

**SCENE ONE:****THE MEADOW**

*(Alice is discovered lazing on the grassy meadow, apparently by the riverside. It is a warm, summer's day and she is gently drifting off to sleep.)*

**ALICE:** It's such a lovely, warm, summer's day; perfect to do nothing... nothing but laze by the riverside... and... daydream. Daydream of doing nothing... but drifting... on the breeze... drifting... and dreaming...

**TRACK 1:****SHARE A DREAM**

*(This track should be sung by a strong female singer of your choice, but not Alice or the White Rabbit.)*

**SOLO:** SLEEPY, SUMMER DAYS, LYING IN THE SUN,  
RIVER FLOWING GENTLY BY,  
EYES GROW WEARY, SLEEP WILL SURELY  
CARRY A LITTLE GIRL SAFELY INTO DREAMS.  
WHO CAN TELL WHERE THEY MAY GO?  
THAT'S THE JOY YOU'LL NEVER KNOW.  
COME NOW ALICE, SHARE YOUR DREAMS WITH ME.

*(During the song Alice lies down on the grass and is seen drifting off to sleep. Suddenly a White Rabbit appears, clearly in a state of panic. He talks in Spoonerisms, Malapropisms & generally mispronounces much of what he says.)*

**RABBIT:** *(Entering in a hurry, looking at his fob-watch, speaking very nervously)* I'm late! I'm late! Oh, dear! Oh my dear paws! Oh my ears and whiskers! I shall be toooooooo... late!



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TRACK 2:IT'S LATE

*(During the White Rabbit's verse the Chorus of Animals should enter as discreetly as possible.)*

**RABBIT:** IT'S LATE, IT'S LATE, THE QUEEN WILL NEVER WAIT.  
FOR WASTING TIME SHE THINKS A CRIME,  
I'LL MEET A SHOCKING FATE.  
MY HEAD, MY HEAD, THE QUEEN WILL HAVE MY HEAD.  
UNLESS I RACE TO REACH MY PLACE,  
THE QUEEN WILL HAVE MY HEAD.

RUSH ON, RUSH ON, THE TIME IS GETTING ON.  
I'LL BOUND AND HOP AND NEVER STOP  
UNTIL THE DANGER'S GONE.  
IT'S LATE, IT'S LATE THE QUEEN WILL NEVER WAIT.  
FOR WASTING TIME SHE THINKS A CRIME,  
I'LL MEET A SHOCKING FATE.

**CHORUS:** IT'S LATE, IT'S LATE THE QUEEN WILL NEVER WAIT.  
WASTING TIME,  
HE'LL MEET A SHOCKING FATE.  
IT'S LATE, IT'S LATE, THE QUEEN WILL NEVER WAIT.  
WASTING TIME,  
HE'LL MEET A SHOCKING FATE.

**RABBIT:** IT'S LATE, IT'S LATE, THE QUEEN WILL NEVER WAIT.  
FOR WASTING TIME SHE THINKS A CRIME,  
I'LL MEET A SHOCKING FATE.  
MY HEAD, MY HEAD, THE QUEEN WILL HAVE MY HEAD.  
UNLESS I RACE TO REACH MY PLACE,  
THE QUEEN WILL HAVE MY HEAD.

RUSH ON, RUSH ON, THE TIME IS GETTING ON.  
I'LL BOUND AND HOP AND NEVER STOP  
UNTIL THE DANGER'S GONE.  
IT'S LATE, IT'S LATE THE QUEEN WILL NEVER WAIT.  
FOR WASTING TIME SHE THINKS A CRIME,  
I'LL MEET A SHOCKING FATE.

*(The White Rabbit spins around on the spot and disappears as suddenly as he arrived. The Animal Chorus freeze, absolutely motionless. Alice wakes up.)*

**ALICE:** I must be dreaming. I'm sure I saw a white rabbit wearing a waistcoat and carrying a pocket watch. Where did he disappear to? *(Alice gets up and wanders over to stand centrally at the front of the acting area [downstage] and looks at the ground.)* I'm sure he must have gone down that rabbit hole just there. I'm going to follow him.



**TRACK 3:****MUSIC IS MY LIFE**

- ALL:** MUSIC IS MY LIFE, MUSIC IS MY JOY,  
MUSIC IS MY PRAYER, MUSIC FILLS THE AIR.  
MUSIC IS MY LIFE, MUSIC IS MY LIFE.  
LET THE WHOLE WORLD SING, AND LET THE MUSIC RING.  
MUSIC IS MY LIFE, SHA LA LA LA.
- MOCK TURTLE:** GET SWITCHED ON TO MUSIC, ANY KIND.  
JUST GET INTO MUSIC AND YOU'LL FIND,  
IF THERE'S A CLOUD ABOVE YOU, AND ALL AROUND IS GREY,  
JUST WATCH THAT MUSIC BLOW THEM ALL AWAY.
- CHORUS:** MUSIC, MUSIC, LET THE MUSIC RING.  
MUSIC, MUSIC, LET THE WHOLE WORLD,  
LET THE WHOLE WORLD,  
LET THE WHOLE WORLD SING.
- MOCK TURTLE:** ANY KIND OF MUSIC TURNS YOU ON,  
BE IT BRAHMS, OR BACH, OR LISZT, OR BEETHOVEN,  
LADY SING THE BLUES, OR WHATEVER YOU SHOULD CHOOSE.  
US SEASIDE CRITTERS ALL LOVE ROCK AND ROLL.
- CHORUS:** MUSIC IS MY LIFE, MUSIC IS MY LIFE.  
LET THE WHOLE WORLD SING, AND LET THE MUSIC RING,  
MUSIC IS MY LIFE, SHA LA LA LA.
- CHORUS:** MUSIC, MUSIC, LET THE MUSIC RING.  
MUSIC, MUSIC, LET THE WHOLE WORLD,  
LET THE WHOLE WORLD,  
LET THE WHOLE WORLD SING.
- MOCK TURTLE:** SOGGY SEAWEED GETS YOU THROUGH THE DAY,  
BUT MUSIC REALLY IS THE ONLY WAY.  
WITH MUSIC IN YOUR LIFE,  
YOUR TROUBLES DON'T MEAN A THING,  
YOU'VE HEARD THE MUSIC, NOW LET'S HEAR YOU SING.
- ALL:** MUSIC IS MY LIFE, MUSIC IS MY LIFE.  
LET THE WHOLE WORLD SING, AND LET THE MUSIC RING.  
MUSIC IS MY LIFE, SHA LA LA LA.  
MUSIC IS MY LIFE, MUSIC IS MY LIFE.  
LET THE WHOLE WORLD SING, AND LET THE MUSIC RING.  
MUSIC IS MY LIFE, SHA LA LA LA.

*(He breaks down into a further flood of tears and sobbing.)*

**OWL:** He's made us all wet again.



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**ALICE:** What was that like?

**MOCK TURTLE:** Well I can't show you myself, I'm too stiff.

**ALICE:** How many hours a day did you do lessons?

**MOCK TURTLE:** Ten hours, the first day, nine the next and so on.

**ALICE:** How odd!

**LORY:** That's the reason they're called lessons, because they lessen from day to day.

**ALICE:** Then the eleventh day must have been a holiday?

**MOCK TURTLE:** Of course it was.

**ALICE:** And how did you manage on the twelfth?

**MOCK TURTLE:** Well then we would just start all over again!

**TRACK 4:** **REELING, WRITHING**

*(NOTE: The Turtle's verses are spoken in metre against the music, similar to a rap.)*

**MOCK TURTLE:** MY STORY I'LL RELATE TO YOU,  
THOUGH YOU MAY FIND CONFUSING,  
ABOUT MY DAYS IN SCHOOL I'LL TELL,  
BUT PLEASE NO INTERRUPTING!  
A TURTLE WAS OUR TEACHER THERE,  
WE KNEW OF HIM AS TORTOISE,  
THE REASON IT CAN ONLY BE,  
BECAUSE OF THINGS HE TAUGHT US.

**CHORUS:** REELING, WRITHING, WERE THE FIRST,  
AND THEN CAME SOME AMBITION,  
ALL PART OF LEARNING: 'RITHMATIC,  
DISTRACTION AND DERISION.  
REELING, WRITHING, WERE THE FIRST,  
AND THEN CAME SOME AMBITION,  
ALL PART OF LEARNING: 'RITHMATIC,  
DISTRACTION AND DERISION.

**MOCK TURTLE:** THEN THERE WAS THE MYSTERY,  
BOTH ANCIENT, AND YES MODERN,  
THAT TAUGHT US TURTLES IN THE SEA,  
OF THINGS WE'D QUITE FORGOTTEN.  
AN EEL, HE TAUGHT US HOW TO DRAWL,  
AND STRETCH AND FAINT IN COILS,  
A CRAB, HE TAUGHT LAUGHING AND GRIEF,  
MY HOW HE MADE US TOIL.



**TRACK 5:****WE'RE MAD DOWN HERE**

- DUCHESS:** WE'RE MAD DOWN HERE, OH YES WE ARE,  
SOME THINGS WE CAN'T DENY.  
IT'S NOT THE SAME UP TOP I'VE HEARD,  
FOR THERE YOU HAVE TO TRY  
TO GET THINGS RIGHT, OR LEFT,  
OR UP, OR DOWN, OR IN, OR OUT.  
BUT US DOWN HERE:
- CHORUS:** OH YES WE'RE ALL MAD AS HATTERS,  
YES WE'RE TOTALLY INSANE,  
WE HAVE TO BE YOU SEE, TO PLAY THE GAME.  
OH YES WE'RE ALL MAD AS HATTERS,  
YES WE'RE TOTALLY INSANE,  
WE HAVE TO BE YOU SEE, TO PLAY THE GAME.
- COOK:** THE DUCHESS SHE'S QUITE CRAZY, FOR,  
AS ANYONE CAN HEAR,  
THE BABE SHE CRADLES IN HER ARMS,  
IT IS A PIG, I FEAR.
- DUCHESS:** THAT COOK, THAT COOK, THAT CRAZY COOK,  
SHE HURLS HER PANS AROUND OUR HEADS WITH GLEE.
- CHORUS:** OH YES WE'RE ALL MAD AS HATTERS,  
YES WE'RE TOTALLY INSANE,  
WE HAVE TO BE YOU SEE, TO PLAY THE GAME.  
OH YES WE'RE ALL MAD AS HATTERS,  
YES WE'RE TOTALLY INSANE,  
WE HAVE TO BE YOU SEE, TO PLAY THE GAME.
- CAT:** NOW LOOK AT ME, I AM INSANE,  
I'LL PROVE IT TO YOU NOW.  
FOR WHEN I'M MAD, MY TAIL I WAG,  
AND WHEN I'M PLEASED I GROWL.  
FOR UP DOWN HERE, IS DOWN UP THERE,  
AND RIGHT IS WRONG, OR LEFT,  
DO YOU BELIEVE?
- CHORUS:** OH YES WE'RE ALL MAD AS HATTERS,  
YES WE'RE TOTALLY INSANE,  
WE HAVE TO BE YOU SEE, TO PLAY THE GAME.  
OH YES WE'RE ALL MAD AS HATTERS,  
YES WE'RE TOTALLY INSANE,  
WE HAVE TO BE YOU SEE, TO PLAY THE GAME.



**TRACK 6:****TEA FOR THREE**

*(The Chorus (of Cards) enter and sing while the characters dance an eccentric, Latin, tea dance. At the end of the song they return to their places.)*

**ALICE:** SEEING'S BELIEVING OR SO PEOPLE TELL ME,  
THE HARE AND THE HATTER ARE SEATED FOR TEA,  
A DORMOUSE BETWEEN THEM, ASLEEP OR JUST RESTING,  
I'M HUNGRY, I'LL JOIN THEM, THERE'S ROOM HERE FOR ME.

**ALL:** TEA FOR THREE, AND THREE FOR TEA,  
NO ROOM FOR FOUR, NO ROOM.  
NOT FOUR FOR TEA, JUST ROOM FOR THREE,  
FOR FOUR THERE IS NO ROOM.  
TEA FOR THREE, AND THREE FOR TEA,  
NO ROOM FOR FOUR, NO ROOM.  
NOT FOUR FOR TEA, JUST ROOM FOR THREE,  
FOR FOUR THERE IS NO ROOM.

**HATTER:** I SAY WHAT I MEAN, I MEAN WHAT I SAY,  
WHAT DAY OF THE MONTH DOES YOUR WATCH SAY?  
THAT BUTTER MADE IT TWO DAYS WRONG,  
HAS TIME STOOD STILL? WHERE HAS IT GONE?

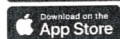
**ALL:** TIME FOR TEA, IT'S HALF PAST THREE,  
OR IS IT FOUR PAST NOON?  
COME POUR THE TEA, BUT JUST FOR THREE,  
FOR FOUR THERE IS NO ROOM.  
TIME FOR TEA, IT'S HALF PAST THREE,  
OR IS IT FOUR PAST NOON?  
COME POUR THE TEA, BUT JUST FOR THREE,  
FOR FOUR THERE IS NO ROOM.

**HARE:** MORE TEA MY DEAR? PLEASE HAVE SOME MORE.  
**ALICE:** I CAN'T HAVE MORE, I'VE NOT HAD ANY.  
**HARE:** I THINK YOU MEAN "NOT LESS" MY DEAR.  
OH NOW THE CUPS ARE EMPTY.

**ALL:** ROUND AND ROUND LET'S MOVE ALONG,  
FOR THEN WE'LL HAVE SOME TEA.  
LET'S ALL MOVE ON, ONE PLACE, MOVE ON,  
IT'S LOGICAL YOU SEE.  
ROUND AND ROUND LET'S MOVE ALONG,  
FOR THEN WE'LL HAVE SOME TEA.  
LET'S ALL MOVE ON, ONE PLACE, MOVE ON,  
IT'S LOGICAL YOU SEE.



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**DORMOUSE:** IT REALLY ISN'T ON YOU KNOW  
TO WAKE A CHAP WHO'S QUIETLY SNOOZING.  
I THOUGHT YOU FELLOWS WERE MY FRIENDS.  
IT'S FRIGHTFULLY CONFUSING.

**ALL:** TEA FOR THREE, AND THREE FOR TEA,  
NO ROOM FOR FOUR, NO ROOM.  
NOT FOUR FOR TEA, JUST ROOM FOR THREE,  
FOR FOUR THERE IS NO ROOM.  
TEA FOR THREE, AND THREE FOR TEA,  
NO ROOM FOR FOUR, NO ROOM.  
NOT FOUR FOR TEA, JUST ROOM FOR THREE,  
FOR FOUR THERE IS NO ROOM.

**DUCHESS:** *(Entering)* I say everybody, we've all had an invitation to play croquet  
with the Queen.

*(Everyone cheers.)*

**ALICE:** The Queen. Will I really meet a Queen?

**DUCHESS:** Not you, Just Alice! I've heard such a lot about you. Let me escort you  
back to my kitchen – the cauldron awaits.

**ALICE:** *(Backing off)* Oh dear!

**DUCHESS:** Don't be afraid my dear. It's a great honour to be made into soup for  
the Duchess.

*(She makes a grab for Alice, but Alice evades her.)*

**DUCHESS:** Wretched child! Come here this instant!

**ALICE:** Shan't!

**DUCHESS:** Shall!

**ALICE:** Shan't!

**DUCHESS:** Ooooh – that makes me veeerrryy cross!

*(She chases Alice around the stage in pantomime style. Enter King, Queen & Knave,  
who carries a scroll and quill.)*

**KING:** What's going on here?

**QUEEN:** Is that wicked Duchess up to her tricks again?

**ALICE:** Yes your majesty.

**QUEEN:** Off with her head! Knave, make a note of that.

**KNAVE:** *(Writing)* ... off with her... how do you spell "head"?

**QUEEN:** How should I know?



**TRACK 7:****HERE COMES THE QUEEN**

*(The Chorus enter from the sides wearing playing card tabards. They are followed during the song by a procession of the White Rabbit, Knave, Executioner & the Duchess, and (at the appropriate point) the King and Queen of Hearts who enter, in pairs, at the centre rear of the acting area. They form a 'court' with the King and Queen central at the back of the acting area [upstage] facing the front. The cards Five and Seven enter from the side and kneel at the Queen's feet. Alice follows but keeps at a distance.)*

**ALL:**                   HERE COMES THE QUEEN.  
                               OH WHAT A GLORIOUS SIGHT TO BE SEEN.  
                               HERE COMES THE QUEEN.

                              IN YOUR PRESENCE WE DELIGHT,  
                               WE YOUR SUBJECTS, LEFT AND RIGHT.  
                               QUICKLY OUR POSITIONS FIND,  
                               SOME IN FRONT AND SOME BEHIND.  
                               OH ROYAL LADY, MAJESTY,  
                               HUMBLY WE BOW, SO WE CAN SEE.

                              HERE COMES THE QUEEN.  
                               OH WHAT A GLORIOUS SIGHT TO BE SEEN.  
                               HERE COMES THE QUEEN.  
                               NONE SO NOBLE HAS THERE BEEN,  
                               YOU ARE OUR BELOVED QUEEN,  
                               LOYAL SUBJECTS ALL ARE WE,  
                               THIS IS HOW IT HAS TO BE.  
                               OH ROYAL LADY GRANT ONE THING,  
                               WE KEEP OUR HEADS, SO WE CAN SING.

*(Entry of Queen and King.)*

                              HERE COMES THE QUEEN.  
                               OH WHAT A GLORIOUS SIGHT TO BE SEEN,  
                               HERE COMES THE QUEEN.

**DUCHESS:**           There she is!

**QUEEN:**             Off with her head!

**ALICE:**             I beg your pardon?

**QUEEN:**             Certainly not. I never grant pardons. Your head must come off and stay off.

**DUCHESS:**         Yes and no glueing it back on. That's cheating.

**ALICE:**             But your Majesty, you liked me earlier. You don't want to chop my head off surely?



**TRACK 8:****ALL IN A LINE**

*(The King and Queen play a formal game-cum-dance with a baroque flavour to it. Cards are pointed at by the Queen, the Executioner mimes his task, and the Cards exit one by one.)*

**ALL:** ALL IN A LINE, WE'RE DOING FINE,  
PRETTY FLAMINGOES ARE SWINGING IN TIME,  
BEAUTIFUL DAY, IT'S GOING MY WAY,  
THE HEDGEHOGS ARE ROLLING ALL OUR CARES AWAY.

**CHORUS:** WE ALL MUST PLAY, I HEAR HER SAY,  
CHAOTIC CONFUSIONS THE RULE OF THE DAY.  
OFF WITH HIS HEAD, LIVING IN DREAD,  
THE AXE IT IS GLEAMING, THE GARD'NERS HAVE FLED.

**ALICE:** CROQUET YOU SEE, IS HARDLY FOR ME,

THIS STUPID FLAMINGO IS BITING MY KNEE,

**CHORUS:** WE MUST JOIN IN, THE QUEEN THOUGH MUST WIN,  
TO BEAT HER AT CROQUET IS SURELY A SIN.

TRY AS WE MAY, WE CANNOT NOW PLAY,  
FLAMINGOES AND HEDGEHOGS ARE RUNNING AWAY,  
WHERE HAVE THEY GONE, THAT DIDN'T LAST LONG,  
SO WE'LL ALL TRY HUMMING THE TUNE OF THIS SONG.

**CHORUS:** LA, LA, LA, LA; LA, LA, LA, LA; ETC... *(For one verse)*

*(The Queen continues to order executions until the Knave and the Executioner are left, still bowing to her, before an empty stage. She is nearly off to the stage right side of the acting area [when looking at the audience] by now.)*

**QUEEN:** I win!

*(Lights blackout and all exit.)*



**SCENE FIVE:****THE TRIAL**

*(A prisoner's box and a judge's desk may be set if desired. Twelve Jurors enter (animals with little slates) and stand in a group to one side of the stage.)*

**TRACK 9:****SILENCE IN COURT 1**

*(During the song, the King and Queen enter and sit on the thrones while Alice is escorted to the prisoner's box by the Executioner. The White Rabbit enters and places a plate of tarts in the centre of the acting area. A Chorus of Cards and remaining cast members also enter and form a line at the back of the stage.)*

- CHORUS:** SILENCE IN COURT, SILENCE IN COURT.  
BE UPSTANDING FOR THE KING AND QUEEN OF HEARTS,  
IN THE TRIAL OF THE KNAVE WHO STOLE THE TARTS.  
SILENCE IN COURT.
- KING:** *(Taking his place at the judge's desk clutching a rule book.)* Right, first things first. Where's the jury?
- KNAVE:** *(Indicating)* There, your Majesty.
- QUEEN:** Off with their heads!
- RABBIT:** You can't do that, your Traviata. They're the jury, not the prisoner.
- KING:** The jury will stand.
- JURY:** But we are standing.
- KING:** Tricky! I can't get you to stand if you're already standing. I have it – sit down! *(The Jury sit)* Now, stand up! *(The Jury stand)* Raise your right hands, paws, flippers, spades, clubs or whatever. *(They do so)* Do you swear to deliver a verdict of 'Guilty' whatever the facts?
- JURY:** We do.
- KING:** *(To Alice)* Do you swear to tell piffle, the whole nonsense and nothing but absolute rubbish, regardless?
- ALICE:** I do not!
- KING:** Splendid! Right. Proceed, Defence Counsel.
- RABBIT:** Ahem. Your Amnesty, I have Confucius proof that the stoles were tarted not by Sir Alice, but by the Knave!
- ALICE:** Objection! It's NOT Sir Alice, it's just plain Alice!
- KING:** Objection overruled, Just Plain-Alice. Defence, am I to understand that you are accusing the Knave of Hearts of stealing the tarts?
- RABBIT:** Yes, your Tartship!
- KING:** In that case, Knave you will change places with the prisoner.

*(Alice and the Knave change places.)*



**TRACK 10:**

**SILENCE IN COURT 2**

**CHORUS:**

SILENCE IN COURT, SILENCE IN COURT.  
SHE IS GUILTY, SURELY GUILTY WE ALL SAY,  
GET THE AXE, CHOP HER HEAD OFF, NO DELAY.  
SILENCE IN COURT.

**ALICE:**

*(Shouts)* Who cares for you? You're nothing!!! Nothing but a pack of cards!!!

*(On Alice's final sentence, the whole cast, with the exception of Alice, fall to the floor as if they were a pack of tumbling playing-cards. They lie motionless on the floor as Alice sings the final number.)*



**TRACK 11:****WHERE DO I GO FROM HERE NOW?**

*(Everyone is very still. The company stay motionless on the floor until just before they have to sing. They then all stand and face the audience. As Alice sings her last verse, the company exit leaving her alone, preferably under a single spotlight. This spot then goes off leaving darkness and silence. The silence is of course broken by thunderous applause from the audience.)*

**ALICE:**

WHERE DO I GO FROM HERE NOW?  
 HOW DO I FIND MY WAY HOME?  
 NOBODY HERE SEEMS TO CARE,  
 I JUST WANT TO GO HOME,  
 I JUST WANT TO GO HOME.  
 STRANGE PLACES I HAVE NOW BEEN,  
 STRANGE PEOPLE I HAVE NOW SEEN,  
 STRANGE ARE THE SIGHTS THAT I SEE,  
 NOW I WANT TO GO HOME,  
 I JUST WANT TO GO HOME.

IN MY SHORT LIFE, I'VE ALWAYS TRIED,  
 TO BE GOOD AND KIND AND TRUE,  
 MY PARENTS ALWAYS SAID THESE WERE  
 THE THINGS THAT I SHOULD DO.  
 BUT HERE INSIDE THIS CRAZY WORLD,  
 WHERE EVERYTHING'S A GAME,  
 THEY DON'T APPEAR TO UNDERSTAND,  
 MY LIFE IS NOT THE SAME.

**CHORUS:**

ALICE, ALICE, IS THIS NOT, A WONDERLAND?  
 ALICE, ALICE, IS THIS NOT, A WONDERLAND?

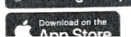
**ALICE:**

MY LIFE BACK HOME, EVERYTHING'S  
 SO DIFFERENT FROM MY WORLD.  
 THOUGH SOME MAY TRY TO FOOL ME,  
 I'LL SHOW THEM I'M NOT SCARED,  
 THIS IS ME, I'M ALICE,  
 CAN THIS BE WONDERLAND?

WHERE DO I GO FROM HERE NOW?  
 HOW DO I FIND MY WAY HOME?  
 NOBODY HERE SEEMS TO CARE.  
 I JUST WANT TO GO HOME  
 I JUST WANT TO GO HOME!



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**TRACK 12: BOWS/CURTAIN CALLS (MUSIC IS MY LIFE REPRISE)**

*(Finally – this may seem obvious but is often forgotten – don't forget to practise your cast bows and the order in which they should lead off stage.*

*All too often a super show ends in foot shuffling embarrassment because no one knows quite what to do when the applause ends.*

*Also – be prepared for and PRACTISE for a possible encore; often, half the children are singing it while the other half are walking off-stage!*

*Use the slow section at the start of the music to get everybody on stage.)*

**ALL:** GET SWITCHED ON TO MUSIC, ANY KIND,  
JUST GET INTO MUSIC AND YOU'LL FIND,  
IF THERE'S A CLOUD ABOVE YOU, AND ALL AROUND IS GREY,  
JUST WATCH THAT MUSIC BLOW THEM ALL AWAY.

MUSIC, MUSIC, LET THE MUSIC RING.  
MUSIC, MUSIC, LET THE WHOLE WORLD,  
LET THE WHOLE WORLD,  
LET THE WHOLE WORLD SING.

ANY KIND OF MUSIC TURNS YOU ON,  
BE IT BRAHMS, OR BACH, OR LISZT, OR BEETHOVEN,  
LADY SING THE BLUES, OR WHATEVER YOU SHOULD CHOOSE.  
US SEASIDE CRITTERS ALL LOVE ROCK AND ROLL.

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MUSIC, MUSIC, LET THE MUSIC RING.  
MUSIC, MUSIC, LET THE WHOLE WORLD,  
LET THE WHOLE WORLD,  
LET THE WHOLE WORLD SING.

SOGGY SEAWEED GETS YOU THROUGH THE DAY,  
BUT MUSIC REALLY IS THE ONLY WAY.  
WITH MUSIC IN YOUR LIFE,  
YOUR TROUBLES DON'T MEAN A THING,  
YOU'VE HEARD THE MUSIC, NOW LET'S HEAR YOU SING.

MUSIC IS MY LIFE, MUSIC IS MY LIFE.  
LET THE WHOLE WORLD SING, AND LET THE MUSIC RING.  
MUSIC IS MY LIFE, SHA LA LA LA.  
MUSIC IS MY LIFE, MUSIC IS MY LIFE.  
LET THE WHOLE WORLD SING, AND LET THE MUSIC RING.  
MUSIC IS MY LIFE, SHA LA LA LA.

*(The cast take their group bows and their curtain calls then exit.)*

