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The magic nesting doll

Michael Paul Mitchell

Louisiana State University and Agricultural and Mechanical College

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THE MAGIC NESTING DOLL

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and the
College of Music and Dramatic Arts
in partial fulfillment of the
requirements for the Degree of
Master of Music

in

The Department of Music

by
Michael Paul Mitchell
B.M.A., Brigham Young University-Idaho, 2012
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TABLE OF CONTENTS

ACKNOWLEDGEMENTS	ii
ABSTRACT.....	iv
THE MAGIC NESTING DOLL	
INTRODUCTION	1
FOREST SCENE	14
BIBLIOGRAPHY	40
VITA	41

ABSTRACT

The Magic Nesting Doll is the introduction and first scene to a ballet that borrows the story from a children's book of the same name by Jacqueline K. Ogburn¹. The Introduction sets the scene for the story by introducing the themes to the three main characters, Katya, introduced by the oboe, the evil Grand Vizier, an octatonic march, and his nephew the Prince introduced by the English horn with a somber yet regal theme. These themes are introduced in that order within the body of the work. Scene I begins the story with Katya working with her Grandmother, who falls ill and seems to recover but after a short time the illness overtakes her again and just before she passes away she gives Katya a nesting doll and tells her not to open it until she has a dire need for something. The motive for the nesting doll is punctuated with a thin orchestral texture and the first appearance of the celesta alluding to its magical qualities. Following this is a dirge representing the funeral and burial of the Grandmother. This section ends with a bell like tolling in the low register marking the end of the funeral and this brings out the nesting doll again reminding Katya of the times she had with her Grandmother. Something isn't quite right as Katya still feels the pains of losing her grandmother and the melody falls into a reworked version of Katya's theme in a minor key which winds down to the end with a pulsing of the orchestra with timpani indicative of the sobs of Katya as she laments over her loss.

¹ Jacqueline K. Ogburn, *The Magic Nesting Doll*, (New York, Dial Books), 2000.

THE MAGIC NESTING DOLL

Score

INTRODUCTION

Michael Paul Mitchell

Adagio $\text{♩} = 58$

Piccolo

Flute 1

Flute 2

Oboe

English Horn

Clarinet in Bb 1

Clarinet in Bb 2

Bass Clarinet

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in C 1

Trumpet in C 2

Trombone 1

Trombone 2

Tuba

Timpani

Percussion

Harp

Piano

Violin I

Violin II

Viola

Cello

Contrabass

Adagio $\text{♩} = 58$

mf

p

pp

14

Picc. *mp*

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

23

Picc. *fp* *accel*

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp. *p* *fp*

Perc.

Hp.

Pno.

Vln. I *fp* *accel*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

Cb. *fp*

26 $\text{♩} = 76$ *accel.*

Picc. *ff* *mf* *sf* *fp*

Fl. 1 *mf* *sf* *fp*

Fl. 2 *mf* *sf* *fp*

Ob. *mf* *sf* *fp*

E. Hn. *mf* *sf* *fp*

B♭ Cl. 1 *mf* *sf* *fp*

B♭ Cl. 2 *mp* *sf* *fp*

B. Cl. *p* *sf* *fp*

Bsn. 1 *p* *sf* *fp*

Bsn. 2 *p* *sf* *fp*

Hn. 1 *a2* *fz* *sf* *fp*

Hn. 2 *a2* *fz* *sf* *fp*

C Tpt. 1 *fz* *sf* *fp*

C Tpt. 2 *fz* *sf* *fp*

Tbn. 1 *fz* *sf* *fp*

Tbn. 2 *fz* *sf* *fp*

Tuba *fz* *sf* *fp*

Timp. *mf* *sf* *fp*

Perc. *mf* *sf* *fp*

Hp. *p* *sf* *fp*

Pno. *p* *sf* *fp*

Vln. I *ff* *p* *sf* *fp*

Vln. II *ff* *p* *sf* *fp*

Vla. *ff* *p* *sf* *fp*

Vcl. *ff* *p* *sf* *fp*

Cb. *ff* *p* *sf* *fp*

$\text{♩} = 116$

Picc. ff

Fl. 1 ff

Fl. 2 ff

Ob. ff

E. Hn. ff

B♭ Cl. 1 ff

B♭ Cl. 2 ff

B. Cl. ff

Bsn. 1 ff

Bsn. 2 ff

Hn. 1 ff

Hn. 2 ff

C Tpt. 1 ff

C Tpt. 2 ff

Tbn. 1 ff

Tbn. 2 ff

Tuba ff

Temp. ff

Perc. pp pp

Hp.

Pno.

Vln. I ff

Vln. II ff

Vla. ff

Vc. ff

Cb. ff

47

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

E. Hn. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f* *mf*

Bsn. 2 *f* *mf*

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1 *f*

Tbn. 2 *f*

Tuba

47 *mp*

47

Perc.

47

Hp.

47

Pno.

47

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

pizz.

pizz.

pizz.

mf

59

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

f

mf

mf

mf

pizz.

arco

arco

arco

arco

70

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1 *f* *a2*

Hn. 2 *f* *a2*

C Tpt. 1 *f*

C Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tuba *f*

Timp. 70

Perc. 70

Hp. 70

Pno. 70

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

98

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

99

112

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc.

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

113

123

Picc. *tr* *mf* *tr* *mf* *tr* *f* *tr* *f*

Fl. 1 *mf* *tr* *mf* *tr* *f* *tr* *f*

Fl. 2 *mf* *tr* *mf* *tr* *f* *tr* *f*

Ob. *mf* *tr* *mf* *tr* *f* *tr* *f*

E. Hn. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *tr*

B. Cl.

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

C Tpt. 1 *p*

C Tpt. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tuba *p*

Timp. 123

Perc. 123

Hp. 123

Pno. 123

Vln. I 123

Vln. II

Vla.

Vc.

Cb. 123

132

Picc. *tr* *crac.* *ff*

Fl. 1 *crac.* *ff*

Fl. 2 *crac.* *ff*

Ob. *tr* *crac.* *ff*

E. Hn.

B♭ Cl. 1 *f* *tr* *crac.* *ff*

B♭ Cl. 2 *mf* *crac.* *ff*

B. Cl.

Bsn. 1 *crac.* *ff*

Bsn. 2 *crac.* *ff*

Hn. 1 *crac.* *a2* *ff*

Hn. 2 *crac.* *a2* *ff*

C Tpt. 1 *crac.* *ff*

C Tpt. 2 *crac.* *ff*

Tbn. 1 *crac.* *ff*

Tbn. 2 *crac.* *ff*

Tuba *crac.* *ff*

Timp. 132

Perc. 132

Hp. 132

Pno. 132

Vln. I 132 *crac.* *ff*

Vln. II *crac.* *ff*

Vla. *crac.* *ff*

Vc. *crac.* *ff*

Cb. *crac.* *ff*

FOREST SCENE

136

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f* *solo*

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp. *f*

Perc. *f*

Hp.

Pno.

Cel.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p* *pizz.*

137

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987

988

989

990

991

992

993

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995

996

997

998

999

1000

15

172

Picc. *mf*

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf* *sf*

Ob. *mf* *sf*

E. Hn. *mf*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

C Tpt. 1 *f*

C Tpt. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tuba *mf*

172

Timp. *mp*

172

Perc.

172

Hp.

172

Pno.

172

Cel.

172

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf* *arco*

182

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

E. Hn.

B♭ Cl. 1 *ff*

B♭ Cl. 2

B. Cl.

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tuba *ff*

182

Timp. *ff*

182

Perc. *f*

Hp.

182

Pno.

182

Cel.

182

Vln. I *ff* *pizz.* *mp*

Vln. II *ff* *mp*

Vla. *ff*

Vc. *ff* *pizz.* *mp*

Cb. *ff*

195 $\text{♩} = 84$

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

195

Timp.

195

Perc.

195

Hp.

195

Pno.

195

Cel.

195

Vln. I

Vln. II

Vla.

Vc.

Cb.

Con sord.
arco
p

Con sord.
arco
p

$\text{♩} = 84$

19

20

21

259

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *mf*

E. Hn.

B♭ Cl. 1 *f*

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1 *mp*

Hn. 2 *mp*

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp. 259

Perc. 259

Hp. 259

Pno. 259

Cel. 259

Vln. I 259

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

274

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob.

E. Hn.

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl.

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

274

Timp.

274

Perc.

274

Hp.

274

Pno.

274

Cel.

274

Vln. I *p*

Vln. II *p*

Vla. *p*

Vcl. *p*

Cb. *p*

299

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

E. Hn. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *mf*

Hn. 2 *mf*

C Tpt. 1 *mf*

C Tpt. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tuba *mf*

Timp. 299

Perc. 299

Hp. 299

Pno. 299

Cel. 299

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

208

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc.

Hp.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

mp

f

f

225

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

225

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

225

Timp.

225

Perc.

225

Hp.

225

Pno.

225

Cel.

225

Vln. I

Vln. II

Vla.

Vc.

Cb.

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob., E. Hn., B♭ Cl. 1, B♭ Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, C Tpt. 1, C Tpt. 2, Tbn. 1, Tbn. 2, Tuba, Timp., Perc., Hp., Pno., Cel., Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in 4/4 time, with a tempo marking of ♩ = 120. The key signature is one sharp (F#). The score includes various musical notations, such as notes, rests, and dynamic markings (e.g., *f*, *pp*). The page is numbered 340 in the top left corner.

357

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc.

Hp.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mp

372

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc.

Hp.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

385

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc.

Hp.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

386

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc.

Hp.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

397

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

397

Timp.

397

Perc.

397

Hp.

397

Pno.

397

Cel.

397

Vln. I

Vln. II

Vla.

Vcl.

Cb.

32

443

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

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468

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

468

Timp.

468

Perc.

468

Hp.

468

Pno.

468

Cel.

468

Vln. I

Vln. II

Vla.

Vc.

Cb.

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The staves are arranged vertically, with the Piccolo at the top and the Contrabass at the bottom. The music is written in a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings like 'cresc.', 'mp', 'mf', and 'ff'. The page number 479 is visible at the top left of the first staff.

6

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Perc.

Hp.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

mf

p

p

29

Picc.

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

20
Timp.

29
Perc.

20
Hp.

29
Pno.

29
Cel.

29
Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

BIBLIOGRAPHY

Ogburn, Jacqueline K. *The Magic Nesting Doll*. New York: Dial Books, 2000.

VITA

Michael Paul Mitchell (1984-) is an American composer and performer currently studying music composition at Louisiana State University with Dinos Constantinides. He has also studied composition with Dr. Daniel Kerr at Brigham Young University-Idaho where he received his bachelor's degree.

He has had music performed by the Louisiana Sinfonietta, Paul Christopher and the BC Winds.

He expects to receive his Master of Music in May 2014 and will continue his studies with Dinos Constantinides at Louisiana State University for doctoral work in composition.