

# A Wizard In the Kitchen

A story with  
a play-along  
soundtrack



Arranged for horn in F solo (excerpt)

The backing track and more *Wizard* products are available from  
[hamelinmusic.com](http://hamelinmusic.com)



***A Wizard in the Kitchen* is an off-the-wall comedy with an accompanying music score. Using this book with its backing track, the instrumental soloist simply follows along with the narration and plays each of the musical cues after a count-in.**

**Learning to play a musical instrument can be a long and solitary undertaking but here in this easy-to-follow, fun interplay of words, images and music, the musician can *imaginatively* explore his or her skills by being part of an innovative project - a project where the soloist plays an intrinsic part in the unfolding of a colourful tale blending absurdity with suspense and high drama.**

### **Notes**

Sometimes the accompanying score plays without the soloist and sometimes the narration continues over the score but, in order to keep the instructions as simple as possible, any unnecessary information is omitted. Such details will become clear with familiarity. In the backing track the 'count-ins' are played by a woodblock and, in this book, any paused notes should be doubled in length. Please note that, when the soloist is playing *Silver Breadcrumbs* on page nine, the score will 'cut in' at the words *golden light*. The soloist should continue playing.

***A Wizard in the Kitchen* takes approximately fifteen minutes to perform and is suitable for audiences of all ages. I sincerely hope that you enjoy playing it as much as I have enjoyed writing it!**

**For the backing track and other *Wizard* products please visit  
[hamelinmusic.com](http://hamelinmusic.com)**



# Prologue



His music teacher was potty, as potty as a pot potato in a potter's potted meat sandwich and you cannot get much pottier than that can you? She lived in the village of Runnynose which was full of potty people.

There was Honor Shufflebottom who had never had to buy a pair of shoes in her whole life...



...and there was Willy Gotobed. A friend once told me that *he* had been sitting at the top of the stairs in his pyjamas for the last thirty years.



And then there was his music teacher, Ingredient Kitchen who... Well, you will meet her for yourself in a minute. Most people thought that she was very funny indeed but, to her student, there was something else about her too. Just a little something. A little something that he just could not quite put his finger on...

'Hamelin Music' proudly presents

'A Wizard in the Kitchen'.

Words and music by Philip Watkins.

# A Wizard in The Kitchen

## Title Track

4 counts in

Ragtime ♩ = 132

5

9

13

*mf*

*f*

*mf*

*molto rall.*

.....

Ingredient Kitchen may have looked odd in her stripy socks and chef's hat but she also looked sad. "So, tell me, *Herring*, was that really your last lesson?" she asked, her voice bubbling like a pan of thick gloop on a stove. The reply could not have sounded more quiet and ordinary. "Yes, but my name's Harry, not *Herring*," said Harry, looking rather puzzled.


The unusual woman sat in silence at her piano, or *panini* as she liked to call it, and then stood up and walked over to a table. "Well, before you go," she whispered, "I have a little gift for you. I've *composted* you a piece of music."

“No thank you Mrs Kitchen,” Harry said politely, “but I won’t be playing again. I’ve only been having lessons ‘cause my mum and dad have been making me.”

He quickly gathered his things and walked over to the door. Mrs Kitchen looked horrified. “Isn’t your father *pickling* you up tonight dear?” she asked breathlessly. “Oh, please do be careful. It’s very foggy outside and, well, one hears such... *fishy tails*.”

**Fishily** ♩ = 92

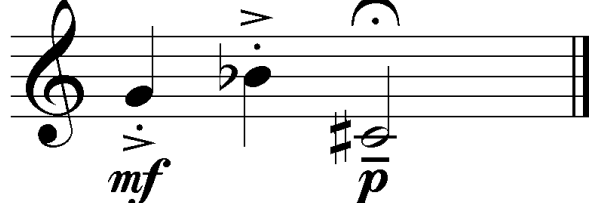
4 counts in



It was

then that, as Harry stepped out into the darkness, he experienced the first of the evening’s very peculiar events.

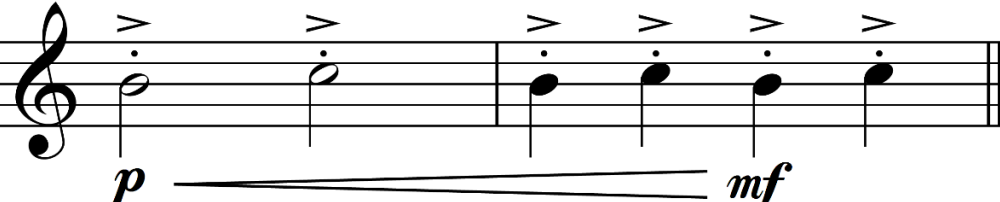
4 counts in



He heard

his teacher’s voice behind him but it sounded very different, almost as if it were a thousand years old and full of fear. 4 counts in

**With Movement** ♩ = 112



*p* *mf*

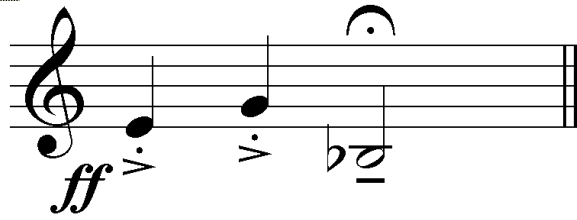
“Beware!” it warned. “Beware ‘The Witch’s...”



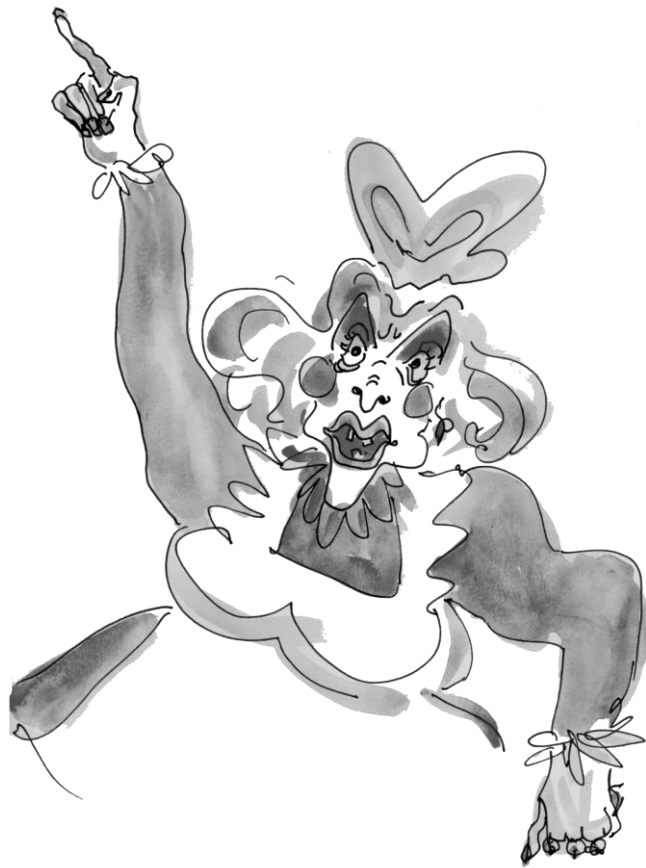
...*Omelette!*!”

4 counts in

**Dramatically** ♩ = 92



“Oh please!” cried Harry. “Please Mrs Kitchen, you’re confusing me.” He remembered a game he had played on his Xbox a month before and said helpfully, “Do you think you might mean *amulet*? It’s like a thing that protects against evil.” “Omelette, amulet, ambulance... who cares?” she boomed, “It’s *feeling* it that counts, but for your benefit...,” and then, with the same strange voice and with her bony finger pointing into the distance, proclaimed, “Beware! Beware ‘The Witch’s Amulet!’”



**(Turn the page quickly)**

The young boy trotted into the night. “I’m sorry Mrs Kitchen but I don’t believe in witches,” he said.

# He Whistled His Way Home...



4 counts in

Jauntily ♩ = 112

5 *mf* *sempre staccato*

*f* (Pause)

Detailed description: This block contains the first system of musical notation, measures 5 through 8. The music is in 4/4 time and B-flat major. The melody starts on measure 5 with a quarter note G4, quarter note A4, quarter rest, quarter note B4. Measure 6 has quarter notes C5, D5, E5, quarter rest. Measure 7 has a whole rest. Measure 8 has quarter notes G4, F4, E4, quarter rest. The bass line starts on measure 5 with a half note G3, quarter note F3. Measure 6 has a half note E3, quarter note D3. Measure 7 has a half note C3, quarter note B2. Measure 8 has a half note A2, quarter note G2. Dynamics include *mf* and *f*. The instruction *sempre staccato* is written above the melody. A '(Pause)' is written at the end of the system.

Harry was so relieved to have said goodbye to Runnynose that he whistled his way home through the damp gloom...

4 counts in

11 *mf*

15 *f* con sord.

Detailed description: This block contains the second system of musical notation, measures 11 through 14. The music is in 4/4 time and B-flat major. The melody starts on measure 11 with a quarter note G4, quarter note A4, quarter rest, quarter note B4. Measure 12 has quarter notes C5, D5, E5, quarter rest. Measure 13 has a whole rest. Measure 14 has quarter notes G4, F4, E4, quarter rest. The bass line starts on measure 11 with a half note G3, quarter note F3. Measure 12 has a half note E3, quarter note D3. Measure 13 has a half note C3, quarter note B2. Measure 14 has a half note A2, quarter note G2. Dynamics include *mf* and *f*. The instruction *con sord.* is written above the bass line.

...but after a while his mood became more sombre as he realised how different familiar things look at night, in the dark, in the fog.

**MISTERiously** ♩ = 88  
 con sord.

**3 counts in**

He walked for about ten minutes and began to feel cold. “I wish I’d brought my torch,” he said to himself.

**3 counts in**

When he reached the main road there was a turning he did not recognise and, when he entered what he thought should have been the village, he seemed to be walking for ages with no sign of the old church, in fact, not much sign of anything at all and he reluctantly admitted to himself that he was lost.

**3 counts in**

He took the mobile out of his coat pocket and rang his father but nothing happened. There was no signal. So, he started walking a little faster than before and sometimes he stumbled over a wet clump of leaves or the bare branch of a tree would claw at his hair but what concerned him the most was that, in the fog, everything looked the same **(Turn the page quickly)** and it seemed as if he were walking around in circles.

# 'Round and 'Round



6 counts in

A Jazz Waltz  $\text{♩} = 52$

senza sord.

5 *mf* 'Round and 'round and 'round he goes

9 On misty land. The darkness grows.

13 1.

17 2. *con sord.*

The musical score is written in treble clef with a 3/4 time signature. It consists of five staves of music. The first staff starts with a treble clef, a 3/4 time signature, and the instruction 'senza sord.'. The second staff begins with a measure rest labeled '5' and the dynamic marking 'mf'. The third staff begins with a measure rest labeled '9'. The fourth staff begins with a measure rest labeled '13' and contains a first ending bracket. The fifth staff begins with a measure rest labeled '17' and contains a second ending bracket. The piece concludes with a double bar line and the instruction 'con sord.'.

Suddenly he heard something in the distance! Oh no, it was not frightening. It was the sound of...

(Play the next unaccompanied piece over the narration)

3 counts in

# Silver Breadcrumbs

Enjoy the silence between the notes!

Steadily. Like a distant bugle ♩ = 128

con sord.

6

11

16

21

26

senza sord.

*p*

*pp*

*p*

...music, the notes floating through the mist like a trail of silver breadcrumbs. (Pause) Realising how very cold and tired he was, he decided to find out where the music was coming from and he walked towards it through the grey, damp nothingness. He could not see anything for a while but only *hear* the sound of twigs snapping underfoot and the tinkling of a nearby stream but then he saw a golden light glowing from an ivy-framed window and a smoking chimney standing tall on a thatched cottage roof and Harry began to feel uneasy.

He began to picture similar houses he had seen before: houses in story books; houses inhabited by witches and, although he did not believe in them, he remembered his teacher's mysterious warning, "Beware 'The Witch's Amulet!'" He walked gingerly up to the garden gate, brushed the dead leaves off the house sign and read the words...



4 counts in

...‘Caramel Centre’...

Ragtime ♩ = 132

...and his heart rose as he realised that he *had* walked in a circle and was back at the chocolate box home of Mrs Kitchen. He scampered up the garden path, knocked loudly on the wooden door and ran inside to safety.

“Mrs Kitchen, I’ve been lost in the fog for ages,” he wailed. “Please can I use your ‘phone so I can ask my dad to pick me up?” She replied with a tone which oozed treacle sponge and custard. “Well, of course dear. But one good *turnip* deserves another so, while you’re waiting for him, you can play the piece of music I’ve written for you. It’ll be such a *trout*.” This time, Harry did not see how he could refuse. “Oh, yes of course,” he exclaimed weakly.

He made his ‘phone call and then walked over to the table and picked up his present. **(Get ready to play)**



It was a short piece of hand-written music entitled ‘The Amulet’. “Oh, what a strange coincidence!” he remarked awkwardly and then he placed it on the music stand and began.

The complete tale of *A Wizard in the Kitchen* can be found at the link below:

<https://hamelinmusic.com/product-tag/horn-in-f>



### **Phil Watkins – Composer and Author**



Phil graduated from The Royal Academy of Music, London before embarking on a varied career as a piano teacher, free-lance pianist, cellist and composer. After completing a Masters Degree in 'The Composition of Music for Film, Television and Theatre' at Bristol University he joined The Royal Ballet School, London where he worked as a full-time pianist for six years. He has composed the scores for several short films and travelled extensively as a keyboard player on cruise ships. He currently lives in the historic market town of Tring in Hertfordshire.

### **Gill Vines – Illustrator and Artist**



Gill studied art and design at Liverpool's John Moores University and went on to teach in Lincolnshire primary schools for twelve years. Since then, after deciding to focus on her work as an artist, her lively linear drawing style and the vibrant colours of her paintings have earned her a fast-growing reputation in the East Midlands and beyond. She lives with her husband and daughter in the beautiful city of Lincoln and in her spare time does a lot of digging, planting and pondering on her allotment. For more information, please visit [www.gillvineslife.carbonmade.com](http://www.gillvineslife.carbonmade.com)

### **Tony Fielding-Raby – Narrator**



Tony trained in Drama and Theatre Arts and has appeared in many poetry readings and plays including farce, Shakespeare, the Lincoln Mystery Plays and musicals. He has provided voiceovers for corporate videos (making the manufacture of piping seem interesting on one occasion!) and he has also written and directed a number of plays and musicals for folk with learning difficulties. The proud father of two grown-up daughters, and with five grandchildren, Tony is now enjoying his retirement by keeping busier than when he worked. Contact: [tony.fr@live.com](mailto:tony.fr@live.com)



