

Music and Power at the Court of Louis XIII

What role did sacred music play in mediating Louis XIII's grip on power in the early seventeenth century? How can a study of music as "sounding liturgy" contribute to the wider discourse on absolutism and "the arts" in early modern France? Taking the scholarship of the so-called ceremonialists as a point of departure, Peter Bennett engages with Weber's seminal formulation of power to consider the contexts in which liturgy, music, and ceremonial legitimated the power of a king almost continuously mired in religious conflict. Numerous musical settings show that David, the psalmist, musician, king, and agent of the Holy Spirit, provided the most enduring model of kingship; but in the final decade of his life, as Louis dedicated the kingdom to the Virgin Mary, the model of "Christ the King" became even more potent – a model reflected in a flowering of musical publications and famous paintings by Vouet and Champaigne.

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Music and Power at the Court of Louis XIII

Sounding the Liturgy in Early Modern France

PETER BENNETT

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Note on the Texts

Latin Biblical texts are taken from the Clementine Vulgate edition and retain the verse numbering of the original: psalms therefore begin at either v. 1 or v. 2. English translations of Biblical texts are, unless otherwise stated, taken from the 1750 Challoner revision of the Douai–Reims edition of 1609. All quotations of French and Latin texts follow the original spelling, although modern accentuation has been added to improve legibility.

Music examples are provided with prefatory staves showing the original clefs to indicate the approximate range of each voice (since many of the musical sources used do not provide voice designations). Voices without a prefatory clef are editorial reconstructions. Editorial barlines have been added to works transcribed from printed sources where such barlines are necessary to clarify the polyphonic texture: otherwise the absence of barlines follows the source. Transcriptions from the Paris and Tours manuscripts include the original barring. All note values are original, and chant incipits and versets reflect the notational practice of the source as closely as possible.