, זכרנו יברך:

ברך, את-בית ישראל; יברך, את-בית אהרן.

**ג** יברך, יראי יהוה-- הקטנים, עם-הגדלים.

**ד** יסוף יהוה עליכם; עליכם, ועל בניכם.

**ו** ברוכים אתם, ליהוה-- עשה, שמים וארץ.

**ז** השמים שמים, ליהוה; והארץ, נתו לבני-אדם.

**ז** לא המתים, יהללו-יה; ולא, כל-ירדי דומה.

**ח** ואנחנו, נברך יה-- מעתה ועד-עולם:

הללו-יה.

115:1 Not unto us, O the Lord, not unto us, but unto Thy name give glory, for Thy mercy, and for Thy truth's sake.

115:2 Wherefore should the nations say: 'Where is now their God?'

115:3 But our God is in the heavens; whatsoever pleased Him He hath done.

115:4 Their idols are silver and gold, the work of men's hands.

115:5 They have mouths, but they speak not; eyes have they, but they see not;

115:6 They have ears, but they hear not; noses have they, but they smell not;

115:7 They have hands, but they handle not; feet have they, but they walk not; neither speak they with their throat.

115:8 They that make them shall be like unto them; yea, every one that trusteth in them.

115:9 O Israel, trust thou in the Lord! He is their help and their shield!

115:10 O house of Aaron, trust ye in the Lord! He is their help and their shield!

115:11 Ye that fear the Lord, trust in the Lord! He is their help and their shield.

115:12 the Lord hath been mindful of us, He will bless--He will bless the house of Israel; He will bless the house of Aaron.

115:13 He will bless them that fear the Lord, both small and great.

115:14 the Lord increase you more and more, you and your children.

115:15 Blessed be ye of the Lord who made heaven and earth.

115:16 The heavens are the heavens of the Lord; but the earth hath He given to the children of men.

115:17 The dead praise not the Lord, neither any that go down into silence;

115:18 But we will bless the Lord from this time forth and for ever. Hallelujah.

## Hebrew Transliteration

- 115:1 lo' lānu Adonay lo' lānu kiy-leshimkha tēn kābhodh 'al-chasdekha 'al-'amittekha
- 115:2 lāmmāh yo'mru haggoyim 'ayyēh-nā"elohēyhem
- 115:3 vē'lohēynu bhashāmāyim kol 'asher-chāphēts 'āsāh
- 115:4 'atsabbēyhem keseph vezāhābh ma 'asēh yedhēy 'ādham
- 115:5 peh-lāhemvelo' yedhabbēru 'ēynayim lāhem velo' yir'u
- 115:6 'āzenayim lāhemvelo' yishmā' u 'aph lāhem velo' yeriychnu
- 115:7 yedhēyhem velo' yemiysnunraghlēyhem velo' yehallēkhu lo'-yehgu bighronām
- 115:8 kemohem yihyu' osēyhem kol 'asher-bothēach bāhem
- 115:9 yisrā'ēl bethach bayhvh 'ezrām umāghinnām hu'
- 115:10 bēyth 'aharon bithchu bhayhvh 'ezrām umāghinnāmhu'
- 115:11 yir'ēy Adonay bithchu bhayhvh 'ezrām umāghinnām hu'
- 115:12 Adonay zekhārānu yebhārēkh yebhārēkh 'eth-bēyth yisrā'ēl yebhārēkh'eth-bēyth 'aharon
- 115:13 yebhārēkh yir'ēy Adonay haqqethaniyim 'im-haggedholiyim
- 115:14 yosēph Adonay 'alēykhem 'alēykhem ve' al-benēykhem
- 115:15 berukhiyim 'attem layhvh 'osēh shāmāyim vā'ārets
- 115:16 hashāmāyim shāmāyim layhvh vehā'ārets nāthan libhnēy-'ādham
- 115:17 lo'hammēthiyim yehalelu-yāh velo' kol-yoredhēy dhumāh
- 115:18 va'anachnunebhārēkh yāh mē'attāh ve'adh-'olām halelu-yāh

Memory and blessing are connected intimately in this central core hidden in the middle of the psalm. A plea for God to remember man contrasts with the initial doxology of surrendering victory to Him, and provides the paradox that reflects a transformation from initial certainty and as we enter deep into the psalm the reality of uncertainty and need for reassurance surfaces.

The very use of the jussive tense reflects this uncertainty (May the Lord remember us and bless us) is not uncharacteristic of the psalter but here is quite stark in the change from surrender and faith to doubt and uncertainty in the inner core, reflecting the possible spiritual architecture of most believers.

In the final analysis, this meditation began with the music of Doyle and the surrender it evoked in the first verse of the Psalm despite victory. The evocation of surrender is ultimately consistent with the central core of doubt as hidden in the psalm and the music brought the two opposite themes together for me.

Thus the simple piece of music evoked by Doyle whereas beautiful in its evocation of Psalm and the Tynsdale hymn does not do justice to the very ambivalent and profoundly paradoxical structure and theology of the Psalm itself, as it struggles between faith doubt and surrender.

(When searching for an analysis of the psalm I found Labuschagne's analysis which supported my theory of the central cores however failed to see the dialectics within the inner and outer core.<sup>4</sup>)

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<sup>4</sup> Logitechnical Analysis of Psalm 115: <http://www.labuschagne.nl/ps115.pdf>,