■ Music Theory ■

The Fixed Poetic Form vs the Musical Form:
The Experience of Analyzing Madrigal Settings of Sestina Texts*

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Abstract. The fixed poetic forms of Petrarch's *Canzoniere* and the poetical works of the Petrarchist poets who imitated the great Italian master frequently served as texts for 16th century madrigals. In this connection, the author of the present article poses the question about the possible impact of the fixed poetic form on the form of the respective musical composition. A preliminary familiarization with madrigals composed on the texts of the sonnets, ballatas and sestinas (*Italian*: sestine) has shown that imitations of the poetic forms is the most discernible in those cases when the composer turns to the sestina to set it to music. The main material for analysis has been formed by the cyclic madrigals: *Là ver l'aurora che sì dolce l'aura* by Orlando di Lasso and *Non fu mai cervo si veloce al corso*, *Sola angioletta starsi in trecie a l'ombra* and *Giovane donna sotto un verde lauro* by Luca Marenzio, composed on the full texts of sestinas, as well as a few other similar works. The sestina consists of six stanzas each containing six lines, along with a conclusory stanza of three lines. The special rhyme pattern for the sestina, featuring six words defining the rhythms invariably repeated in the six main stanzas following the scheme, ABCDE**F   F**AEBD**C   C**FDABE, etc., generates the repetition of the end-word of the previous stanza in the beginning of the first line of the following stanza. As it is shown in the article, it is particularly this feature of the sestina that finds resonance with the form of the madrigal. The end of the previous section of a madrigal and the beginning of the following section have a connection established between them, which, as a rule, is achieved by means of *repetitions*. This concerns the melodic units and the characteristic details of sound, both the harmonic and the melodic varieties. Along with repetitions, *a single harmonic construction* is used, which begins at the conclusion of one section of a madrigal and concludes at the beginning of the following section.

■ Теория музыки ■

Научная статья

Твёрдая поэтическая форма vs форма музыкальная: опыт анализа мадригалов на тексты секстин**

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Аннотация. Твёрдые формы стихотворений из «Кансоньере» Петрарки и сочинений подражавших ему поэтов-петраркистов часто служили текстами мадригалов XVI века. В этой связи автор настоящей публикации задаётся вопросом о возможном воздействии строго организованной поэтической формы на форму музыкального сочинения. Предварительное знакомство с мадригалами на текст сонета, баллаты и секстины (*итал*. sestine) показало, что подражание поэтической форме более всего заметно в тех случаях, когда композитор обращается к секстине. Главным материалом анализа послужили циклические мадригалы Орландо ди Лассо (*Là ver l'aurora che sì dolce l'aura*) и Луки Маренцио (*Non fu mai cervo si veloce al corso, Sola angioletta starsi in trecie a l'ombra, Giovane donna sotto un verde lauro*), написанные на полный текст секстины. Секстина состоит из шести строф по шесть стихов каждая и заключительного трёхстишия. Особое правило рифмовки секстины, — шесть слов-рифм, неизменно повторяемых в шести основных строфах по схеме ABCDE**F   F**AEBD**C   C**FDABE и т. д., — порождает повтор слова-рифмы на границах строф. Как показано в статье, именно на эту особенность секстины откликается форма мадригала. Между окончанием предыдущей части и началом последующей устанавливается связь, которая, как правило, осуществляется за счёт *повторов*. Это касается мелодических единиц, характерных деталей звучания, гармонических и мелодических. Наряду с повторами используется *единый гармонический оборот*, который начинается в конце одной части и завершается в начале другой.

The fixed poetic forms are those in which the "capacity, meter, rhythmic design and structure of stanzas of a complete short poem"[1] are defined in advance. The European tradition of fixed forms dates back to the Romanesque Middle Ages. Their numerous types vary by the rigor and complexity of their organization,[2] and among the most complex forms that have induced poets to engage in inventions and experiments is the sestina,[3] which shall be discussed in the present article. In the 16th century, the time of the flourishing of the madrigal, the sestina, along with the sonnet, the ballata and the canzona, was among the relevant fixed forms. These were the forms of the poems of the *Canzoniere* — the famous book of Francesco Petrarch's songs,[4] which exerted a tremendous amount of influence on the poetry of most European countries,[5] especially on the works of the Italian poets labelled as Petrarchists: the foundation of their poetics was comprised of the principle of emulation.[6] The Petrarchists not only applied fixed forms, but also experimented with them.[7] The poems by the Petrarchists and by Petrarch himself served as texts for settings in numerous madrigals. Thereby, the fixed forms went into interaction with the ensemble polyphony of the strict style period.

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[1] Tverdye formy [Fixed Forms]. *Literaturnaya entsiklopediya terminov i ponyatii* [*Literary Encyclopedia of Terms and Concepts*]. Ed. by A. Nikolyukin. Moscow: Intelvak, 2001. Col. 1059.

[2] Gasparov M. L. *Ocherk istorii evropeiskogo stikha* [*A Sketch of the History of European Verse*]. Moscow: Nauka, 1989. P. 142.

[3] Sekstina [Sestina]. *Literaturnaya entsiklopediya terminov i ponyatii* [*Literary Encyclopedia of Terms and Concepts*]… Col. 959; Baldelli I. Sestina, sestina doppia. Enciclopedia Dantesca. 1970.
URL: https://www.treccani.it/enciclopedia/sestina-doppia-sestina_%28Enciclopedia-Dantesca%29/ (accessed: 15.08.2023).

[4] The *Canzoniere* contains 317 sonnets, 9 sestinas, 7 ballatas, 29 canzonas and 4 madrigals, in the forms of which, without calling it fixed, some researchers have noted repeated features — three-line stanzas concluded by a two-line stanza in the form of the ritornello. See: Haar J. Italian Madrigal. *European Music 1520–1640: Studies in Medieval and Renaissance Music*. Ed. J. Haar. Woodbridge, UK: Boydell Press, 2006. P. 226; Zappella L. I generi e le forme della poesia italiana.
URL: http://www.luzappy.eu/testo_poetico/generi_e_forme.htm#par1 (accessed: 12.08.2023).

[5] Petrarch F. *Izbrannye sonety i kantsony* [*Selected Sonnets and Canzonas*]. Comp., transl. by A. Triandafilidi. (In Italian and Russ.) Moscow: Text, 2019. P. 24.

[6] Yakushkina T. V. *Ital'yanskii petrarkizm XV–XVI vekov: traditsiya i kanon: dis. … d-ra filol. nauk: 10.01.03* [*Italian Petrarchism of the 15th and 16th Centuries: Tradition and Canon: Dissertation for the Degree of Dr.Sci. (Philology): 10.01.03*]. St. Petersburg, 2009.
URL: http://svr-lit.ru/svr-lit/articles/italy/yakushkina-italyanskij-petrarkizm.htm (accessed: 12.08.2023).

[7] Galavotti J. Esperimentisulla sestina nel second Cinquecento. *Stilistica e metrica italiana*. 2018. Vol. 18, pp. 105–134.

The fact of the creation of madrigals on texts in fixed forms attracted the attention of researchers, in particular, James Haar, who connects the artistic significance and the extraordinary popularity of the madrigal as a genre with the features of the poetry that inspired the composers of madrigals.[8] The greater the proportion of fixed poetic forms in the texts of the madrigals is, the more natural it is to pose the questions about whether or not the strict regimentation of the poetry bears any meaning for a composer who writes madrigals, and whether the "fixed" quality of the poetic form communicates to the musical form. A preliminary study of madrigals set to the texts of poems in fixed forms shows that the answers to the formulated questions may be varied. Sometimes the creation of a madrigal presents, so to speak, a reformatting of the poetical text. One of the eloquent examples is Luca Marenzio's *Ahi, dispietata morte* on the text of Petrarch's ballata *Amor, quando fioria*. When composing the madrigal, Marenzio leaves out the ripresa, the main structure-generating element of the ballata.[9] He transforms the remaining lines into the musical form of a symmetric construction similar to a ballata, thereby both destroying the fixed form and strictly adhering to it.

Along with the clear trend of a reevaluation of the structure of the poetical text upon the composition of the madrigal, the opposite can be seen — indications of emulation of a fixed poetical form. The emulations manifest themselves most obviously in the sestina madrigals.

A sestina presents a "poem comprised of 6 stanzas each containing 6 lines (with 11 syllables each), the final words of each are repeated from one stanza to the next (the so-called 'tautological rhyme,' or *parola-rima*) each time in a new order (6, 1, 5, 2, 4, and 3 lines of the previous stanza): **A**BCDE**F F**AEBD**C C**FDAB**E E**CBFA**D D**EACF**B B**DFECA**A**; at the end, a tornata half-stanza is added[10] (about the correlation of the sestina and the tornata see: [1]) in which all the same end-words pass through. The artistic principle of the refrain forms is brought here to an extreme: there already are not identical lines that are reinterpreted in the context of new stanzas, but identical words in the context of new lines."[11]

The succession of the selection of words of the previous stanzas for building them in the ends of the verses of the succeeding stanza is similar to spiral motion begun from below, from the sixth end-word (Scheme 1).
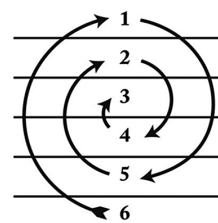
Scheme 1. The Order of Selection of End-Words

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[8] Haar J. Op. cit., pp. 225–227. See also: Einstein A. *The Italian Madrigal*. In 3 Vols. Ed. by R. Sessions, O. Strunk, A. Y. Krappe. Princeton University Press, 2019. Vol. 2. 456 p.; Amati-Camperi A. Poetic Form in the Early Madrigal Reconsidered. *Journal of Musicological Research*. 1998. Vol. 17, pp. 163–193.

[9] The ripresa, the initial construction of the ballata, correlates with the volta, the conclusive section of the ballata. The volta always possesses an equal number of verses and varying numbers of common rhymes.

[10] Tornata (*Ital*. tornata) literally meaning "a return."

[11] Gasparov M. L. Ibid. P. 149.

The inventor of the sestina is considered to be troubadour Arnaut Daniel (ca. 1145–1150 — ca. 1200–1210), "the most perfect of all the poets of Provence."[12] The form of his canzona *Lo ferm voler qu'el cor m'intra* "subsequently became an object of emulation for Dante and Petrarch and received the title of 'sestina.'"[13] The following description reveals the artistic motivation of Daniel's invention. The poet "decided to use the same repeating words at the ends of the stanzas. But since each of the words chosen by him were required to possess the same quantity of meanings as the quantity of the song's stanzas, this created a certain difficulty. However, this was precisely what the troubadour was able to overcome: instead of endowing each of these words with a new meaning in each subsequent stanza, he decided to change the positions of the given words upon their transferal from one stanza to the next."[14] All of these features are presumed by Alexander Veselovsky, when he labels the sestina a "fioritura" poem. In connection with the sestina, *Giovene donna sotto un verde lauro*, he writes: "Petrarch, a master of poetry, likes to play with such difficulties in which feeling is lost at times in his chase for form."[15] It must be noted that the complexity of the fixed forms invented by the Provençal poets is such that debates about the tools of their analysis have continued to be held up to the present time. [2]

Apparently, the "play with difficulties" also inspired composers who wrote madrigals on the full texts of the sestinas, i.e., the ones containing six and a half stanzas, instead of the usual one or two. The chief composers of such madrigals were Orlando di Lasso, — whom Alfred Einstein calls "primarily a composer of sestinas and canzonas,"[16] — and Marenzio. Incidentally, cyclic madrigals were also written to the texts of other extended poems, including canzonas, which pertained to the category of half-fixed forms. The latter include Petrarch's canzona *Vergine bella*, which was set to music by Cipriano de Rore and served as a prototype of a whole set of Marian canzonas created by Petrarchist poets (about this see: [3]).

Natural musical equivalent of the sestina was the cyclic form,[17] which had long been

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[12] See: Staf I. K. Trubadury [Troubadours]. *Slovar' srednevekovoi kul'tury* [*Dictionary of Medieval Culture*]. Ed. by A. Gurevich. Moscow: ROSSPEN, 2003.
URL: http://cult-lib.ru/doc/dictionary/medieval-culture/articles/95/trubadury.htm (accessed: 12.08.2023).

At the same time, Mikhail Gasparov only indicates the place of the sestina's origin, without responding to the traditional perception of Daniel as its inventor: "An extremely complex form of the canzona was the sestina (it appeared for the first time in Provence in the 12th century, and obtained its canonic form from Dante and Petrarch)." See: Gasparov M. L. Ibid.

[13] Staf I. K. Ibid.

[14] Sekstina [Sestina]. *Literaturnaya entsiklopediya terminov i ponyatii* [*Literary Encyclopedia of Terms and Concepts*]... Col. 959.

[15] Veselovsky A. N. Petrarka v poeticheskoi ispovedi Canzoniere [Petrarch in the Poetical Confession Canzoniere]. *Izbrannye stat'i* [*Selected Articles*]. Ed. by M. Alexeyev et al., intr. article by V. Zhirmunsky. Leningrad: Goslitizdat, 1939. P. 164.

[16] Einstein A. Op. cit. P. 491. The expression "first of all" presumes the madrigal oeuvres of Lasso, taken separately.

[17] Kholopova V. N. *Formy muzykal'nykh proizvedenii: uchebnoe posobie* [*Forms of Musical Compositions: Textbook*]. 2nd edition, corrected. St. Petersburg: Lan', 2004. P. 232.

mastered by the genres of vocal counterpoint. In certain sections of Magnificats and cyclic psalms, the text is set to music with incorporated biblical verses, while in sestina madrigals — with stanzas. In the 16th and 17th centuries, certain sections of the cycles were composed in a common mode between all of them. In the church genres, an additional means of unification of the sections was frequently served by the material of the primary musical source, whether it was monophonic or polyphonic. A totally different situation occurs in the sestina madrigals, where the musical techniques of unification are frequently called forth, as can be imagined, by the imitation of the poetic form. The occasion for imitation is contained in the sestina's main form-generating principle — in the rhyme scheme.

The rearrangements themselves of the six end-words, of course, could not have inspired a composer who was writing a madrigal. A totally different situation emerged in case of the *repetitions* of the same words. According to Einstein, in the spots where the repositioned key words are repeated, one can also expect the repetitions of the motives corresponding with them. He notes the use of such techniques by Lasso in *Per aspro mar di notte* — one of the "Mermann madrigals"[18] composed under the influence of Marenzio: it is referred to two end-words — *venti* (winds) and *corso* (motion, direction), which is corresponded to by the passage chants noticeably standing out in syllabic writing.

As we remember, the rotary mechanism of repetition of six words from one stanza to the next, functioning in the sestina, gradually changes the positions of the key words. However, as the result of the same mechanism, there arises a *repetition of the key word at the boundary of the adjacent stanzas* — a technique allotted to a particular moment of the cyclical form:

ABCDE**F   F**AEBD**C   C**FDAB**E** etc.

Apparently, it is this particular type of repetitions which turned out to be the most attractive for composers.[19] [4, p. 206] It serves as a means for emphasizing the interconditionality of the adjacent stanzas, to show how the beginning of one of them starts from the end of the previous one.

The adjacent sections of the sestina madrigals are connected with each other in a similar fashion. It can hardly be said that in each of them any pair of adjacent sections positively convinces us of an intended contingence of the musical materials on both sides of the boundaries. However, there do exist undoubted cases of "passing the baton" from one section to the next, which serve as directives for establishing the analogies between the form of the sestina and the madrigal written on its text.

The connection between the sections is established predominantly by means of repetitions — of melodic units, characteristic details of sound, whether harmonic or melodic, as well as the conclusory harmony by means of its transferal to the beginning of the following section. Along with the

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[18] Einstein A. Op. cit., pp. 491–492. The author of the text is Gabriele Fiamma. The madrigals received their dedication by the name of the addressee of the dedication — Lasso's friend, Doctor Thomas Mermann, who similarly to Lasso served in the court of the Duke of Bavaria.

[19] Textual-musical repetitivity in madrigals set to the texts of sestinas presents one of the examples of "intersections between metrics, poetry and music."

repetitions, use is made of a single harmonic progression basically serving as a transition from the end of one section to the beginning of the second.

Repetition of a melodic unit is one of the most distinct techniques of establishing the connection between the adjacent sections of the sestina madrigal. The repeated unit may be the overall *soggetto* (i.e. thematic subject in a polyphonic work) of imitational constructions in the contiguous sections, or it could be a melodic progression which appears once at the end of one section and then is repeated once at the beginning of the following section.

Our first example is taken from Marenzio's madrigal *Giovane[20] donna sotto un verde lauro* set to Petrarch's text. There is a repetition of the hexachordal formula that is typical for an entire set of genres, but untypical of the madrigal. It appears at the very end of the second section and at the beginning of the third, then is stated in the fourth and seventh sections.[21] Each time, the progression of the sounds of the hexachord following each other appears in any line of the poem containing the rhymed word *anni* (years). On the dividing between the second and the third sections we observe a reinterpretation of the rhymed word,[22] and, along with it, a reinterpretation of the hexachord. In the stead of the lengthy "years

of waiting" (*attender anni*) at the close of the second section, there come "fast fleeting years" (*fuggon gli anni*) at the beginning of the third section, wherein the slow descending stepwise motion is replaced by fast ascending motion (Example No. 1). In this and other similar cases, the compatible melodic units at the junction of the sections are relegated to the canto — "the first among the equal" voices of the contrapuntal texture.

Example No. 1   Luca Marenzio. *Giovane donna sotto un verde lauro*, 2nd and 3rd sections

quel gior - no at-ten-der   an - ni.   Ma per-chè vo-la il tem-po e fug-gon gl'an- ni,

Let us notice a characteristic detail: even though the musical repetition is interpreted as a counterpart of the end-word, it is hardly always tied to this particular word. Thus, *anni* in Example No. 1 appears both times only with the last pitch of the hexachord.

The *soggetto* repeated at the junction of the sections in Lasso's madrigal *Là ver l'aurora che sì dolce l'aura* set to Petrarch's text changes its rhythm and shape in a similar manner. The ascending intonation becomes a descending one,[23] the animate rhythm becomes decelerated, with a pause instead of continuous motion (the rhetorical figure *tmesis*): the thought about the stanzas to which the Donna does not hearken[24] acquires a markedly sorrowful expression. It

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[20] One of the numerous examples of the varied spellings of the words in Petrarch's poem and in the madrigal set to its text: compare *Giov̲e̲ne* in the title of the sestina on page 27.

[21] The seventh section of *Giovene donna* is also built on the hexachord as a *soggetto*; similar to the conclusory half-stanza of the sestina, it serves as a reminder of the madrigal's main musical "words" transmitted from one section to the next.

[22] As the result of the aforementioned invention of Daniel, the reinterpretation of the rhymed word in each stanza ceased being obligatory for the sestina, which did not prevent poets to turn frequently to this technique.

[23] Lasso makes use of a strict inversion in which the pitch-related (and not merely the step-wise) meanings of the intervals are preserved.

must be emphasized that we virtually are not touching upon the question of the expressive side of the interaction between the text and music. Among the research works devoted especially to this subject matter, we must highlight Russell Joseph O'Rourke's dissertation, which makes a study of: 1) "the affective aspect" of emulation corresponding to the contemporary notions of "madrigalism" and "sound depiction" (literally, "depiction of words" or word-painting), and 2) the non-figurative, rhetorical aspect, consisting of the attempts to recreate "the cadence, timings, and 'melody'" of oratorical speech. [5, p. 196] Yet another highly interesting turn of the "eternal" theme of "the text and music" is presented in [6, section 3.3.2.4: Dante and Harshness in the Arts (Marenzio, Michelangelo, Vasari, Alessandro Guarini)], wherein the differences in the characters of the music of Marenzio's madrigals set to texts of Dante and Petrarch are placed in direct dependence on the differences of these poets' styles.

As for Lasso's madrigal *Là ver l'aurora che sì dolce l'aura*, we must turn our attention to the preservation of the timbre and the pitch of the initial note: they serve as highlighters of the tacitly repeated *soggetto* (Example No. 2). The conclusion of the poetic line with the end-word versi at the end is given in parenthesis.

Example No. 2 — Orlando di Lasso. *Là ver l'aurora che si dolce l'aura*, 2nd and 3rd sections

An expressive example of a repetition of the *soggetto* at the boundaries of the adjacent sections of Cipriano de Rore's madrigal composed on two stanzas of Petrarch's "double" sestina *Mia benigna fortuna e 'l viver lieto*[25] is cited by Pavel Lutsker[26] (Example No. 3).

Example No. 3 — Cipriano de Rore. *Mia benigna fortuna e 'l viver lieto*, 1st and 2nd sections

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[24] Let us quote the contiguous three-line stanzas at the boundaries of the second and third verses: "More likely flowers shall bloom in the winter, / Than love shall bloom, warming that soul / That scorns my poems and by songs. / O, how many tears I have embedded in these songs, / Oh, how many times have I sent her stanzas, / So to affect that soul, at least a bit." See: Petrarch F. Ibid. P. 289.

[25] The sestina contains twelve main stanzas — a repeated progression of six rhyme schemes which provided the name for the genre. Such a sestina is called "double" (for example, see: Einstein A. Op. cit. P. 558), however, the same term is also applied for the indication of Dante's sestina which contains five rhymed words whose stanza also consisted of 12 lines. See: Baldelli I. Op. cit.

[26] Lutsker P. V. Kiprian de Rore kak predtecha seconda pratica [Cipriano de Rore as a forerunner of seconda pratica]. *Uchenye zapiski Rossiiskoi akademii muzyki imeni Gnesinykh* [*Scholarly Notes of the Gnesin Russian Academy of Music*]. 2020. No. 4, pp. 23–40.

A repetition of a characteristic detail. At the junction of the fourth and the fifth sections of Marenzio's madrigal *Giovane donna sotto un verde lauro* such a detail is presented by the threefold ascension from *g-sharp* — of the same type, with a repeat of the conclusory pitch from one and the same alternately changed step *G* of the Ionian mode (Example No. 4).

Example No. 4   Luca Marenzio. *Giovane donna sotto un verde lauro,*
4th and 5th sections

C'ha ra-mi   di dia-man-te e d'or   le chio - me.   l'   te-mo di___ can-giar___ pria vol-to e chio - me,

Repetition of the Conclusory Harmony. This is the most neutral in the choice of means and, in all likelihood, the most widespread technique of establishing the connection between the sections of the sestina madrigal.

At a first glance, there is nothing remarkable in such a repetition. The modal unity of the cycle presumes the possibility of coincidence of the initial repercussion of the mode (i.e., the entrance of the voices using with effect the opening intervals and steps of the tones) and the finalis chord[27] in most of the sections and, consequently, at the boundaries between the sections. And, nonetheless, it is rare that a singular unity of the settings as in de Rore's sestina madrigal *A la dolce ombra de le belle frondi* on Petrarch's text, wherein there is the "rearrangement" of the notes of the finalis chord across of the finalis across the boundary between all the adjacent sections (I–II, II–III, …, V–VI). The impression of the intended character of the technique

is also confirmed by the comparison with other cyclic madrigals by de Rore. In the two-section sonnet madrigals we also see a harmonic "gravitation," such as in *A la dolce ombra*, and the harmonic "repulsion" — for example, the secundal combinations of the triads on the boundaries of the sections: *A — g* in *Quand'io son tutto vòlto in quella parte* and *D — C* in *Or che'l ciel et la terra e'l vento tace*. Thereby, it is not implausible that the repetition of the harmony in all the boundaries of the form in *A la dolce ombra* is the result of musical emulation of the repetition of the rhymed word in the sestina.

An examination of Marenzio's madrigal *Sola angioletta starsi in trecie a l'ombra* set to poems by Jacopo Sannazaro shows that the repetitions of the harmonies at the junction of the sections may also take place in absolutely different harmonic conditions. Almost all the sections here are the "modulating" types: the tonalities of their beginning and their ends do not coincide. However, the harmonies at the junctions of the sections do coincide, which undoubtedly enhances both the effect and the meaning of the same technique (the only case which falls out of the general rule is the beginning of the short seventh section, which, similar to the seventh half-stanza in the sestina, possesses the status of the supplementary element of the form). Especially noteworthy are the third and fifth sections, symmetrically situated from each other, with the secundal correlations of the harmonies at the beginnings and the ends: *d — C*[28]

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[27] Kholopov Yu. N. *O printsipakh kompozitsii starinnoi muzyki: stat'i i materialy* [*About the Principles of Composition in Early Music: Articles and Materials*]. Ed. and comp. by T. S. Kyuregyan. Moscow: Moskovskaya konservatoriya, 2015. P. 239.

[28] In the third section, as if emphasizing the non-arbitrary choice of its initial and conclusive harmonies, limits all the inner cadences to the selfsame *d/D* and *C*.

and *G — A*. We shall bring in a scheme in which the harmonic repetitions at the junctions of the respective sections, from the first to the fourth in the madrigal *Sola angioletta starsi in trecie a l'ombra* (Scheme 2).

Scheme 2. Harmonic Repetitions at the Confluences of the Sections

The Transitions. The repetitions of the harmonies in the "modulating" sections of the sestina madrigal are in a certain way transitions. But sometimes the unity of the harmonies on both sides of the boundaries is expressed to such a great degree, that it is perceived particularly as a transition, according to the principle which later received the designation *attacca*, especially if on the boundary between the respective sections there occurs a brief modal deviation — as if only to carry out a transition. Vivid examples of such kind can be found in Marenzio's sestina madrigal *Non fu mai cervo* set to a text by Jacopo Sannazaro

(Example No. 5). At the boundary between the second and the third sections there is an arraying of a sequential progression of cadences, such as V–I to *C*, *d* and *F* (the composition is written in the key of *F ionian mode*). The cadential progressions of the bass functions are placed within frames.[29]

Example No. 5   Luca Marenzio.
Non fu mai cervo si veloce al corso,
2nd and 3rd sections

In another pair of sections of the same madrigal the transition occurs with the participation not only of harmonic, but also melodic cadences. At the end of the fourth section, the *F* finalis makes way for a conclusive cadence reminding of a Phrygian cadence: *d – A*. At the same time, the *C-sharp* in the tenor line of the final chord is resolved as a leading tone into the initial *D* of the following section by means of the melodic of the tenor: *d–c-sharp–f–e–f–d* (Example № 6). The connecting melodic progression is notated inside the frame.

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[29] In the terminology of Grigoriy Lyzhov, who suggested the definition of "clausula" for each of the four melodic progressions in the voices of a typical Renaissance cadences, these are "bass clausulas." See: Lyzhov G. I. Neobychainye priklyucheniya kadansa v chetyrekhgolosnykh motetakh Orlando di Lasso [The Extraordinary Adventures of the Cadence in Orlando di Lasso's Four-Voice Motets]. *Problemy i metody izucheniya starinnoi muzyki: sb. st. po materialam mezhdunar. konf. 4–5 dekabrya 2014 goda* [*The Issues and Methods of Studies of Early Music: Compilation of Articles Based on Materials of the International Conference on December 4–5, 2014*]. St. Petersburg State N. A. Rimsky-Korsakov Conservatory. St. Petersburg: Skifiya-print, 2019. P. 28.

Example No. 6   Luca Marenzio. *Non fu mai cervo si veloce al corso,*
4th and 5th sections

In conclusion, as an additional argument in favor of the expounded assumptions, let us turn to the first example of a sestina preserved as a poem written to a corresponding melody — to Arnaut Daniel's *Lo ferm voler qu'el cor m'intra*. The melody presents six lines of a couplet repeated in six stanzas: any precise melodic repetitions within the couplet are absent. Samuel N. Rosenberg, Margaret Switten and Gerard Le Vot detect an elaborate system, unusual for the troubadours' repertoire, consisting of cadences grouped in pairs: lines 1–2, 3–4 and 5–6 conclude, respectively on the keys of *g*, *f* and *c*. In the six couplets, the cadences remain in their allotted places, while the keywords at the end of the lines are constantly shifted: "Taken with the repeated end-words, the cadence repetition patterns create an elaborate interweaving of coordinated sounds, with each rhyme word being heard to different cadences in regular sequence. Thus is created a musico-poetic entity of impeccable craftsmanship and density of lyric expression."[30]

All the subsequent history of the existence of the sestina, beginning with the imitations of Dante and Petrarch, affirm it as a purely poetic genre. And still, the initial interconnection between the poetic and the musical components testifies of the certain predilection on the part of the sestina to the participation of music in the construction of its "fioritura" form. The tendency demonstrated in the vocal lines of *Lo ferm voler qu'el cor m'intra* received a response in the sestina madrigals created four centuries later, to which this present article is devoted.

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