

# COAL MOUNTAIN PORTRAIT

*Commissioned for the 2010  
West Virginia All-State Band*

by  
DAVID R. HOLSINGER  
(ASCAP)

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## Complete Band Instrumentation

1 - Full Score  
1 - Piccolo  
6 - Flutes  
1 - Oboe 1  
1 - Oboe 2  
1 - Eb Clarinet  
3 - Clarinet 1  
4 - Clarinet 2  
4 - Clarinet 3  
2 - Bass Clarinet  
2 - Bassoons  
2 - Alto Saxophone 1  
2 - Alto Saxophone 2  
2 - Tenor Saxophone

1 - Baritone Saxophone  
2 - Trumpet 1  
3 - Trumpet 2  
3 - Trumpet 3  
2 - F Horn 1  
2 - F Horn 2  
2 - Baritone T.C.  
2 - Baritone B.C.  
2 - Trombone 1  
2 - Trombone 2  
2 - Trombone 3  
4 - Tubas  
1 - Contrabass

1 - Piano  
2 - Mallet Percussion 1  
Marimba, Orch. Bells, Crotales  
2 - Mallet Percussion 2  
Xylophone, Vibraphone, Chimes  
1 - Timpani  
2 - Percussion 1  
Snare Drum, Two Mounted  
Cowbells, Barchimes  
2 - Percussion 2  
Metal Claves, Tamb., HiHat Cym.,  
Small & Med. Triangle, Tam-Tam  
3 - Percussion 3  
Ribbon Crasher, Crash Cymbals,  
Sus. Cymbals, Bass Drum

\*\*\*LARGE SCORE AVAILABLE

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## **ABOUT THE MUSIC:**

Maybe because I'm a model railroader and "railfan," I'm aware of those states that are big "railroad" states. To me, West Virginia is all about two things: coal and railroads. Twenty some railroads had their origins in the coal country of West Virginia.

**COAL MOUNTAIN PORTRAIT** is, to much extent, inspired by the history of Page, West Virginia.

Page is an unincorporated town in Fayette County, West Virginia. It was named for William Nelson Page (1854-1932), a civil engineer and industrialist who lived in nearby Ansted, where he managed Gauley Mountain Coal Company and many iron, coal, and railroad enterprises. William Page owned a coal and coking company at Page and was the first president of The Virginian Railway Company, now a part of Norfolk Southern.

In 1896, Page founded the Loup Creek and Deepwater Railway, a logging railroad connecting a sawmill at Robson with the Chesapeake and Ohio railway (C&O) at Deepwater on the Kanawha River. In 1898, it was rechartered as the Deepwater Railway, with plans to extend to nearby coal mines at Glen Jean. The town of Page became one of the earliest stations on the expanding Deepwater Railway. Around 1903, it also became the location of Page Coal and Coke Company.

In 1902, William Page enlisted the support of millionaire industrialist Henry Huttleston Rogers as a silent partner to finance the expansion of the Deepwater Railway much further, about 80 miles through Mullens to reach the Norfolk and Western Railway (N&W) at Matoaka to open up new territory with untapped deposits of high volatile bituminous coal.

As construction of the expanded line got underway, William page was unsuccessful in negotiating fair rates with either major railroad; thus, he and Rogers quietly expanded their plans again to build all the way to the sea, forming what became the Virginian Railway in 1907, completed all the way from Deepwater to Sewell's Point on Hampton Roads in 1909.

Page became the site of a switching yard, roundhouse, and station on the Virginian Railway (VGN). During the first half of the 20th century, it was a busy place. However, after the railroad eliminated steam locomotives in 1957, and the existing coal mines had been largely depleted, most of the facilities and personnel at Page were unneeded. The VGN was merged into the Norfolk and Western Railway in 1959, which itself became part of Norfolk Southern in 1982.

I was inspired by the power of the railroad and melancholy history of the valley. To me, it summed up the historical essence of the state. Like I say, It's my impression. The music it inspired? It is what it is.

**DAVID R. HOLSINGER** (b. 1945) serves Lee University, Cleveland, Tennessee, as conductor of the Wind Ensemble and Professor of Music. Biographical information can be found at [www.davidrholsinger.com](http://www.davidrholsinger.com)

# COAL MOUNTAIN PORTRAIT

Commissioned for the 2010 West Virginia All-State Band

Robert Scott, Chairman

DAVID R. HOLSINGER (ASCAP)

$\text{♩} = 100$

The musical score is arranged in five systems, each containing five measures. The instruments are listed on the left side of each system:

- System 1: Piccolo, Flutes, Oboes, E♭ Clarinet, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clar., Bassoons, Alto Sax 1/2, Tenor Sax, Baritone Sax.
- System 2: Trumpet 1, Trumpet 2/3, F Horn 1, F Horn 2, Baritone, Trombone 1, Trombone 2/3, Tubas, Contrabass.
- System 3: Piano.
- System 4: Mallets 1, Mallets 2 (Nyxophone), Timpani.
- System 5: Percussion 1 (SNARE DRUM), Percussion 2 (METAL Claves or Black Pipe Nipples\*), Percussion 3 (RIBBON CRASHER, Bass Drum).

Measure numbers 2, 3, 4, and 5 are indicated at the top of each system. A large red watermark 'COPYRIGHT' is overlaid diagonally across the score.

\*metal claves are really expensive. I would suggest that you go to Lowe's or Home Depot and pick up two 3/8" X 8" BLACK STEEL pipe nipples. They are ready made and have a wonderful sharp metallic ring to them! Anyone in HARDWARE can help you find them.

6 7 8 9 10 11

Picc.  
Fl.  
Ob.  
E-♭ Cl.  
Clar. 1.  
Clar. 2.  
Clar. 3.  
Bass Cl.  
Bass.  
A. Sax 1/2  
T. Sax  
B. Sax

6 7 8 9 10 11

Tpt. 1  
Tpt. 2/3  
F. Hn. 1  
F. Hn. 2  
Bar.  
Trmb. 1  
Trmb. 2/3  
Tuba  
C.B.

6 7 8 9 10 11

Pa.  
Mh. 1  
Mh. 2  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

Marimba (TWO PLAYERS)  
Vibes (four mallets)

12 13 14 15 16 17 18

Picc.  
Fl.  
Ob.  
E♭ Cl.  
Clar. 1  
Clar. 2  
Clar. 3  
Bass Cl.  
Bass.

A. Sax 1/2  
T. Sax  
B. Sax

12 13 14 15 16 17 18

Tpt. 1  
Tpt. 2/3  
F Hn. 1  
F Hn. 2  
Bar.  
Trmb. 1  
Trmb. 2/3  
Tuba  
C.B.

12 13 14 15 16 17 18

Pa.  
Mh. 1  
Mh. 2  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

19 20 21 22 23 24 25

Picc.  
Fl.  
Ob.  
E-♭ Cl.  
Clar. 1  
Clar. 2  
Clar. 3  
Bass Cl.  
Bass.  
A. Sax 1/2  
T. Sax  
B. Sax

*SOLO*  
*mp*  
*pp*  
*pp*  
*pp*  
*pp*

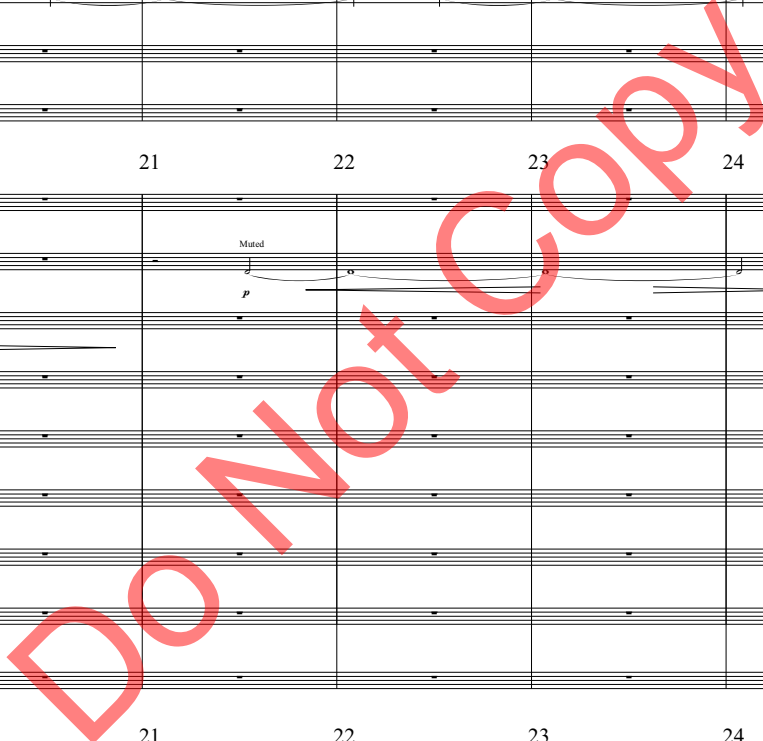
19 20 21 22 23 24 25

Tpt. 1  
Tpt. 2/3  
F. Hn. 1  
F. Hn. 2  
Bar.  
Trmb. 1  
Trmb. 2/3  
Tuba  
C.B.

Muted  
*p*

19 20 21 22 23 24 25

Pa.  
Mh. 1  
Mh. 2  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3



26 27 28 29 30 31 32

Picc.  
Fl.  
Ob.  
E♭ Cl.  
Clar. 1  
Clar. 2  
Clar. 3  
Bass Cl.  
Bass.

A. Sax 1/2  
T. Sax  
B. Sax

26 27 28 29 30 31 32

Tpt. 1  
Tpt. 2/3  
F Hn. 1  
F Hn. 2  
Bar.  
Trmb. 1  
Trmb. 2/3  
Tuba  
C.B.

26 27 28 29 30 31 32

Pa.  
Mh. 1  
Mh. 2  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

33

34

35

36

37

38

39

Picc. *F. Acc. Cl.*

Fl. (ALL) *p*

Ob. *mp*

E-♭ Cl. *p*

Clar. 1 *p*

Clar. 2 *p*

Clar. 3 *p*

Bass Cl.

Bass. *Play* *p*

A. Sax 1/2

T. Sax *mp*

B. Sax *mf*

33

34

35

36

37

38

39

Tpt. 1

Tpt. 2/3

F. Hn. 1 *mp*

F. Hn. 2 *mp*

Bar. *mp*

Trmb. 1

Trmb. 2/3

Tuba

C.B.

OPEN *mf*

OPEN *mf*

33

34

35

36

37

38

39

Pa. *mp*

Mh. 1 (Soft mallets) *p*

Mh. 2

Timp.

Perc. 1

Perc. 2 SMALL Triangle *L.F.* *p*

Perc. 3





47 48 49 50 51 52 53

Picc. *p*

Fl. *p* *mf*

Ob.

E-♭ Cl.

Clar. 1

Clar. 2 *p*

Clar. 3 *p*

Bass Cl.

Bass. *p*

A. Sax 1/2 *mp*

T. Sax

B. Sax

47 48 49 50 51 52 53

Tpt. 1

Tpt. 2/3

F. Hn. 1

F. Hn. 2

Bar.

Trmb. 1

Trmb. 2/3

Tuba

C.B.

47 48 49 50 51 52 53

Pa. *mp*

Mh. 1  
Marimba *mp*

Mh. 2  
Vibes *mp*

Timp.

Perc. 1

Perc. 2  
SMALL Triangle *mp*

Perc. 3