

SERVE!

Livia Malossi Bottignole

Intro ♩ = 70

*(enters the room),
with two balls*

freely bouncing w/ 1 ball; the written ones are just examples.

adding the second balls

Ball 1

Ball 2

Ball 3

Pitch shifter

Reverb

Delay

B. 1

B. 2

B. 3

*comes near to
Ball 1*

freely bouncing

**not free anymore;
place yourselves in a line**

B. 1

B. 2

B. 3

(enters the room)

freely bouncing

**poco accel.
circle**

B. 1

B. 2

B. 3

R L R L R L

R L R L R

L R L R L

**everybody bounce with 2 balls
- back and forth**

**everybody with
2 balls - circle**

24

B. 1 R L R Both L L Both R Both L R Both

B. 2 L R L R Both L L Both R R Both L

B. 3 R L R R Both L Both R L R Both L

**3 balls contemporary
- back and forth**

30

B. 1 L R Both Both L L Both Both R Both

B. 2 R Both L R Both Both L L Both Both R

B. 3 R Both L R Both Both L Both Both R

**3 balls contemporary
- circle**

35

B. 1 Both L L Both Both R R Both

B. 2 R Both Both L L Both Both R Both L

B. 3 R Both Both L Both Both R R Both Both L

4 balls contemporary - circle

40

B. 1 Both L R Both Both L R Both Both L R Both Both Both L R

B. 2 R Both Both L R Both Both L R Both Both Both L R Both Both

B. 3 R Both Both L R Both Both L R Both Both Both L R

$\text{♩} = 100 \text{ ca.}$

5 balls contemporary - circle

6 balls contemporary

45

B. 1 Both L R Both Both L R Both Both Both L Both Both Both Both Both Both

B. 2 Both L R Both Both Both L R Both Both Both Both Both Both Both Both Both

B. 3 Both Both Both L R Both Both Both Both L R Both Both Both Both Both Both

A

Back to first tempo ♩ = 70

get into the
triangle shape

x 4

x 4

x 4

x 4 ³

B. 1

B. 2

B. 3

Ptch. shift.

51

mp

lines = pitch frequencies

gliss.

x 4

as much time
as you want

x 2

as much time
as you want

B. 1

B. 2

B. 3

Ptch. shift.

55

mp

free

mp

free

gliss.

x 2

as much time
as you want

x 2

x 4

B. 2

Ptch. shift.

59

mp

free

mp

cresc. ...

cresc. ...

free

cresc. ...

gliss.

x 4

x 4

x 2

x 2

x 2

B. 1

B. 2

B. 3

Ptch. shift.

63

free

free

free

gliss.

B x 4 x 4

B. 1 *mf* *mp*

B. 2 *mf* *mp*

B. 3 *mf* *mp*

Ptch. shft. *gliss.*

x 2 x 4 x 2

B. 1

B. 2

B. 3

Ptch. shft. *gliss.*

as much time
as you want

as much time
as you want

B. 1

B. 2

B. 3

Ptch. shft. *gliss.*

as much time
as you want

B. 1

B. 2

B. 3

Ptch. shft. *gliss.*

x 2 x 2 5

B. 1 88

B. 2

B. 3

(different direction)

Ptch. shift.

B. 1 94

B. 2

B. 3

just staying stable

Ptch. shift.

C

B. 1 101

B. 2

B. 3

taking it away suddenly?
Or just keeping it the same?
I'd like the dynamics change of the ball in the air
to be clear and hearable, not over amplified.

or should we go on the opposite direction?
like, fading it out? diminuendo?
kind of against my former idea but may be interesting

Ptch. shift.

B. 1 108

B. 2

B. 3

Ptch. shift.

B. 1
113
cresc. . .

B. 2
cresc. . .

B. 3
cresc. . .

Ptch. shift.

point of zero effect. Starting with reverb?

B. 1
118
mf
cresc. . .

B. 2
mf
cresc. . .

B. 3
mf
cresc. . .

Ptch. shift.

B. 1
122
f (as possible)

B. 2
f (as possible)

B. 3
f (as possible)

Ptch. shift.

here should be strong

D

x 4

B. 1
127
mp
back to the triangle shape

B. 2
mp

B. 3
mp

Ptch. shift.

something again, less than previous bars but not zero. No crescendo this time. Maybe high frequencies?
Together with a slight reverb if it's used before.

B. 1 133

B. 2

B. 3

Ptch. shift.

as much time
★ as you want

as much time
★ as you want

B. 1 139

B. 2

B. 3

Ptch. shift.

as much time
★ as you want

B. 1 147

B. 2

B. 3

Ptch. shift.

with 2 balls - continuous passages

B. 1 153

B. 2

B. 3

Ptch. shift.

Rvb.

159

B. 2

Rvb.

166

B. 2

just staying the same. The line seems inclined but it's only Sibelius not working as it should.

Rvb.

173

B. 2

Rvb.

179

B. 2

Rvb.

with 5 balls

186

B. 2

Rvb.

B. 1

191

B. 2

B. 3

increasing a slightly little bit

Rvb.

B. 1

HIT THE INSTRUMENT

B. 2

HIT THE INSTRUMENT

B. 3

HIT THE INSTRUMENT

Rvb.

Dly.

Spreading around

free rhythm!

HIT THE INSTRUMENT

free rhythm!

HIT THE INSTRUMENT

free rhythm!

HIT THE INSTRUMENT

B. 1 **EVERYBODY** *209* *f*

B. 2 **HITTING** *209* *f*

B. 3 **INSTRUMENTS!** *209* *f*

Rvb. *209* *f*

Dly. *209* *f*

10

From where you are. Two balls each ♩ = 80

B. 1 *pp*

B. 2 *pp*

B. 3 *pp*

Ptch. shift.

just some set value of reverb and pitch shift maybe? or completely acoustic?

Rvb.

Dly.

B. 1 *poco cresc. . .*

B. 2 *poco cresc. . .*

B. 3 *poco cresc. . .*

Ptch. shift.

Rvb.

Dly.

B. 1 *223*

B. 2 *223*

B. 3 *223*

Ptch. shift.

Rvb.

Dly.

B. 1

B. 2

B. 3

228

p

p

p

Ptch. shft.

Rvb.

Dly.

B. 1

B. 2

B. 3

233

Ptch. shft.

Rvb.

Dly.

B. 1

B. 2

B. 3

238

Ptch. shft.

Rvb.

Dly.

B. 1

B. 2

B. 3

Ptch. shft.

Rvb.

Dly.

243

B. 1

B. 2

B. 3

Ptch. shft.

Rvb.

Dly.

248

B. 1

B. 2

B. 3

Ptch. shft.

Rvb.

Dly.

253

258

B. 1

B. 2

B. 3

Ptch. shft.

Rvb.

Dly.

B. 1

B. 2

B. 3

Ptch. shift.

Rvb.

Dly.

B. 1

B. 2

B. 3

Ptch. shft.

Rvb.

Dly.

B. 1

B. 2 273

B. 3

cresc. . .

cresc. . .

cresc. . .

Ptch. shft.

Rvb.

Dly.

B. 1

B. 2 278

B. 3

f

f

f

Ptch. shft.

Rvb.

Dly.

★

B. 1

B. 2 282

B. 3

simile

Ptch. shft.

Rvb.

Dly.