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The Madrigal heritage of Cyprian de Rore has long been regarded as a significant contribution to the development of the genre and to Italian culture of the XVI century. At the same time, its revolutionary character is rightly emphasized, which long foreshadows the future conquests of musicians at the beginning of the next, XVII century. A clear reason for this assessment is already contained in the famous letter of J.C. Monteverdi, published as an afterword to the collection of his brother C. Monteverdi «*Scherzi musicali*» (1607), which directly mentions the six madrigals of de Rore. All of them, according to the author of the letter, clearly demonstrate the principles of *seconda prattica* in how their «harmony completely obeys its text». The article undertakes a detailed analysis of the musical structure of the named madrigals, their correlation with the poetic text. Madrigals de Rore are considered in the context of the art of 1550–1560, which allows us to emphasize both the moments of continuity in relation to their predecessors, and those in which the fundamental novelty of their musical style is revealed.

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