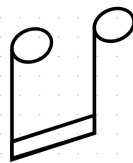


# *Raindrops on a Tin Roof*

for Cyberinet, pre-recorded sounds, and live electronics

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MaB Music



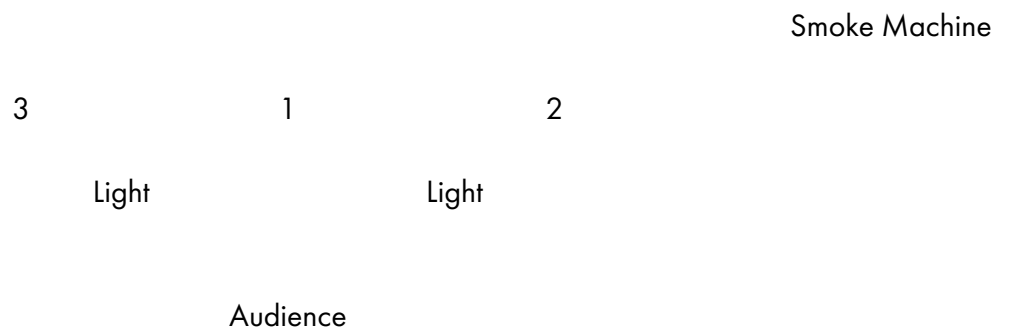
**Program Note:**

A short story. When you are the most comfortable, that is when the unknown can strike. Usually in a way we least expect.

**Performance Notes:**

For the Performance of Raindrops on a Tin Roof, a unique setup can be utilized. The theatrical stage setup is not required, but highly encouraged by the composer if possible as they enhance the atmosphere.

The performer should arrange three stands across the width of the stage. When instructed in the score, the performer should move from their current stand to the indicated stand. A smoke machine should be placed upstage and off-center of the performer to minimize its visibility from the audience. The smoke machine should be set to approximately medium-low. There should be a low mist/fog that picks up the lights in the room, not so much that it becomes obstructive. Two DMX-controlled lights should be placed slightly downstage of the performer, illuminating the stage. Stage lights should be turned off, but if needed spotlights, stand lights, or low-level lighting can be used to illuminate the three stands for the performer. Will all of the staging, the performance space should look like this:



The following Performance Pages should be on the stands as shown below:

1. Pgs 1-2, 4-5, 9-10
2. Pgs 5-8
3. Pgs 2-4

Multiple stands at some stand locations may be needed.

Adjustments to the staging can be made depending on the specifics of the performance venue. The atmosphere should be spooky, and as if rain will begin at any second. A fan is recommended to help dissipate the smoke following the performance.

Tempo markings should be observed as close as possible. Tempi indicated are those of the synthesizer accompaniment sound files. When the "as fast as possible" instruction occurs, the performer should play the section as fast as possible while still maintaining rhythmic and pitch integrity. Do not worry about playing in time with the synthesizer during these moments. There will be a moment to return to being in time with the synthesizer indicated with the button.

### **On Software:**

The *Raindrops on a Tin Roof* Max Patch is required for the performance. This patch can be downloaded from [matthewbardin.com/raindrops](http://matthewbardin.com/raindrops). If needed, Max (Version 8.5 or newer needed) can be downloaded from [cycling74.com](http://cycling74.com). It is not required to purchase the software as the patch will run in demo mode, however it is recommended if possible as purchasing the software will unlock editing and saving of patches.

The Max patch will take data from the Cyberinet's embedded sensors and use them to process sounds as shown below:

- Gyroscope: Used to control reverb and panning
- Accelerometer: Used to control DMX Lights, playback volume, and delay
- Airflow: Used to control DMX Lights, playback volume, and distortion
- Button 1: Used to cycle through settings and trigger audio clips
- Button 2: Emergency Mute All switch

Largely speaking, the Cyberinet controls the volume of various sound files on playback, as well as the processing to those sound files. The clarinet timbre is the only element with no processing applied to it.

There are three categories of sound files used in *Raindrops on a Tin Roof*:

1. Synthesizer Accompaniment: Unnatural, distorted sounds to accompany the clarinet timbres.
2. Ambiance: Digetic sounds occurring in the story as it unfolds. These include rain sounds, monster sounds, and creaking floorboards
3. Narrator: Recordings of the composer reading the story. These are used to provide context to the music as it is happening. Generally the music pauses during these moments.

### **On Hardware:**

The performer will need the Cyberinet as well as the button expansion to perform *Raindrops on a Tin Roof*. In addition to the items listed under 'Performance Notes', The performer will require a computer to run the software patch. This computer can be either Windows or MacOS. The software patch will run on either devices. A USB-to-DMX adapter for each of the lights are also needed as they will be controlled from the max patch.

## **On Notation:**

Cross Noteheads: Indicate pressing Button 1 to progress to the following section of music.

Vamp: Repeat the indicated music as many times as wanted or needed. Each vamp should occur at least 3 times. All other repeats occur once.

Metric Relations: eighth notes are constant throughout whenever a time signature change occurs.

Travel Instructions: Tell the performer their method of moving from one stand to another. This text is always underlined.

Movement Indicators: Indicate exaggerated movements or breathing. Exaggerated movements should generally be swaying or small steps to trigger the gyroscope more. Exaggerate breathing should be heavier and more frequent breaths than normal in order to further trigger the airflow sensor. Take care not to hyperventilate.

Synthesizer parts: Are not intended to be performed by a person. The part present in the score is the notation of the accompanying sound file. This notation does not reflect the specific processing applied to the sounds as that will change with each performance, but general indications are given to help the performer stay in time with the accompaniment.

Narrator Text: Text indicators for the narrator files are printed in the score. The first and last line are printed; separated with an ellipsis (...). The duration of the file is also provided. This text is always boxed and italicized.

Print Versions of the score arrive hole punched for storage, but are kept loose for arrangement on the stands. Extra copies of necessary pages are provided



# Raindrops on a Tin Roof

Transposing Performance Score

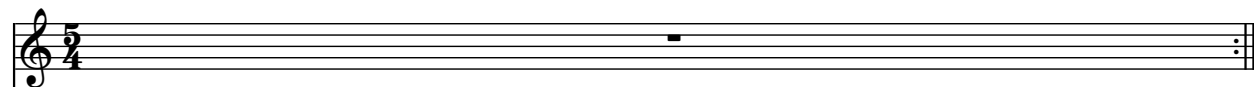
Matthew A. Bardin (ASCAP)

**Dreary and relaxed** (♩ = 56)

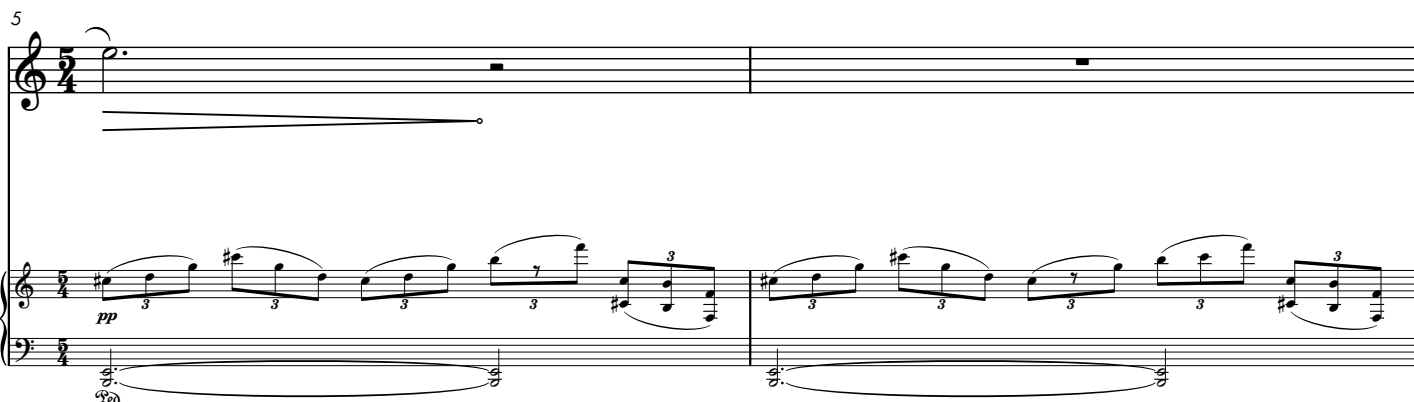
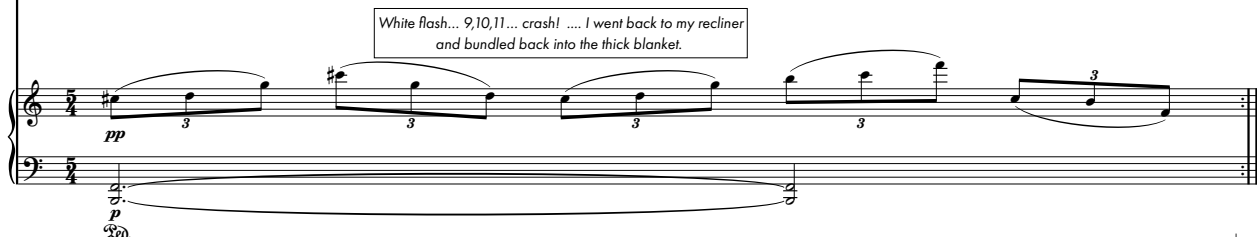
walk to stand 1

Vamp. Press button 1 and  
enter in time on measure 2.

Cyberinet in Bb



Synthesizer



**molto rall.** ..... **a tempo**

7

*p* *ff* 3



**A**

**Investigating in the dark** (♩ = 72)

walk to stand 3

Press button 1 to continue

10

*mp* *mf* 3

I decided to take a break from reading  
and turned on the TV instead ...  
When I returned to the TV, it was still displaying static.



14

*p* *mp* 3



## Looking for the Door

*As I sipped my tea, there was another clap of thunder and the TV suddenly cut out ...*  
*Crash!*

## B Slowly Going Downstairis

**molto rall.** .....

After what seemed like 30 minutes, I had finally found the basement door ...  
It was then I noticed that something was in the basement.

### ..Looking... (♩ = c. 36)

♪ = ♪

♪ = ♪

Short Pause. Press to continue

24

24

**accel. to as fast as possible** .....

28

*mp* *ff* *mp*

**C**

**rall. .... Breathing heavily** (♩ = c. 72)

Run to stand 1

Breathe ad lib. or circular  
breathe while sound file plays.

31

*ff* *ffff*

I don't remember what it looked like or what kind of sounds it made. ...  
It was the same house I had seen my whole life, but it was... different.

**forget what just happened. still breathing hard.** (♩ = 72)

35

*f* *pp*

I could see that part of the reason it was so dark was that the windows were boarded up. ...  
What had I been so scared of before?

*p* *mf*

39 **rall.**.....

*p*

*mp*

I must be extra jumpy from my lack of sleep ...  
just that I had to get away.

43 ..... **slowly remembering** (♩ = 58) **D** **molto rall.**.....

*pp*

*mf* *mf* *mp* *fff*

..... **accel. as much as possible** ..... ♩ = ♩

**Run to stand 2**  
**Vamp. Press Button 1 to continue**

47 *fff*

I could feel that this thing was right behind the door ...  
CRASH!

50 **E** It chases you (♩ = 120)

The basement door broke open ...  
What was a few more scrapes at this point?

*f* 3 *f* 3 *f* 3

53 To the second floor accel. ....

*f* 3 *f* 3 *f* 3

56

*mp* 3 *f* 3 *f* 3

As I ran, I could feel it getting closer. ...  
it flew open and I tumbled outside onto the balcony.

**accel.**

*p*

$$mf$$

**F** Run to balcony

(♩ = 132)

71

*mf*

*p*

*mf*



**accel.** .....

74

*p*

*mf*



77

*mf*

**G** Look outside (♩ = 144)

Slowly walk to stand 1

80

Outside was pouring rain ...  
I suppose in the end it didn't really matter.

*f*

84

*mf*

**H** Sudden Realization (♩ = 56)

87

As I was looking for a way to run away, ...  
crashing of the veranda door  
being knocked open.

*mf*

**I**

rall. .... a tempo

91

*mp*

*fff*

*mf*



100

101

102

103



