

Tender Shepherd (Wendy, John, Michael, Mrs. Darling)

23

WENDY:



Ten - der shep - herd, ten - der shep - herd

25

(WENDY:)



Watch - es o - ver all his sheep.

JOHN:



Ten - der shep - herd, ten - der shep - herd

27

(WENDY:)



One: say your prayers and Two: close your eyes and

(JOHN:)



Watch - es o - ver all his sheep;

MICHAEL,
MRS. DARLING:



Ten - der shep - herd, Ten - der shep - herd

29

Three safe and hap-pi-ly fall a - sleep.

One: say your prayers and Two: close your eyes and

watch - es o - ver all his sheep;

(JOHN:)

31

Three safe and hap-pi-ly fall a - sleep.

**(MICHAEL,
MRS. DARLING:)**

One say your prayers and Two: close your eyes and

**(MICHAEL,
MRS. DARLING:)**

33

Three safe and hap - pi - ly fall a - sleep.

35

Fall a - sleep, fall a - sleep.

Ugh-A-Wug (Peter Pan and Tiger Lily)

Bright 2 8 (PETER:)



Ugh - a - wug, Ugh - a - wug,

10



Ugh-a-wug, Ugh-a-wug Wah!_____

TIGER LILY:

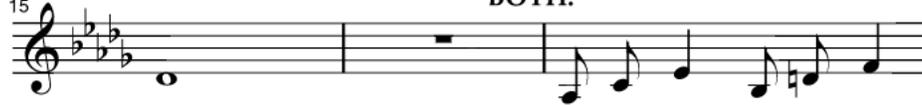
13



Ugh-a-wug, Ugh-a-wug, Ugh-a-wug, Ugh-a-wug,

BOTH:

15



Wah! Gug-a-bluck, Gug-a-bluck,

18



Gug-a-bluck, Gug-a-bluck, Wa - hoo!

21



Ugh-a-wug, Ugh-a-wug, Ugh-a-wug, Ugh-a-wug,

Misterioso

23



Ub - ble - wub - ble, When we get in

26

trou - ble, Ugh - a - woo, There's

Detailed description: A single musical staff in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of a sequence of quarter notes: G4, F4, E4, D4, C4, B3, A3, G3. The lyrics are 'trou - ble, Ugh - a - woo, There's'.

29

PETER:

just one thing to do. I'll just send for Ti - ger

Detailed description: A single musical staff in treble clef with a key signature of three flats. The melody starts with a quarter note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3. There is a quarter rest, then a quarter note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3. The lyrics are 'just one thing to do. I'll just send for Ti - ger'.

32

TIGER LILY: **BOTH:**

Li-ly,—— I'll just send for Pe - ter Pan. We'll be

Detailed description: A single musical staff in treble clef with a key signature of three flats. The melody starts with a quarter note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3. There is a quarter rest, then a quarter note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3. The lyrics are 'Li-ly,—— I'll just send for Pe - ter Pan. We'll be'.

35

TL Higher Harmony
Peter Lower Harmony

com-ing wil - ly - nil-ly, Li-ly! Beat on a

Detailed description: A single musical staff in treble clef with a key signature of three flats. The melody starts with a quarter note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3. There is a quarter rest, then a quarter note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3. The lyrics are 'com-ing wil - ly - nil-ly, Li-ly! Beat on a'.

38

PETER:

drum, And I will come! And I will

Detailed description: A single musical staff in treble clef with a key signature of three flats. The melody starts with a quarter note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3. There is a quarter rest, then a quarter note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3. The lyrics are 'drum, And I will come! And I will'.

42

(PETER):

come and save the strong, no - ble brave girl!

Detailed description: A single musical staff in treble clef with a key signature of three flats. The melody starts with a quarter note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3. There is a quarter rest, then a quarter note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3. The lyrics are 'come and save the strong, no - ble brave girl!'.

ALL:

Boom! Boom!

Detailed description: A single musical staff in treble clef with a key signature of three flats. The melody consists of two quarter notes: G4 and F4. The lyrics are 'Boom! Boom!'.

(PETER:)



Let's be qui - et as a mouse and

4



build a love - ly lit - tle house for Wen - dy,——

6



— All for Wen - dy,—— She's come to

(PETER:)

9



stay.——

LOST BOYS:



And be our mo - ther, At last we have a mo - ther!

(They begin to build a house out of branches and leaves.)

SLIGHTLY: CURLEY:

11



"Home Sweet Home" up - on the wall, A

12



wel - come mat down in the hall for Wen - dy,——

14 TWIN 1, TWIN 2:

— So that Wen - dy — Won't go a -

Detailed description: This block contains a single staff of music in treble clef with a key signature of two flats (B-flat and E-flat). The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. A slur covers the next two measures: a half note D5 and a quarter note E5. The final measure contains quarter notes F5, G5, and A5. The lyrics are aligned under the notes: a dash under G, 'So' under A, 'that' under B, 'Wen' under C, a dash under D, 'dy' under E, a dash under F, 'Won't' under G, 'go' under A, and a dash under the final A.

17 (TWIN 1, TWIN 2:)

way. —

Detailed description: This block contains a single staff of music in treble clef with a key signature of two flats. The melody begins with a half note G4, followed by a quarter note A4. A slur covers the next two measures, which are empty. The lyrics 'way.' are positioned below the first note, followed by a dash.

Audition Sides - Captain Hook, Smee

START

CAPTAIN HOOK

Most of all I want their captain, Peter Pan. 'Twas he cut off me arm. Oh, I have waited long to shake hands with him with this.

SMEE

Yet I have oft heard you say your hook was worth a score of hands – for combing the hair, and other homely uses.

CAPTAIN HOOK

Aye, Smee, if I were a mother, I would pray that me children be born with this...

(indicating the hook)

... instead of that.

(indicating his hand)

But Pan flung me hand to a crocodile that happened to be passing by.

SMEE

I have often noticed your strange dread of crocodiles.

CAPTAIN HOOK

Not of crocodiles, but of that one crocodile. He liked me hand so much that he has followed me ever since – from land to land, from sea to sea, he follows the ship, licking his lips for the rest of me.

SMEE

In a way it is sort of a compliment.

CAPTAIN HOOK

Well, I want no such compliments! Smee, that crocodile would have got me long ere this if he could have crept upon me unawares. But by some lucky chance he swallowed a clock—

SMEE

A clock!

CAPTAIN HOOK

And it goes on – tick, tock, tick – within him; and so, before he can reach me I hear the tick.

SMEE

Some day the clock will run down, and then he'll get you.

CAPTAIN HOOK

Ay, that is the fear that haunts me.

(CAPTAIN HOOK sits on a large mushroom and then suddenly jumps back up.)

Ooooh!

END

Audition Sides - Mr. Darling, Mrs. Darling, John

LIZA

Always playing games. I have much more important things to do than play at make-believe and dancing.

(WENDY and JOHN resume the dance.)

WENDY, JOHN

One, two, three, one, two, three—

(MRS. DARLING enters dressed to go out for the evening.)

MRS. DARLING

(laughing)
Wendy! John!

WENDY

Mother!

JOHN

Oh, Mother! You look lovely!

MRS. DARLING

Why, thank you!
(to WENDY)
What are you doing in my old hat?

JOHN

We're playing at being you and Father. I'm Father.

MICHAEL

Mother! They never let me play Father. They never let me dance.

MRS. DARLING

Well, we'll soon fix that.

(MRS. DARLING takes the top hat from JOHN and places it on MICHAEL.)

START

MR. DARLING

(offstage)
Mother! Mother!

(MR. DARLING arrives in evening dress, without his coat, carrying a white tie.)

MRS. DARLING

What is the matter, George dear?

Audition Sides - Mr. Darling, Mrs. Darling, John

MR. DARLING

Matter? This tie, it will not tie. Not round my neck. Round the bedpost, oh yes – but round my neck, oh dear no.

(NANA pushes JOHN toward the door.)

JOHN

I won't take a bath! Nana, I won't take a bath!

MR. DARLING

Go and be bathed at once, sir.

(With bent head JOHN follows NANA offstage. On the way, NANA collides with MR. DARLING's trousers.)

Oh, Mother, look here! Hair all over my trousers!!

(to NANA)

Clumsy! Clumsy!

MRS. DARLING

I'll brush you off, Father dear.

MR. DARLING

Thank you. You know, Mother, sometimes I think it's a mistake to have a dog for a nurse.

MRS. DARLING

George, we must keep Nana. I will tell you why. My dear, when I came into this room tonight I saw a face at the window.

MR. DARLING

A face at the window, two floors up?

MRS. DARLING

It was the face of a little boy; he was trying to get in.

MR. DARLING

Impossible.

MRS. DARLING

But wait— The boy was not quite alone. He was accompanied by – I don't know how to describe it – by a ball of light that darted about the room like a living thing!

MR. DARLING

That is very unusual!

MRS. DARLING

George, what can all this mean?

END

**Audition Sides - Peter Pan, Slightly, Curley, Lost Boys, Nibs, Twin #1,
Twin #2, Tootles**

CURLEY

Out of the way!

(CURLEY shoots and LOST BOYS cheer. WENDY enters with an arrow in her heart. They lay her down.)

I've hit it! Peter will be so pleased with me!

(PETER's crow is heard offstage.)

LOST BOYS

It's Peter!

(PETER enters followed by JOHN, in Father's top hat, and MICHAEL, with his teddy bear.)

START

PETER PAN

I'm back! And I have a great surprise.

SLIGHTLY

So have we!

CURLEY

We killed a big white bird.

ALL

And look!

(They stand aside. PETER sees WENDY.)

PETER PAN

Wendy! With an arrow in her heart! This isn't a bird – it's a lady!

LOST BOYS

(dismayed)

A lady! *(etc.)*

PETER PAN

I was bringing her here to be our mother – and you have killed her.

(PETER reaches toward the arrow to remove it from WENDY. Before he can pull the arrow out, WENDY grabs his arm.)

NIBS

Look at her arm.

TWIN #1, TWIN #2

She lives!

**Audition Sides - Peter Pan, Slightly, Curley, Lost Boys, Nibs, Twin #1,
Twin #2, Tootles**

*(The LOST BOYS cheer as PETER removes the arrow,
which is stuck to the acorn button.)*

PETER PAN

See – the arrow struck against this. It’s a kiss I gave her.

TOOTLES

I remember kisses. Let me see – aye, that’s a kiss.

PETER PAN

Are you asleep, Wendy? Don’t you want to get up and play?

*(WENDY shakes her head and turns over onto her side –
settling comfortably and happily.)*

TOOTLES

What shall we do with Wendy?

SLIGHTLY

Let’s carry her down into the house.

PETER PAN

No, no! You mustn’t touch her. That wouldn’t be sufficiently respectful. I know – we’ll build a house around her!

LOST BOYS

A house!

PETER PAN

I have a plan—

END

(#18 – WENDY begins.)

WENDY

*(MICHAEL and JOHN fall right
into ranks with the LOST BOYS
and are now part of the gang.)*

Light Soft-shoe tempo (in 4)

2 (PETER:)



Let's be quiet as a mouse and

Audition Sides - Tootles, Brave Girl #1, Curley, Wendy, Slightly, Tiger Lily

(At the end of dance, TOOTLES emerges from hiding.)

START

TOOTLES

They're gone!

BRAVE GIRL #1

Now!

*(#16 – **THE WENDY BIRD (PART 1)** begins. The BRAVE GIRLS quickly re-enter and grab one of TOOTLES' arms. The other LOST BOYS grab TOOTLES' other arm – a tug of war. Suddenly CURLEY looks up and offstage.)*

CURLEY

Look! A bird!

(All look up, stopping tug of war.)

ALL

A bird! *(etc.)*

WENDY

(from offstage)

Poor Wendy! Poor Wendy!

SLIGHTLY

It's a Wendy bird!

TIGER LILY

The bird must be omen.

BRAVE GIRL #2

Good or bad omen?

TIGER LILY

Famous Brave Girl proverb: when in doubt – run!

END

*(#17 – **THE WENDY BIRD (PART 2)** begins. The BRAVE GIRLS run off.)*

CURLEY

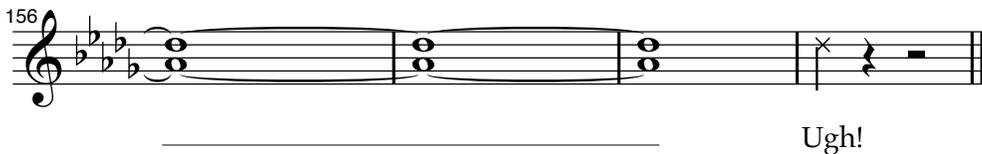
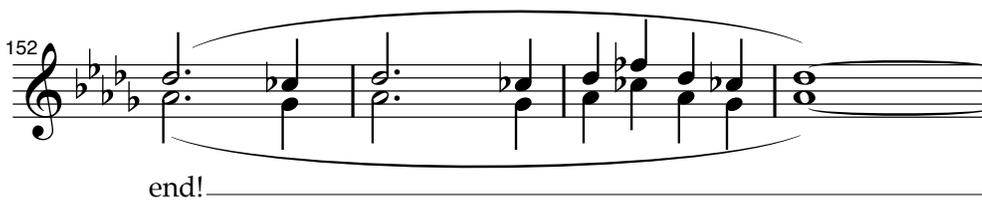
Here, boys! Let's shoot the Wendy bird!

SLIGHTLY

Bows and arrows everyone!

(The LOST BOYS look around for weapons.)

Audition Sides - Wendy, Tiger Lily, Slightly, Twin #1, Twin #2, Nibs, Peter Pan, Curley, Tootles



START

WENDY

Tiger Lily, I'll never get my children to sleep after all this excitement.

TIGER LILY

We'll go up now. We'll keep guard and watch for pirates.

(General goodnights. BRAVE GIRLS exit.)

WENDY

Now, children, make your father comfortable.

SLIGHTLY

Here's your chair, Father.

TWIN #1, TWIN #2

Here are your slippers, Father.

NIBS

Here's your paper, Father.

WENDY

Now go wash up – it's your bed time.

(The LOST BOYS run off. A serious expression comes over PETER's face. WENDY notices.)

They are sweet, aren't they, Peter?

(no response)

Peter?

(no response)

Peter, what is it?

PETER PAN

I was just thinking – it's only pretend, isn't it, that I'm their father?

Audition Sides - Wendy, Tiger Lily, Slightly, Twin #1, Twin #2, Nibs, Peter Pan, Curley, Tootles

WENDY

Oh yes. But they are ours, Peter, yours and mine.

PETER PAN

But not really?

WENDY

Well, no, not if you don't wish it.

PETER PAN

I don't.

(JOHN, MICHAEL and the LOST BOYS re-enter with old blankets and pillows.)

CURLEY

We're all ready for bed now, Mother.

TOOTLES

I even brushed my teeth.

WENDY

Peter, shall we sing a lullaby to the children?

END

(#28 – DISTANT MELODY begins.)

DISTANT MELODY

Valse lente 4 WENDY,
PETER:

Once up-on a time and long a -

7

go_____ I heard some-one sing-ing soft and

11 WENDY, PETER,
LOST BOYS:

low._____ Now when day is done and night is