**MARÍA DE BUENOS AIRES**

**Music by Ástor Piazzolla**

**Text & Libretto by Horacio Ferrer**

***PLEASE READ ALL PAGES CAREFULLY, including the “small print” at the end! Thankyou.***

***Any questions may be emailed to us at*** [***musicals@fabermusic.com***](mailto:musicals@fabermusic.com)***.***

**Performance Fees and Licensing**

You must obtain a licence from us to perform this work. The PRS does not collect music performance rights for this show.

**Rental Materials Available**

* Piano/Vocal Score - for rehearsal of the two principle singing roles
* Conductor’s Score - containing all musical parts as well as cues for the narrator & recited roles
* Text Booklet - containing the complete text for the narrator & recited roles
* Set of 11 Instrumental Parts (“Band Parts”) - comprised of:
  + Bandoneón
  + Piano
  + Guitar (doubling acoustic & electric guitars)
  + Flute
  + Percussion I (tom-toms; large & small cymbals; triangle; gong; woodblocks; drum; guiro)
  + Percussion II (vibraphone; xylophone; glockenspiel; tubular bells)
  + Violin A
  + Violin B
  + Viola
  + Cello
  + Double Bass

**Filming / Recording / Streaming**

Permission must be sought to film, record or stream your performance so please supply as much information as possible in the relevant section in the application form below

**Translation**

You are required to perform **all sung lyrics in this work in the original Spanish language only**. You are not permitted to perform translations of any of the sung lyrics however you may display these during the performance in surtitles and printed programmes.

You are permitted to perform the spoken/narrated texts in this work in a translation **however you must apply for permission** from us in writing in advance by completing the relevant section in the application form below with at least the following information:

* language of your spoken translation
* your reason for translating the spoken texts
* the name, translation credentials and artistic background of your translator
* confirmation of the translator’s understanding of the Argentinian slang in the original spoken texts

**Adaptation of Score / Libretto**

You are required to perform all music contained within the work strictly in accordance with the rental materials supplied to you by Faber Music. You are not permitted to change the work in any way including: by altering the text or the libretto; by changing the music; by changing the names of the characters; by adjusting the script or the music to any century, decade, era or location other than as detailed in the rental materials.

**LICENCE APPLICATION FORM**

* please read the information above and the “small print” (terms and conditions) below before filling in this form!
* please send all emails and your completed application form to [musicals@fabermusic.com](mailto:musicals@fabermusic.com)

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| --- | --- |
| **Title of Musical** | **MARÍA DE BUENOS AIRES** |
| **LICENSING & INVOICING** | **Please use this section for the person or company responsible for paying invoices and signing licences**. |
| **Name & Address of Production Company**  Please use the full name of the school or production company as it should appear on our licences and invoices. |  |
| **Contact Name & Job Title** |  |
| **Contact Email** |  |
| **Contact Telephone** |  |
| **Purchase Order Number (if required)** |  |
| **DELIVERY OF SCORES & PARTS** | **Please use this section for the person to whom scores & parts are to be sent**. |
| **Address for Delivery** |  |
| **Contact Name & Job Title** |  |
| **Contact Email** |  |
| **Contact Telephone** |  |
| **PERFORMANCE DETAILS** |  |
| **Name & Address of Venue** |  |
| **Seating Capacity of Venue** |  |
| **Average Ticket Price** |  |
| **Total Number of Performances** |  |
| **Dates of ALL Performances**  If your plans are still in development, please specify the *likely* dates for now and send us the confirmed dates as soon as you know them. |  |
| PERFORMANCE MATERIALS |  |
| **Piano/Vocal Scores – quantity required** |  |
| **Piano/Vocal Scores – number of months you wish to hire** |  |
| **Instrumental Parts - number of months you wish to hire** |  |
| OTHER |  |
| **Any plans to film / record / stream?**  Please supply full details |  |
| **Translation - any plans to translate the spoken parts?**  Refer to “Translation” above before completing and provide full details of your plans please. |  |
| **Printing / Displaying Translation**  Refer to “Translation” above before completing; provide full details of your plans please. |  |
| **Any Other Details / Questions?** |  |

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(b) to make an audio-visual recording of the Performances for private archive and re-staging purposes only and for the use of excerpts from said recording of fewer than 5 (five) minutes’ aggregate duration for the purposes of promoting the Performances.

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(b) The Material is provided specifically for the purposes detailed at §1 above and may NOT be used for any other purpose without the prior written permission from the Licensor and negotiation of suitable fees therefor.

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(d) The costs of the delivery of the Material from the Licensor to the Licensee and of its return to the Licensor shall be borne by the Licensee.

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(d) Any changes to the Material as supplied to the Licensee by the Licensor will render this contract invalid unless expressly otherwise agreed in writing by the Licensor. Such changes which are not permitted include but are not limited to: changes to the script; changes to the music; changes of character names; adjusting the script or music to any century/decade/era/location other than as detailed therein.

5. Members of the general public other than bona fide journalists attending for the purposes of criticism or review may not be admitted to any rehearsal of the Work, whether or not a charge is made, without the prior written consent of the Licensor such consent not to be unreasonably withheld or delayed.

6. The Licensee shall not have the right to (or to procure others to) record, webcast, broadcast, communicate to the public, or exhibit the Work by any means or media (whether now known or hereinafter invented) without the prior written consent of the Licensor and payment of fees by the Licensee to the Licensor in addition to those detailed above. The Licensee shall be responsible for preventing the unauthorised recording of the Performance(s) in any manner whatsoever.

7. Payment of the Performing Right Fees and Music Hire Fees by the Licensee to the Licensor must be remitted within 30 (thirty) days of the last of the Performance(s). Where the Performing Right Fees are calculated on a percentage of net box office receipts (which are defined as gross box office receipts net solely of: credit card transaction fees; ticketing agency commissions; and deductions arising from refunds and dishonoured cheques) payment of said Fees shall be accompanied by a statement setting forth the applicable gross box office receipts and the permitted deductions. The Licensor shall have the right to examine the Licensee’s books of account regarding the box office takings in such cases.

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9. The Licensee agrees to supply the Licensor with 2 copies of the programme and 2 copies of any poster and flyer printed in connection with the Licensee’s production of the Work.

10. The Licensee shall supply the Licensor with 2 complimentary orchestral stalls tickets (or equivalent) for each of the Performance(s) if requested by the Licensor.

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12. In the event of the Licensee committing any breach of the Licensee’s obligations hereunder the Licensor shall be at liberty (without prejudice to any right of action or other remedy which the Licensor may have against the Licensee in respect of such breach) to terminate this licence forthwith by notice in writing.

13. Any rights not expressly granted herein are hereby reserved to the Licensor.

14. No licence shall be granted hereunder until this contract has been signed by both parties hereto.

15. This licence shall be governed in all respects by English Law and the parties hereto agree to submit to the exclusive jurisdiction of the High Court of Justice of England.