

LUCIA RONCHETTI'S *RIVALE* AS AN EXAMPLE OF GÉRARD GENETTE'S HYPERTEXTUALITY PRACTICE

LAURENȚIU BELDEAN¹, CIPRIAN ȚUȚU²

SUMMARY. The subject of this article will be the 2017 opera *Rivale* by Roman composer Lucia Ronchetti. This exceptionally interesting work is a direct reference to André Campra's opera *Tancredi* and Claudio Monteverdi's madrigal *Il combattimento di Tancredi e Clorinda*. *Rivale*'s libretto presents the story known from Torquato Tasso's epic poem *Gerusalemme liberata*, this time told from Clorinda's perspective. The analysis concerns the composer's conscious references not only to Campra and Monteverdi's works, as her most important source of inspiration, but above all to selected musical styles and operatic genres, which become a starting point for her creative dialogue with musical tradition, conducted through practices characteristic of hypertextuality. The research method we adopted is Gérard Genette's concept of hypertextuality. The aim of the article is to demonstrate that the most important goal of opera, which is to arouse emotions, is preserved in Ronchetti's work, but above all – that it can still be achieved by resorting to traditional means of musical rhetoric.

Keywords: Lucia Ronchetti, Gérard Genette, *Rivale*, opera, hypertextuality

Introduction remarks

Lucia Ronchetti is a composer from Rome, born on February 3, 1963. The list of institutions where she trained is endless, from the Conservatorio Santa Cecilia, through the Sorbonne, IRCAM, to Columbia in New York. Her compositional career is flourishing. The list of her projects, awards, scholarships, and various collaborations is also long – we won't list them all here, but all information about Ronchetti is available on her professionally prepared website³.

¹ PhD, Transilvania University of Brașov, Romania. Email: laurentiubeldeanu@yahoo.com

² PhD, Transilvania University of Brașov, Romania. Email: tutuciprian@yahoo.com

³ Lucia Ronchetti Official Website, <http://www.luciaronchetti.com/> [09.03.2026].



Rivale, the subject of this article, is a chamber opera for solo female voice, solo viola, brass, and metal percussion, and, from the very first listening, it seems incredibly fascinating. What we find particularly captivating about this work is its focus on affect as the primary impulse motivating the creation of opera, but also the particular kind of vivisection to which the composer subjects affect as an operatic theme, returning, as it were, to the origins of opera itself and a time when thematizing affect made it, in a sense, a metatext. Obvious allusions to Claudio Monteverdi and his 1638 *Il combattimento di Tancredi et Clorinda* and to André Campra's 1701 opera, based on a libretto by Antoine Danchet, *Tancrède*, further attract attention. The composer herself admits to this last reference, as in the description of the opera (or rather the film based on the opera) we can read:

The Enchanted Forest, where she is lost during the middle part of the pièce, is a magic place where thoughts, emotions and inner tensions emerge, with plausible psychological intuitions. The Forest is animated by plants and animals conveying terror and delusion. It seems to be like a metamorphic reality, fitting in with the fear and doubts of people penetrating it. [...]

In the elaboration of Danchet, Clorinde enters the forest searching for Tancrede, wanting to save him from the powerful magician Ismenor. Nonetheless, she finds herself even more caught in her stressful duel between ideology and emotivity. The forest is the place of the obsessive return of her problem, mirroring it endlessly. Her inability to find a solution becomes unsustainable. [...]

The forest is a vast web; it catches her mind and pushes her to a final duel with the man she is in love with. She offers herself as the needed victim while fighting as a killer. The announced catastrophe seems to be the only solution, a liberation from the overexertion of her feelings⁴.

***Rivale* and its relations with Danchet and Campra's opera**

Ronchetti's *Rivale* is based solely on Danchet's text, with excerpts from his libretto. The composer specifically points to the beginning of Act II, Scene 5 (i.e. the first scene) of Campra's opera. However, this reference isn't entirely accurate, because comparing libretto of *Rivale* with Danchet's text makes it clear that the former is a free-form juxtaposition of various fragments

⁴ *Rivale*, <http://www.luciaronchetti.com/en/works-by-lucia-ronchetti/music-theatre/rivale/p5-25-1710> [09.03.2026].

from the original libretto, drawn from the parts of different characters. We'll illustrate this approach using the opera's first scene, titled *Suis-je Clorinde?*... and featuring Clorinde's monologue, as an example:

Ronchetti⁵

Le sort a trompé ma valeur;
 Tancrede a du combat remporté
 l'avantage,
 Vous voyez ma rage et ma douleur,
 Prête à tomber dans l'esclavage.
 Ah! que ce jour m'inspire une frayeur
 mortelle!
 Je sçais trop, pour mon malheur,
 Combien ce Guerrier est à craindre!
 Suis-je Clorinde? Quel trouble me dévore!
 Puis je me reconnaitre encore!
 Mon cœur contre l'Amour fut toujours
 révolté;
 Dans l'horreur des forêts exerçant mon
 courage,
 J'ay long tems de Diane imité la fierté.
 J'ay fait plus: j'ay cherché la guerre et le
 carnage!
 Vains projets! Un seul jour détruit tous
 mes exploits,
 Tancrede me tient sous ses loix,
 Je l'ay vû tout brillant de gloire,
 Sortir de ce dernier combat!
 L'horreur, l'épouvante, les cris,
 La mort, dont je voyois régner par tout
 l'image,
 Dans un desordre affreux jettèrent mes
 esprits;

Danchet⁶

Act I, sc. 1, Argant to Herminia (p. 9)

 Act II, sc. 2, Tancred to Clorinde (p. 18)
 Act I, sc. 1, Argant to Herminia (p. 9)

 Act I, sc. 1, Herminia to Argant (p. 9)
 Act II, sc. 1, Clorinde alone (p. 16)

 Act I, sc. 1, Herminia (p. 10)

⁵ Ronchetti, Lucia. *Rivale. Chamber opera for female voice, solo viola, brass ensemble and metal percussion ensemble*. Roma: Edizioni Musicali RAI COM, 2017.

⁶ Danchet, Antoine. *Tancrede: tragédie représentée par l'Académie Royale de Musique*. Lyon: Thomas Amaulry, 1703.

For the record, it should be noted that Danchet's text has been transcribed incorrectly in places, and these are not arbitrary changes to the libretto, but rather typical transcription errors. We believe this is significant, as we assume the composer used the French text, perhaps lacking sufficient knowledge of the language to understand it fluently and relying on translations from another language (the stage directions in *Rivale* are in English after all).

On me chargea de fers: dans mon triste
esclavage, Tancrede vint s'offrir à mes
regards surpris;

Helas! en le voyant, ma colère fut vaine!
Heureuse, si sa main m'eût arraché le
jour!

Contre lui, dans mon cœur, je cherchai Act I, sc. 1, Tancred (p. 11)
de la haine,
Je n'y trouvai que de l'amour.

Hâtez-vous, ma Raison, bannissez de Act II, sc. 1, Clorinde alone (p. 17)
mon cœur,

D'un cruel Enemy l'image trop charmante;
Ranime ma fierté mourante,
Et combattez l'Amour qui se rend mon
vainqueur.

Il vient... ne lui montrons qu'une noble
fureur.

Je n'e veux pour témoin, que le trouble Act I, sc. 4, Tancred alone (p. 23)
fatal,

Que fon nom excite en mon ame;
Rival de mes exploits, je sens, pour luy,
croître ma haine:

Barbare, aux dépens de tes jours,
J'iray te disputer une si belle chaîne:
Tu n'as encor senti les coups
D'un bras qui cherchoit à servir mon
courage.

Tremble, c'est un Amant jaloux

Qui va t'immoler à sa rage...

Malgré votre victoire,

Je sçauray, dans mes fers, conserver Act II, sc. 2, Clorinde to Tancred (p. 17)
ma fierté;

Vous ne m'offrez la liberté,

Que pour augmenter votre gloire!

Quel dessein?

Qu'entends-je?

Act V, sc. 2, Tancred alone (p. 45)

Puis je trop m'en plaindre?

Act I, sc. 4, Tancred alone (p. 23)

Quand je doit vous haïr, vous me parlez Act II, sc. 2, Clorinde to Tancred (p. 18)
d'amour!

Ah! De tous les malheurs que j'éprouve en
ce jour, C'étoit pour moy le plus à craindre.
Tout me doit, contre vous, inspirer de la
haïne,

Ma gloire y mes malheurs y ma Patrie et Act II, sc. 2, Clorinde to Tancred (p. 19)
mes Dieux,
Mes soldats immolez, ou captifs en ces
lieux.
Aux yeux de vos Captifs songez à vous
contraindre, Cachez un trouble si honteux!
Je ne veux point devoir ma délivrance

A l'amour, dont vous vous sentez toucher; Act II, sc. 3, Clorinde to Tancred
Si je suis en votre puissance, (pp. 22–23)
Argant sçaura m'en arracher.
Malgré tous mes malheurs, mon cœur Act III, sc. 1, Herminia (p. 26)
en est charmé;
Eteignons dans son sang sa flâme et ma Act III, sc. 1, Argant (p. 26)
fureur,
Qu'en un jour l'Univers apprenne avec
horreur
Et son audace ma vengeance.

As can be seen, Clorinda's monologue is woven from freely juxtaposed fragments, not only from the beginning of the second act but also from Clorinda's words to Tancred in the original opera, as well as those Tancred addresses to Clorinda, those from his own monologues, and even from the lines of the supporting characters in Campra's work, namely Herminia and Argant. This sheds an interesting light on what we might call a certain dynamic of affective tension within this monologue. In Danchet and Campra's original, Herminia, who is in love with Tancred, and Argant, who is in love with Clorinda, together lure Tancred to the enchanted forest of the sorcerer Ismenore, where Argant challenges Tancred to a mortal duel. Tancred fights a masked knight whom he believes to be Argant, but it turns out he kills Clorinda in the battle.

In *Tancredi*, as it is a French *tragédie lyrique*, we have a series of leading, or dominant, affects assigned to specific characters. If we analyze the libretto and score from this perspective, we see that these affects are quite clearly distributed: anger, caused by rejection, for Argant; the pain of unhappy love, for Herminia; confusion, caused by contradictory feelings, for Clorinde; love/desire, for Tancred. Baroque opera, French as well as Italian, is based on the structure of the relationships between these affects, which are embodied by the onstage characters – the paradigms of the libretto (in the case of the *tragédie lyrique*, the paradigm established by Philippe Quinault). By reshaping the libretto to give voice to a single protagonist, Clorinde, Ronchetti focuses all these passions within her, as if through a lens.

Rivale* as a hypertext of *Tancredi

We observe here a phenomenon that, following Gérard Genette, we could call hypertextuality, defined by him as the relationship between text B, i.e. the hypertext, and text A, i.e. the hypotext from which the hypertext is derived. The relationship between both texts is based on the principle of imitation, but also transformation, without the need to directly mention the source: “[...] text B not speaking of text A at all but being unable to exist, as such, without A, from which it originates through a process I shall provisionally call *transformation*, and which it consequently evokes more or less perceptibly without necessarily speaking of it or citing it.”⁷

In this case, Ronchetti’s *Rivale* will constitute a hypertext for Danchet’s libretto of *Tancredi*. The composer’s intention is neither ludic nor satirical; she doesn’t distort the hypotext, although – in our opinion – she doesn’t avoid the camp attitude inherent in opera. Genette, writing about pastiche, returns to its eighteenth-century and French provenance, points to the literal etymology of the term, which literally means “copying” and “pasting” and emphasizes the most essential feature of this genre: the skillful adoption of the idiolect (individual, personal style) of the hypotext⁸. However, it seems that the idiolect at issue is not Danchet’s, but it belongs rather to the *tragédie lyrique* libretto, written in elegant, classicist verse – the model which Quinault himself established, and whose text *Tancredi* faithfully implements. Nevertheless, the idiolectal properties imitated by hypertext are limited here to the structure of the poem and its mode of imagery: what we might call the layer of rhetorical figures, typical phrases, metaphors, means of expression – in other words, the outermost, superficial layer of the libretto’s language. Its structure, based on a specific dynamic of mutually directed, clashing affects (represented by a set of characters), has, after all, been fragmented. The opera’s goal is neither an attempt at a hauntological “resurrection” of this type of affect, nor a pastiche of distance from it through hyperbole/caricature. This goal, in our opinion, is generally different: it is to reveal the complex ambivalence of the opera’s female protagonist’s feelings. Whether this goal can be achieved is completely another matter.

Another hypertextual issue in *Rivale* is the enchanted forest, in which Ronchetti sets the action of her opera. This space will also be significant for

⁷ Genette, Gérard. *Palimpsests. Literature in the Second Degree*. Channa Newman, Claude Doubinsky (transl.). Lincoln: University of Nebraska Press, 1997, p. 5. See also de Castro, Paulo F. *Transculturality According to Gérard Genette – and beyond in Intertextuality in Music: Dialogic Composition*. P. F. de Castro, Violetta Kostka, William A. Everett (eds.). New York: Taylor & Francis, 2021 (pp. 131–144).

⁸ Genette, G. 1997. Op. cit., p. 95.

Campra, and Michele Cabrini points out that *Tancrède* is not the only work by Campra where he uses a dark and subdued woodwind setting⁹ and the key of E-minor, in which the prelude that opens the third act stabilizes¹⁰. In French opera music, the association of *traversi* and transverse flutes with this kind of magical and mysterious space has a well-established tradition¹¹. Cabrini also refers to the later *La dispute de l'Amour et de l'Hymen* (1714), written by Campra also with Danchet – however, this work is not an opera, but a cantata. As the scholar claims,

Unable to rely on the visual stimuli of the stage, the listener perceives the scenario equally but through the interaction between the instruments and the singer [...]. Campra affects the audience's awareness of the action by gradually shifting the focus of the attention away from the singer in favour of the instrumental music itself.¹²

Cabrini's entire text demonstrates Campra's particular and growing awareness of the orchestra's role in creating space in stage work.

Rivale, due to its cast and function, falls somewhere between a chamber opera and a large, dramatized cantata with an extensive, though decidedly monochromatic, orchestral ensemble. Campra's overall approach to the work, whose stage status is strongly linked to the orchestra's involvement in building the scenic space, is certainly close to Ronchetti's¹³. However, it could be difficult to call this any textual reference.

***Rivale* and its musical hypotexts**

As is well known, Genette's original reflection, contained in his *Palimpsests*, is limited to literary texts, that are practically entirely derived from other literary or paraliterary texts¹⁴. At the level of the libretto, as we

⁹ Cabrini, Michele. *Upstaging the Voice: Diegetic Sound and Instrumental Interventions in the French Baroque Cantata in Early Music*, no 1(38), 2010 (pp. 73–90), p. 74.

¹⁰ See Banducci, Antonia. *Staging a tragédie en musique: A 1748 Promptbook of Campra's "Tancrède"* in *Early Music*, no 2(21), 1993 (pp. 180–190), p. 185.

¹¹ Por. Buch, David J. *Magic Flutes and Enchanted Forests: The Supernatural in Eighteenth-Century Musical Theater*. Chicago: University of Chicago Press, 2008, p. 50.

¹² Cabrini, M. 2010. Op. cit., pp. 74–75. See also ibidem, p. 81.

¹³ Ronchetti, L. 2012. Op. cit., p. 86, 193.

¹⁴ Zob. Castonguay, Roger. *Genettean Hypertextuality as Applied to the Music of Genesis: Intertextual and Intratextual Approaches in The Pop Palimpsest: Intertextuality in Recorded Popular Music*. Lori Burns, Serge Lacasse (eds.). Ann Arbor: University of Michigan Press, 2018 (pp. 61–82), p. 62.

have just proved, *Rivale* fulfills this condition. However, the situation is different with music, which Genette writes about as susceptible to hypertextual practices, but he doesn't conduct any analyses to confirm this thesis¹⁵. Many scholars, such as Paolo Ferreira de Castro, Roger Castonguay, and Michael Riffaterre (to name just a few), are extremely optimistic about translating the category of hypertextuality into music, but in this case the matter is not clear-cut, even though Genette himself outlines a particularly broad and loosely understood framework for musical pastiche, the genesis of which he traces, incidentally, to music studies¹⁶. Genette writes:

In music, the range of transformational possibilities is probably broader than in painting, broader than in literature certainly, given the complexity of musical discourse, which, unlike the literary text, is unhampered by the strict "linearity" of the verbal signifier. Even a single and isolated sound is defined by four parameters at least (pitch, intensity, duration, timbre), each of which can be modified separately by means of transposition, dynamic reinforcement or weakening, a lengthening or abridgment of the sound production, a change of timbre. [...] This mind-boggling transformational capacity is the very soul of musical composition, and not merely in its "classical" state, since the same principles are known to operate in jazz, for instance, or in serial music. What in literature still passes for a somewhat marginal diversion is almost universally considered as the basic principle of the musical "development": i.e., of musical discourse¹⁷.

Leaving aside Genette's obvious simplifications in his considerations, concerning, for example, the compositional techniques of the 20th century or jazz, the researcher's fundamental idea is that most compositional techniques are based on the creation of palimpsests, i.e. the practices of hypertextuality, intertextuality, intratextuality: "Studying the operative modes of transformation in music would thus be tantamount to describing exhaustively the forms of that discourse."¹⁸

Hypertextuality understood in this loose way is in no way useful for analysis and doesn't provide us with any tools, but in Ronchetti's opera it can be interpreted in a rather precise way or rather, as we believe, in two ways.

The first is indicated by the composer herself – the score of *Rivale* contains a number of references to various works by different composers.

¹⁵ Genette, G. 1997. Op. cit., pp. 84, 123–124, 163–164, 174–176, 228–229, 259, 353, 385–391.

¹⁶ Ibidem, pp. 385–386.

¹⁷ Ibidem, pp. 386–387.

¹⁸ Ibidem, p. 387.

Significantly, these references, although mostly obvious, are noted in the margins of the score, in case they are misinterpreted by the performer. This may suggest a method of interpretation, although Ronchetti retains only the most superficial and easily recognizable elements of the original texts: characteristic motifs and themes, distinctive rhythmic structures and intervallic leaps, and features of the period's musical conventions. The composer's preferences don't suggest any coherent strategy; at first glance, it appears to be a postmodernist patchwork arrangement of fragments deprived of their original context. These references appear as follows:

Bar in the score / minute of performance ¹⁹	Music quotation	Libretto's text – incipit
1 / 2,20	Pérotin, <i>Viderunt omnes</i>	-
70 / 8,00	Britten, <i>War Requiem</i>	<i>Suis-je Clorinde?...</i>
99 / 9,30	Strauss, <i>Metamorphosen</i>	<i>Je l'ay vû, je l'ay vû...</i>
128 / 11,30	Monteverdi, <i>Lamento della Ninfa</i>	<i>Hâtez-vous, ma raison...</i>
180 / 13,30	Janequin, <i>La batail[l]e de Marignan</i>	<i>Il vient!...</i>
312 / 16,45	Strauss, <i>Metamorphosen</i>	<i>Malgré tous mes malheurs...</i>
356 / 19,10	Purcell, <i>King Arthur</i>	<i>Ah!...</i>
364 / 19,25	Strawiński, <i>Petrushka</i>	-
414 / 22,18	Verdi, <i>Requiem</i>	<i>Ismenor, par son art...</i>
426 / 22,55	Janequin, <i>Le chant des oyseaux</i> [sic]	<i>Ranissons les indignes craintes...</i>
499 / 24,45	Verdi, <i>Requiem</i>	<i>Il faut le sour monter...</i>
584 / 28,15	Mahler, II symphony (<i>Sehr langsam und gedehnet</i>)	<i>Ciel! Qu'est-le que je vas?...</i>
647 / 29,48	Led Zeppelin, <i>Whole Lotta Love</i>	<i>Perfide, arreste!...</i>
723 / 31,54	Mahler, II symphony (1 pt)	-

¹⁹ It should be noted that the official recording of the performance we got from composer doesn't strictly follow the score, it contains *tagli* that eliminate several references.

788 / -	Mahler, II symphony (1 pt)	Oh!...
799 / 35,30	Cavalli, [II] <i>Giasone, Speranze fuggite...</i>	<i>Je romps mon esclavage...</i>
854 / 39,30	Debussy, <i>Des pas sur la neige</i>	<i>Je, je bannis...</i>
906 / 43,10	Scheidt, <i>Galliard battaglia à 5 voci</i>	-
1010 / 45,45	Strawiński, <i>Petrushka</i>	<i>Oh! assemblez nos Guerriers...</i>
1036 / -	Mahler, II symphony	-
1042 / -	Padovano, <i>Aria dalla battaglia</i>	
1160 / -	Monteverdi, <i>Vespro della beata Vergine</i>	-
1402 / 58,48	Handel, <i>Jephtha, How dark...</i>	Oh!...

They encompass vocal-instrumental and instrumental music from the Middle Ages to the second half of the 20th century. Pérotin opens the collection. There are illustrative works by Janequin, Scheidt, and Padovano, but Led Zeppelin differs only a little bit from their arrangement. Monteverdi's madrigals and religious music are juxtaposed with Italian and English opera of the middle and late Baroque, and Mahler's Second Symphony (the most frequently cited work) recurs several times. Strauss' *Metamorphoses* and Stravinsky's *Petrushka* also recur, and there are references to Impressionism (Debussy) and funeral music of the 19th and 20th centuries (Verdi and Britten's *Requiems*). Overall, Baroque music and works of the first and second avant-garde dominate. A more thorough examination might reveal connections between the libretto and the cited hypotexts, but without thorough investigation, these connections seem rather coincidental.

As we mentioned, these hypotexts – with a few exceptions, including the use of battle motifs like Janequin's *La Bataille* – aren't treated by the composer as a source of musical language, nor do they seem to contain any significant symbolic references. However, there are two others musical hypotexts that, in our opinion, are important for *Rivale*, one of which Ronchetti cites. The first is, of course, Campra's opera *Tancrède*. We mentioned a certain affinity between *Rivale* and the French tradition of Baroque opera, but we will

emphasize these connections more clearly: the vocal part in many places displays similarities to the French *récit*; the role of the orchestra, including the brass, is very significant and illustrative, leaving room for the onstage action; the instrumentalists sometimes take over the function of the choir (even though these choral parts are used as additional instrumentation); the essentially dark and cool sound of the orchestra directly alludes to Campra's style.

The second hypotext, which Ronchetti interestingly doesn't mention at all, but which seems to be very important, is Monteverdi's *Il combattimento di Tancredi et Clorinda*. There have at least three common points. First, Monteverdi's work focuses much more on the character of Clorinda and the ambivalent relationship between Tancredi and Clorinda than Campra's opera does, which introduces other characters typical of opera and thus distributes the affective dynamics differently (as we have already discussed). Second, *Il combattimento...* is a work at the intersection of a secular solo cantata, a dramatized madrigal, and a stage work (which, of course, we cannot yet call a chamber opera, as Ronchetti does). And, last but not least, Monteverdi's piece is a work in which the entire narrative, the construction of the conflict, and its development rest on a single character. We use this word "narrative" not without reason, in a sense connected to epic, because *Il combattimento...* implements the principles of epic narrative through description and storytelling. *Rivale*, composed of lyrical texts of arias and recitatives, is more functional as a stage work, though not devoid of epic and lyrical characteristics.

Conclusions

Undoubtedly, the two most important hypotexts of *Rivale* are the pieces of Monteverdi and Campra. Both works display significant conceptual similarities with Ronchetti's opera.

Compared to Monteverdi's *Il combattimento di Tancredi e Clorinda*, these similarities include primarily the focus on the character of Clorinda and the ambivalent relationship between Tancred and Clorinda (which means that the construction and resolution of the conflict rests mostly with one character) and the genre (the positioning of musical piece at the intersection of a secular solo cantata, a dramatized madrigal, and a stage work – that is, at the intersection of epic, lyric, and drama).

As for Campra's *Tancredi*, *Rivale* shows connections with this hypotext mainly through its sound coloristic and ensemble cast: the vocal part in many places shows similarity to the French *récit*, the significant role of the orchestra is visible throughout the whole opera (especially the wind instruments and choir

parts), and the music as a whole shows high illustrative properties, while its overall sound palette is dark and cold, which seems particularly symptomatic of Campra.

We believe that further research that would establish also the precise relationship between the libretto and Danchet's hypotext, as well as the cross-relationships between different types of hypotexts on the musical level, would yield interesting findings, as there is a wealth of material and almost no scholarly discourse surrounding Lucia Ronchetti. In Romania, her work is still basically unknown.

REFERENCES

- Banducci, Antonia. *Staging a tragédie en musique: A 1748 Promptbook of Campra's "Tancredi"* in *Early Music*, no 2(21), 1993. Pp. 180–190.
- Buch, David J. *Magic Flutes and Enchanted Forests: The Supernatural in Eighteenth-Century Musical Theater*. Chicago: University of Chicago Press, 2008.
- Cabrini, Michele. *Upstaging the Voice: Diegetic Sound and Instrumental Interventions in the French Baroque Cantata* in *Early Music*, no 1(38), 2010. Pp. 73–90.
- Castonguay, Roger. *Genettean Hypertextuality as Applied to the Music of Genesis: Intertextual and Intratextual Approaches* in *The Pop Palimpsest: Intertextuality in Recorded Popular Music*. Lori Burns, Serge Lacasse (eds.). Ann Arbor: University of Michigan Press, 2018. Pp. 61–82.
- Danchet, Antoine. *Tancredi: tragédie représentée par l'Académie Royale de Musique*. Lyon: Thomas Amaulry, 1703.
- De Castro, Paulo F. *Transtextuality According to Gérard Genette – and Beyond* in *Intertextuality in Music: Dialogic Composition*. P. F. de Castro, Violetta Kostka, William A. Everett (eds.). New York: Taylor & Francis, 2021. Pp. 131–144.
- Genette, Gérard. *Palimpsests. Literature in the Second Degree*. Channa Newman, Claude Doubinsky (transl.). Lincoln: University of Nebraska Press, 1997.
- Lucia Ronchetti Official Website*, <http://www.luciaronchetti.com/>.
- Ronchetti, Lucia. *Rivale. Chamber opera for female voice, solo viola, brass ensemble and metal percussion ensemble*. Roma: Edizioni Musicali RAI COM, 2017.