

LIBRETTO VOCAL BOOK

# FINDING NEVERLAND

Book by **James Graham**      Music and Lyrics by **Gary Barlow & Eliot Kennedy**

Based on the Miramax Motion Picture written by David Magee  
and the play *The Man Who Was Peter Pan* by Allan Knee



MUSIC THEATRE  
INTERNATIONAL

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## 01 PROLOGUE

TACET

## 01A London 1903

TACET

## 02 WELCOME TO LONDON

**Brightly**  
♩ = 108

**BARRIE:**

1 Wel - come to Lon - don Nine-teen 2 Hun-dred and 3 Three we're strol - ling 4

5 in Ken - sing - ton 6 Gar - dens in the sun. 7 8

**MARY:**

Al - bert, shade!

9 **BARRIE:** 10 The fog had lif - ted round a-bout— 11 half past e-lev - en 12 and the sky's been al-most 13

14 **MARY:** Albert shade! [to] 18 **BARRIE:**  
cloud - less since half one. The po -

19

20 21 22

lice - man twirls his bat-on smil-ing at the pas - sers - by; **POLICEMAN:** The  
(to BARRIE)

Move a-long!

23 24 25 26 27

park keep - er's chry - san - the - mums and ros - es catch your eye... La - dies in their  
**PARKKEEPER:**

Hands off!

28 29 30 31 32

fin - er - y are gos - sip - ping while act - ing like they're shy. Wel - come to Lon -

33

34 35 36

- don, on the one beau - ti - ful day, Wel - come to Lon -  
S: *mp*  
Wel - come to Lon - don,  
A: *mp*  
Wel - come to Lon - don,  
T: *mp*  
Wel - come to Lon - don,  
B: *mp*  
Wel - come to Lon - don,

37 38 39 40

don, the per - fect day to say All of your

Wel - come to Lon - don,

Wel - come to Lon - don,

Wel - come to Lon - don,

Wel - come to Lon - don,

41 42 43 44

"How do you do?"s and "Good day to you"s, The on -

"How do you do?" "Good day to you"

"How do you do?" "Good day to you"

"How do you do?"

T2: "How do you do?" "Good day to you"

"How do you do?" "Good day to you"

#2 - Welcome to London

45 46 47 48

- ly place you'd want to be— if ev' - ry - day was like to - day in

49 50 ELIOT: 51 52

Lon-don... Mis - ter Froh-man, I found him!

53

FROHMAN: God, I hate nature. You know what man's greatest invention was?

4  
53-56

The inside. Man invented the inside to get out of the outside. BARRIE: You're in a grouchy mood, Charles.

6  
57-62

6  
63-68

FROHMAN: Well of course I am! This latest show of ours is playing to half empty houses, as well you know!  
Which is probably the reason you'r avoiding me.

4  
69-72

BARRIE: I'm sorry, Charles. I know it wasn't my best, but I--  
FROHMAN: Look, we need to be honest with each other. I'm an American,  
I hate keeping thoughts to myself, it's exhausting. [MUSIC OUT]

77 *poco rall.* 78

4  
73-76

**FROHMAN:** (*in clear*) Fact is, my theater is close to bankruptcy. I need you to write another hit and I need it now. Something new...

**BARRIE:** (*holding up his manuscript*) I'm almost finished.

**FROHMAN:** Hah! That's the stuff, James!

**BARRIE:** I think it might surprise people.

**FROHMAN:** Great! - Surprise? Why does it have to be surprising? No, no, look.

London "expects" certain things of you, James. A play a year, sometimes two. Not too long, although it can't be too short, and it's got to be funny, although not too funny, we want to make people think, although we don't want them to think too much, they're - it - people are - just don't surprise them, alright?! Bring it by the theater first thing Monday morning.

[MUSIC GO]

79 **FROHMAN:** Now get to work! **ICE CREAM MAN:** **FROHMAN:** Ohh ice cream! Elliot?

79-80 81 82

Ice cream!

83 **BARRIE:** 84 85 86

The ice cream sel-ler close - ly fol-lowed by a nan-ny trying to

**FROHMAN:** Children are like soufflés, pointless until they're raised.

87 88 89 90-92

pa - ci - fy her ba - by with a rhyme.

93 **BARRIE:** 94 95 96

Lon - don's so - ci - e - ty dis - play - ing such pro - pri - e - ty Yet

S:  
I'm  
A:  
I'm  
T:  
I'm

97 98 99 100

wish - ing they were in the Ser - pen - tine. The

wish - ing I was in the Ser - pen - tine. Hot! So hot!

wish - ing I was in the Ser - pen - tine. Hot! So hot!

wish - ing I was in the Ser - pen - tine. Hot! So hot!

wish - ing I was in the Ser - pen - tine. Hot! So hot!

B:

Hot! So hot!

101

102 103 104

temp' - ra - ture's a pos - i - tive - ly balm - y Eight - y - Three, Now the

Ooh

Ooh

Ooh

Ooh

105 106 107 108

per - fect bench is emp ty un der neath a per - fect tree. It's the

#2 - Welcome to London

109 110 111

per - fect day— to write a play,— Let's hope that in - spi -

S: Good day, good day.

A: Good day, good day.

T: Good day, good day.

B: Good day, good day.

112 113 114

ra - tion will a - gree... Wel - come to Lon -

115 116 117 118

- don, A per-fect day— in

WOMEN:  
There he is, that's him, the fa - mous play-wright

MEN:  
There he is, that's him, the fa - mous play-wright

#2 - Welcome to London

119 120 121 122

Lon - don, A few more pa - ges 'til I  
a - mongst us here writ - ing in broad day - light  
a - mongst us here writ - ing in broad day - light

Detailed description: This block contains the musical notation for measures 119 through 122. It features three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 8/8. The lyrics are: "Lon - don, A few more pa - ges 'til I a - mongst us here writ - ing in broad day - light a - mongst us here writ - ing in broad day - light".

123 124 125 126

fin - ish this play \_\_\_\_\_ I'm mo - ments a - way, \_\_\_\_\_  
A new show! Des - p'rate to know!  
A new show! Des - p'rate to know!

Detailed description: This block contains the musical notation for measures 123 through 126. It features three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 8/8. The lyrics are: "fin - ish this play \_\_\_\_\_ I'm mo - ments a - way, \_\_\_\_\_ A new show! Des - p'rate to know! A new show! Des - p'rate to know!".

127 128 129 130

I've got to get it done, Thank God there's peace and qui - et here (in)

Detailed description: This block contains the musical notation for measures 127 through 130. It features three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 8/8. The lyrics are: "I've got to get it done, Thank God there's peace and qui - et here (in)".

## 02A The Pirates of Kensington

**TACET**

## 02B Bull's Pizzle (WELCOME TO LONDON Reprise)

SYLVIA: "Bull's pizzle"??  
 BARRIE: I knew it!  
 SYLVIA: No I haven't even read it! [GO]

*[BARRIE makes a decision. He stands and takes the new play in his hand...  
 as PARK GOERS, including ALBERT with PORTHOS, creep over to watch.]*

1	<b>poco Hesitando ma con molto Determinacione</b>	<p style="text-align: center;"><b>[RIP!]</b>                  SYLVIA:                  What are you doing?</p> <p style="text-align: right;"><i>[Beat. Another tear – RIP.]</i>                  ALBERT:                  Mr Barrie, no...</p>

*[BARRIE rips the page in half]*

	2	7	8	9	10	11.
<b>PARKGOERS: Dictated</b>						
WOMEN: <i>sotto voce</i>						
(Gasp) Wel... come... to...						
MEN:						
(Gasp) Wel... come... to...						

12

**Brightly**

S:  $\text{♩} = 108$

13

14

15

Lon - don, \_\_\_\_\_ The strang - est things are hap - pen - ing \_\_\_\_\_ in

Lon - don, \_\_\_\_\_ The strang - est things are hap - pen - ing \_\_\_\_\_ in

Lon - don, \_\_\_\_\_ The strang - est things are hap - pen - ing \_\_\_\_\_ in

Lon - don, \_\_\_\_\_ The strang - est things are hap - pen - ing \_\_\_\_\_ in

Lon - don, \_\_\_\_\_ The strang - est things are hap - pen - ing \_\_\_\_\_ in

Lon - don, \_\_\_\_\_ The strang - est things are hap - pen - ing \_\_\_\_\_ in

**MICHAEL:**  
What are you doing?

16  
17  
18  
19

Lon don, Mis - ter Bar - rie's lost his mar - bles 'cause he

Lon don, Mis - ter Bar - rie's lost his mar - bles 'cause he

Lon don, Mis - ter Bar - rie's lost his mar - bles 'cause he

Lon don, Mis - ter Bar - rie's lost his mar - bles 'cause he

Lon don, Mis - ter Bar - rie's lost his mar - bles 'cause he

Lon don, Mis - ter Bar - rie's lost his mar - bles 'cause he

20  
21  
22  
23  
24

**GEORGE:** Mr. Barrie!  
**JACK:** Yo Ho!

S: wrote a new play, — Now he's thrown it a - way — Per-haps it's too much mid - day

A: wrote a new play, — Now he's thrown it a - way — Per-haps it's too much mid - day

T: wrote a new play, — Now he's thrown it a - way — Per-haps it's too much mid - day

B: wrote a new play, — Now he's thrown it a - way — Per-haps it's too much mid - day

25 **BARRIE:** 26 27

Good Lord, what have I done?

sun...? *mf* On - ly in Lon -

sun...? *mf* On - ly in Lon... -

sun...? *mf* On - ly in Lon -

sun...? *mf* On - ly in Lon... -

28 **Tempo I°**

- don, The cen-tre of our u-ni-verse that's Lon don, Just

S2: On-ly in Lon - don, Lon don, Just

A: - On-ly in Lon - don, The cen-tre of our u-ni-verse that's Lon don, Just

T: - don, The cen-tre of our u-ni-verse that's Lon don, Just

T2: On-ly in Lon - don, Lon don, Just

B: - On-ly in Lon - don, Lon - don Just

#2B - Bull's Pizzle (Welcome to London Reprise)

34 S: 35 36

when it could - n't get — much worse The sun starts to shine, —

A:

when it could - n't get — much worse

T:

when it could - n't get — much worse The sun starts to shine, —

T2:

when it could - n't get — much worse Ah —

B:

when it could - n't get — much worse The sun starts to shine, —

37 38 39

— and the tem - p'ra - ture climbs, — He's

Sun starts to shine, — Temp' - ra - ture climbs,

— and the tem - p'ra - ture climbs, — He's

— He's

— and the tem - p'ra - ture climbs, —

#2B - Bull's Pizzle (Welcome to London Reprise)

40 41 **ALBERT:** 42 43

What will he say to Mis - sus Bar-rie?

S:  
lost his mind! He

A:  
Ex - tra - or - di - na - ry! He

T:  
lost his mind! He

B:  
Ex - tra - or - di - na - ry! He

44 45 46 47 48 49

threw a-way his brand new play in the park in Ken-sing - ton to-day in Lon-don!

threw a-way his brand new play in the park in Ken-sing - ton to-day in Lon-don!

threw a-way his brand new play in the park in Ken-sing - ton to-day in Lon-don!

threw a-way his brand new play in the park in Ken-sing - ton to-day in Lon-don!

## 02C The Duke of York's

TACET

## 03 MY IMAGINATION

**FROHMAN:** You realize I have a company of actors on contract,  
and a theatre with no show! You got us into this mess, you're going to have to get us out of it.  
If you can't, well then... I'm sorry, James, we go a long way back...  
But if you can't deliver me what I need, I'll have to find another writer who can.

**BARRIE:** Charles -

**FROHMAN:** The clock is ticking, James. (CLOCK SFX GO) Tick tock, tick tock... (MUSIC GO)

## Tempo di Somewhat-Faster-than-an-Actual Ticking Clock

♩ = 127

BARRIE:

How

did I get here?

a - lone on this stage,

Am I

act-ing the fool

in-stead of act-ing my age?

Through the

eyes of a child,

The world seems so free

I re-

mem-ber that time

That's how I used to be \_\_\_\_\_

I would

21

fly in my i ma gi na tion, Safe in - side my is - o - la - tion,

25

Nev - er rac - ing time \_\_\_\_\_ Some-where in my mind. \_\_\_\_\_ *n.b.*

29

There's a place that on - ly I'd see, Far a - way but deep in - side me.

33

Life was pure cre - a - tion in my i ma gi

36

na tion. \_\_\_\_\_ Ev' - ry

39

day that dawns \_\_\_\_\_ Some-thing comes more un-done. \_\_\_\_\_ I lose

43

more of my-self \_\_\_\_\_ One day ol - der I be-come. \_\_\_\_\_ Is

47

this who I am? \_\_\_\_\_ De - fined by my fears? \_\_\_\_\_ Have I

#3 - My Imagination

51 52 53 54

lied to my - self for all of these years?\_\_\_\_\_

55 *with intensity* 56 57 58

Time is the fire in which I'm burn\_\_\_\_\_ ing. If there's a

59 60 61 62

way, I would stop the world from turn\_\_\_\_\_ ing. But

63 64 65 66 67

all is not lost, I've been giv-en a sign, A glimpse of the light

68 69 70 71 72 73

A light that used to be mine.\_\_\_\_\_ Oh,\_\_\_\_\_ Let it

74 **Broadly** 75 76 77

shine in my i ma gi na tion, Fill me with il - lu - mi - na - tion,

78 79 80 81

I will face the fire,\_\_\_\_\_ Wak - en my de - sire,\_\_\_\_\_

82 83 84 85

Now I know that day will come, Now\_\_\_\_\_ I know that I will some-how

### #3 - My Imagination

86 87 88 89 (to 92)

Find my in - spi - ra - tion in my i - ma - gi - na - tion\_\_\_\_\_

92 *molto rall.* → 94 95

### 03A Kensington Gardens

TACET

### 04 BELIEVE

PETER: But it isn't. It's just a park.

BARRIE: "Just"? "Just"?!! That is the most pointless word in the English language. Why does anything ever have to "just" be anything? (*MUSIC GO*)

SYLVIA: *Especially* here in Kensington Gardens.

$\text{♩} = 125$   
*swing 8ths*

2 3 4

SYLVIA:

We see it all a round us, In

5 6 7 8

ev' ry sin gle col our. And ev e ry di men sion,

9 10 12

BARRIE:

crowns the re in ven tion. So if it is black then it's white...? And

SYLVIA: Right!

BARRIE:

13 **SYLVIA:**  
Quite! **SYLVIA:** 15 16 **+BARRIE:**

when it is dark...? Then it's light!— So fill in all the spa - ces— with im -

17 18 19 **BARRIE:** 20

a - gin - a - ry pla - ces.— It's so frus-tra - ting when no one else sees—

21 22 **SYLVIA:** 23

— ev' - ry - thing you see, So for now— it is just— an il - lu -

24 25 26 **BOTH:**

- sion, con - fu - sion Un - less— you're some - one— who be - lies...— When you

27 28 29 **BARRIE:** **SYLVIA:**

look, tell me, what do you see?— Is it real? Is it fic -

**PETER:**

Just a dog in a park.

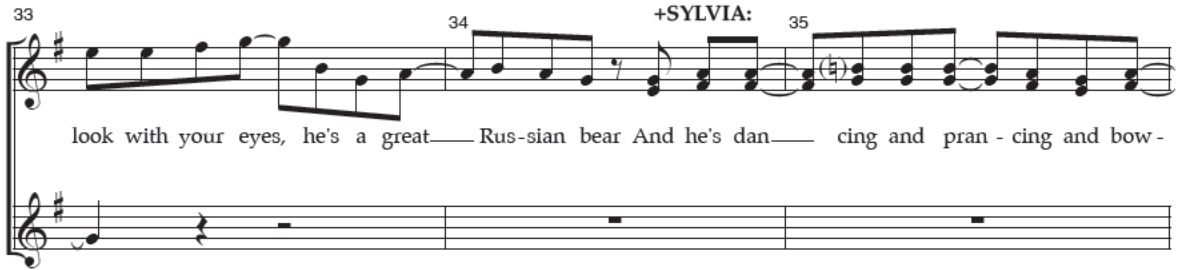
30 31 32 **BARRIE:**

- tion? On - ly make - be - lieve? You act like you really don't care But

**PETER:**

Look with your eyes.

33 +SYLVIA:



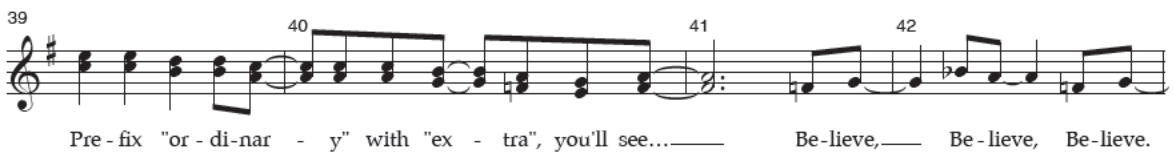
look with your eyes, he's a great Rus-sian bear And he's dan-cing and pran-cing and bow-

36 37 38



- ing po-lite-ly, He plays to full hous-es once dai-ly, twice night-ly,

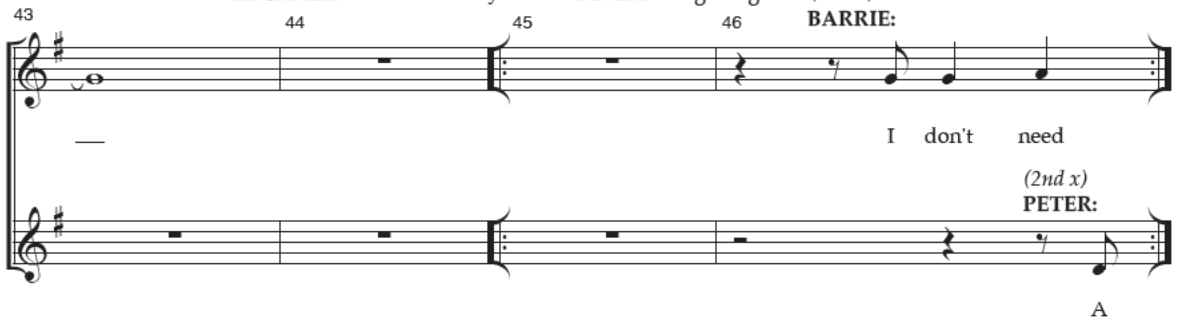
39 40 41 42



Pre-fix "or-di-nar-y" with "ex-tra", you'll see... Be-lieve, Be-lieve, Be-lieve.

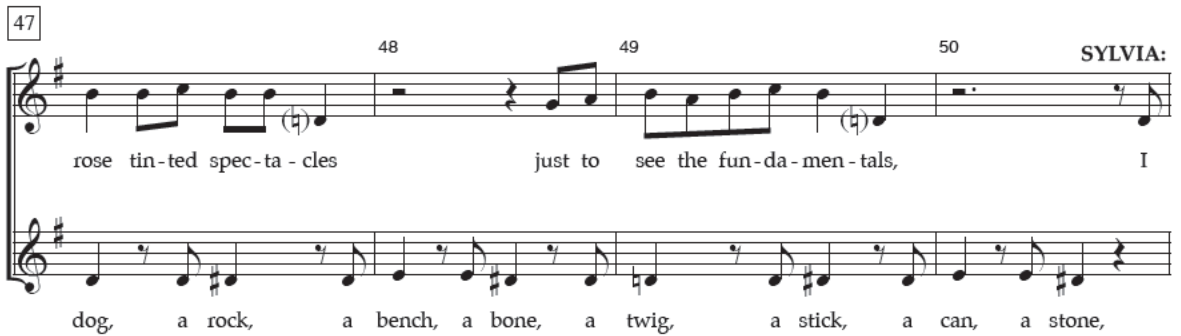
GEORGE: That was an excellent show, Mr. Barrie.  
 MICHAEL: What else can you do? PETER: Oh good grief. (2nd x)

43 44 45 46 BARRIE:



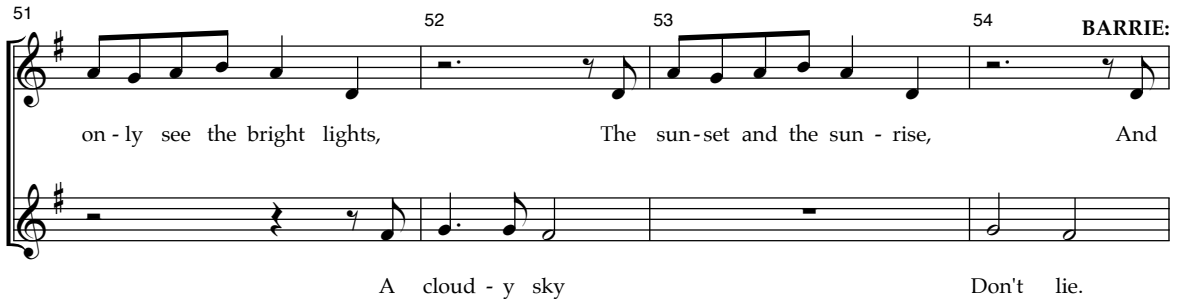
I don't need (2nd x) PETER: A

47 48 49 50 SYLVIA:



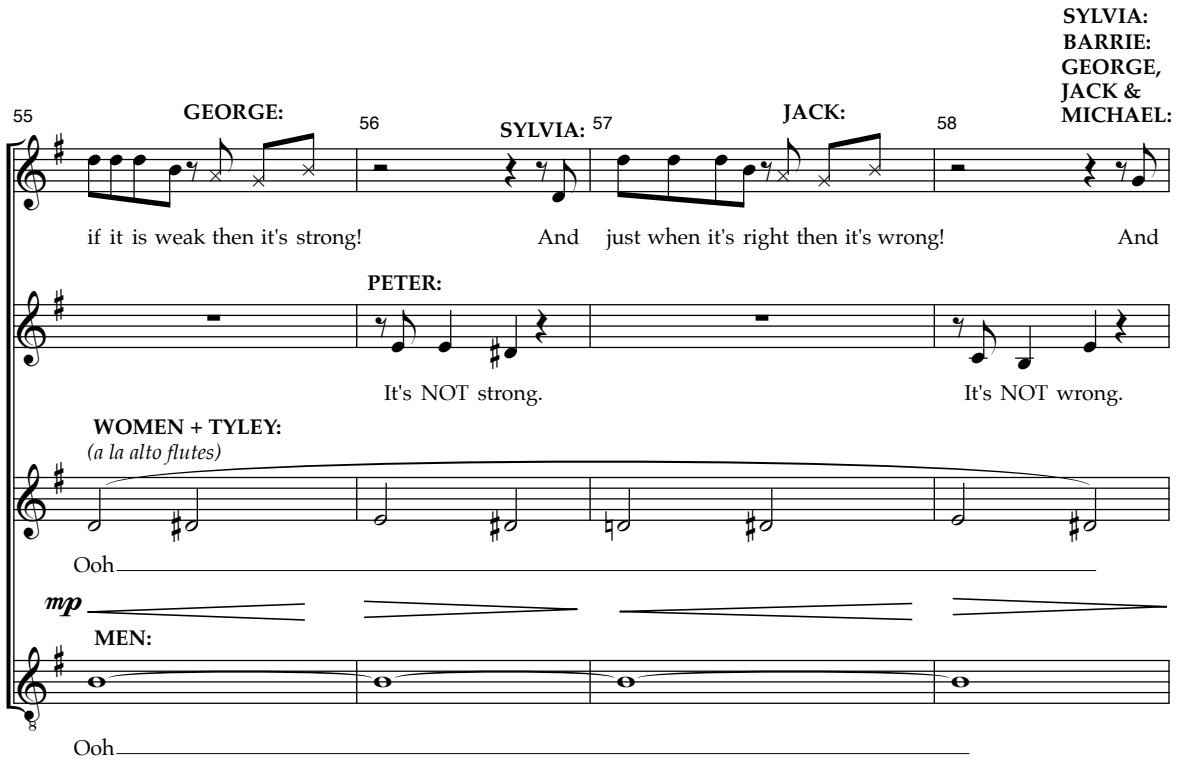
rose tin-ted spec-ta-cles just to see the fun-da-men-tals, I  
 dog, a rock, a bench, a bone, a twig, a stick, a can, a stone,

51 52 53 54 **BARRIE:**



on - ly see the bright lights, The sun - set and the sun - rise, And  
A cloud - y sky Don't lie.

55 **GEORGE:** 56 **SYLVIA:** 57 **JACK:** 58 **SYLVIA:  
BARRIE:  
GEORGE,  
JACK &  
MICHAEL:**



if it is weak then it's strong! And just when it's right then it's wrong! And  
**PETER:**  
It's NOT strong. It's NOT wrong.

**WOMEN + TYLEY:**  
(a la alto flutes)

Ooh \_\_\_\_\_

*mp* \_\_\_\_\_

**MEN:**

Ooh \_\_\_\_\_

59 60 61 62

ev'-ry-thing my eyes see is noth-ing like it should be.

**PETER:**

Ev'-ry-thing my eyes see is on-ly like it should be.

Ooh

**MEN:**

Ooh. *mf* Bah

63 64 65 66

**BARRIE & SYLVIA:**

It's so frus-tra - ting when no one else sees ev'-ry-thing you see, So for now

**WOMEN:**

Hoo hoo hoo Hoo hoo hoo Hoo hoo hoo hoo hoo.

**TENORS:** *nasally*

(Tyley, Rory, Chris, Josh) W w w w w w W w w w w w W w w Ahh

**BARIS:**

oom Bah oom Bah oom Bah oom Bah oom

67 68 69 70

**+BOYS: (no PETER)**

— it is just— an il-lu - sion, con-fu - sion un-less— you're some-one who be-lieves...— When you

**SOPRANOS:**  
*nasally*  
*mp* Aah—

**ALTOS: (+Josh & Rory)**  
*mf* Un-less— you're some-one who be-lieves...—

**TENORS:**  
*nasally*  
*mp*

**BARIS: nasally**  
*mp* Aah—

71 72 73 (BOYS 8vb) 74

**BARRIE & BOYS: (no PETER)**

look, tell me, what do you see?— Is it real?— You

**SYLVIA:**

You can— be-lieve,— is it fic - tion? On-ly make-be-lieve?

**ENSEMBLE:**  
Look!

75 76 77 78

may think we're safe on the path But the grass is the wat-er that's ris - ing too fast.

**SYLVIA:**

— You must be-lieve.— And now Ken-

79 80 BARRIE: 81 +BOYS:

...and this bench — is a rock and

SYLVIA:

- sing-ton Park is the big - gest la - goon, — and

(Josh, Dana  
Paul, Courtney  
Ronnie, Emma)

blup blup blup blup blup blup

(Rory, Colin, Julius - lower octave)

Plom plom plom plom plom plom plom plom plom plom plom Plom plom plom plom plom plom

82 83 ALL: (no BOYS) 84

we're all ma - rooned here, Hear the mer - maids sing their beau - ti - ful

*ff*

we're all ma - rooned here,

blup blup

plom plom plom plom

MICHAEL: What's a mermaid?

SYLVIA: Mermaids have the body of a beautiful woman on top, but the tail of a fish underneath. And their voices lure sailors to their deaths.

85 **Misterioso** (*pop*) *(legit)*

(*Jess, Tyley, Dana*)

86 *(Jess, Tyley, Dana)*

song... *subito p*

87-88

MICHAEL:  
I think I'm in love! [GO]

89 SYLVIA:

90 91 *poco rit.* 92

Ah\_\_\_\_\_

BARRIE: Oh no! It's a tidal wave! GEORGE: it's going to wash us away!!

BARRIE: Everyone -- hang on for dear life! / BOYS: Hold on! / Oh no!

93 *a tempo*

93-96

97 ALL: 98 99 100

Woah!\_\_\_\_\_ Whoah!\_\_\_\_\_ When you

101 SYLVIA, MICHAEL, JACK, PETER. GEORGE:

102 103

Look! Tell me what do you see?\_\_\_\_\_ You can be-ieve, Is it real? Or a mys-

SOPRANOS:

Look! Tell me What - do you see?\_\_\_\_\_

ALTOS:

Look! Tell me What do you see?\_\_\_\_\_ Is it real? Or a mys-

MEN: TENORS:

Look! Tell me What do you see?\_\_\_\_\_ Is it real?

104 105 106

more than a bench in the park. — You must be-lieve.

**PETER & GEORGE:**

- tery sci - en - ti - fi - cally It's You must be-lieve.

Be-lieve —————

- tery sci - en - ti - fi - cally It's more than a bench in the park. —

**MEN:**

It's more than a bench in the park. —

107 (BOYS 8vb) 108

Look a - gain, — it's a rock - et that's head - ed for Mars —

Look a - gain, — it's a rock - et that's head - ed for Mars —

Look a - gain! — It's a rock - et that's head - ed for Mars —

It's a rock - et that's head - ed for Mars

Look a - gain! — It's a rock - et that's head - ed for

109

110 111

— on a miss - ion to search — for new life; When we'll be — back who knows, cause it's real -

— on a miss - ion to search — for new life; When we'll be — back who knows, cause it's real -

**SOPRANOS:**  
**ALTOS:**

— on a miss - ion to search — for new life; When we'll be — back who knows, cause it's real -

**BARIS:**

*with slight slide*  
Ah —

112

113 114 115

- ly a long flight. Turn the whole world up - side down and you'll see, — Be-lieve,

**BARRIE:**  
**SYLVIA, MICHAEL, JACK,**  
**PETER. GEORGE:**

- ly a long flight. Turn the whole world up - side down and you'll see, — Be-lieve,

**WOMEN:**

- ly a long flight. Turn the whole world up - side down and you'll see, — Be-lieve,

**MEN:**

— Turn the whole world up - side down and you'll see, — Be-lieve,

116 117 118 BARRIE:

— be - lieve, — be - lieve. — With

— be - lieve, — be - lieve. — (inhales) (exhales)

— be - lieve, — be - lieve. — (inhales) (exhales)

— be - lieve, — be - lieve. — (inhales) (exhales)

119 120 121 122

just i - ma - gi - na - tion, — And cre - a - tive spe - cu - la - tion, —

*Breathy*

*pp* ha ha ha (exhales) ha ha ha

*pp* ha ha ha (exhales) ha ha ha

123 124 125 126

**BARRIE:**  
Our life's call - ing \_\_\_\_\_ was nev - er meant to be bor - ing. *mp* Be-lieve,

**SYLVIA:  
BOYS:**  
*mp* Be-lieve,

**WOMEN:**  
(inhales) No... *mp* Be-lieve,

**MEN:**  
(inhales) No... *mp* Be-lieve,

127 *cresc. poco a poco* 128 *cresc. poco a poco* 129 130

\_\_\_\_\_ Be-lieve, \_\_\_\_\_ Be-lieve, \_\_\_\_\_ Be-lieve, \_\_\_\_\_ Be-lieve,

*cresc. poco a poco* **SYLVIA, MICHAEL, JACK, PETER. GEORGE:** *cresc. poco a poco*  
\_\_\_\_\_ Be-lieve, \_\_\_\_\_ Be-lieve, \_\_\_\_\_ Be-lieve,

*cresc. poco a poco* \_\_\_\_\_ Be-lieve, \_\_\_\_\_ Be-lieve, \_\_\_\_\_ Be-lieve, \_\_\_\_\_ Be-lieve,

*cresc. poco a poco* \_\_\_\_\_ Be-lieve, \_\_\_\_\_ Be-lieve, \_\_\_\_\_ Be-lieve, \_\_\_\_\_ Be-lieve, (Josh)

**3 MEN:** *cresc. poco a poco*  
*mp* Be-lieve, \_\_\_\_\_ Be-lieve, \_\_\_\_\_ Be-lieve, \_\_\_\_\_ Be-lieve, \_\_\_\_\_ Be-lieve,

131 Sawyer's Lift 132 133 134

Be-lieve, Be-lieve, Be-lieve, Be-lieve.

Be-lieve, Be-lieve, Be-lieve, Be-lieve, Be-lieve,

Be-lieve, Be-lieve, Be-lieve, Be-lieve.

Be-lieve, Be-lieve, Be-lieve, Be-lieve.

Be-lieve, Be-lieve, Be-lieve, Be-lieve, Be-lieve, Be-lieve,

135 136 2 137-138 2 2 2 2

**04A BELIEVE Playoff**

TACET

**04B Making Friends with a Bear**

TACET

**04BB1 Ravishing As Ever**

TACET

**04BB2 Be Brave**

TACET

**04C Dinner is Served**

TACET

# 05 THE DINNER PARTY

[SEGUE from 04C DINNER IS SERVED]

**Elegantly**

♩ = 104

1

**MARY:**

2

Where are you plan-ning on tak-ing a ho-li-day?

**MRS. DUM:**

I'll think of that in the Spring

**CANNAN:**

Well, I'm back from Mi-

3

**MRS. DUM:**

4

3

3

Yes, Puc - ci - ni has ne - ver been worse!

lan.

Dis - as - trous pre-miere!

**FROHMAN:**

See the o - pera?

**SERVANT:**

Sec-ond course.

5

**MRS. DUM:** 6 **JACK:**

Jack, sit still! There are so man-y

**MARY:** **MARY:**

Mis-sus Du - Mau-ri - er, your cha-ri - ty work I ad-mire.

**MRS. DUM:**

Hm?

7

8 **BARRIE:**

One for the fish, one for the pork.

**SYLVIA:** **SYLVIA:**

forks. Jack... Mich-ael.

James?

**MRS. DUM:**

Thank you mis-sus Bar-rie.

9

**MARY:** 10

Char-i-ty work I'm ver-y in-t'res-ted in. Oh, of course, I on-ly meant...

**MRS. DUM:**

Well, it is-n't a hob-by... It takes

11 **GEORGE:** 12 13

Look at these spoons

**MARY:**

That's a good boy.

**MRS. DUM:**

time. All of my time. Boys!

**CANNAN:**

This soup... Mar-y, it's sub - lime.

**SERVANT:**

Third-course.

14 **BARRIE:** 15 **BARRIE:** 16

George! Boys, do this, and this, and this, Look at this!

**SYLVIA:**

Boys!

**MARY:**

James!

**CANNAN:**

I say!

**FROHMAN:** **FROHMAN:**

James! Now, James...

PETER: Look Michael, it's so shiny you can bounce the light off it. See there?

MARY: Please don't do that, young man. MADAME DU MAURIER: Peter! (MUSIC OUT)

17

MADAME DU MAURIER (cont): I'm terribly sorry, the boys aren't used to a proper dinner at the table.

SYLVIA: Mother, please -

MADAME DU MAURIER: Perhaps if my daughter let me help out a little more, then they would be more well-behaved, but -

BARRIE: Actually Peter isn't doing anything wrong.

For you see that light bouncing around the room, is in fact -- a fairy. (MUSIC GO)

BARRIE (CONT'D): There.

And I'll put it gently in my pocket.

Where she'll be safe.

FROHMAN: Haha, these artists, eh, Lord Cannan!

MARY: Please forgive my husband, he's working on the new play.

And he's looking for inspiration anywhere he can.

Even at the dinner table. (MUSIC GO)

MARY: Is that so?

BARRIE: Yes, she must have flown in and got trapped by mistake. Here. (He goes to Canon and gently scoops his hand over the guest's forehead, clasping his hand gently around the light. Peter gets the game, and stops. The light disappears).

20

BARRIE "CHASES" TINKERBELL

23 a tempo FROHMAN:

24

25 SYLVIA:

I thought it great.

MARY:

Do you think so?

MRS. DUM:

Mich-ael,

CANNAN:

Ghast - ly.

an - y - one read the lat - est Co - nan Doyle?

26 **SYLVIA:** 27 28

He's ti-red, that's all.

Jack!

sit up straight. From no hard toil.

**CANNAN:**  
Mar-y, it's a skill this

**FROHMAN:**  
I pre-fer Dick-ens to Co-nan Doyle.

*(BARRIE claps his hands and everyone freezes)*  
**BARRIE:** Oh - thank - GOODNESS!  
 To silence [MUSIC OUT] the inane  
 chatter of this insufferable party!!  
 Not you boys, of course. Or Sylvia.

29 **MARY:** 30 (to 35) 35

That's kind of you to say.

**CANNAN:**  
fine soir-ee. You know I'm on the board of the roy-al bal-let.

(He faces Lord Caman moving in close to him.)

Mister "I was born with a silver spoon in my mouth and I can't get it out!". Here, [MUSIC GO]

have some peas, Your Lordship. Would you like some carrots?

Oh, let me clean you up. What's this? There.

You look so much better now, don't you? PETER: Yes -- (MUSIC OUT)

36

Surreptitiously

## 06 WE OWN THE NIGHT

PETER: Let's wake up the others!

BARRIE: How? (PETER inhales, MUSIC GO Bar 5)

Conspiratorially -- "Devo Funk" (q = 124)

→ 5

PETER:

17 *They wake up ALL STAGE LEFT* 18 19

par - ty in a se - cret lo - ca - tion, they just need a se - cret

20 *They wake up ALL STAGE RIGHT* **BARRIE:** 21 *The SERVANTS* **PETER:** 22 **BOTH:** (to 33)

in-vi-ta - tion. We'll be right un - der their no - ses but we're just out of sight. I'm

33 34 *Finger point subito p*

sure there'll be a price to pay but till then we own the

35 *accel. poco a poco* **SERVANT SL:** Bloody hell!  
*They get sucked under the table* **SERVANT SR:** What the flippin' heck's all this then?

night.

$\text{♩} = 130$   
39 **BOYS, BARRIE, & SYLVIA:** 40 41 42

Un - der the ground where no one knows we've made a hide-out for our - selves.

**SERVANTS:**

Un - der the grou - nd. No one knows!

43 44 45 46 **GEORGE:**

We'll have a feast of all the things we love to eat but noth - ing else I -

We'll have a fea - st. Things we love!

#6 - We Own the Night

47

48 MICHAEL: JACK & 49 PETER: 50 ALL:

ma-gine there's ice cream! Cus-tard and cake! And as much jel - ly as your bel - ly can take! For there's a

51

52 53

par - ty in a se - cret lo - ca - tion, you just need a se - cret

par - ty in a se - cret lo - ca - tion, you just need a se - cret

54 55 56 (+one woman 8va)

in - vi - ta - tion. We'll be right un - der their no - ses but we're just out of sight. I'm

in - vi - ta - tion. We'll be right un - der their no - ses but we're just out of sight. I'm

57 58 59 60 BARRIE shushes everyone

sure there'll be a price to pay but till then we own the night!

sure there'll be a price to pay but till then we own the night!

61 quasi PSAPP + vocal noises from group throughout

61-67

77 **BOYS, BARRIE, & SYLVIA:** 78 (+less) 79 80

love... So en-ter-tain-ing! We'll be shar-ing... They'll be com-plain-ing, We'll be

**WOMEN:**

Love this mad-ness. — Shar-ing glad-ness. — We'll be

**MEN:**

Love this mad-ness. — Shar-ing glad-ness. — We'll be

81 **JACK/MICHAEL: GEORGE/PETER:** 82 **+CHRIS, JESS, MP, DANA:** 83

right un-der their no-ses But we're just out of sight. I'm sure there'll be a price to pay. —

right un-der their no-ses But we're just out of sight. I'm

right un-der their no-ses But we're just out of sight. I'm

**poco meno mosso**

84 85 86

there'll be a price to pay. 'til then we own the  
*(Jessica, Dana 8va, Mel)*  
 sure there'll be a price to pay. there'll be a price to pay. 'til then we own the  
*(Courtney)*  
 sure there'll be a price to pay. there'll be a price to pay. 'til then we own the  
*(Emma, MP)*  
 sure there'll be a price to pay. there'll be a price to pay. 'til then we own the  
*(Josh, Jonathan)*  
 sure there'll be a price to pay. there'll be a price to pay. 'til then we own the

**Sneaky PSAPP**

87

**GROUP 1:**  
 (Family, Sopranos, Tenors) 88 89 90

Nn-ni-hight. 'til then we own the Nn-ni-hi - hi-hight. 'til then we own the

**GROUP 2: (Altos & Baris)**  
*(Men at pitch)* *(Men 8vb)*

(Offstage singers sing both groups) Ni - ight. Ni-ight. 'til then we own the

91 92 93 94

Nn-ni-hight. 'til then we own the night.

*(Men at pitch) (Men 8vb)*  
 Ni - ight. 'til then we own the night.

### 06A The Final Wicket

TACET

### 06B Brandy For Your Guests

TACET

### 06C Bedtime Stories in Funny Voices

TACET

## 07 ALL THAT MATTERS

SYLVIA: Arthur was our stability, and he's gone. *(SHE kisses her and walks away)*  
Sylvia, I just wanted so much more for you. In your life... *(MUSIC GO as she turns to leave)*

♩. = approx 56


There are

5 With fragility (somewhat freely)


days when I feel so a-fraid I can hard-ly re-mem-ber to breathe. When re-

al-i-ty crash-es in wave af-ter wave, Pull-ing me fur-ther be-neath. So what's the point

## 13 pulse starting to establish




— in plan-ning for a fu-ture if it all can be sto-len a - way. It's



all I can do to hold on and sur-vive when the co-lors have fa-ded to grey. — But my

## 21 Slightly faster (with more urgency)




chil - dren need — so much more from me, — and they



give me the strength to go on, what - ev - er may come.

## 26 (stay internal)



All that mat - ters now — is where I go from here. — I know




I'll find a way if I live for to day. The beat ing of my



heart is all that — mat - ters. — He makes

## 36 con moto



sense out of all — of my cha-os — in ways I can ne-ver ex - plain. He turns

40 41 42 3 43

all of my sad - ness in-to a smile, he's hel-ping me live life— a-gain.— It's the

44 45 3 46

light in the eyes of my chil - dren, it's the sound of their laugh - ter once

47 48 49

more. It's the glimpse-of a life— I dared on - ly to dream, and a

50 51 52 (with determination)

dream on - ly life can restore.— And I

53 54 55 56 57 (to 74)

know that some may not un-der-stand, but he's guid-ing us safe-ly to shore, not a - fraid a-ny more.

74 75 76 77

All that mat - ters now— is where we go from here.— There's an

78 79 80 81

ea - si - er way if we live for to-day. The sing - ing in my heart is all that—

82 83 84 85

— mat-ters.— (It) takes me far a - way— There's an

#7 - All That Matters

86 87 88 89

ea - si - er way if we live for to-day. The sing - ing in my heart.

90 **Freely** 91 92 93

is all that mat - ters.

## 07 ALL THAT MATTERS

(transposed down a minor second)

**SYLVIA:** Arthur was our stability, and he's gone. (*SHE kisses her and walks away*)

Sylvia, I just wanted so much more for you. In your life... (*MUSIC GO as she turns to leave*)

$\text{♩} = \text{approx } 56$  3 4 SYLVIA:

There are

5 **With fragility (somewhat freely)** 6 7 8

days when I feel so a-fraid I can hard - ly re - mem - ber to breathe. When re -

9 10 11 12

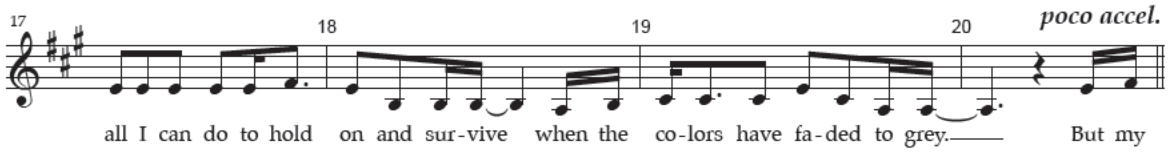
al - i - ty crash - es in wave af - ter wave, Pull - ing me fur - ther be - neath. So what's the point

13 **pulse starting to establish** 14 15 16

in plan - ning for a fu - ture if it all can be sto - len a - way. It's

#7 - All That Matters (transposed down a minor second)

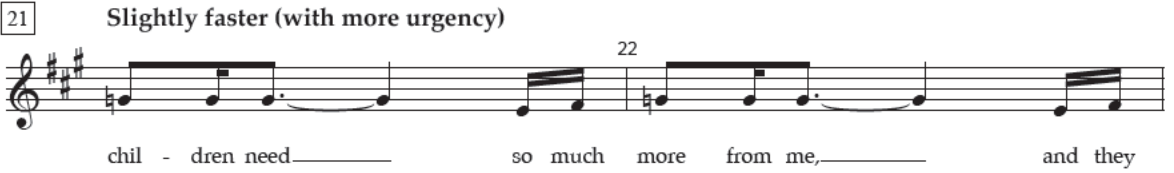
17 18 19 20 *poco accel.*



all I can do to hold on and sur-vive when the co-lors have fa-ded to grey. But my

21 **Slightly faster (with more urgency)**

22



chil - dren need so much more from me, and they

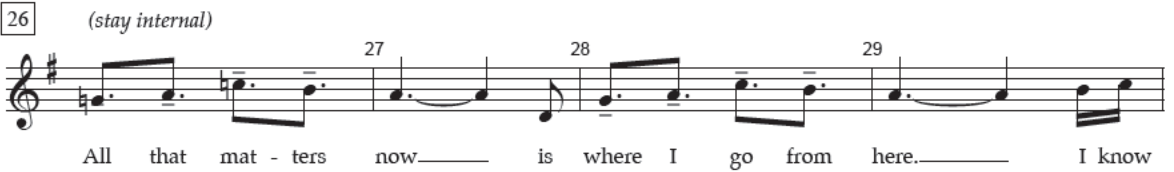
23 24 25 *poco rit.*



give me the strength to go on, what - ev - er may come.

26 (*stay internal*)

27 28 29



All that mat - ters now is where I go from here. I know

30 31 32



I'll find a way if I live for to day. The beat ing of my

34

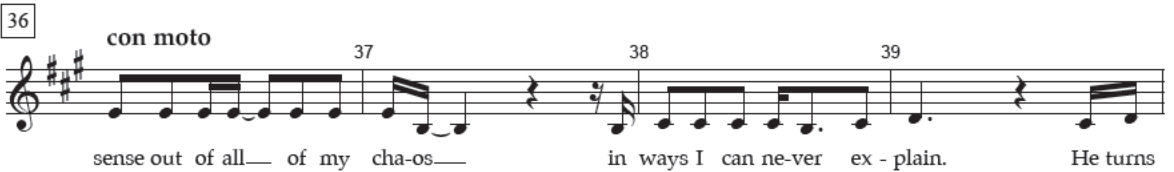
33 35 (*with hope*)



heart is all that mat - ters. He makes

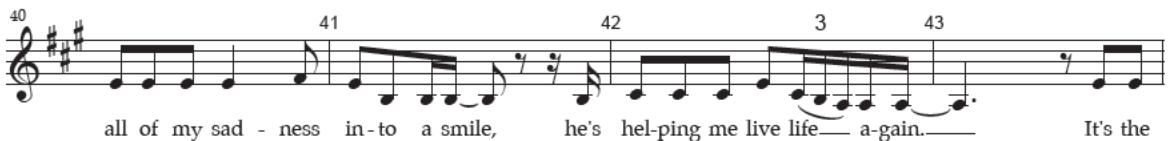
36 **con moto**

37 38 39



sense out of all of my cha-os in ways I can ne-ver ex - plain. He turns

40 41 42 43



all of my sad - ness in-to a smile, he's hel-ping me live life a-gain. It's the

#7 - All That Matters (transposed down a minor second)

44

light in the eyes of my chil - dren, it's the sound of their laugh - ter once

47

more. It's the glimpse-of a life— I dared on - ly to dream, and a

50

dream on - ly life can restore. \_\_\_\_\_ And I

53

know that some— may not un-der-stand, but he's guid-ing us safe-ly to shore, not a - fraid a-ny more.

74

All that mat - ters now \_\_\_\_\_ is where we go from here. \_\_\_\_\_ There's an

78

ea - si - er way if we live for to-day. The sing - ing in my heart is all that—

82

— mat - ters. \_\_\_\_\_ (It) takes me far a - way \_\_\_\_\_ There's an

86

ea - si - er way if we live for to-day. The sing - ing in my heart \_\_\_\_\_

90 **Freely** 92

\_\_\_\_\_ is all that mat - ters. \_\_\_\_\_

## 08 WE OWN THE NIGHT reprise

[APPLAUSE SEGUE from 08 ALL THAT MATTERS]

**Raucously**  
♩ = 136

**BOYS:** Yay!! **JACK:** One more game! **PETER:** I'm never going to bed!  
**GEORGE:** What else can we play? **MICHAEL:** But what will mother say?

**BOYS:**

We

6

know that it's bed - time but we're still wide a - wake. Mum will soon turn out the light,

9 10 **GEORGE:**

But 'til then we own the night! Right!

**March time**

11 **GEORGE:**  
*(optional 8vb)*

Fol-low me, boys! I am the gen'-ral and you all must march in time!

**OTHERS:**

Left, right, left, right!

15 **GEORGE:** 16 17 18 **JACK:**

Keep up your step! In-to the jun-gle 'til we reach the ene - my line. Be-

**MICHAEL:**

Right! Left, left...

19 **MICHAEL:** 20

ware of the pi - rates, And stay sin - gle file.—

*subito p*

21 **PETER:** 22 23 **ALL:**

Try not to trip— on that big croc - o - dile! Ahhhh!

24 **SYLVIA:** I can't believe they're not tired out yet, after all their adventures in the park this afternoon?!

4  
24-27

George, give back Mr. Barrie's hat and umbrella, he has to go. **BOYS:** Aww!  
**BARRIE:** Oh a little rain never hurt anyone.

4  
28-31

And playing is a much better use for a stuffy old hat. You keep it. **BOYS:** Yay! **PETER:** Thanks, Mr. Barrie!  
**SYLVIA (More privately:)** Ever since your dinner party last week, Peter has been acting like his old self again.

3 39  
32-34 2

#8 – We Own The Night (Reprise)

He used to be the silliest of the lot, you know. (GO ON)

40 SAFETY 41 BOYS: (raucously) 42

*f* La la la la la la la,

43 44 45 *poco rit.* (becoming legato)

La la la la la la la La la la la, La la la la la la la

**Suddenly Majestically Ethereal** [In Barrie's imagination, the boys bounce up and down on their beds, and as they do, they get higher... and higher ... almost as if they were flying...]

46 ♩ = 104 (like a slow-motion trampoline)

la...

**BARRIE (to himself, watching):** Boys should never be made to go to bed. They always wake up a day older... (GO ON)

52 *poco rit.* 53 (☺)

**SYLVIA:** Right, that's it, time for bed, boys.

**MICHAEL:** We want a bedtime story!  
**GEORGE:** Tell us the story about brave Saint George!, who slayed the Dragon for England!

54 *piu mosso* ♩ = 130

["time" reverts to reality]

**PETER:** Or what about Peter Piper!, who picked a peck of pickled peppers! **JACK:** No, Jack Frost! Or Little Jack Horner! Or Jack and the Beanstalk!

58 *rit.*

## 09 SYLVIA'S LULLABY

SYLVIA: Stop that! You musn't fight each other! George, let go of him! Peter!

PETER: I didn't do anything.

SYLVIA: What did you promise me? That we would get through this together.

BARRIE: I should go --

SYLVIA: No, don't go because of that.

Please, James. Please stay. (MUSIC GO)

Simply ♩ = 124

SYLVIA: There's good boys. Now go on.

3

4 SAFETY (VOX last x)

5

SYLVIA: (last x only) 6 7 8 9 10

Qui - et - ly — hush now to sleep — on the wings of a but - ter - fly. —

11 12 13 14

Let all your cares drift a - way. — For

15 16 17 *poco rall.* (18)

now is the end of the day. — If you

19

Con moto 20 21 22

close your eyes and count to ten, You'll

23 24 25 26

hear your dreams are calling a gain. Just

27 28 29 30

fol - low the moon, — For all too soon a new

31 32 33 34 35 36

day will ap - pear, \_\_\_\_\_ You'll have noth ing to fear. \_\_\_\_\_

37 38 39 40 41 *poco rit.* 42

\_\_\_\_\_ For where - ev - er you are, and for - ev - er, I'll be

43 *a tempo* 44

**MICHAEL:** You'll stay with us  
'til we fall asleep, won't you?

here. \_\_\_\_\_

45-46

**SYLVIA:** Yes, of course. I'm right here. **PETER:** And Mr. Barrie, too? **BARRIE:** And Mr. Barrie, too.

6

47-52

*poco rall.* 55

(As SYLVIA goes to  
kiss PETERS forehead)

53-54

## 10 NEVERLAND

**BARRIE:** What's this?

**SYLVIA:** It's a thimble. For your finger when sewing...it...protects you. From pain...

**BARRIE:** I would tell myself he'd gone to Neverland... (*MUSIC GO*)

$\text{♩} = 56$  1

**SYLVIA:** Neverland? **BARRIE:** A place... a place I invented, where you never grow old.

1-4

BARRIE (cont.): I've never told anyone that before...

BARRIE:

3  
5-7

When - ev - er I — was

9

10 11 12

frigh-tened, — if I ev-er felt a-lone — I turned to the

13 14 15 16

night sky, — and a star I call — my own some-where I could

17 18 19 20

run to, — just a - cross the mil - ky way — if you like I could

21 22 23 24

take you, — it's just a light year and a day... — we can

25

26 27 28

sail a-way to - night, — on a sea of pure moon-light — we can

29 30 31 32

nav - i-gate the stars — to bring us back home — in a

33 34 35 36

place so far a - way, — we'll be young, that's how — we'll stay — ev'-ry

37 *4* 38 39  
 wish is a com - mand, we will find our - selves in

40 *poco accel.* 41 42  
 Nev - er, Nev - er - land

43 **Poco più mosso** ♩ = 59 44 45  
 Pic - ture a land that you nev - er have seen, where life is e - ter - nal and

46 47 48 49  
 ev - er - green A fu - ture of hap - pi - ness all in your hands All in this place of your

50 *poco rit.* **Tempo prima** 51 52  
 dreams, here in - side NEV - ER - LAND We can

53 **Full and rich** ♩ = 56 54 55 56  
 sail a - way to - night, on a sea of pure moon - light We can

57 58 59 60  
 nav - i - gate the stars to bring us back home. In a

SYLVIA:  
 In a

61 place so— far a-way,—— we'll be young, that's how we'll— stay— Ev'-ry

62 63 64

65 wish is a com - mand,—— I am clo - ser now to

66 67

68 find - ing Nev - er—— land...——

69 70 *molto rall.* 71

69 70 71

find - ing Nev - er—— land...——

## 10 NEVERLAND

(transposed down a minor second)

BARRIE: What's this?

SYLVIA: It's a thimble. For your finger when sewing...it...protects you. From pain...

BARRIE: I would tell myself he'd gone to Neverland... (*MUSIC GO*)

♩. = 56

1

SYLVIA: Neverland? BARRIE: A place... a place I invented, where you never grow old.

#10 - Neverland (transposed down a minor second)

BARRIE (cont.): I've never told anyone that before...

BARRIE:

3  
5-7

8

When - ev - er I \_\_\_ was

9

10

11

12

frigh-tened, \_\_\_ if I ev-er felt a-lone \_\_\_ I turned to the

13

14

15

16

night sky, \_\_\_ and a star I call \_\_\_ my own \_\_\_ some-where I could

17

18

19

20

run to, \_\_\_ just a - cross the mil - ky way \_\_\_ if you like I could

21

22

23

24

take you, \_\_\_ it's just a light year and a day... \_\_\_ we can

25

26

27

28

sail a-way to - night, \_\_\_ on a sea of pure moon-light \_\_\_ we can

29

30

31

32

nav - i-gate the stars \_\_\_ to bring us back home \_\_\_ in a

33

34

35

36

place so far a - way, \_\_\_ we'll be young, that's how \_\_\_ we'll stay \_\_\_ ev'-ry

37 *4* 38 39  
 wish is a com - mand, we will find our - selves in

40 41 42 *poco accel.*  
 Nev - er, Nev - er - land

43 **Poco più mosso** ♩. = 59 44 45  
 Pic - ture a land that you nev - er have seen, where life is e - ter - nal and

46 47 48 49  
 ev - er - green A fu - ture of hap - pi - ness all in your hands All in this place of your

50 51 *poco rit.* **Tempo prima** 52  
 dreams, here in - side NEV - ER - LAND We can

53 **Full and rich** ♩. = 56 54 55 56  
 sail a - way to - night, on a sea of pure moon - light We can

57 58 59 60  
 nav - i - gate the stars to bring us back home. In a

SYLVIA:  
 In a

61 62 63 64

place so— far a-way,—— we'll be young, that's how we'll— stay—— Ev'-ry

place so— far a-way,—— we'll be young, that's how— we'll— stay—— Ev'-ry

65 66 67

wish is a com - mand,—— I am clo - ser now to

wish is a com - mand,—— I am clo - ser now to

68 69 70 71

*molto rall.*

find - ing Nev - er—— land...

find - ing Nev - er—— land...

## 11 CIRCUS OF YOUR MIND Part 1

**BARRIE:** It isn't a play just for children. It's a play for everyone.

Everyone who has a child inside of them, screaming to get out. Even you must have one of those, Charles.

**FROHMAN:** No, I don't have a child inside me, James, I have an ulcer. An ulcer and a gut instinct. *(MUSIC GO)*

♩=186

**BARRIE:** What if the nanny is a dog? --

4

1-4

5

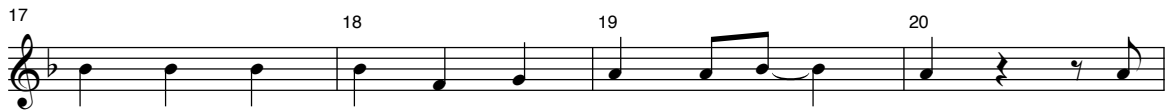
FROHMAN:



I've heard e-nough!— You're los-ing your mind. You're speak-ing in— rid-dles, and the



rid-dles don't rhyme. You want fly-ing chil-dren up there on the stage,



Dogs wear-ing a-prons and boys who don't— age. You

21



say I will a-dore— it, But I'm pay-ing for— it, A lit-tle more re-al-i-ty,— and



less of this in-san-i-ty.— How'm I gon-na face— it? Such a dis-grace,— Yet



here we go— a gain, and— a gain, and— a gain, You are

37



Liv-ing on— a mer-ry go-round and round you seem to go,



And I'll nev-er un-der-stand why. You want

#11 – Circus of Your Mind (Part 1)

45 46 47 48

peo - ple float - ing weight - less - ly, Cei - lings where the floor should be,

49 50 51 52

These and oth - er things you will find in the cir - cus of— your

53

**BARRIE:** Just hear me out... **FROHMAN:** Look. People are talking...

mind... 54-56

57

**FROHMAN:** About how much time you spend with a woman who isn't your wife. **BARRIE:** As soon as you find the smallest piece of happiness in this world, there's always somebody ready to take it away.

4x And about your 'relationship' with the boys.

57-60

**BARRIE:** There's nothing going on, Charles. **BARRIE:** That has nothing to do with this.

**FROHMAN:** Oh please, I know that. But how does Mary feel? **FROHMAN:** Fine. But you're throwing away your career, and mine along with it.

It's clear she's not happy. She's been seeing nout lately with that horse's ass Lord Cannan --

61-64 (to 66)

**FROHMAN:** I've waited six months, and all you give me is some silly adventure story? Where are the stakes, where's the conflict? You don't even have a *villain!* (GO ON)

66 **VAMP** 67 68

You are

69 70 71 72

liv - ing on— a mer ry go round and round you seem to go,

#11 – Circus of Your Mind (Part 1)

73 and I'll nev - er un - der - stand why. in the cir - cus of your

77 mind... (door slam) 80-81 82 (d.=d)

MARY: James. I didn't expect you back. Lord Cannan was just talking me through parliamentary procedure...  
 CANNAN: Parliamentary procedure! Yes! MARY: Yes! And we must have lost track of the time.

**THE BARRIE HOUSE**

83 Gavotte =116 rit. [to] 89 90

## 11A CIRCUS OF YOUR MIND Part 2

CANNAN: Whoopsi-daisy. Well, I'll be off.  
 A pleasure to see you, both of you, again. (DOOR SHUTS) (MUSIC GO)

1 MARY: Oh say something please, James, don't insult me by staying silent.  
 BARRIE: I have nothing to say. MARY: That's not true, you have plenty to say - Just not to me. (to 6)

BARRIE: You don't have to read my journal to get to know me, Mary.  
 MARY: Do you love her?  
 BARRIE: How can you ask me that?

6 MARY: 7 VAMP (last time only) 8 9 10

I've re - signed my - self to spend all my life to

11 12 13 14 15 16

be all the things— one ex - pects from a wife.— Your im - a - gi - na - tion is

17 18 19 20 21 22

where you re-side, — Though my in - vi - ta - tion has nev - er ar-rived.—

23 24 25 26

Dar - ling, though you try, — You can - not de - ny, — She's

27 28 29 30 31 32

on ev' - ry sin - gle page of your jour - nal, James. Now we have to face — it,

33 34 35 36 37 38

Such a dis - grace, — yet, There you go — a - gain, and — a - gain, and — a - gain, It's like

39 40 41 42

Liv - ing on — a mer - ry - go - round and round we seem to go,

43 44 45 46

Yet, I nev - er seem to know why. I'm hear - ing

47 48 49 50

peo - ple whis - per qui - et - ly, Friends are now — a - void - ing me, It's

#11A – Circus of Your Mind (Part 2)

51 52 53 54

ov - er, I'm leav - ing you— be - hind to the cir - cus of— your

55 59 60

mind.

Door  
slam

56-58

61 Highland Fling

BARRIE: Auch laddies!

61-64

BARRIE (*cont.*): Grab your wee pickaxes and catapults, I need you! We're going to war!!

65-67

68 [The door opens] 68A

BARRIE: Mrs Du Maurier. I was wondering if I may see Sylvia and the boys.

MRS. DU MAURIER: Sylvia is in bed. She's worn herself out – which is precisely what I feared would happen.

69 ♩ = 180

69-72

MRS. DU MAURIER: The last thing she needs is to be running bare foot around Kensington Gardens with you, Mr. Barrie. Is that clear?

BARRIE: Please, may I see her --  
MRS. DuM: No, you may not.

73 75 VAMP

73-74

75-76

[SEGUE]

# 11B CIRCUS OF YOUR MIND

## Part 3

1  $\text{♩} = 180$   
MRS. DUMAUURIER: 2 3 4

There has been noth - ing — but trou - ble — and strife, ev - er

5 6 7 8

since you came in - to this fa - mi - ly's — life.

9 10 11 12

So much dis - rup - tion the chil - dren don't need, and

13 14 15 16

as for my — daugh - ter, I must in - ter - cede. —

17 18 19 20

Ev' - ry - thing a - bout — you They can do with - out — you.

21 22 23 24

Take flights of fan - ta - sy, — I ques - tion your — mor - al - i - ty. I

25 26 27 28

told them to ig - nore — you, Now I must im - plore — you.

29 30 31 32




Leave them a - lone, — Stay — a - way, We — all know you are

33 34 35 36



liv - ing on — a mer - ry - go - round and round you seem to go,

37 38 39 40



Un - der - stand that we have no time for the cir - cus of — your

[SEGUE AS ONE to PART 4]

## 11C CIRCUS OF YOUR MIND Part 4 (Carousel)

TACET

## 11D CIRCUS OF YOUR MIND Part 5 (Vocal Ending)

SMALL GROUP:

2 3 4



Li - ving on — a mer - ry go, Round and round we seem to go,

5 6 7 8



No one e - ver seems to know why, We're do - ing

#11D – Circus of Your Mind (Part 5)

9 **GROUP 1:**  
(harmony) 10 11 12

ev - 'ry - thing that we can do to get it through to you,

**GROUP 2:**

ev - 'ry - thing that we can do to get it through to you,

**GROUP 3:**  
(harmony)

ev - 'ry - thing that we can do to get it through to you,

13 14 15 **GROUP 1:**  
*sub. mp*

Trying to make— you see but you're blind in the

Trying to make— you see but you're blind

Trying to make— you see but you're blind


**ALL:**

in the

16 17 18 19 20 21 22 23 **ALL:**

cir-cus of— your mind. In the

cir-cus of— your Ah!

24  25 26 27 27A

cir - cus, In\_\_\_ the cir cus, In\_\_\_ the cir - cus of\_\_\_ your mind!

## 12 STRONGER Part 1 (Barrie's Monologue)

[APPLAUSE SEGUE]

Full and Ominous

♩ = 50


**FOG ROLLS IN**

 3 4 **BARRIE:**

1-3 Feels like there's

5

Colla voce

 6 7 8

noth-ing\_\_\_ left. Am I on my\_\_\_ own? And the road a - head, I can't walk a - lone. They're all

 9 10 11 12

leav - ing me. Don't be - lieve in me. I was

13

**HOOK:**  
You Coward!

 14 15 3 16

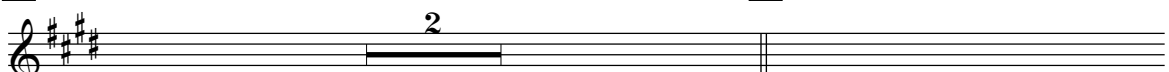
fool-ish,\_\_\_ reck - less and blind I\_\_\_ should turn back while there's still time.

Tempo di "Hook"

♩ = 128

"Garage door" opens, revealing Hook 1

**12A HOOK**

 2

17-18

# 12A HOOK

[SEGUE AS ONE *from* 12 STRONGER]

1 Rock Tango ♩ = 128 HOOK: "Oh, boo-hoo, no one wants to play with me and my wife has left me, oh woe is me."

PIRATES: Woe is me... HOOK: Pah! PIRATES: Pah! (HOOK guts him and laughs)

(last x only)

13 HOOK: 14 15 16

I am your dark-er side, the one you keep in sha-dows, pre-fer to hide.

17 18 19 20

Deep in your heart you can't de-ny— All of your fears keep me a - live.

21 22 23 24

Wait-ing here for you to ar - rive.— Don't choose to live by the book, Let's— live by the

25 26 27 Vamp - out any bar HOOK: Captain James Hook.

hook!

BARRIE: ...Playwright, James Barrie.

HOOK: Yes, I know.

BARRIE: But I don't understand where you came from!

HOOK: I came from you, James. A part of you, the part you don't like to talk about at tea parties with little cakes and cucumber sandwiches.

BARRIE: Wait, you're me? [JUMP CUE to m. 35]

35

HOOK: Ye-es. Except ever so slightly more... [GO ON]

36

...handsome.

37 PIRATES' TANGO

38

HOOK:

39

40

You need me.

Your play needs me!

PIRATES:  
(whistling)

(stomps)

HOOK:

...they just don't know it yet! (He laughs, GO ON)

41

42

43

44

*a tempo*

Chil-dren like to be scared...

45

46

HOOK:

47

48

BARRIE:

49

50

Un-lease me!

I don't know how!

51

HOOK:

52

53

54

You have to use your pen for some-thing oth-er than sat - is - fy-ing— them.

55 56 57 58

Let us em-bark on this jour-ney.— Be sure to write a part for me.

59 60 61

I'll be the wind be - hind your sail. I will fight tooth and

62 63 64

naill\_\_\_\_\_

65 66 67 68

**HOOK:**

You have to

+ Tam-Tam as PIRATES ae ftung way

**PIRATES:**  
(Mostly spoken, sung by 2 MEN)

You have to

69 70 71

look in your heart, in your soul, You must find the hook in your heart, in your

look in your heart, in your soul, You must find the hook in your heart, in your

72 73 74

soul, and search ev' - ry nook in your heart, in your soul, Don't live by the

soul, and search ev' - ry nook in your heart, in your soul, Don't live by the

#12A - Hook

75 Freely

HOOK: 3

book in your heart in your soul We live by the

book in your heart in your soul

77 **Menacingly** *and deliberately* 78 (HOOK raises his sword) [GO ON]

hook! \_\_\_\_\_

HOOK (after applause): So, are you a man or a mouse! A pirate, or a pansy?!

79 **quasi Freely** (GO ON as Barrie is lifted on BENCH)

80-81 82

HOOK: Don't believe you! [HOOK laughs; BARRIES tries to imitate him] What was that?  
Is someone tickling you, do you have a cough, what?

**BENCH LIFT**

83-85 86

[SEGUE when BARRIE is thrown to the floor]

## 12B STRONGER Part 2

[PIRATES throw BARRIE to the ground]

Tempo I°

♩ = 112

HOOK: A man who is not willing to fight for what he wants deserves what he gets! Go back to being what...

1-4

...everyone expects you to be. Or. Or! You can find the courage to fight. To write, your own story.

**BARRIE:**  
(last x)

3  
5-7

8 SAFETY

In the

9

**HOOK:**

10 Yes! 11 12

dark-est— place, There's the faint-est— light. Gives me hope to— face the hard-est— fight, pain de-

**HOOK:**  
That's it!  
14

**HOOK:**  
Are you sure?  
16

13 15

li - vers me. I don't need their sym - pa - thy. 'cause they

**HOOK:** Aye,  
good form, James!

17 18 19 20 21

can't take a-way my mind. Where I go they will ne-ver find. I've got to— be

22

**HOOK:**  
Prepare to sail!

**HOOK:**  
All aboard!

**HOOK:**  
Set a course!

**BARRIE:** 23 24 25

strong-er,— reach— up high-er,— Must— dig deep er,— find— the fi re,— feel— en-

**PIRATES (Men 8vb):**

*pp* Strong-er,— high-er,— deep er,— fi re,—

**HOOK:**  
Yo ho!

26 27 28 29

light-ened, can't— be fright-ened an - y - more. I can

light-ened, fright-ened

30 **BARRIE:** 31 32 33 + **HOOK:**

run now so much fast-er, now de-feat won't be my mas-ter. For to

**OTHER MEN + HOOK:**

Hoist! Pull! Tie! Stead-y!

34 **BARRIE + HOOK:** 35 36 37

con-quer the de-mons I won't have to wait much long - er. I've got to be

**WOMEN:**

Ahh long - er.

**ALL MEN + HOOK:**

Ahh long - er.

38 **BARRIE, HOOK, RORY, TYLEY:** 39 40 41

strong - er. Woah

**SMEE, PAUL, JONATHAN:**

Take the line Top the mast, stead-y! Pull! Whoa

**PIRATES (WOMEN):**

Strong-er Strong-er Strong-er Whoa

**MEN:**

Strong-er Strong-er Strong-er Whoa

42 **HOOK:** 43 44 45

You'll see— in time you will sur-vive too soon to run too late— to hide It's

**PIRATES (WOMEN):**

Ah Ho Ah Ho Ah Ho Ah Ho

**PIRATES (MEN):**

Ah Ho Ah Ho Ah Ho Ah Ho

46 **HOOK:** 47 48 49 **BARRIE + HOOK:**

your des - tin-y E - ver - y pace e - very stride. I am

Ah Ho Ah Ho Ah I am

Ah Ho Ah Ho Ah I am

50 **BARRIE, HOOK, PAUL, RORY, JULIUS:** 51 52 53

strong-er, reach— up high-er, Dig - ging deep-er found the fi - re, Feel— en-

**MARY PAGE + DANA:**

strong-er, reach— up high-er, Dig - ging deep-er found—the fi - re, Feel— en-

**WOMEN:**

(Joah) strong-er, strong - er, high - er, deep - er found—the fi - re,

**MEN:**

strong-er, strong - er, high - er, deep - er found—the fi - re,

54 55 56 57

(Barrie) (Hook) (Barrie)

light - ened, won't be fright - ened an - y - more. (Hook) (Barrie) (Hook) I can

light - ened, won't be fright - ened an - y - more.

*mf*

en-light - ened, fright - ened Whoa

en-light - ened, fright - ened Whoa

58 59

**BARRIE + HOOK:**

run now so much fast er, now de -

**SMEE, JOSH, PAUL:**  
**TYLEY, RORY:**  
**COURTNEY, MP:**

Look in your heart, in your soul, and search ev' - ry

**WOMEN:**

run now so much fast er, now de -

**MEN:**

run now so much fast er, now de -

60 61

feat won't be my mas ter, I will

nook in your heart, in your soul, You must find the

feat won't be my mas ter, You must find the

feat won't be my mas ter, You must find the

62 63 64 65

**BARRIE:**  
con - quer the de - mons I don't have to wait an - y long - er. Now I'm

**HOOK:**  
con - quer the de - mons I don't have to wait an - y long - er.

**SMEE, JOSH, PAUL:**  
**TYLEY, RORY:**  
hook! Ah \_\_\_\_\_ Long - er.

**WOMEN:**  
hook! Ah \_\_\_\_\_ *(MP)* Long - er. *(Jess)*

**MEN:**  
hook! Ah \_\_\_\_\_ Long - er.

66 **BARRIE:** 67 68 69

strong - er. Hoist!

**WOMEN:**  
Oh Oh Oh Oh Oh Oh

**MEN:**  
Oh Oh Oh Oh Oh Oh

70 71 72 73

Pull! Come a-bout! I am

Oh Oh Oh Oh Oh Oh

Oh Oh Oh Oh Oh Oh

74 **BARRIE:** 75 76

strong - ger

**WOMEN:**  
Oh Oh Oh Oh Oh Oh

**MEN:**  
Oh Oh Oh Oh Oh Oh

77 78 78A

Now I'm

79 Slower 80 81 82 83

strong - er.

Oh

Oh

*f*

### 12C Sneaking Into the Duke of York's

TACET

# 13 THE WORLD IS UPSIDE DOWN Part 1

[SEGUE from #12C Sneaking In]

1 **BARRIE:** **BOYS:** Mr. Barrie! **PETER:** Hip hip!  
M/J/G: Hooray!

Wel-come, my friends! Glad you could join us on this most aus-pic-ious day. I

5 **JACK:** Of course!  
**GEORGE:** We understand!

hope you'll for-give mis-takes and er-rors, we're just get-ting un-der-way. You

may re-cog-nize some of the scenes, You all played a part in sow-ing the seeds, 'Cause there is

13 **BARRIE**  
**BOYS:** (at pitch)

mag-ic in the im-a-gi-na-tion, just be-lieve and it can be a cre-a-tion. The

17 *top line: alt melody*

sto-ries we in-ven-ted, all the fun that we found. Ap-pear-ing here be-fore your eyes.

20 *ELIOT jumps off ladder*

The world is up-side down.

**Mr. CROMER**  
flies up  
into the air

22 **STOP TIME**  
 Opt. repeat **CROMER:** Ahh! I think I'm afraid of heights!

22-23 24-25

**FROHMAN:** You didn't mention that on your form.

26-29

Opt. repeat **MR. CROMER:** I didn't realise until just now! *[GO ON]*

30-31 32 33 34 VAMP

**CROMER:** ARHHHHHHH!!!  
**FROHMAN:** Don't you just love... *(GO bar 46)*  
 35 **ACTORS:** **Faster** 36 (to 46)

The world is up - side down!

46 **FROHMAN:** *(cont'd)* ... the first day of rehearsal, Charles? The possibilities, the excitement -

46-51

**FROHMAN:** The impending trips to the hospital...! Nevertheless, you did give me my villain.

52-57

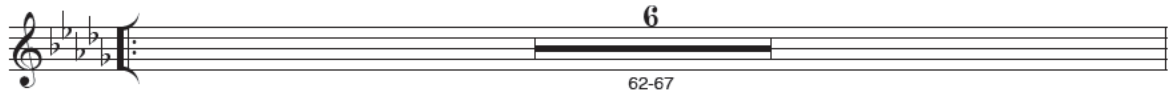
...and when Charles Frohman commits to something, he fights for it tooth and nail.

58-61

**HENSHAW:** Good morning, my darlings.  
**TURPIN:** Mr. Henshaw, you're back!

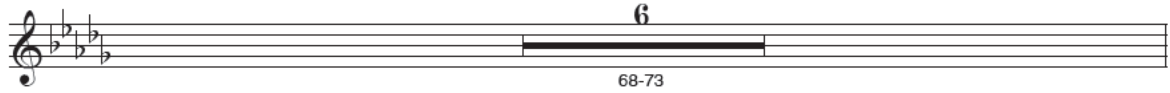
**HENSHAW:** Well, I missed you, darlings. Giving my 'Lear' out there in that wilderness commonly referred to as the regions. But I didn't hesitate to cut the whole thing short at a moment's notice when I finally received the call home.

62



**BARRIE:** Here you are.  
**MR. HENSHAW:** Thank you, darling, and what challenging role do you have for me this time?

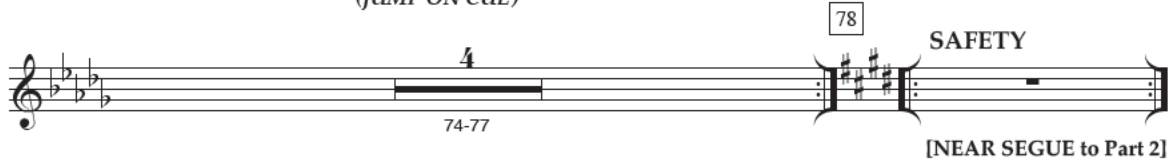
**BARRIE:** Well, it's a pivotal part -  
**HENSHAW:** Oh, stop it. I'm blushing.



**BARRIE:** You'll be opening the play --  
**MR. HENSHAW:** Of course, of course, never fear.  
**BARRIE:** - in the role of -- the Nanny.

**MR. HENSHAW:** Excellent.  
 And dressing room number one,  
 I take it? I'd like to cha- the WHAT? (*CUT ON CUE*)

(*JUMP ON CUE*)



## 13A THE WORLD IS UPSIDE DOWN Part 2

**MR. HENSHAW:** Nanny? Darling,  
 I was Richard III on Drury Lane. I do not - do -  
 'child- minding'. A woman's role? -

**BARRIE:** No, it's not a woman.

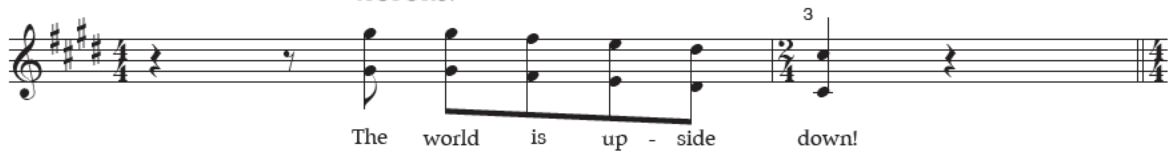
**MR. HENSHAW:** Oh.

**BARRIE:** No, it's a dog.

**MR. HENSHAW:** Woof!

**FROHMAN:** Perfect. (*MUSIC GO*)

**ACTORS:**



**MISS BASSETT:**  
Because you see I have  
to live and breathe my  
part, drawing on my  
own life experience...

4 **MISS BASSETT:** 5 6

Our cha - rac - ters... What is their mo - ti - va - tion?

**MISS JONES:**

Nibs and Too-tles...?

**MISS BASSETT:**  
Lost, good, interesting,  
**MISS JONES:**  
Yes...

7 **BARRIE:** 8 9 10

Nibs is a Lost Boy.

**MISS BASSETT:**

That I can use. Is he lost in an e -

**MISS JONES:**

Good! Right!

**MISS BASSETT:**  
...Or just lost in an  
existential search for  
himself? **Freely**  
**MISS JONES:** Yes!

11 12 13 **BARRIE:**

No, he's just lost.—

**MISS BASSETT:**

mo - tion-al pur - ga - t'ry? Good hea - vens!

14 *a tempo*

3 15 3 16

Do you have a-ny ex - per-i-ence of be-ing lost?

Where? When? And how? We're ex - per-i-enc-ing it now.

We're ex - per-i-enc-ing it now.

MR. TURPIN: Excuse me, sir? Who am I playing?

BARRIE: Ah. Yes. You'll be playing the part of Mr. Darling, the father.

17 STOP TIME

4

17-20

HENSHAW: Did you say the father? Oh, well surely I should be playing the father -- what's his name?

4

21-24

MR. TURPIN: Darling. MR. HENSHAW: Yes, Darling?

MR. TURPIN: No, I mean I'm playing Darling. MR. HENSHAW: Playing what, Darling?

MR. TURPIN: Darling! MR. HENSHAW: I'm listening! Just tell me what part you're playing, darling?

25

4

25-28

MR. TURPIN: Yes, that's it. MR. HENSHAW: What is?

MR. TURPIN: YES. I'm playing DARLING!

MR. HENSHAW: Playing WHAT Darling?!!

FROHMAN: OH FOR THE LOVE OF-!!! (MUSIC OUT)

2 31 33 G.P. (to 35)

29-30

PETER: Mr. Barrie, what are these?  
ELLIOT: No! Please, don't touch my props table!

35 ALL: 36 **Slow and Ethereal** (to 44)

The world is up - side down.

37-39

44 [BARRIE flashes mirror around] BARRIE: Don't worry. It was Peter who invented her. Our fairy. Remember?

44-47

FROHMAN: Oh, the 'fairy'! The 'fairy'.  
Can't we cut her? Fairies aren't even real.

48-51

BARRIE: And she vanishes. Besides, I've just given her a name. Her name, remembered for all time...

52-55

by children across the world, shall be... ...Shiny bottom!!

56-57 58 59

(in clear)

FROHMAN: Get out.  
BARRIE: Twinkle Tush?  
FROHMAN: No.  
BARRIE: Princess Ding-a-ling?  
FROHMAN: James -  
PETER: Tinkerbell?  
FROHMAN: I'm warni-  
BARRIE: What did you say?  
PETER: ... Tinkerbell. That's what I named her in my book.  
GEORGE: We believe in fairies, don't we?  
JACK: Yeah.  
MICHAEL: Excuse me sir, do you believe in fairies?  
MR. HENSHAW: My good man, I work in the theatre,  
I see them every day.  
FROHMAN: Mr. Henshaw...Alright, from the top, everyone.  
(GO BAR 60)

60

**FROHMAN:**  
Act I, Scene I.  
A nursery.

**MR. CROMER**  
**(as "Michael"):**  
I won't go to bed!  
I won't, I won't! It  
isn't six o'clock yet.  
[GO ON]

**BARRIE:** Mr, Cromer, dear,  
when acting as Michael it is  
important to remember the  
thing about children--  
is that they're not acting in  
the way that grownups are.  
Right, Michael? [GO ON]  
*(MICHAEL nods)*

**MR. CROMER:**  
So you want me  
to not-act?

**BARRIE:**  
Yes.  
*(CROMER crosses  
to center, mouths an  
expletive then acknowledges  
the boys as he prepares to take  
the adjustment from BARRIE)*  
[GO ON]

61 **Freely** 62 63 64

**MR. CROMER:** I won't  
be bathed –  
**BARRIE:** Smaller.  
[GO ON]

**MR. CROMER:** I tell you  
I won't be bathed.  
**BARRIE:** Smaller.  
[GO ON]

*(He stops speaking,  
just moving very slowly.)*  
**BARRIE:** Smaller, still.  
[GO ON]

*(He slows to stop, doing  
nothing. Pause.)*  
**BARRIE:** That's perfect.  
[MUSIC OUT]

65 66 67 68

[NEAR SEGUE to Part 3]

# 13B THE WORLD IS UPSIDE DOWN Part 3

FROHMAN: Hands down some of the best "non-acting" I've ever seen! (*MUSIC GO*)

Tempo I° 1

BARRIE & BOYS: (*George 8vb*)

The musical score consists of eight staves, each representing a different character or group. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are as follows:

- BARRIE & BOYS:** Be-lieve and it can be a cre-a-tion.
- FROHMAN:** So...?
- MISS BASSETT:** Lost Fru-s-tra-tion! No!
- MISS POTTER:** Boys! Fru-s-tra-tion! No!
- ALL WOMEN:** Fru-s-tra-tion! No!
- MR. HENSHAW:** Dogs! Fru-s-tra-tion! No!
- TENORS:** Fru-s-tra-tion! No!
- MR. CROMER:** Fly-ing... Fru-s-tra-tion! No!
- BARIS:** Fru-s-tra-tion! No!
- MR. TURPIN:** No!

5

**BOYS:** (*George 8vb*)

Start by say-ing "I can do" and

**MISS BASSETT:**

Act-ors don't fly.—

**MR. CROMER:**

Be-cause act-ors could die!

8

then you could try.—

**MISS POTTER:**

I won't. There is no

**SOPRANOS:**  
(*Jessica, Dana, Mel*)

**MISS JONES:**

I can't. There is no

**ALTOS:**  
(*Emma, Mary Page, Courtney*)

**MR. HENSHAW:**

Will not. There is no

**TENORS:**  
(*Rory, Tyley, Colin, Josh*)

**MR. TURPIN:**

Not me. There is no

**BARITONES:**  
(*Jonathan, Ron, Julius, Paul*)

10

(SOPRANOS)

ma - gic in your i - mag - i - na - tion, I do not be - lieve in your new cre - a - tion.

(ALTOS)

ma - gic in your i - mag - i - na - tion, I do not be - lieve in your new cre - a - tion.

(TENORS)

ma - gic in your i - mag - i - na - tion, I do not be - lieve in your new cre - a - tion.

(BARITONES)

ma - gic in your i - mag - i - na - tion, I do not be - lieve in your new cre - a - tion.

14

(SOPRANOS)

This dis - as - ter is all due to your play! This could be my last first day.

(ALTOS)

This dis - as - ter is all due to your play! This could be my last first day.

(TENORS)

This dis - as - ter is all due to your play! This could be my last first day.

(BARITONES)

This dis - as - ter is all due to your play! This could be my last first day.

18

**MISS BASSETT:** **ALL WOMEN:**

Play-ing lost? Get lost! Se-ri-ous act-ors can-not work this

**MISS POTTER:** **MISS JONES:**

An-xious... Play-ing lost? Get lost!

**MR. CROMER:** **ALL MEN:**  
*Josh, Colin, Rory, Tyley*  
*Jonathan, Paul*  
*Ron, Julius*

Nau-seous! Get lost! Se-ri-ous act-ors can-not work this

**MR. HENSHAW:**

My rep-u-ta-tion! Get lost!

21

**FROHMAN:**  
 A positive start!  
 (Courtney, Jessica)

way the world is up-side down!

way (Chris, Tyley, Rory, Josh) the world is up-side down!

Direct segue

### 13C After Upside Down

**TACET**

# 13D Kiss Her, You Fool!

**TACET**

## 14 WHAT YOU MEAN TO ME

**SYLVIA:** Do you believe in all that. Ghosts?

**BARRIE:** I believe we're all haunted by something. *(beat, MUSIC GO)*  
*(pointing)*

We all have shadows that follow us. You can't run from them.

**SYLVIA:** Maybe we need them. If there are no shadows, it's because there's no light.  
You can't have one without the other...

*(They stand looking at their shadows, and then each other...)*

♩ = 106

3  
1-3

4

last x:  
**BARRIE:**  
Stan-ding here,—

5

6 7 8

**SYLVIA:**  
all at once,— all the words run dry. Some-thing changed,

9

10 11 12

can't ex-plain— and I can't— de - ny.

13

14 15 16

**SYLVIA:**  
The— un -

**BARRIE:**  
Turn - ing— in cir - cles— and blur - ring— the lines. The— un -

17 18 19 20

spo - ken is cal - ling us to - night... I won't lie.

spo - ken is cal - ling us to - night. I won't lie.

21 22 23 24

I'm a lit - tle bit fright - ened of my i - ma - gin - a - tion. Swear I'll try.

I'm a lit - tle bit fright - ened of my i - mag - i - na - tion. Swear I'll try.

25 26 27 28

but I'm feel - ing en - light - ened, you're my in - spir - a - tion. We can fly

but I'm feel - ing en - light - ened, you're my in - spir - a - tion. We can fly

29 30 31 32

if we want to, I pro - mise you, faith will give you wings.

if we want to, I pro - mise you faith will give you wings. Just take the

33 34 35 36 *p*

Just take the  
*p*  
Just take the

sec-ond star on the right straight a-head till the morn-ing light. \_\_\_\_\_ Just take the

37 38 39 40

se-cond star on the right, straight a-head till the mor-ning light. \_\_\_\_\_

sec-ond star on the right straight a-head till the morn-ing light. \_\_\_\_\_

41 **BARRIE:** 42

E - very word in e - very sen - tence does - n't seem to make a dif - ference.

43 44 45 **SYLVIA:**

E - very shape and all the col-ors,

No-thing can ex-plain just what you mean to me.

46 47 48

all the love from all the lo-vers ne - ver could ex-press just what you mean to me.

49

50

Ev - ry shape, ev' - ry, breath - less, sens - es reel - ing...—

**BARRIE:**

Ev - ry in - stinct, ev' - ry feel - ing, Breath-less all my sen - ses reel - ing,

51

52

Just what you mean to me. —

Can - not ev - en say just what you mean to me. —

53

54-55

56-60

61

62 63 64 → 68

**SYLVIA:**

Turn - ing in cir - cles and blur - ring I won't lie—

**BARRIE:**

Turn - ing in cir - cles and blur - ring the lines. I won't lie—

69

70 71 72

I'm a lit-tle bit fright - ened of my i-ma-gin-a - tion. Swear I'll try—

I'm a lit-tle bit fright - ened of my i-ma-gin-a - tion. Swear I'll try—

*Alternate counter-melody*

I am a lit - tle bit fright - ened of my— i - ma - gin-a -

73 74 75 76

I'll try— but I'm feel-ing en-light - ened. Yeah, you're my— in-spi-ra - tion. Fly

but I'm feel-ing en-light - ened, you're my in - spir - a - tion. We can fly

- tion, I'll try— but I'm feel-ing en-light - ened. Yeah, you're my— in-spi-ra - tion. Fly

77 78 79 80

— if— we want— to, I pro - mise you, faith— will give you wings.— Just take the

— if— we want— to, I pro - mise you faith— will give you wings.— Just take the

81 82 83 84

se-cond star on the right, straight a-head till the mor-ning light. Let's take the

se-cond star on the right, straight a-head till the mor-ning light. Let's take the

85 86 87 88

se-cond star on the right, straight a-head till the mor-ning light.

se-cond star on the right, straight a-head till the mor-ning light.

89 **Poco rubato** 90 91

Ev'-ry star that's ev-er fall-en knows the way to where we're go-ing, Now I real-ly know just what you

Ev'-ry star that's ev-er fall-en knows the way to where we're go-ing, Now I real-ly know just what you

92 93 94 (Lights fade)

mean to me.

mean to me.

Applause segue

# 14A The Swan

**TACET**

## 15 PLAY

**HENSHAW:** Really Charles, you can't expect us to carry on with this.

This whole business is completely childish.

**BARRIE:** Precisely! Isn't that the point?

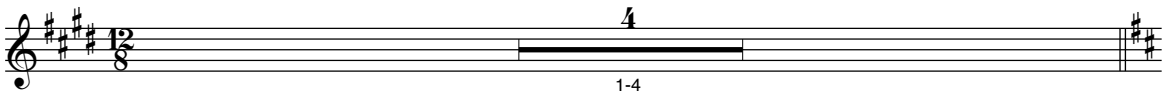
**SYLVIA:** Have they forgotten how to play? They could learn a thing or two from my boys, Mr. Frohman.

**FROHMAN:** Forgotten how to play... James, what's it called. The thing you write that we put up there on stage?

**BARRIE:** A play.

**FROHMAN:** A play. *(MUSIC GO)* So? *Play.* Isn't that why you became actors in the first place..?

♩ = 128



5

**FROHMAN:**



Can you re-mem-ber back when you were young, When all the sim-ple things you did were



so much fun? You got lost some-where a - long the way. You've for-

**FROHMAN:** Am I right? **FROHMAN:** Oh, come on!  
**ACTORS:** No/Absolutely not!



got-ten how to play, ev' - ry sin- gle day.—

15



I re-mem - ber back when I was just a boy,— I got a gun and hol - ster for a

18 19 20

Christ - mas toy. Pre - ten - ding to be a cow - boy was the ve - ry best, cos

21 22

I was al - ways the fast - est gun in all the west! I'd

23 24 25

Play, play, i - mag - ine like it was yes - ter - day. I was young and hav - ing fun—

26 27 28

play - ing all my cares a - way. Play, play, re - mem - ber and you will see—

**SYLVIA:**

Play, re - mem - ber and you will see— the

29 30 31 32

of a

**SYLVIA:**

world is so mys - ter - i - ous and wild when you start to see it through the eyes of a

**MR. CROMER:**

Ah!\_\_\_\_\_

33

FROHMAN: Now, Mr. Cromer, you must have a favorite childhood memory...?

child.

34-36

3

37

MR. CROMER:

38 39

There's a mem - o - ry that I could share of slid - ing down the ban - nis - ter of

40

41 42

our old stairs On - ly for a mo - ment I was in mid - air but

43

44 45

for that mo - ment I, I real - ly felt like I could fly,

MR. HENSHAW:

The

46

MR. HENSHAW:

47 48


mo - ment that my fath - er told me of the fa - ble I wan - ted to be a knight of the

49

50 51

King's round ta - ble a sauce - pan on my head and a spoon for a sword I would


52 53



ven - ture and pre - vail, \_\_\_\_\_ re - turn - ing with the Ho - ly Grail and...


54

**MR. CROMER:** 55 56



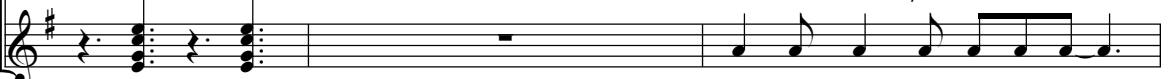
Play, play, i - ma-gine like it was yes - ter-day. We were young and hav-ing fun—

**MR. HENSHAW:**




Play, play, i - ma-gine like it was yes - ter-day. We were young and hav-ing fun—

**MISS BASSETT,  
SYLVIA, FROHMAN:** **MR. TURPIN:** *optional 8va*




Play, play. We were young and hav-ing fun—


57 58 59 **+SYLVIA:**



play - ing all our cares a - way. Play, play, re - mem - ber and you will see \_\_\_\_\_ the




play - ing all our cares a - way. Play, play, re - mem - ber and you will see \_\_\_\_\_ the



play - ing all our cares a - way. Play, play, re - mem - ber and you will see \_\_\_\_\_

**MISS JONES, MISS POTTER,  
MISS BASSETT, FROHMAN:**



Play, play. re - mem - ber and you will see \_\_\_\_\_ the

SYLVIA, MR. CROMER  
& MR. HENSHAW:

60 61 62 63 n.b.

world is so mys-ter-i-ous and wild. when you start to see it through the eyes of a

world is so mys-ter-i-ous and wild. when you start to see it through the eyes of a

64

(Various yelling - "Play!")

FROHMAN: Miss Bassett!

child.

child.

68

MISS BASSETT:

69

MR. TURPIN: 70

I used to dream I was a bal - le - ri - na. And I was a glad - i - a - tor in a

71

MISS  
JONES: 72

73

ELLIOT:

large a - re - na. I used to dream Prince Charm - ing would one day be mine. It would

74

75

seem you had an i - mag - i - na - tion all this time!

76

FROHMAN: (+Chris, Paul, Rory)  
77

78



Play, play, i - ma-gine like it was yes - ter - day. We were young and hav - ing fun—

SYLVIA: (+Jess, Dana)



Play, play, i - ma-gine like it was yes - ter - day. We were young and hav - ing fun—

ACTORS:



(T1 Play, Play, Play, play. i - ma-gine like it was yes - ter - day. We were young and hav - ing fun—

T2/S (alternating at first)

B/A1

A2)

79

80

81



play - ing all our cares a - way. Play, play, re - mem - ber and you will see— the



play - ing all our cares a - way. Play, play, re - mem - ber and you will see— the



play - ing all our cares a - way. Play, play, re - mem - ber and you will see— the

82

83

84

85 n.b.



world is so mys - ter - i - ous and wild— when you start to see it through the eyes of a



world is so mys - ter - i - ous and wild— when you start to see it through the eyes of a



world is so mys - ter - i - ous and wild— when you start to see it through the eyes of a

86

**DANCE**

FROHMAN: Alright, everyone, nursery rhymes!

child. \_\_\_\_\_

child. \_\_\_\_\_

child. \_\_\_\_\_

87-89

90

FROHMAN:

Geor - gie por - gie, pud-din' and pie, kissed the girls and made them cry.

ELIOT: I've got one!  
I've got one!

92

When the boys came out to play, Geor-gie por - gie ran a - way.

95

ELLIOT:

Jack be nim-ble, Jack be quick! Jack jumped o - ver the can - dle stick. Oh! Oh!

MISS BASSETT:

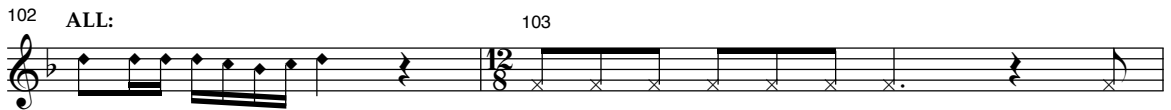
98

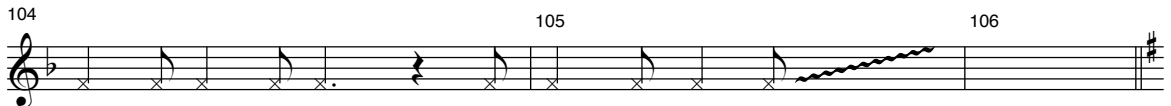
Ma - ry, Ma - ry, quite con - tra - ry, how does your gar - den grow?


100


MR. HENSHAW:

Old King Cole was a mer-ry old soul, and a mer-ry old soul was he.

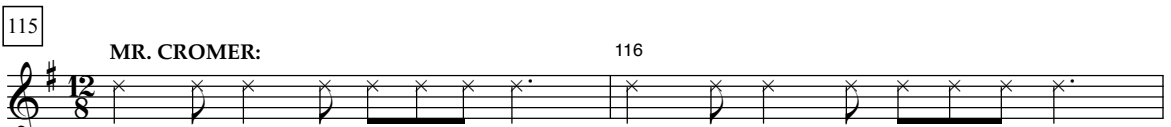
102 **ALL:** 103  
  
 (Actors vocalize a drunken fanfare!) Hick - or - y, dick - or - y dock, the

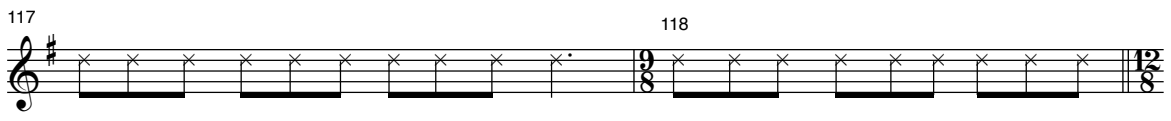
104 105 106  
  
 mouse ran up the clock. The clock struck one, the... *(Various tomfoolery)*


107 **STAGE LEFT** 108 109  
  
 Ooh - ooh! Old moth-er Hub-bard, ooh - ooh! Peas pud-ding hot. Ooh - ooh! Three blind mice.

110 **ALL:** *(whispered)* 111 *(shouted)*  
  
 Jack Sprat could eat no fat. Na na na na na na!

112 113 114  
  
 Na na na na na na! Na na na na na na! We all fall...

115 **MR. CROMER:** 116  
  
 Hump - ty Dump - ty sat on a wall, Hump - ty Dump - ty had a great fall.

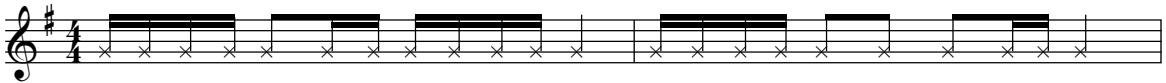
117 118  
  
 All the king's hor-ses and all the king's men could-n't put Hump-ty to - ge - ther a... -

119 **ALL:** *(interrupting)* 120 121 122  
  
 One Two Buck-le my shoe, Three Four shut the door, Five Six Pick up sticks, Woah, woah here we go!

**PICK-A-PENNY PENCE**

123

(♩.=♩)  
ALL:



Sing a song of six pence, a poc-ket full of rye, four and twen-ty black-birds baked in a pie.

124



Lon-don bridge is fal-ling down, fal-ling down, fal-ling down. Lon-don bridge is fal-ling down,

128

(♩.=♩.)



Oh\_\_\_\_\_

129

130

+ OTHERS



Play, play, i - ma-gine like it was yes-ter-day. We were young and hav-ing fun—

FROHMAN:  
SYLVIA:

(+Colin,  
Paul, Rory)



Play, play, i - ma-gine like it was yes-ter-day. We were young and hav-ing fun—

ALL:



Play, Play, play. i - ma-gine like it was yes-ter-day. We were young and hav-ing fun—

SMALL GROUP:



One, two, buck-le my shoe— Three, four, shut the door!

133 134 135

play - ing all our cares a - way. Play, play, re - mem - ber and you will see — the

play - ing all our cares a - way. Play, play, re - mem - ber and you will see — the

play - ing all our cares a - way. Play, Play, play. re - mem - ber and you will see —

— Play - ing all our cares a - way. Play! Hey!

136 137 138 139

world is so mys - ter - i - ous and wild — when you start to see it through the eyes of a

world is so mys - ter - i - ous and wild — when you start to see it through the eyes of a

world is so mys - ter - i - ous and wild — when you start to see it through the eyes of a

— when you start to see it through the eyes of a

**SYLVIA &  
FROHMAN:**

140 141 142 143

**ALL:** Ring a - ring - a ro - sey, a pock - et full of po - sey, a - tis - sue, a tis - sue, we all fall down!

# 15 PLAY

(transposed up a major second)

**HENSHAW:** Really Charles, you can't expect us to carry on with this.  
This whole business is completely childish.

**BARRIE:** Precisely! Isn't that the point?

**SYLVIA:** Have they forgotten how to play? They could learn a  
thing or two from my boys, Mr. Frohman.

**FROHMAN:** Forgotten how to play... James, what's it called. The thing you write that we put up there on stage?

**BARRIE:** A play.

**FROHMAN:** A play. (*MUSIC GO*) So? *Play*. Isn't that why you became actors in the first place..?

♩. = 128



Can you re-mem-ber back when you were young, When all the sim-ple things you did were



so much fun? You got lost some-where a - long the way. You've for-

**FROHMAN:** Am I right? **FROHMAN:** Oh, come on!  
**ACTORS:** No/ Absolutely not!



got-ten how to play, ev' - ry sin- gle day.—



I re-mem - ber back when I was just a boy,— I got a gun and hol - ster for a



Christ-mas toy. Pre - ten-ding to be a cow - boy was the ve - ry best, cos


## #15 – Play (transposed up a major second)

21 22



I was al - ways the fast - est gun in all the west! I'd

23 24 25



Play, play, i - mag-ine like it was yes - ter-day. I was young and hav - ing fun—

26 27 28




play - ing all my cares a - way. Play, play, re - mem - ber and you will see—

SYLVIA:




Play, re - mem - ber and you will see— the

29 30 31 32




of a

SYLVIA:



world is so mys - ter - i - ous and wild when you start to see it through the eyes of a


MR. CROMER:




Ah! \_\_\_\_\_

33 34-36

FROHMAN: Now, Mr. Cromer, you must have a favorite childhood memory...?



child. \_\_\_\_\_



child. \_\_\_\_\_

#15 – Play (transposed up a major second)

37

MR. CROMER:

38

39



There's a mem - o - ry that I could share — of slid - ing down the ban - nis - ter of

40

41

42



our old stairs On - ly for a mo - ment I was in mid - air but

43

44

45



for that mo - ment I, — I real - ly felt like I could fly, —

MR. HENSHAW:



The

46

MR. HENSHAW:

47

48



mo - ment that my fath - er told me of the fa - ble I wan - ted to be a knight of the

49

50

51



King's round ta - ble a sauce - pan on my head and a spoon for a sword I would

52

53



ven - ture and pre - vail, — re - turn - ing with the Ho - ly Grail and...

#15 - Play (transposed up a major second)

54 **MR. CROMER:** 55 **MR. CROMER:** 56

Play, play, i - ma-gine like it was yes-ter-day. We were young and hav-ing fun—

**MR. HENSHAW:**

Play, play, i - ma-gine like it was yes-ter-day. We were young and hav-ing fun—

**MISS BASSETT, SYLVIA, FROHMAN:** **MR. TURPIN: optional 8va**

Play, play. We were young and hav-ing fun—

57 58 59 **+SYLVIA:**

play - ing all our cares a - way. Play, play, re - mem - ber and you will see — the

play - ing all our cares a - way. Play, play, re - mem - ber and you will see — the

play - ing all our cares a - way. Play, play, re - mem - ber and you will see —

**MISS JONES, MISS POTTER, MISS BASSETT, FROHMAN:**

Play, play. re - mem - ber and you will see — the

60 **SYLVIA, MR. CROMER & MR. HENSHAW:** 61 62 63 n.b.

world is so mys-ter-i-ous and wild — when you start to see it through the eyes of a

world is so mys-ter-i-ous and wild — when you start to see it through the eyes of a

#15 – Play (transposed up a major second)

64

(Various yelling - "Play!") FROHMAN: Miss Bassett!

child. \_\_\_\_\_

child. \_\_\_\_\_

68

MISS BASSETT:

69

MR. TURPIN: 70

I used to dream I was a bal - le - ri - na. And I was a glad - i - a - tor in a

71

MISS JONES: 72

73

ELLIOT:

large a - re - na. I used to dream Prince Charm - ing would one day be mine. It would

74

75

seem you had an i - mag - i - na - tion all this time!

76

FROHMAN:

(+Chris, Paul, Rory)

77

78

Play, play, i - ma-gine like it was yes-ter-day. We were young and hav-ing fun—

SYLVIA:

(+Jess, Dana)

Play, play, i - ma-gine like it was yes-ter-day. We were young and hav-ing fun—

ACTORS:

Play, Play, Play, play. i - ma-gine like it was yes-ter-day. We were young and hav-ing fun—

(T1  
T2/S (alternating at first)  
B/A1  
A2)

#15 - Play (transposed up a major second)

79

FROHMAN:  
80

81

play - ing all our cares a - way. Play, play, re - mem - ber and you will see — the

SYLVIA:

play - ing all our cares a - way. Play, play, re - mem - ber and you will see — the

ACTORS:

play - ing all our cares a - way. Play, play. re - mem - ber and you will see — the

82

83

84

85 n.b.

world is so mys - ter - i - ous and wild — when you start to see it through the eyes of a

world is so mys - ter - i - ous and wild — when you start to see it through the eyes of a

world is so mys - ter - i - ous and wild — when you start to see it through the eyes of a

86

DANCE

FROHMAN: Alright, everyone, nursery rhymes!

3

87-89

child. \_\_\_\_\_

3

child. \_\_\_\_\_

3

child. \_\_\_\_\_

#15 - Play (transposed up a major second)

**90 FROHMAN:**

Geor - gie por - gie, pud - din' and pie, kissed the girls and made them cry.

**92** **ELIOT: I've got one!**  
**94 I've got one!**

When the boys came out to play, Geor-gie por-gie ran a-way.

**95 ELLIOT:** **96** **MISS BASSETT:**  
**97**

Jack be nim-ble, Jack be quick! Jack jumped o-ver the can-dle stick. Oh! Oh!

**98** **99**

Ma - ry, Ma - ry, quite con - tra - ry, how does your gar - den grow?

**100 MR. HENSHAW:** **101**

Old King Cole was a mer-ry old soul, and a mer-ry old soul was he.

**102 ALL:** **103**

(Actors vocalize a drunken fanfare!) Hick - or - y, dick - or - y dock, the

**104** **105** **106**

mouse ran up the clock. The clock struck one, the... *(Various tomfoolery)*

107

## STAGE LEFT



Ooh-ooh! Old moth-er Hub-bard, ooh - ooh! Peas pud-ding hot. Ooh - ooh! Three blind mice.

110

ALL: (*whispered*)

Jack Sprat could eat no fat. Na na na na na na!

112



Na na na na na na! Na na na na na na! We all fall...

115

MR. CROMER:



Hump - ty Dump - ty sat on a wall, Hump - ty Dump - ty had a great fall.

117



All the king's hor-ses and all the king's men could-n't put Hump-ty to - ge - ther a... -

119

ALL:  
(*interrupting*)

One Two Buck-le my shoe, Three Four shut the door, Five Six Pick up sticks, Woah,woah here we go!

## PICK-A-PENNY PENCE

123

(♩.=♩)  
ALL:



Sing a song of six pence, a poc-ket full of rye, four and twen-ty black-birds baked in a pie.



133 134 135

play - ing all our cares a - way. Play, play, re - mem - ber and you will see — the

play - ing all our cares a - way. Play, play, re - mem - ber and you will see — the

play - ing all our cares a - way. Play, Play, play. re - mem - ber and you will see —

— Play - ing all our cares a - way. Play! Hey!

136 137 138 139

world is so mys - ter - i - ous and wild — when you start to see it through the eyes of a

world is so mys - ter - i - ous and wild — when you start to see it through the eyes of a

world is so mys - ter - i - ous and wild — when you start to see it through the eyes of a

SYLVIA & FROHMAN:

140 141 142 143

Ring a - ring - a ro - sey, a pock - et full of po - sey, a - tis - sue, a tis - sue, we all fall down!

## 15A PLAY-off

**TACET**

#15 - Play (transposed up a major second)

# 16 WE'RE ALL MADE OF STARS

JACK: What about Peter?

MICHAEL: You nincompoop, Jack. He's just the writer.

PETER: I'm not a writer. Not really.

GEORGE: Yes, you are. You wrote *this*, didn't you?

PETER: Well... I suppose so. But -

GEORGE: But nothing. What does Mr. Barrie always tell us?

(MUSIC GO)

1  $\text{♩} = 136$   
swing 8ths

**GEORGE:**

You can be an - y - thing you wan - na be, You can go an -

3 3

- y - where you wan - na see. A lit - tle hard work and you can do it. Faith

6 **GEORGE, JACK & MICHAEL:**

- ll get you through it, So man - y poss - i - bil - i - ties. You got - ta be - lieve

9

- it, See - it, And - you can be - it, The an - swers are all - in - side - your - self. The

13

u - ni - verse has plent - y of space, and the gift - that it gave to the whole - hu - man race is that

17 *(Peter, Michael, Jack George)*

**ALL 4:**

We're all made of stars. We're all made of dreams. No

(JACK'S crate rhythm)

21

mat - ter who you are, You can do what you want, go—

24

—where you like, be who you wan - na be. If a

**GEORGE:**

28

doc-tor can save on-ly just one life from pain and from mis-er-y, that's what I wan-na be.

32

**JACK:**

I would sail all a-round the world; A life of dis-cov-er-y. That is the life for me.

36

**PETER:**

If I could write ev'-ry sin - gle day, I would write all my cares a-way, I'd be lead-ing a diff-

41

**MICHAEL:** **ALL 4:**

- rent life. A won - der - ful life. A mag - i - cal life.

46

PETER & MICHAEL:

Ba ba ba da ba da da da. Ba ba ba da ba da da da ba

GEORGE:

Dee pa dee ba da ba dee da, Ba dee da ba ba da ba dee da da,

JACK:

Ba ba ba ba, Ba ba ba ba, Ba ba ba ba, Ba ba ba ba,

50

da ba ba da ba da da da You can do what you want, Go where you like, Be

Dee pa dee ba da ba dee da, You can do what you want, Go where you like, Be

Ba ba ba ba, Ba ba ba, You can do what you want, Go where you like, Be

54

— who you wan - na be.

GEORGE:

— who you wan - na be. Be what you wan - na be.

— who you wan - na be.

57

**PETER:**  
Be what you wan - na be. —

**GEORGE, JACK  
& MICHAEL:**  
Be what you wan - na be. —

61

*rit.*

## 16A The Lamentable Tale of Lady Ursula

**TACET**

## 16B The Ballad of the Brave Knight

**SYLVIA:** It's alright, Peter. Go on.

**PETER:** "Meanwhile, as the clock struck one --  
--a brave knight rode into the city."

**colla voce**

**GEORGE** (*with mock bravado*):

*f* Ne - ver fear, la - dy Ur - su - la, for your brave knight is here!

# 16C Blood in the Handkerchief

TACET

## 17 WHEN YOUR FEET DON'T TOUCH THE GROUND

PETER: It's like a stomach ache. But you can take medicine for stomach aches, mother gives us it, and even though it tastes disgusting, it helps. But this is different. (MUSIC GO) And it never seems to go. How can I make it go..?

♩ = 94

SAFETY

2

1-2

3

BARRIE:

4 5 3 6

When did life be-come so com-pli-ca - ted? Years of— too much thought and time I wa - sted,

7 8 9 10

And in each line u-pon my face is proof I fought and lived an-o-ther day.

11 12 13 3 14

When did life be-come this place of mad-ness? Drift-ing— on an emp-ty sea of waves of sad - ness,

15 16 17 18

*poco rit.*

I make be-lieve I'm in con - trol and dream it was-n't all my fault.— When your

19

*a tempo*

20 21 22

feet don't touch the ground,— and your voice won't make a sound,— Here it's safe

23 24

— in this place— a - bove the clouds, \_\_\_\_\_ When your

27 28 29 30

feet don't touch the earth— you won't feel the things that hurt,— And you're free,

31 32 33 34 (to 37)

— There's no need— to come down, \_\_\_\_\_

**37** **PETER:** 38 39 40

Ev-ery day— just feels a lit-tle long - er, Why am I— the on - ly one not get-ting stronger?

41 42 43 3 44

Run-ning roundpre-ten-ding life's a play It does-n't makethe dark-ness go a-way, I

45 46 47 3 48

may be young but I can still re-mem - ber feel-ing— full of joy, Cry-ing tears of laugh-ter,

49 50 51 52 *poco rit.*

Now all my tears are all cried out, Make be-lieve But count me out. \_\_\_\_\_ Cos my

**53** *a tempo* 54 55 56

feet are on the ground— and the in - ner voice I found— tells the truth,

57 58 59 60 (to 69)

There's no use if your head's in the clouds,

69 **BARRIE:** 70 71 72

I was once like you, Life was a maze, I could-n't find my way out, But

73 **(BARRIE)** 74 75

what I found is true, I was so a-mazed, Make be-lieve and you will

76 77

find out that it's true. When your

I know what is true When your

78 **(BARRIE)** 79 80 81

feet don't touch the ground, and your voice won't make a sound, Here it's safe

**(PETER)**

feet touch the ground, your voice makes a sound. It

#17 - When Your Feet Don't Touch the Ground



# 17A Have a Nip!

TACET

## 18 SOMETHING ABOUT THIS NIGHT

FROHMAN: Wait, listen! As our dear Captain Hook would say, there can be no lily-livered cowards on this voyage! I would like to say that the greatest journeys are often the most difficult. Goodnes-Smee! Bluh. So, let us embark (*MUSIC GO*)

...for at the end of the night lies fame! Fame!  
Hopefully for the right reasons. (*GO ON*)

Driving  $\text{♩} = 165$

1-3

4 VAMP

5

FROHMAN: *mf*

I can feel

6

7

8

9

it. An-ti - ci - pa - tion in the air, Some - thing just be - yond

10

11

12

13

com - pare to an - y oth - er night I swear. I can feel

14

15

16

17

my heart is bea - ting much too fast. No more look - ing to

18

19

20

21

the past. Could this be the one at last?

22

Half-time feel

Oh, all the years— I have wait - ed for this. One— night is ev' - ry-thing,

26

I can't be cer - tain but some - thing is dif - frent, I'm— sure I—

30

— have nev - er felt like this be - fore.

*(Dana/Jessica  
Courtney/Melanie  
Mary Page/Emma)*

32

WOMEN:  
Some-thing a - bout this night— that I— can - not— ex - press. Ex - cite - ment— or ner -

MEN: *(no FROHMAN)*

Some-thing a - bout this night— that I— can - not— ex - press. Ex - cite - ment— or ner -

*(Tyley, Colin)*

*(Jonathan, Paul, Josh, Rory)*

36

- vous - ness? How— it ends,— I could - n't guess.

- vous - ness? How— it ends,— I could - n't guess.

→ 47

If there is one chance— this—— could be the

+FROHMAN: (bottom note)

If there is one chance— this—— could be the

50

one to beat— our ex - pec - ta - tion.

one to beat— our ex - pec - ta - tion.

52 FROHMAN: 53 54 55

Some-thing a - bout this night,—— Oh——

Some-thing a - bout this night,——

Some-thing a - bout— this night,——

**IN FRONT OF SYLVIA'S HOUSE**

**BARRIE:** Hello. I'm here to collect Sylvia and the boys. The theatre awaits.

**MRS. DU MAURIER:** Well then it will have to wait. Upstairs, children, I want to speak with Mr. Barrie alone.

**PLAY 3xs**

56

**poco meno mosso**

$\text{♩} = 158$

4

56-59

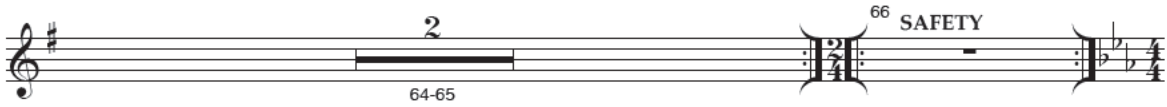
MICHAEL: Is he in trouble, because I've been alone with grandmother, and I know what it's like...

MRS. DU MAURIER: Mr. Barrie, I warned you before, and you didn't listen. Sylvia is nowhere near strong enough to attend the opening of a silly play -



GEORGE: Come in, Mr. Barrie. MRS. DU MAURIER: No. George, the grown-ups are talking. He's not coming in -

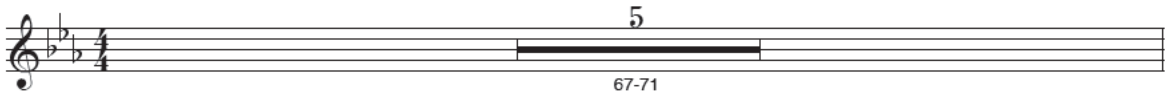
GEORGE: Don't speak to me like I'm a child. This isn't your home, it's our home. And if mother wants to see Mr. Barrie then that is her choice. This way, Mr. Barrie... (GO ON)



SYLVIA: James! You look wonderful. BARRIE: Sylvia...no one is dressed!

GEORGE: We have decided that we're not going.

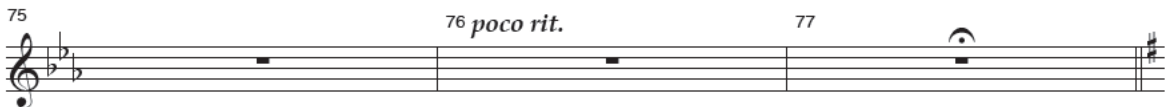
67 SYLVIA'S BEDROOM



PETER: Not without Mother. JACK/MICHAEL: Sorry, Mr. Barrie. BARRIE: Very well. Neither am I.



I would rather be here, with you all. Much more fun. BOYS: Hooray! SYLVIA: No! [MUSIC OUT]



SYLVIA (*in clear*): Sometimes you men, however 'grown-up' you think you are, need a sensible woman to tell you how things are. Mr. Barrie must go to his play, and I insist that one of you accompany him. After all, I require a full report. Now, which one of you is going?

A silence.

GEORGE: Peter. (MUSIC GO)

PETER: No, wait - MICHAEL: Peter, should go. GEORGE: I'll get his jacket. JACK: I'll get his shoes.

78 **Tempo I°**

MICHAEL: I'll get his ticket! *Barrie and the brothers run out. PETER remains in the room.*

PETER: I want to stay with you. SYLVIA: Let me show you something. (*MUSIC GO pickups to bar 86*)

*She hands PETER the notebook -- the one he wrote his play in.*

PETER: My play? You pasted it back together.

SYLVIA: With a little help from Mr. Barrie. He saved every single page.

86

BARRIE: It was nothing, really. SYLVIA: I have never been more proud of you, Peter.

You have to stop fighting the world.

Please. Go to the play. (*Kiss, GO ON*)

94

**Tempo I° (Driving)**

♩=165

96

FROHMAN:

Oh, all the years— I have wait - ed for this.

ELLIOT:

Oh, all the years— I have wait - ed for this.

98 99 100 101

One— night is ev'-ry-thing. I can't be cer - tain but some-thing is dif -

One— night is ev'-ry-thing. I can't be cer - tain but some-thing is dif -

102 103 104 105

- frent, I'm— sure— I— have— nev - er felt like this be-fore.

- frent, I'm— sure— I— have nev - er felt like this be-fore.

106

**WOMEN:** 107 108

Some-thing a - bout— this night— that I— can - not— ex - press. Ex -

**MEN:**

Some-thing a - bout— this night— that I— can - not— ex - press. Ex -

109 110 111 112 113

**FROHMAN:**  
Mr. Henshaw, where's your head?

- cite-ment— or ner - vous-ness? How— it ends,— I could— n't guess.

- cite-ment— or ner - vous-ness? How— it ends,— I could— n't guess.

114

HENSHAW: So sorry, I've misplaced it.

ELLIOT: Found it.

HENSHAW: Dammit!!

118

HENSHAW: (*muffled dog*)

119

120

121

BARRIE:

122

123

124

125

126

127

128

129

130

131

132

133

BARRIE:

#18 – *Something About This Night*

134 **BARRIE:** 135

want - ed to say, — but the words — would - n't come — out — right —

**PETER:**

want - ed to say, — but the words — would - n't come — out — right —

136 137

— It must be some - thing a - bout — this — night. —

— It must be some - thing a - bout — this — night. —

138 139 140 141

—

—

**WOMEN:**

Some-thing a-bout this night — that I — just can't — ig - nore, all — the sweat — and tears

**MEN:**

Some-thing a-bout this night — that I — just can't — ig - nore, all — the sweat — and tears

142 143 144

— and more, Have made this all— worth fight - ing for.—

— and more, Have made this all— worth fight - ing for.—

145 +PETER: 146 147 148

If there is one chance this— could be the one for ev' - ry gen -

If there is one chance this— could be the one for ev' - ry gen -

149 150 151 152

- er - a - tion. Some-thing a - bout this night. Oh!— Some-thing a - bout this night.

- er - a - tion. Some-thing a - bout this night. Oh!— Some-thing a - bout this night.

153 154 155

— Oh!— Some - thing a - bout— this night.—

— Oh!— Some - thing a - bout— this night.—

#18 – *Something About This Night*

# 18A Beginners, Everyone!

TACET

# 18B Something Else About This Night

TACET

# 19 NEVERLAND Reprise Part 1

**FROHMAN:** Alright, here we go!  
Act One, Scene One. A nursery. (MUSIC GO)

**PETER:** It's the Darling house. And look, see? Preparing the beds is Nana, the family dog, because the Darlings couldn't afford a real Nanny - - but it didn't matter. Because they were happy and didn't care. **SYLVIA:** Oh Peter. (GO ON)

"1-2 - 3 - 4" 1 **Moderato** ♩ = 100 4 *poco rit.* "1-2-3-"  
3 (♩ = ♩.) ♩ = 63  
1-3 5

"MICHAEL": I won't go to bed, I won't, I won't! **MICHAEL:** That's what I say!  
"MICHAEL": Nana, it isn't six o'clock yet. Two minutes more, please, one minute more?

6

14 **HENSHAW:** Ah. Are you my understudy? Darling, where did you train?

BOYS: Whoa! / Wow, look at that!

20 21 VAMP → 23

**PETER PAN "FLIES" AROUND THE ROOM**

24 Grandly

4

24-27

SYLVIA: James, a boy that flies!

5

28-32

**PETER PAN SEARCHING FOR HIS SHADOW**

33 BARRIE: He's searching for his shadow.

4

33-36

*poco rit.*

2 2

37-38 39-40

41 Slower "WENDY": Why are you crying? "PETER": I wasn't crying. But, I can't get my shadow to stick on.

4

41-44

"WENDY": It has come off! How awful. Peter, you have been trying to stick it on with soap!

4

45-48

"PETER": Well then? "WENDY": It must be sewn on.

BARRIE: And so Wendy sews on Peter's shadow...

PETER: ...and Peter is so happy he dances with it all around the room!

SAFETY

55

**PETER PAN DANCES AROUND THE ROOM**

"PETER": Wendy, one girl is worth more than twenty boys. "WENDY": I shall give you a kiss, Peter, if you like.

63

"PETER": Thank you. "WENDY": Don't you know what a kiss is? "PETER": I shall know one when you give it to me.

BARRIE: And so not to hurt his feelings, Wendy gives Peter a thimble for his finger.

"PETER": Now shall I give you a kiss? "WENDY": If you please. PETER: And in return, Peter gives Wendy an acorn.

"WENDY": Thank you, Peter. I shall wear it on a chain around my neck. MICHAEL: That's not a kiss,

even I know that! JACK: That's the point! It's clever. PETER: And then this is my favourite bit. Peter shows Wendy how to fly. (GO ON)

79 81 SAFETY 82 BARRIE:

2  
79-80

We can

83 "PETER" IS SHOWING WENDY HOW TO FLY

84 85 *Opt.* 86

sail a-way to - night, on a sea of pure moon-light we can

87 88 *Opt.* 89 90

nav - i - gate the stars to bring us back home in a

91 4 BOYS:  
*(Peter, George  
Michael, Jack)* 94 SYLVIA:

92 93 94

place so far a - way, we are young, that's how we'll stay. And with

95 BARRIE/  
SYLVIA: 97 98

96 97 98

your hand in my hand, we will find our-selves in Nev - er, Nev - er -

JACK: Pirates! PETER: That's Captain James Hook. He's the most dastardly rogue that ever lived. FROHMAN: Oh, I love this guy! He's such a good-for-nothing scoundrel, watch!

99 Tempo di Pirate Tango ♩ = 128 VAMP - JUMP on CUE

*(1st x only)*

3  
100-102

land.



"MERMAID" (MISS BASSETT):

14 15 16 17

Ah\_\_\_\_\_

mer-maids\_\_\_\_\_ such a beau-ti-ful sound. Just a lit-tle

PETER:

18 19 20 21

We can

faith and\_\_\_\_\_ both your feet leave the ground.\_\_\_\_\_

MRS. DUM:

22

Half-time feel

23 24 25

sail a-way to-night,\_\_\_\_\_ on a sea of pure moon-light we can

26 27 28 29

nav-i-gate the stars\_\_\_\_\_ to bring us back home\_\_\_\_\_ in a

30 31 32 33

place so far a-way,\_\_\_\_\_ we'll be young that's how we'll stay.\_\_\_\_\_ Ev'-ry

34 35 36 (no rit.) 37

wish is a com-mand\_\_\_\_\_ in this spe-cial place, here in\_\_\_\_\_ Nev-er

38 **Moderato** *♩* = approx 108 PETER: Wendy has been captured by the pirates. JACK: I'll rescue her! PIRATES: Arrrrgh!

land.

42 MICHAEL: Oh no, Tinkerbell! MRS. duM: What's she saying, Peter? PETER: She drank his medicine because it was poisoned. SYLVIA: She drank it to save his life? MICHAEL: Is... is Tink dying..?

46 GEORGE: Look. Her light is growing faint. If it goes out, that means she's dead. PETER: She says she thinks she could get well again, if children believe in fairies.

+ad lib "Tinkerbell" celeste as she "talks"

BARRIE: And do you? Do you believe in fairies? PETER: If you believe - you have to clap your hands! MRS. duM: I believe! Come along, children. BARRIE: Louder. Everyone! If you believe, CLAP LOUDER! (GO ON)

53 *rall.*

54 **AS TINK FLIES UP**  
**Maestoso** *♩* = 100

**TINK FLIES TO BARRIE**

BARRIE: That is Neverland... (GO ON)

58 61 62 *rit. (last x)* VAMP

63 BARRIE:  
*pp* (whispering to Sylvia)

Pic-ture a land that you nev er have seen, where life is e-ter-nal and ev - er-green a

67 68 69 70 71 (to 73)

fu-ture of hap-pi-ness all in your hands All in this place of your dreams, here in-side NEV-ER-LAND.

73

(♩ = ♩) **SYLVIA begins her journey to Neverland**  
**BARRIE:**

**SYLVIA:**

Shoot - ing stars, new shapes and si - zes, wak - en - ings and new sur - pri - ses

75 76 77

Nev - er - land.

op - en - ing my eyes to some-thing hap-pen-ing Un - i - verse of con-stant spin-ning

78 79 80 *poco rit.*

e - very end and new be - gin - ning, I be - gin to feel that some-thing's hap-pen-ing to me...

**Sweeping (Feel in one) ♩=148 (slowly accelerating through m.88)**

81

**WOMEN:** 82 83 84 85 86 (n.b.) 87 88 (n.b.)

Ah Ah Ah Ah

**MEN:**

Ah Ah Ah Ah

♩=153 Dana  
Jessica, Mel  
89 **SOME WOMEN:** Mary Page, Emma

90 *cresc.* (n.b.) 91 92

Ah Ah

Courtney *cresc.*

**SOME MEN:** (Jonathan, Julius, Paul) *cresc.*

Ah Ah

**OTHER MEN:** *cresc.*

Ah Ah

Josh, Tyley  
Chris, Colin  
Ron, Rory

93 94 95 96 *poco rit.*

Ah You just

You just

Ah You just

(n.b.) Ah You just

**PETER PAN dances around SYLVIA**

97  $\text{♩} = 143$

98 99 100 101 102 103 104

close your eyes and count to ten, Breathe in twice and o - pen them, You

close your eyes and count to ten, Breathe in twice and o - pen them, You

**WOMEN (melody):**  
(Jessica, Melanie) 105 106 107 108 (Dana) 109 110 111 112

knowwhere to go, you have been there be - fore, In your heart...  
*subito p* Mary Page Emma

**WOMEN (harmony):**

knowwhere to go, you have been there be - fore, In your heart...  
*subito p*

**MEN (melody):**  
(Jonathan, Tyley)

knowwhere to go, you have been there be - fore, In your heart...  
*subito p*

**MEN (harmony):**

knowwhere to go, you have been there be - fore, In your heart...

**PETER'S VOICE**  
*rall.* 113  $\text{♩} = 136$  (on tape): 114 115 116 117 **Freely** 118 119 120 *ten.*

And by clos ing my eyes I'll be Find - ing Nev - er

121  $\text{♩} = 118$  122 **Vamp** 123 124

land. \_\_\_\_\_

(Repeat until SYLVIA is gone)  
[Crossfade to church bells (SFX)]

## 19B The Work of the Ticking Crocodile

TACET

## 20 Finale (BELIEVE)

[SEGUE from 19B The Work of the Ticking Crocodile]

(over vamp)

MICHAEL: Teach me how to fly!

JACK: And me!

GEORGE: And me!

BARRIE: And me!

MRS. DUMAURIER: And me!

$\text{♩} = 125$   
swing 8ths

2 PETER: 3 4

With just i - ma - gi - na - tion, And cre -

5 6 7 8

a - tive spec - u - la - tion, Our life's call - ing was nev - er

9 10 BOYS: 11 BARRIE: 12

meant to be bor - ing. No! No res - er - va - tion or li - mi - ta - tion

13 14 PETER: 15

to what you can a - chieve. You can fly \_\_\_\_\_ to the stars Take a rock -

BARRIE:

You can fly \_\_\_\_\_ to the stars Take a rock -

16 17 **+MICHAEL, JACK** 18 **MRS. DUM:**

**GEORGE:**

- et to Mars, When you're some - one who be - lieves. When you

- et to Mars, When you're some - one who be - lieves.

19 20 21

look, tell me, what do you see? Ev' - ry - thing that we ev -

**BOYS:**

We can be - lieve,

22 **BARRIE:** 23 24

- er thought the world could be is right here in front of our eyes

**BOYS:**

We can be - lieve,

25 **BOTH:** 26 **PETER,** **JACK,** **MICHAEL:** 27

All of our dreams have ma - ter - i - al - ized And with on - ly our faith and pure

**GEORGE:**

And with on - ly our faith and pure

28 29 30 **FAMILY:**

in-spir-a - tion. We found Nev-er-land in our im-a - gi-na-tion, Look in-side your *ff*

in-spir-a - tion. We found Nev-er-land in our im-a - gi-na-tion,

32 33 34 **BARRIE:**

heart and you will be - lieve

**WOMEN:**  
**BOYS:**

**MEN:**

When you

When you

When you

When you

When you

When you



38 39 40

- er want the world to be Sec-ond star to the right—

You can be-lieve,

- er want the world to be Sec-ond star to the right— *(some jump to answer)*

- er want the world to be Sec-ond star to the right— *(some jump to answer)*

- er want the world to be Sec-ond star to the right— *(some jump to answer)*

- er want the world to be Sec-ond star to the right— *(some jump to answer)*

- er want the world to be Sec-ond star to the right— *(some jump to answer)*

The world— to be...—

The world— to be...—

41

42

Straight on 'til morn - ing a beau - ti - ful light — Be - lieve, —

Straight on 'til morn - ing a beau - ti - ful light — Be - lieve, —

Straight on 'til morn - ing a beau - ti - ful light — Be - lieve, —

Straight on 'til morn - ing a beau - ti - ful light — Be - lieve, —

Straight on 'til morn - ing a beau - ti - ful light — Be - lieve, —

43

*cresc. poco a poco* 44 45 *cresc. poco a poco* 46

Believe, — Believe, — Believe, — Believe,

*cresc. poco a poco*

Believe, — Believe, — Believe, — Believe,

*cresc. poco a poco* *cresc. poco a poco*

Believe, — Believe, — Believe, — Believe,

*cresc. poco a poco*

Believe, — Believe, — Believe, — Believe,

Believe, — Believe, — Believe, — Believe,

#20 - Finale (Believe)

47 48 49 50

Be-lieve, \_\_\_\_\_ Be-lieve \_\_\_\_\_ and you will

Be-lieve, \_\_\_\_\_ Be-lieve \_\_\_\_\_ and you will

Be-lieve, \_\_\_\_\_ Be-lieve \_\_\_\_\_ and you will

Be-lieve, \_\_\_\_\_ Be-lieve \_\_\_\_\_ and you will

Be-lieve, \_\_\_\_\_ Be-lieve, \_\_\_\_\_ and you will

**Majestically**

51  $\text{♩} = 70$  (PETER is lifted) 52 BARRIE: 53 54

Fly! \_\_\_\_\_

WOMEN:  
Fly! \_\_\_\_\_

MEN:  
Fly! \_\_\_\_\_

55 55A → 56

Fly! Fly!

Fly! Fly!

TENORS:  
Fly! Fly!

BARIS:  
Fly! Fly!

BARIS:  
Fly! Fly!

*rall.* ('PETER PAN' flies) → 60

59A

Fly! And fly!

Fly! And fly!

Fly! And fly!

Fly! And fly!

Fly! And fly!

# 21 Bows (Something About This Night)

**TACET**

## 21A BOWS Part 2 (Stronger)

Stadium Rock

♩ = 118

1

**BARRIE'S BOW**

4  
1-4

**COMPANY BOW**

**CONDUCTOR BOW**

2  
5-6

7

8 **ALL: (men at pitch)**  
Oh \_\_\_\_\_

9

**ALL:**

10 11 12

*f* Strong-er, reach— up high-er, Dig - ging deep-er found the fi - re, I— will

*f* Strong-er, reach— up high-er, Dig - ging deep-er found the fi - re, I— will

13

14 15 16

con - quer the de - mons I don't have to wait an - y long - er. \_\_\_\_\_

con - quer the de - mons I don't have to wait an - y long - er. \_\_\_\_\_

17 *molto rall.* Stadium Rock 20 ♩ = 118

Oh

21 8 21-28

29-36 8

37 7 37-43 44 *molto rit.* 45 ♩ = 104

46 8 46-53

54 8 54-61

62 4 62-65

*molto rall.* [Track Out] 68 69 70

