

Commissioning Agreement

This agreement is made between Stephen Melillo, Composer and _____, the Commissioning Party.

The work is to be @ _____ minutes in duration, computed at mm=90 & scored for the following:

Piccolo
Flute 1
Flute 2

Contra Bass Clarinet
Alto Sax 1-2
Tenor Sax
Bari Sax
Horn 1-2-3 (4)
Trumpet 1-2-3
Euphonium
Baritone
Trombone 1-2 (3)
Bass Trombone
Tuba

Harp (Synthesizer)
Piano (in some movements)
PAD Bass (Synthesizer)
Fretless or Acoustic Bass (opt)
Timpani
Glockenspiel or Celeste
Large Tam
Tambourine
Crash Cymbal & Bass Drum
Piccolo Snare Drum

Auxiliary Percussion,
Wind Chimes,
Finger Cymbal
Conga
ETC.,

This orchestration is typical of pieces termed "STORM" WORKS... by Stephen Melillo

The Level of the work should be targeted for GRADE _____



The **Date of Delivery** for the Completed Work will be: _____

Allow time for creative process, parts extraction, rehearsals and performances.

The **Creative Fee** for rendering the work will be: \$ _____.

Considerations:

Payment will be due on the delivery date of the completed composition.

COST ALLOWANCES

- Parts Extraction and Parts Duplication; \$ included (\$2/meas. Score & Parts)
- Rental Fees if applicable: \$ included
- Conducting Fees: \$ additional
- Rehearsal Fees: \$ additional

THE COMMISSIONING PARTY HAS THE FOLLOWING RIGHTS:

- Exclusive right to the world premiere performance.
- Exclusive right to premiere the work in other cities.
- Right to make first commercial recording of the work.
- Right to be credited as the commissioning party on all publications, tape and/or recording, and in programs for subsequent performances by non-commissioning parties.

The composer will hold the copyright and publishing rights of the work and ownership of the original score and parts will belong to the composer. **CREDITS** on the **SCORE & PARTS** shall read: (please determine wording)

Stephen Melillo, Composer, Commissioned by _____

The commissioning party has my permission as copyright and publishing rights holder to make audio and video cassettes without any further payment or royalty made to the composer and publisher. It is suggested however, that sales of the audio and/or video cassettes be reported to ASCAP as is customary. The composer would like to have the right to use any recording made for the purpose of demonstration without any further payment made to the Commissioning Party.

ADDITIONAL FUNDING SOURCES & STRATEGIES:

Stephen Melillo, Composer

Commissioning Party

Date of Agreement