

Ernesto Pellegrini

"Lasciatemi divertire"

(Canzonetta)

* Text by Aldo Palazzeschi (1885-1974)

(1992)

for soprano and piano

* Text used by permission of A. Mondadori Editore

"Lasciatemi divertire"

Andantino scherzoso

(♩ = ca. 66-72)

V.
(S.)

PIANO

Tri tri tri, — Fru fru fru (f) uh-i uh-i uh-i

lunga lunga

ff f lunga ff

8^a Ped. (8^a) Ped.

lento meno mosso

i p uh-i i ih—u ih—u ih—u ih—u p

lunga mp lunga f

(Ped.) 8^a Ped.

con calma, e sempre ritenendo

loco

mp p mp p mp

(Ped.) Ped. Ped. Ped. Ped.

Tempo I^o

mf Il po - e — ta si di - ver - te paz - za - men — te, smi - su -

p

Ped. Ped. Ped. Ped.

— ra — ta - men — te. Non lo sta — te in - so - len - ti — re, la - scia - te - lo

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

la - scia — te - lo di — ver - ti — re di - ver - ti —

Ped. Ped. Ped. Ped.

rit. meno mosso

cresc.

re *p* po — ve — ret — to, po — ve — ret — to, que — ste pic — co — le

The first system features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line has lyrics: "re p po — ve — ret — to, po — ve — ret — to, que — ste pic — co — le". The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with chords. Pedal markings "Ped." are present under the piano accompaniment.

mf cor — bel — le — ri — e cor — bel — le — ri — e so no il suo di — let — to.

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: "cor — bel — le — ri — e cor — bel — le — ri — e so no il suo di — let — to.". The piano accompaniment includes a right-hand part with eighth-note patterns and a left-hand part with chords. Pedal markings "Ped." are present under the piano accompaniment. A dynamic marking "ff" is visible in the piano part.

Poco più mosso (♩ = ca. 80)

cu — cū ru — rū, ru — rū cu — cū, ru — rū cu — cū, cu — cū — cu — ru —

giocoso

The third system features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line has lyrics: "cu — cū ru — rū, ru — rū cu — cū, ru — rū cu — cū, cu — cū — cu — ru —". The piano accompaniment includes a right-hand part with chords and a left-hand part with chords. Pedal markings "Ped." are present under the piano accompaniment. A dynamic marking "sub. p" is visible in the piano part.

-cū! cuc-cuc-cu-ru-cū! ru-cū ru-cū ru-cū, cuc-cuc-cu-ru-cū! ru-cū ru-

-cū ru-cū! *mf* Co-sa so-no que-ste in-de-

-cem-ze? que-ste stro-fe bis-be-ti-che? bis-be-ti-che? bis-

rit. *Meno mosso* - *Andante sostenuto* (♩ = ca. 60)

- be - ti - che? Li - cen - ze, li - cen - ze, li - cen - ze po - e - ti - che.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

rit. *Appassionato*

So - no la mi - a pas - sio - ne la mi - a pas -

Ped. Ped. Ped. Ped.

- sio - ne. *Fa-ra-fa-ra-fa-ra-fa, Ta-ra-ta-ra-ta-ra-ta, Pa-ra-pa-ra-pa-ra-*
con umore

Ped. 8va Ped. 8va Ped. 8va Ped.

allarg. - - - - -

- pa, La-ra-la-ra-la-ra-la! Fa-ra, Ta-ra, Pa-ra, La ————— ra!

loco

allarg. - - - - -

Ped. Ped. Ped.

Tempo I² (♩ = ca. 66-72)

rit. un po'

Ped. Ped. Ped. Ped.

a tempo

rit. un po'

Ped. Ped. Ped. Ped.

mp

a tempo allarg. molto -----

Sa-pe-te co-sa so-no?

This system contains the first two staves of music. The vocal line is on a single staff with a treble clef, starting in 3/8 time and changing to 2/4. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace. It features complex chordal textures and arpeggiated figures, with some measures marked with a '5' and a slur. Pedal markings 'Ped.' are placed below the piano staves. The tempo markings 'a tempo' and 'allarg. molto' are written above the vocal line.

So-no ro-be a-van-za-te, non so-no gru-lle-ri

This system contains the third staff of music, which is the vocal line. It continues from the previous system in 2/4 time. The lyrics are 'So-no ro-be a-van-za-te, non so-no gru-lle-ri'. There are triplet markings over some notes. Pedal markings 'Ped.' are present below the staff.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clefs) with a grand staff brace. It features complex chordal textures and arpeggiated figures. Pedal markings 'Ped.' are placed below the piano staves.

e, so-no la.....spaz-za-tu-ra del-le al-tre.

This system contains the fourth staff of music, which is the vocal line. It continues from the previous system in 2/4 time. The lyrics are 'e, so-no la.....spaz-za-tu-ra del-le al-tre.'. There is a triplet marking over some notes. Pedal markings 'Ped.' are present below the staff.

This system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clefs) with a grand staff brace. It features complex chordal textures and arpeggiated figures. Pedal markings 'Ped.' are placed below the piano staves.

po-e-si ————— e

Ped. Ped. Ped. Ped.

rit. un po' **f** a tempo

Ped. Ped. Ped. Ped. Ped.

f Bu-bu-bu-bu bu bu bu bu bu **Fu-**
capriccioso

Ped. Ped. Ped. Ped. - 8 - Ped. Ped. Ped. Ped. Ped.

ritenendo - - - - -

- fu-fu-fu-fu fu fu fu fu fu Fri-ū! Fri-ū! Fri-ū! Fri-ū

mf *ff* *ritenendo* - - - - - (*ff*)
colla parte

Ped. Ped. Ped. Ped.

mf *Pochissimo* *7 meno mosso* ($\text{♩} = \text{ca. } 63$)

Se d'un qua-lun-que nes-so som pri-ve, Per-

Sub. *p* *8va (sost.)*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ritenendo - - - - -

- ché le scri-ve quel fes-so? quel fes-so?

p *ritenendo* - - - - - *a tempo* *rit.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

sciolto

Si-lo-bi-lo-bi — lo — bi-lo-bi-lo — blum! blu-m! blu-

- m! blu — m! blu — m! Fi-lo-fi-lo-fi — lo — fi-

Tempo I²
(♩ = ca. 66-72)

- lo-fi-lo fi — lo — fi — lo — fi — lo — fi — lo fi — lo

f rit. ----- a tempo

flum! flu — m! flu — m! flum! flu — m! Bi-lo — lū. Fi-lo — lū.

(f) rit. ----- dim. ----- a tempo ----- *mf*

Ped. Ped.

p

(u) (u)

Ped. Ped. Ped. a tempo (I^o) Ped.

Non ẽ ve — ro che non vo — glion

Quasi adagio

rit. molto ----- a tempo (I^o)

Ped. Ped. Ped. Ped. Ped. - 11 - Ped. Ped.

di — re, vo-glio-no di — re qual co-sa vo-glion

allarg.

di — re..... co-me quan-do u-no si si met-te a can —

Ped. Ped. Ped. Ped. Ped. rit. molto

rit. molto
colla parte

crisc.

a piacere (senza misura)

— ta — re can — ta — (a) — (a) — re sen — za sa —

mf (colla parte) p alla misura

Ped. Ped. 8^{va} Ped.

per le pa-ro le.

mp *f*

Ped. # Ped. # Ped. #

senza misura *mf ten.* *f* Tempo di marcia: "Giovinazza"

Come un impromptu (m) (etc.)
a bocca chiusa

colla parte

p *pp*

Ped. # Ped. # Ped. #

più f *ord.* *f* *declamato con asprezza* *più f*
alla misura

U-na co-sa mol-to vol-ga-re. Eb-be ne, co-si mi

f *alla misura mp*

Ped. # Ped. # Ped. #

- 13 - Ped. # Ped. #

senza misura, a piacere

ten. *ten.*

p u — u — u — *mp* u-u-u-u-u-u-u u — u —

colla parte

p

Subito meno mosso (♩ = ca. 63)

alla misura rit. sempre

mp A! a! — E! e! — I! i! —

alla misura, ritenendo sempre

p

f

8va *8va* *8va*

O! — U! —

p A! E!

di nuovo rit.

f subito a tempo

p di nuovo rit.

6 *5*

6 *5*

Ped. — Ped. — Ped. — Ped. — Ped. — Ped. —

mf Tempo I^o
(♩ = ca. 66-72)

I! O! U!

Ma — gio-vi—

allarg.

mf

Ped. Ped.

— not-to, di — te — ci u-na co-sa, non è la vo-stra u-na po—

— sa di vo— ler con co-sì co-sì po-co te-ne — re a — li-men—

—ta—to un si gran fo—co?

f

poco rit.

f *piu f* *ff* *p*

Ped. Ped. Ped. Ped. Ped. Ped.

meno mosso

a tempo piacevole p

Hu—isc(h)... Hu—i—usc(h)... Hu—i—sciu..... *a tempo*

sempre lunghe *f* *(f)*

Ped. Ped. Ped. Ped. Ped. Ped.

meno mosso, ma subito accelerando *a tempo*

sciu sciu, Sciu-ko—ku.... Sciu-ko—ku ko—ku ko—ku ko—ku

mf *a tempo*

Ped. Ped. Ped. Ped.

allarg. *p* *mf* a tempo

Ko-Ku Sciu — Ko — Ku Co-me si de —

allarg. a tempo

Ped. Ped. Ped. Ped.

—ve fa-re a ca-pi — re? A-ve-te del-le bel-le pre-te-se, sem-brar-

Ped. Ped. Ped. Ped. Ped. Ped.

ma — i che scri-via-te in giap-po — ne — se. in giap-po-me — se.

in rilievo, più *f*

Ped. Ped. Ped.

Musical score for the first system, featuring piano accompaniment. The score includes a treble clef staff with a 7-measure rest, followed by a grand staff with piano accompaniment. The piano part features triplets and a *poco rit.* marking. Pedal markings (*Ped.*) are present under the bass line.

Musical score for the second system, including vocal lines and piano accompaniment. The tempo is marked *Come un valzer lento* (♩ = ca. 60). The vocal line includes the lyrics *Sc-iu Ko Ku* and *A-bi, A-li, A-*. The piano accompaniment is marked *colla parte* and *mf*. The score includes triplets and a *simile* marking. Pedal markings (*Ped.*) are present under the bass line.

Musical score for the third system, including vocal lines and piano accompaniment. The tempo is marked *Più lento* and *sub. a tempo*. The vocal line includes the lyrics *-la ri-* and *Ri-ri-ri-ri! Ri-ri-ri-ri!*. The piano accompaniment features a 10-measure rest and a 6-measure rest. Pedal markings (*Ped.*) are present under the bass line.

rit. a tempo

Ri.

a tempo (come prima)

(mf) rit.

Ped.

8^a

La—scia—te pu—re che si s**b**iz-zar-

6

(8^a) Ped. Ped. 8^a Ped. 8^a Ped. (sost.) Ped. Ped.

—ri—sca, an—zi è be—ne che non lo fi—ni—

3 3 3 3 rit.

(sost.) rit.

8^a Ped. Ped. 8^a Ped. 8^a Ped. loco Ped. 8^a Ped. 8^a Ped.

Allegretto (♩ = ca. 92)

— sca, Il di-ver-ti-men — to gli co-ste-rä ca —

Ped. — Ped. — Ped. — Ped. — Ped. —

ro:

senza misura

f

Ped. — Ped. — Ped. — Ped. — Ped. —

p Gli da-ran-no

con calma

p (tremolo) f p

8^a 8^a 8^a

del so-ma-ro. del so-ma-ro. La-ba-la *ritenendo*

(p) *ritenendo*

Fa-la-la Fa-la-la Fa-la-la Fa-la-la ep-po-i la-la e la-la-la,

Ped.

f la-la-la-la-la la-la-la. la-la

ff *allarg.* *meno f rit. p*
Ped. - 22 - *Ped.*

mf

Cer-to è un az-zar-do un po'

Tempo di marcia
(♩ = ca. 96)

p *sf* *p* *sf* *p* *sf* *p*

Ped. Ped. Ped.

for-te Scri-ve-re del-le co-se co-sì, del-le

sf *p* *poco più f* *cresc. poco a poco*

Ped. Ped. Ped. Ped.

co-se co-sì, che ci son son pro-fes-so-ri,

sf *sf* *sf* *sf*

Ped. Ped. Ped. Ped.

pro — fes — so — ri, oggi-di, a tut-te le por-te.

più f di prima *sf*

Ped. Ped. Ped. Ped.

a tut — te le por — te.

8^a *sf* *p cresc. poco a*

Ped. Ped. Ped. Ped. Ped. Ped.

poco

Ped. Ped. Ped. Ped.

the pianist falters, leading to a mistake:

(cresc.)

Ped. Ped. Ped. Ped. Ped.

liberamente *mottengiendo* [breve]

the pianist shouting as if embarrassed: A-ha-ha-ha-ha—ha (a)—hah! A-ha-ha-ha—ha—ha—hah!

the singer responds with laughter as if to mock him or her:

[octave cluster] Ac-ci-den-ti!

8A

Ad libitum laughter [breve]

A-ha-ha-ha-ha-ha-hah! A-ha-ha-ha-ha-ha-hah! A-ha-ha-ha-ha-ha-hah! A-ha-ha-ha-ha-ha-hah!

colla parte (ff) [breve]

Ped.

* In the vulgar: Dammit!

Com calma (♩ = ca. 66)

mf

the pianist shouting with disgust:

the singer, resigned, follows:

In-fi — ne,

Ba-sta! *mf* and resumes playing:

Ped.

Ped.

Ped.

I — o

Ped.

Ped.

Ped.

Ped.

ho pie-na — men — te

ra-gio — nera — gio — ne

* Enough!

-26-

a tempo
espansivo e appassionato

f rit. I tem-pi so-no cam-bia-ti, gli uo-mi-

rit. *a tempo* *mf*

Ped. Ped. Ped. Ped. Ped.

Detailed description: This system contains the first line of music. The vocal line starts with a forte (*f*) dynamic and a ritardando (*rit.*) marking. The piano accompaniment also begins with a ritardando (*rit.*) and then returns to the tempo (*a tempo*). The piano part features a melodic line in the right hand and a more rhythmic bass line in the left hand, with several pedal points indicated by 'Ped.' markings. The lyrics are 'I tem-pi so-no cam-bia-ti, gli uo-mi-'.

-ni non do-man da-no più nul-

cresc.

Ped. Ped. Ped.

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics '-ni non do-man da-no più nul-'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a crescendo (*cresc.*) marking. The piano part includes several pedal points indicated by 'Ped.' markings.

-la dai po-e-ti: Gli uo-mi-

f *mf*

Ped. Ped. Ped.

Detailed description: This system contains the third line of music. The vocal line continues with the lyrics '-la dai po-e-ti: Gli uo-mi-'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a forte (*f*) dynamic marking. The piano part includes several pedal points indicated by 'Ped.' markings.

— ni non do-man da-no piū nul —

cresc.

Ped. Ped. Ped.

— la dai po-e — ti:

f

Ped. Ped. Ped. Ped.

Come prima ($\text{♩} = \text{ca. } 96$) e la —

allarg. molto *fp sub. cresc. poco* *a poco simile*

Ped. Ped. Ped. Ped. Ped. Ped.

— scia — te — mi di — ver — ti — re! e la —

— scia — te — mi di — ver — ti — re!

la — scia — te — mi di — ver — ti — re!

sempre ritenendo a tempo

stridente mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

- 29 -

Handwritten musical score for piano, consisting of a treble clef staff and a bass clef staff. The treble staff begins with a melodic line, followed by a sixteenth-note triplet. The bass staff contains a bass line with a 'Ped.' (pedal) marking. Dynamic markings include *f*, *ff*, and *secco*. There are also markings for *8va* (octave up) and *8va* (octave down) with upward and downward arrows. The piece concludes with a double bar line.

Seven sets of empty musical staves, each consisting of a treble clef staff and a bass clef staff, arranged vertically on the page.

Lasciatemi divertire (Canzonetta)

Tri tri tri,
fru fru fru,
uhi uhi uhi,
ihu ihu ihu.

Il poeta si diverte,
pazzamente,
smisuratamente.
Non lo state a insolentire,
lasciatelo divertire
poveretto,
queste piccole corbellerie
sono il suo diletto.

Cucú rurú,
rurú cucú
cuccuccurucú!

Cosa sono queste indecenze?
Queste strofe bisbetiche?
Licenze, licenze,
licenze poetiche.
Sono la mia passione.

Farafarafarafa,
Tarataratarata,
Paraparaparapa,
Lalaralarala!

Sapete cosa sono?
Sono robe avanzate,
non sono grullerie,
sono la... spazzatura
delle altre poesie.

Bubububu,
fufufufu,
Friú!
Friú!

Se d'un qualunque nesso
son prive,
perché le scrive
quel fesso?

Let Me Amuse Myself (Lyric Poem)

The poet is amusing himself,
madly,
excessively.
Don't insult him,
let him amuse himself
poor fellow,
these foolish little words
are his delight.

What are these obscenities?
These capricious verses?
Licenses, licenses,
Poetic licenses.
[They] are my passion.

Do you know what they are?
[They] are avant-garde,
[they] are not inanities,
they are the... refuse
from other poems.

If there is any connection
lacking,
[then,] why does he write them,
that fool?

Bilobilobilobilobilo
blum!
Filofilofilofilofilo
flum!
Bilolú. Filolú.
U.

Non è vero che non voglion dire,
vogliono dire qualcosa.
Vogliono dire...
come quando uno si mette a cantare
senza saper le parole.
Una cosa molto volgare.
Ebbene, cosí mi piace di fare.

Aaaaa!
Eeeee!
Iiiii!
Ooooo!
Uuuuu!
A! E! I! O! U!

Ma giovinotto,
diteci un poco una cosa,
non è la vostra una posa,
di voler con cosí poco
tenere alimentato
un sí gran foco?

Huisc... Huiusc...
Huisciu... sciu sciu,
Sciukoku... Koku koku,
Sciu
ko
ku.

Come si deve fare a capire?
Avete delle belle pretese,
sembra ormai che scriviate in giapponese.

Abí, alí, alarí.
Riririri!
Ri.

Lasciate pure che si sbizzarisca,
anzi, è bene che non lo finisca,
Il divertimento gli costerà caro:
gli daranno del somaro.

It isn't true that [they] don't wish to communicate
[with others],
[they] want to say something.
[They] want to say...
like when one starts to sing
without knowing the words.
A very common thing.
Therefore, such is my pleasure.

But, young man,
tell me one little thing,
isn't your [attitude] an affectation,
[merely] an ineffectual attempt
to keep such a great fire alive?

How can one understand?
Do you have any worthwhile pretensions,
by now it seems [to me] that you [might as well] write
in Japanese.

Let him indulge in fantasies,
in fact, [it] is better that he doesn't finish it,
[since] he will pay dearly for the amusement:
[they] will label him an ass.

Labala
falala
falala...
eppoi lala...
e lalala, lalalalala lalala.

and then...
and...

Certo è un azzardo un po'forte
scrivere delle cose così,
che ci son professori, oggidí,
a tutte le porte.

Certainly it is a considerable risk
to write things like this,
[since] one finds professors, today,
at every turn.

Ahahahahahahah!
Ahahahahahahah!
Ahahahahahahah!

Infine, io ho pienamente ragione,
i tempi sono cambiati,
gli uomini non domandano piú nulla
dai poeti:
e lasciatemi divertire!

Finally, I am absolutely right,
[since] times have changed,
[and now] people do not ask much more
from [their] poets:
and, [therefore,] let me amuse myself!

Text for this composition is by Aldo Palazzeschi (1885-1974).

Translation by Ernesto Pellegrini.

Used by permission of A. Mondadori Editore.

The principles of "Futurism" were originated by the Italian poet Filippo Marinetti (1876-1944) and advanced by him in a manifesto published in 1909. In the coming years other Italian artists, including the artist Luigi Russolo (1876-1944) and the composer Francesco Pratella (1880-1955) joined the movement. In 1912, they and others co-signed the *Technical Manifesto of Futuristic Painting*. Although the futuristic movement was short-lived and lasted only until 1914, its influence in music can be seen throughout the Twentieth Century. It culminates with the works and ideas of John Cage (1912-1992) and with the advent of electronic music. Since the movement pointedly rejected all traditions, whether musical, literary, or artistic, there is much evidence of contemporary art of the time which demonstrated those same influences, such as Dadaism, which can be viewed as a by-product of Futurism.

The poet Aldo Palazzeschi (1885-1974), whose real name was Aldo Giurlani, was one of them. In fact one of his publications, *L'Incendiario* (1910), was dedicated to Marinetti, the founder of the futuristic movement. His poem "*E lasciatemi divertire*" ("And Let Me Amuse Myself") appeared in this edition. In its present version, it became part of a more recent edition (1958). In the poem, which is a canzonetta (lyric poem), Palazzeschi demonstrates his attraction to the principles of Futurism, through the use of peculiar, illogical phonetic sounds, and poetic license, which allowed the poet the freedom he sought when using this new experimental language.

The poem, though, also gives evidence of Palazzeschi's rejection of the movement. Anthony J. Tamburri, a Palazzeschi scholar, elaborates:

L'Incendiario represents the lighthearted individuals capable of change and therefore life. Those instead who are incapable of change experience little joy and merriment as they are overshadowed by their fear.... *Fuoco* (fire) represents destruction of the old (tradition) in order to build anew, metaphorically speaking it is the creation of a new type of poetry. '*E lasciatemi divertire*' is Palazzeschi's

explicit denouncement of traditional poetics. The opening stanza's nonsensical onomatopoeia clearly signals his break from tradition.

Echoed [in the opening lines] is a major element introduced in '*Chi sono?*' ('Who am I?'): exaggerated, absurd, unbecoming conduct in action. He divests poetry of its honor and privileges, reducing to mere 'delight of silly little things;' the poem thus becomes the realization of the commentary, as traditional poetry has lost all of its value and meaning for Palazzeschi. His only inheritance from the past is the '*spazzatura delle altre poesie*' (rubbish-heap of other poems). Thus poetry is garbage, and, as is evident in *L'Incendiario*, the act of writing verse itself has significance and not necessarily any logical, coherent message communicated therein.

...In the final stanza, Palazzeschi concludes this literary treatise not with a sneering grin but with a roaring laugh: Ahahahahahahah!.... Well aware of the cultural crisis evolving around him, Palazzeschi [denounces the movement by pronouncing]: 'From today on I have nothing more to do with the futuristic movement. If Marinetti were to use my name for his movement he would do so abusively!'

In its present musical adaptation, the composer has attempted to make some sense out of this chaotic poetic manifestation. Musical quotations are plentiful, and in every case, they lend themselves to the poetic license of the poetry. Puccini's *La Bohème*, particularly Rodolfo's first act aria, represents the idea of "Who am I?" The Fascist hymn, which is interrupted because of its vulgar connotation, is another (Marinetti himself became a Fascist party member in later years). The fire theme (the destruction of old traditions) is finalized with a brief quotation from Wagner's *Fire Music*. The accompaniment figure, which has been taken from Saint-Saëns' *Piano Concerto no. 2*, because of its waltz-like pattern, complements the whimsical nature of the poetry (at that point) which leads to the amusing conclusion that, if the poet is to continue, he will be labeled an ass. And finally, we hear Rossini's *Semiramide Overture*, the march-like segment that ultimately reminds all concerned that everything one might say or do is at risk since there might be professors at every turn listening and criticizing. In a twist of events, the pianist, as viewed by the poet-vocalist (soprano), becomes a representation of the movement itself, and, therefore, is mocked by her laughter. The pianist, with a final resolve, veers back to the Rossini selection while the vocalist reiterates the initial idea -- that the poet is having fun.

This work is dedicated to and written for Joan Metelli.

...Ernesto Pellegrini



Arnoldo Mondadori Editore

MCA/IRI

Ernesto Pellegrini, PhD
Prof. of Music Theory and
Composition
Ball State University

re: Aldo Palazzeschi - Lasciatemi divertire

Dear Mr Pellegrini,

we reply to your fax dated 5th November.

We are glad to grant you, free of charge,
the permission to put the above mentioned poems by Aldo
Palazzeschi to music.

Yours sincerely,

Direzione Editoriale - Contratti
(Claudia Schen)

Segrate, 18th November 1992
/eb

Sede Amministrativa: 20090 Segrate (Milano) - Telefono (02) 75421 - Telefax 75422980 - Telex 320457 Mondadit
Società per Azioni - Sede legale: Via Monte Napoleone 3 - Milano - Iscrittione Tribunale Milano 256674 Soc.
Inter. CCIA Milano 1192704 - Capitale soc. L. 95.931.616.000 - Part. IVA 0335400152 - Codice Fisc. 07012130584

Per maggiori informazioni, indirizzare la corrispondenza a: Casella postale 1824 - 20101 Milano