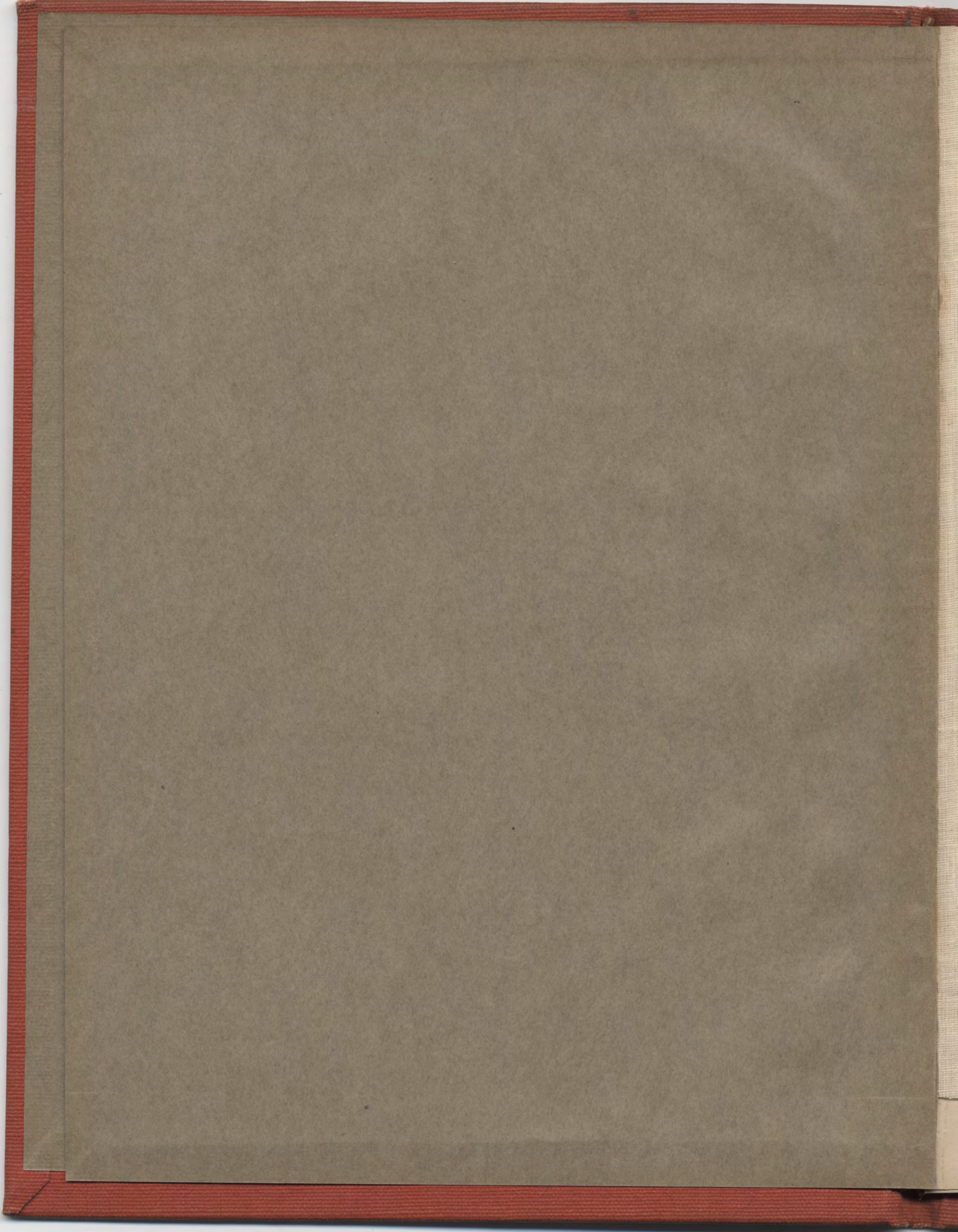


IN THE NEVER-NEVER-LAND

BY

MANA-ZUCCA



THE NEAR-NEVERLAND

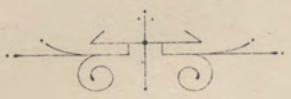
NEVERLAND

MANA WILSON

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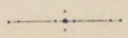
IN THE NEVER-NEVER-LAND



AN ORIGINAL MUSICAL PLAY FOR CHILDREN,
WITH STAGE DIRECTIONS AND OTHER ANNOTATIONS,
ON THE STORY OF THE FAMOUS BOOK:

"PETER PAN"

BY SPECIAL PERMISSION OF THE AUTHOR.



Text and Lyrics

BY

ELSIE JEAN



MUSIC

BY

MANA ZUCCA



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THESE SONGS MAY BE PERFORMED IN PUBLIC WITHOUT FEE OR PERMISSION

PRINTED IN ENGLAND

IN THE NEVER - NEVER - LAND.

CHARACTERS

PETER	THE "JOLLY ROGER" CREW
FAIRY TINKER BELL	INDIANS
THE NURSEMAID - A DOGGIE	THE TWINS
MICHAEL	NIBS
JOHN	TOOTLES
WENDY	SLIGHTLY
HOOK - THE PIRATE CAPTAIN	CURLEY
STARKEY } PIRATES	THE NEVER - BIRD
SMEE }	CHORUS

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AUTHOR'S SUGGESTION.

Soloist sings throughout play, except where otherwise noted. Pantomime accompanies words of songs wherever possible. Scene 1, Never-Never-Land, should be set to occupy only front of stage. The change from Scene 1 to 2 and 3 should be effected by a curtain in background, which parts in middle; only a short pause is necessary as stage has been previously set.

- Scene 1. Never-Never-Land - A Fairy Wood.
- Scene 2. A Nursery.
- Scene 3. A Ship (gang plank will do)

IN THE NEVER-NEVER-LAND.

OVERTURE.

Lyrics by
ELSIE JEAN.

Music by
MANA-ZUCCA.
Op.44.

March Tempo.

ff

Moderato.

Dreamily.

p

CURTAIN.

rit. *fa tempo*

PETER PAN.

Scene 1- Never-never-Land- A fairy wood.

Never-never-Land in semi darkness Never-Tree in foreground. At words: "One day" Peter enters. Discovers Never-Tree. Walks about surprised.

Piano introduction for the first system, featuring a bass line in 4/4 time and a treble line in 2/4 time.

(Soloist off stage.)
All lit - tle girls and lit - tle boys

Musical notation for the first vocal line and piano accompaniment.

want to grow up tall, But Pe - ter Pan, he does not want to be a man at

Musical notation for the second vocal line and piano accompaniment.

all. One day, when no - one was near, To fair - y land he ran.

Musical notation for the third vocal line and piano accompaniment.

Peter enters.
If you are good We'll (I'll) tell you all of lit - tle Pe - ter Pan.

Musical notation for the fourth vocal line and piano accompaniment.

FAIRY DUST.

Children dressed as fairies appear here, Peter himself holds the centre of the stage, flits from fairy to fairy; each, as he approaches, pretends to blow her fairy dust all over him. He in turn, as he approaches them, pretends to sprinkle them with fairy dust.

Sprightly

(Fairies dance in.)

Pe - ter likes to dance and
play, The fair - ies love him so, ——— They sprink - le him with
fair - y dust, That's why he does not grow. ——— And when he
vis - its lit - tle girls, And lit - tle boys, at night, ——— He blows his
fair - y dust a - bout, Un - til they see his light. ———

p

(wait)

rit.

THE FAIRY'S LIGHT.

All dance, light directed on them. At words: "It's little Fairy Tinker Bell", Tinker Bell enters, her dress trimmed with mirrors and bells. She dances solo, light now directed on her. Repeats dance at end of song.

He flies in thro' your win - dow,

When his light you see. You rub your eyes and Pe - ter Laughs at you in glee. Ha!

Ha! Ha! Ha! How he has fool'd you, He has - n't an - y light, It's

lit - tle Fair - y Tin - ker Bell Who makes your room so bright.

f *p*

Tinker Bell enters dancing

Repeat for Dance.

FAIRY LANGUAGE.

All dance. Peter and Tinker Bell whisper to each other throughout this number. Other fairies try to hear whisperings. All exeunt at end of dance. Short pause.

Allegro.

Tink, Tink,

Tinker bell, Always comes a - long, — When Pe - ter goes a - vis - it - ing, Her

love - ly fair - y song — Rings out on bells of tinkling gold, And Pe - ter, far or

near, — Knows ev' - ry word she sings to him, Which fairies love to hear.

AN INVITATION.

Scene 2 — The Nursery.

Curtain in background parts in middle. Discloses nursery; John, Michael and Wendy in beds. Child, dressed as dog, between beds (tied or in kennel). Peter dances in through nursery window. Gazes about; bends over children in pretended conversation. One by one they yawn, rub eyes and stretch. At words: "He asked us," etc. children join song. Dog growls.

Andantino.

The piano introduction is in 6/8 time, marked Andantino. It features a treble clef with a key signature of one flat (B-flat) and a bass clef. The music consists of a series of chords and melodic fragments in both hands, creating a gentle, lullaby-like atmosphere.

(Peter enters)

Mich - ael, John and Wen - dy Were safe - ly tucked in bed. ——— When

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "Mich - ael, John and Wen - dy Were safe - ly tucked in bed. ——— When". The music is in 6/8 time and one flat.

in walked Pe - ter Pan him - self, And strange, strange words he said. ——— The

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "in walked Pe - ter Pan him - self, And strange, strange words he said. ——— The". The music remains in 6/8 time and one flat.

chil - dren were not fright - ened When Pe - ter took their hand, — And

asked them if they'd like to vis - it Nev - er - Nev - er - land. — He

(all sing)

asked us if we'd like to vis - it Nev - er - Nev - er - land. — He

(All)

slower

asked us if we'd like to vis - it Nev - er - Nev - er - land.

slower

THE STRANGE NURSEMAID.

Same action as in previous song.

Andante.

Now you might think it
fun - ny To see a nurse-maid tight-ly tied, And hear a nur - se
growl and bark When Pe - ter Pan she spied. But I for - got to
tell you Though in the house she stayed, She
real - ly was a dog - gie, This faith - ful lit - tle nurse - maid.

The musical score is written in 4/4 time with a key signature of one flat (Bb). It features a vocal line and a piano accompaniment. The piano part begins with a *mf* dynamic and includes a melodic line in the right hand and a harmonic line in the left hand. The vocal line is in a soprano range and includes lyrics. The score is divided into five systems, each with a vocal line and a piano accompaniment. The tempo is marked 'Andante'.

THE FLIGHT TO NEVER-NEVER-LAND.

Dim light is seen in distance through window growing brighter as it nears nursery window. Tinker Bell appears at window. Children hop out of bed; follow Tinker Bell's light and all disappear through window. Dog growls louder. Curtain in background closes. Pirates seen running from all directions into Never-never-Land.

Allegro.

Oh! Pe-ter, dear, please take us To Nev-er-land they cried. And

as they all jump'd out of bed A spark-ling light they spied. 'Twas

p
lit-tle Fai-ry Tink-er Bell, Who spread her golden wings so bright And

rit.

1. said, Hop on, and we will fly to Nev-er-land to night. 2. And Nev-er-land to - night. All exit.

a tempo

THE "JOLLY ROGER" CREW.

Same as Scene 1: Never-never-Land.

Pirates on stage. Hook, Starkey and Smee enter. Hook, one hand in form of hook, followed by child dressed as a crocodile. Wendy, John, Michael and Peter, led by Tinker Bell, come from behind Never-Tree. Children startled at sight of Hook.

In Waltz tempo.

In Nev - er - land ad -

Pirates enter

p

dolce

-ven - tures grew And won - der - ful things they found.

A croc - o - dile who swal - lowed a clock That

ticked as he crawled a - round. And there the

Jol - ly Rog - er crew With Hook and Star - key and

(the three wicked pirates enter.)

Smee, watch - ing out for Pe - ter, Those wick - ed

Pi - rates Oh! those wick - ed Pi - rates three

rit. *f*

THE PIRATES.

Same characters as in preceding song. Pirates dance wildly. At second, "Yo Ho" Indians rush in; chase pirates, who in confusion rush pell mell off stage. Children follow. All exeunt except Peter and Wendy, who stand under Never-Tree in an affectionate attitude.

Soloist off stage.

Yo ho, Yo ho! Yo ho! Yo ho! Yo ho! Yo ho! Those

Pirates sing.

wick - ed pir - ates sang. — We nev - er more will hap - py be

Till we see Pe - ter hang. Yo ho! Yo ho! Yo ho!

Soloist off stage.

Quieter. (Indians appear.)

But In - dians with their tom - a - hawks, All

guard - ed Pe - ter Pan _____ And when the Pir - ates

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The vocal line contains the lyrics "guard - ed Pe - ter Pan _____ And when the Pir - ates". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

(The pirates run away.)
saw them come They ran, and ran, and

The second system continues the music with the vocal line and piano accompaniment. The lyrics are "(The pirates run away.) saw them come They ran, and ran, and". The piano accompaniment features a more active melody in the right hand, with sixteenth-note runs and slurs, while the left hand provides a steady bass line.

ran. They ran, and

The third system shows the vocal line and piano accompaniment. The lyrics are "ran. They ran, and". The piano accompaniment continues with its characteristic sixteenth-note patterns and slurs, maintaining the musical momentum.

All exeunt except Peter and Wendy.
ran, and ran.

The final system on the page includes the vocal line and piano accompaniment. The lyrics are "All exeunt except Peter and Wendy. ran, and ran.". The piano accompaniment concludes with a final melodic phrase in the right hand and a bass line in the left hand, ending with a double bar line.

THE GUILTY FAIRY.

Fairy Tinker Bell and Tootles enter from side, see Peter and Wendy. Tinker Bell whispers to Tootles as she points to Peter and Wendy. At words, "For Peter would never know." Tootles runs off stage, Tinker Bell following.

Very Slow. Enter Tootle and Tinker Bell.

Poor lit - tle fai - ry Tin - ker Bell Was
 jeal - ous as - could be, As Pe - ter's love for - Wen - dy grew And
 that was why - you - see. She whisper'd low to Too - tles To get his arrow and
 bow - And shoot dear lit - tle Wen - dy For Pe - ter would nev - er know,
 For Pet - er would nev - er know, Pet - er would nev - er know.

mf *p* *espress.* *rit.*

Tootles and Tinker Bell exeunt.

POOR TOOTLES.

As Peter and Wendy gaze at the disappearing Tootles and Tinker Bell, The Twins, Nibs, Slightly, and Curly enter from different directions. Following them come Michael, John and Wendy. Tootles comes up behind Wendy, at whom he aims his arrow and shoots. Wendy falls. All group around her.

Moderato.

The Twins and Nibs and

Too - tles, Slight - ly and Cur - ly, too, All dress'd in skins of

griz-zly bears, Which they in Nev-er-land slew.

As Mich-ael, John and Wen - dy near Nev - er - land.

Wendy falls.
came, Too-tles shot lit-tle Wen - dy, But he was not to blame.

SURPRISE.

Children build a make-believe house for Wendy. This may be done with props or by joining hands and forming doors, windows etc. All dance around Wendy at the close of this number.

Full of Spirit.

But Wen - dy was - nt

hurt at all, She op - ened her big blue eyes, — And found her - self in

Nev - er - land, And the chil - dren cried, "Sur - prise!" For they

built a house a - round her, The roof of green - est moss, — Gay

doors and win-dows of ro - ses, All make be-lieve, of course.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has lyrics: "doors and win-dows of ro - ses, All make be-lieve, of course." The piano accompaniment features a steady bass line and chords in the right hand.

DANCE.

The second system is a piano accompaniment for a dance section. It begins with a forte (*f*) dynamic. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment with eighth notes.

The third system continues the piano accompaniment. The right hand features a series of chords and eighth notes, while the left hand maintains a consistent rhythmic pattern.

The fourth system shows the piano accompaniment with various chordal textures and melodic fragments in both hands.

The fifth system includes dynamic markings *dim.* and *p*. The piano accompaniment continues with a mix of chords and moving lines.

The sixth system concludes the dance section with a *dim.* marking and a final cadence. The piano accompaniment features a mix of chords and melodic lines.

A MAKE-BELIEVE TAILOR.

Peter, with tape measure, prepares to make boys fit the Never-Tree. Boys hold fishing rods. At close of this number boys march off with rods over their shoulders. Peter remains holding sword, which he took from one of the pirates. Curtain.

Moderato.

The musical score is written in 4/4 time and consists of four systems. Each system includes a vocal line and a piano accompaniment. The piano part features a consistent eighth-note accompaniment in the right hand and a bass line in the left hand. The tempo is marked 'Moderato'.

Pe - ter meas - ured all the boys To fit the Nev - er
 Tree. And then he sawed the trunk right thro' And down they slid, all
 three. They sat on love - ly mush - room chairs, Each morn they dug thro' the floor, And
 there they al - ways caught fresh fish, Now what boy could wish for more?

ADVENTURES.

Scene 3.— Ship and Pirates.

As front curtain opens, Peter and Wendy are discovered in Never-never-land; Peter in attitude of defence At words: "He had to watch etc" Curtain in background parts, and pirates, wildly gesticulating, are seen on ship or gang-plank. At beginning of dance, they leave the ship and dance into Never-never-land (Eccentric dancing is suggested.) Peter and Wendy run to ship. Wendy faints.

In Mazurka time.

Peter.

But Pe - ter could not al - ways play, For with his sword in

Background curtain opens

hand He had to watch that pi - rate crew Who lived in Nev - er -

Enter Pirates dancing

-land.

And

Wen - dy dear, who loved him so Went out with him one day And

mf

Detailed description: This system contains the first line of the song. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mf* (mezzo-forte).

Wendy faints

when she saw the Pi - rate bold She faint - ed right a - way.

Dance

p

Detailed description: This system contains the second line of the song. The vocal line continues with lyrics. The piano accompaniment continues with two staves. A dynamic marking of *p* (piano) is present. The word "Dance" is written above the piano part at the end of the system. A "Wendy faints" annotation is placed above the vocal line.

Detailed description: This system shows the piano accompaniment for the third system, consisting of two staves (treble and bass clef). It features a melodic line in the right hand and a bass line in the left hand.

Detailed description: This system shows the piano accompaniment for the fourth system, consisting of two staves (treble and bass clef). It features a melodic line in the right hand and a bass line in the left hand.

Detailed description: This system shows the piano accompaniment for the fifth system, consisting of two staves (treble and bass clef). It features a melodic line in the right hand and a bass line in the left hand.

THE KITE.

Pirates run around Never-never-land looking for children. Peter attaches kite to Wendy who runs (or flies) off ship, just as child in bird costume enters from other wing, drawing basket into which Peter jumps and is pulled away. Pirates at this point board ship again. Curtain background closes for a few minutes, hiding ship, as children run from all directions into Never-never-land.

Presto. *Slower.*

But Pe - ter saw the
 ri - sing tide So he did a most cu - rious thing He tied lit - tle Wen - dy
 to a kite With his sword he then cut the string Just then the Nev - er -
 Bird flew by In her sail - boat the ve - ry best And Pe - ter used his
 shirt for a sail. And sailed a - way in the Ne - ver - Bird's nest.

f *f slower* *rit.*

THE PIRATE CAPTAIN.

HOOK.

There is an opportunity here for plenty of action. Pirates, all the children, and Indians, can appear during this number. Peter Pan in the background, creeping around on all fours in the direction of Hook, who mistakes him for the Crocodile, of whom he is in deathly fear. Hook yells: "Run, boys, run! The Crocodile is coming!" and all the pirates rush off the stage.

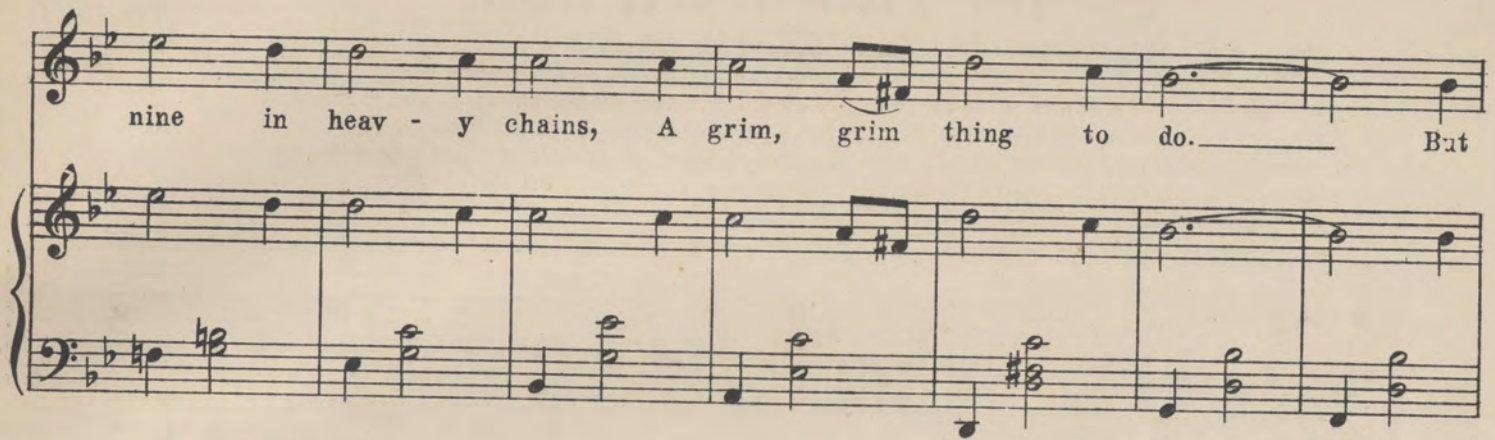
Soon they were back in

Nev - er - land. The house was guard - ed all day

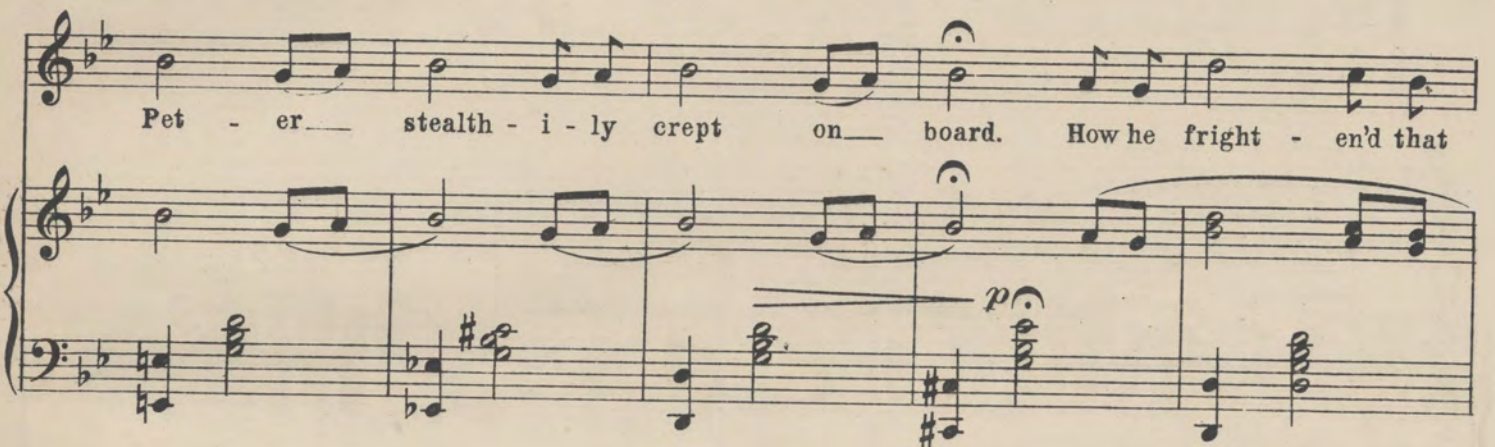
But the Cap - tain and the pi - rate band,

Car - ried the chil - dren a - way. He placed all

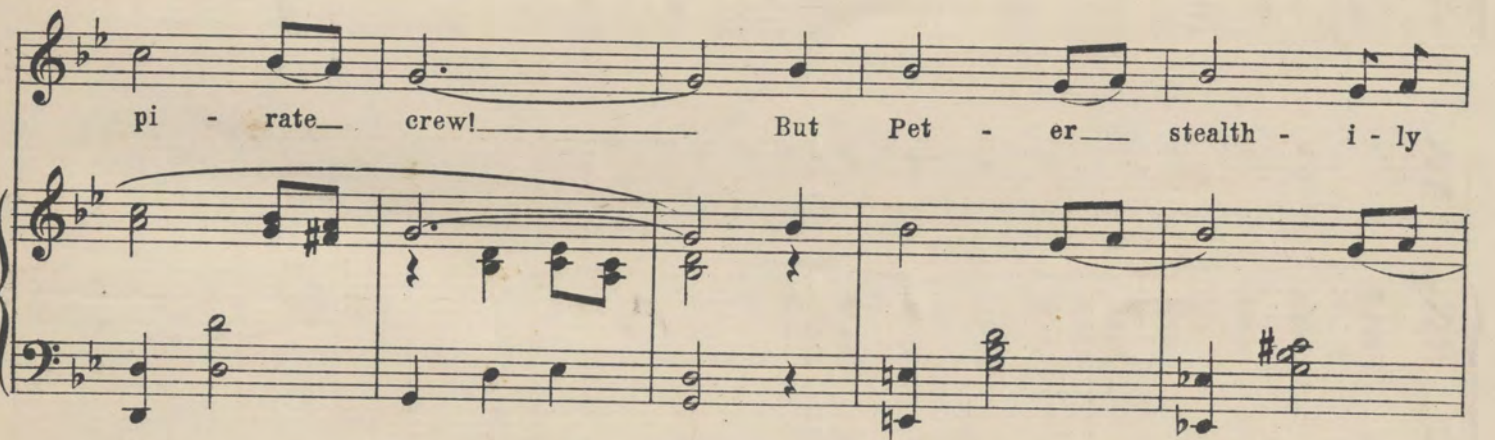
nine in heav - y chains, A grim, grim thing to do. But



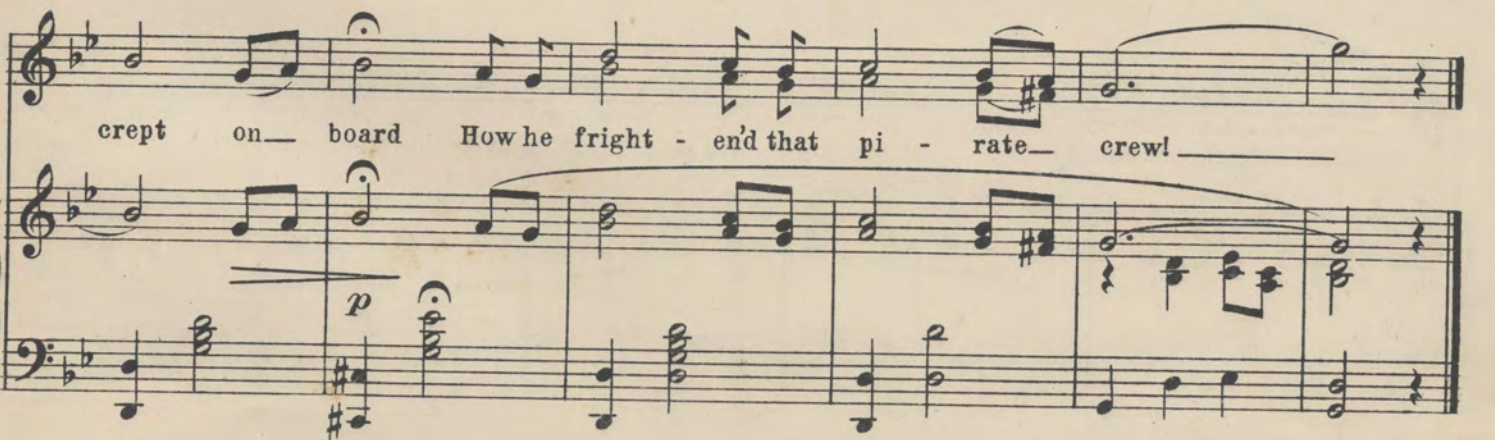
Pet - er stealth - i - ly crept on board. How he fright - en'd that



pi - rate crew! But Pet - er stealth - i - ly



crept on board How he fright - en'd that pi - rate crew!



THE FIGHT.

Peter boards ship and fights with pirates. Gives boys weapons. Fight follows. Room for plenty of action here. Pirates scatter in all directions and off stage. During March number children parade up and down ship (or gang-plank) waving good-bye to Peter, who returns to Never-never-land alone. Curtain background closes.

In March time.

Piano introduction in 4/4 time, marked *f*. The music features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

Pe - ter with his dag - ger and sword Board - ed the pi - rate ship — He

Vocal line and piano accompaniment for the first line of lyrics. The piano accompaniment consists of chords in the right hand and a steady bass line in the left hand.

armed the boys, who slew the crew; That end - ed the pi - rates' trip. Joy - ful they shout!

Vocal line and piano accompaniment for the second line of lyrics. The piano accompaniment continues with chords and a steady bass line.

Home - ward they sail! Just — as Pe - ter planned. He

Vocal line and piano accompaniment for the third line of lyrics. The piano accompaniment concludes with a final chord and bass line.

All March.

knew they all had grown too old To live in Nev - er - land.

The musical score consists of four systems. The first system includes a vocal line with lyrics and a piano accompaniment. The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *ff* (fortissimo) and *f* (forte). The second system continues the piano accompaniment. The third system also continues the piano accompaniment. The fourth system concludes the piano accompaniment. The vocal line is only present in the first system.

PETER RETURNS TO NEVER-NEVER-LAND.

Scene 1.- Never never-Land.

During first part of this number Peter alone in Never-never-land. Lights grow dimmer, Wendy enters walking toward Peter, who takes her hand and leads her to Never-Tree. They sit under Never Tree together. Curtain.

Dreamily.

The musical score is written in a key signature of one flat (B-flat) and a common time signature (C). It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part is marked with a piano (*p*) dynamic. The vocal line includes lyrics and a final note marked 'So'. The piano accompaniment features a mix of chords and melodic lines. The score includes performance directions such as *rit.* (ritardando) and *a tempo*. A stage direction 'Wendy enters' is placed above the vocal line in the fourth system.

So

p

lit - tle Pe - ter. Pan went home. He did not like grown

folks at all. They nev - er knew pi - rates and In - dians wild,

Wendy enters

For they all grew big and tall. But Pe - ter comes back

rit.

a tempo

ev - 'ry Spring And then he takes_ Wen - dy's hand, And to -

-geth - er they go to his Nev - er - tree_ house In the Nev - er, Nev - er -

Whistling of Birds. (Hum.)

-Land Ah!

poco a poco rall. al fine

p

ped. *ped.* * *ped.* * *ped.* *ped.*

Curtain.

pp

ped.

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