

GATHERING STORMS

(from *American Serenade*)

By Robert Kerr

INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

GATHERING STORMS

This is the second movement of the symphony in four movements entitled *American Serenade*. Each movement of this work has a descriptive title that paints a broad picture of America from a historical perspective, allowing the listener to focus on specific images from our past. The four movements are:

- I. Ode to the Plains and Wild Horses Running
- II. Gathering Storms
- III. Elegy for Fallen Heroes
- IV. A Nation Rising

Gathering Storms is drawn from images of turmoil and human struggle, depicting the Man vs. Man battles during the formation of our United States. America has a short, but tumultuous and often bloody history, particularly when it comes to both the battles fought and the treatment of the Native Americans. The stoic pride and the bravery of these noble people, who fought to survive the insurgence of a more advanced and technically superior culture, is the image that I wanted to depict in this movement. Listen for the Native American drums of war that call angry clouds of defiance to gather threateningly in the skies, promising a storm of unbridled violence in battles yet to come!

(from *American Serenade*)

CONDUCTOR SCORE

Duration - 2:35

Robert Kerr

Angry! (♩ = 92)

Violins

II

Viola

Cello

String Bass

1 2 3 4

Vlns.

Vla.

Cello

Str. Bass

5 6 3 3 7

Vlns. I (V) *div.*
 Vlns. II (V) *div.*
 Vla. (V) *div.*
 Cello *V V* 3 3 *V V* 3 3 *V V* 3 3
 Str. Bass *V V* 3 3 *V V* 3 3 *V V* 3 3

8 9 10

Vlns. I 11 *V V* *non div.*
 Vlns. II *V V* *molto cresc.* *div.*
 Vla. *V V* *molto cresc.*
 Cello *V V* *molto cresc.* 3 3 *V V* *molto cresc.* *V V*
 Str. Bass *V V* *molto cresc.* 3 3 *molto cresc.*

11 12 13

div. 3

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

14

15

ff non div.

ff

ff

ff

ff

17

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

16

17

p

mf

p

mf

p

mf

p

mf

p

mf

Violins I and II, Viola, Cello, and String Bass parts for measures 18, 19, and 20. The score includes dynamic markings (*div.*, *non div.*) and articulation marks (V).

Measures 18, 19, and 20 are shown. The parts are for Violins I and II, Viola, Cello, and String Bass. The key signature is one flat (B-flat). The time signature is 4/4. The score includes dynamic markings (*div.*, *non div.*) and articulation marks (V). Measure numbers 18, 19, and 20 are indicated below the staves.

Violins I and II, Viola, Cello, and String Bass parts for measures 21, 22, and 23. The score includes articulation marks (V) and dynamic markings (*div.*, *non div.*).

Measures 21, 22, and 23 are shown. The parts are for Violins I and II, Viola, Cello, and String Bass. The key signature is one flat (B-flat). The time signature is 4/4. The score includes articulation marks (V) and dynamic markings (*div.*, *non div.*). Measure numbers 21, 22, and 23 are indicated below the staves.

Score for measures 24 and 25, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measure 24 includes markings for *molto cresc.* and *div.* (divisi).

Measure 25 includes markings for *molto cresc.* and *div.* (divisi).

Score for measures 26, 27, and 28, featuring Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measure 26 includes markings for *f* (forte) and *div.* (divisi).

Measure 27 includes markings for *f* (forte) and *div.* (divisi).

Measure 28 includes markings for *f* (forte) and *div.* (divisi).

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 29 and 30 are shown. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like *div.* (divisi).

Violins I and II play a melodic line with triplets and sixteenth notes. The Viola and Cello play a supporting line with triplets and sixteenth notes. The String Bass plays a simple bass line.

Measures 29 and 30 are marked at the bottom of the staves.

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 31, 32, and 33 are shown. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like *div.* (divisi).

Violins I and II play a melodic line with triplets and sixteenth notes. The Viola and Cello play a supporting line with triplets and sixteenth notes. The String Bass plays a simple bass line.

Measures 31, 32, and 33 are marked at the bottom of the staves.

34

Vlns. I *pp*

Vlns. II *pp*

Vla. *pp* *div.*

Cello *pp*

Str. Bass

34 35 36 37

pp

non div.

Vlns. I *mf* *div.*

Vlns. II *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

38 39

f *molto cresc.*

f *molto cresc.*

f *molto cresc.*

f *molto cresc.*

f *molto cresc.*

Vlns.

Vla.

Cello

Str. Bass

ff *fff* *molto cresc.*

40 41

Vlns.

Vla.

Cello

Str. Bass

non div. *div.* *fff* *non div.* *mf*

42 43 44

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 45, 46, and 47.

Violins (Vlns.) I and II: *mf* (mezzo-forte). Measure 46 includes the instruction *div.* (divisi).

Viola (Vla.): *mf*. Measure 46 includes the instruction *non div.* (non divisi).

Cello and Str. Bass: *mf*. Measure 46 includes the instruction *div.* (divisi).

Measures 45, 46, and 47 show complex rhythmic patterns, including triplets and sixteenth notes.

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass).

Measures 48, 49, and 50.

Violins (Vlns.) I and II: *f* (forte). Measure 49 includes the instruction *div.* (divisi).

Viola (Vla.): *ff* (melody) (fortissimo). Measure 49 includes the instruction *div.* (divisi).

Cello and Str. Bass: *f* (forte). Measure 49 includes the instruction *div.* (divisi).

Measures 48, 49, and 50 show complex rhythmic patterns, including triplets and sixteenth notes.

52 *div.*

Vlns.

Vla.

Cello

Str. Bass

51 *f* 52 *ff* (melody) *ff* (melody) *f*

Vlns.

Vla.

Cello

Str. Bass

53 54 *ff* 55 *ff* *non div.*

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass) from measures 56 to 58.

Violins (Vlns.): Part I and II. Measure 56 starts with *p*. Measure 57 includes *non div.* and *molto cresc.*. Measure 58 includes *molto cresc.*.

Viola (Vla.): Measure 56 starts with *p*. Measure 57 includes *non div.* and *molto cresc.*. Measure 58 includes *molto cresc.*.

Cello: Measure 56 starts with *p*. Measure 57 includes *molto cresc.*. Measure 58 includes *molto cresc.*.

Str. Bass: Measure 56 starts with *p*. Measure 57 includes *molto cresc.*. Measure 58 includes *molto cresc.*.

Score for Violins (Vlns.), Viola (Vla.), Cello, and String Bass (Str. Bass) from measures 59 to 62.

Violins (Vlns.): Part I and II. Measure 59 includes *div.* and *fff*. Measure 60 includes *fff*. Measure 61 includes *non div.*. Measure 62 includes *non div.*.

Viola (Vla.): Measure 59 includes *fff*. Measure 60 includes *fff*. Measure 61 includes *non div.*. Measure 62 includes *non div.*.

Cello: Measure 59 includes *non div.* and *fff*. Measure 60 includes *fff*. Measure 61 includes *non div.*. Measure 62 includes *non div.*.

Str. Bass: Measure 59 includes *fff*. Measure 60 includes *fff*. Measure 61 includes *non div.*. Measure 62 includes *non div.*.