



Teacher Dear

musical play in one act by
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Teacher Dear

Thomas Robertson

SCENE: Tables and chairs arranged for the OLDER CHILDREN.
There is a telephone on one of the tables.
There is also a notebook on one of the tables.

Adagio ♩ = 54

f

5

9

p

13

C

Enter VAN DRIVER and OLDER CHILDREN with back packs.
OLDER CHILDREN (on so-mi, waving to VAN DRIVER): Thank you.

VAN DRIVER smiles and waves, exits.

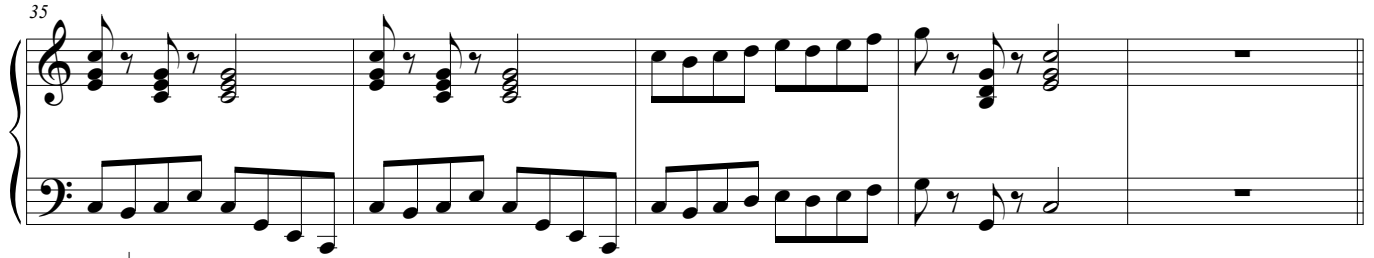
OLDER CHILDREN take their places at the tables,
either strapping the back packs on the chairs or putting them on the floor,
except for two students practicing karate moves on each other.

A boy pulls a girl's pigtail.
The girl strikes back, saying, "Stop it!"
The boy laughs.

Allegro ♩ = 99

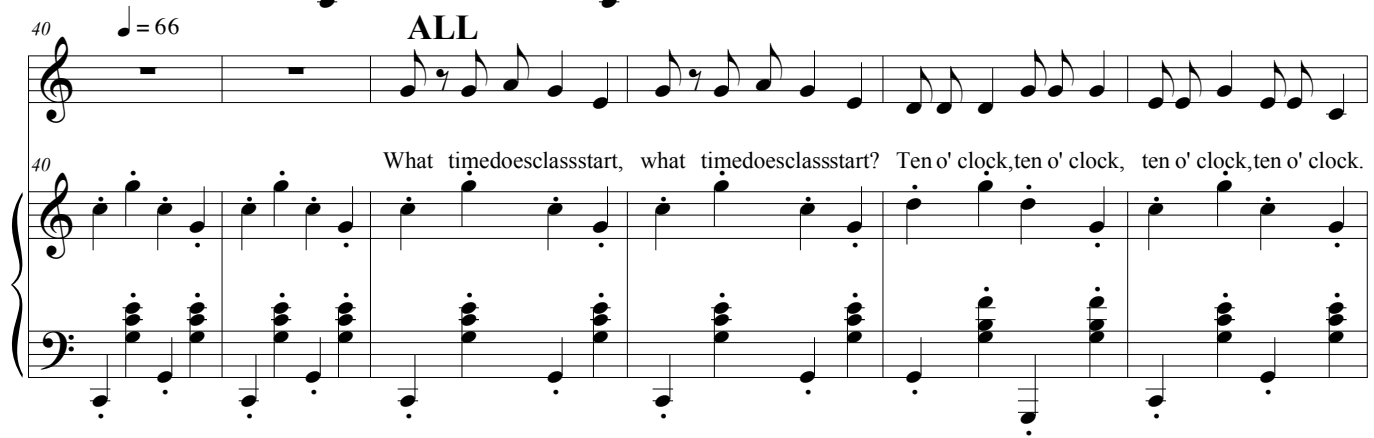
The musical score consists of four systems of piano accompaniment, each with a treble and bass clef staff. The tempo is marked 'Allegro' with a quarter note equal to 99 beats per minute. Measure numbers 19, 23, 27, and 31 are indicated at the start of each system. The first system (measures 19-22) features a treble staff with eighth-note patterns and a bass staff with a forte 'f' dynamic and a single note. The second system (measures 23-26) continues the eighth-note patterns in both staves. The third system (measures 27-30) shows a more complex treble staff with sixteenth-note runs and a bass staff with chords. The fourth system (measures 31-34) features a treble staff with block chords and a bass staff with a rhythmic eighth-note pattern.

35



40 $\text{♩} = 66$ **ALL**

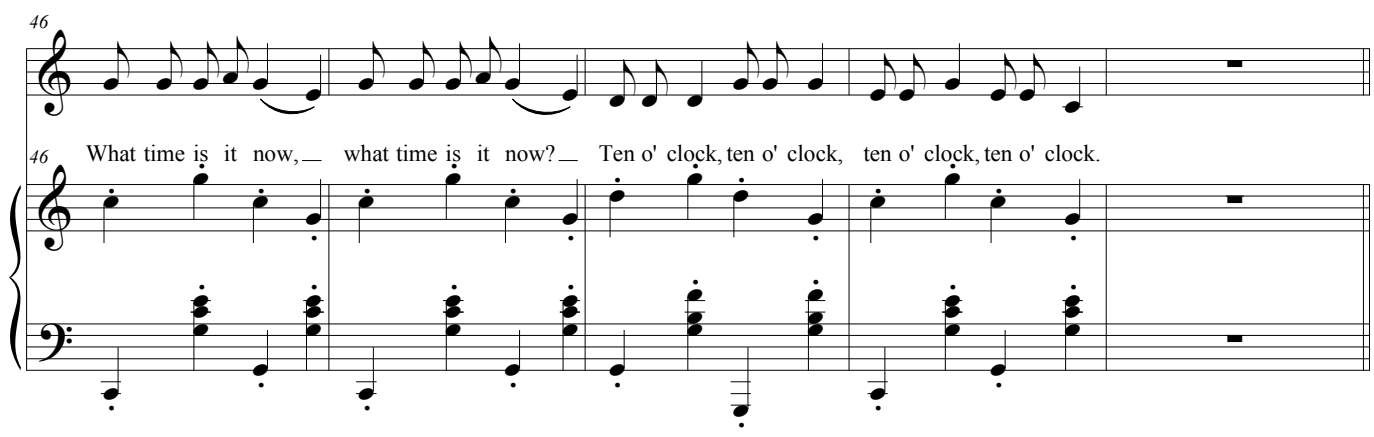
40 What time does classtart, what time does classtart? Ten o' cloçk, ten o' clock, ten o' cloçk, ten o' clock.



[SOME CHILDREN look at watches.]

46

46 What time is it now, — what time is it now? — Ten o' cloçk, ten o' clock, ten o' cloçk, ten o' clock.



51 $\text{♩} = 99$



ALL

55

55 Teach - er dear, Teach - er dear, where are you?

This system contains a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef, showing a melody of quarter and eighth notes. The piano accompaniment is on two staves (treble and bass clefs), featuring chords and a simple bass line.

Pan Pipes

59

59 ONE CHILD (speaking): That's only the wind outside.

This system features a Pan Pipes part on a single staff with a treble clef, playing a simple melody. Below it is a vocal line with the lyrics "ONE CHILD (speaking): That's only the wind outside." The piano accompaniment continues on two staves.

Flute or Recorder

67

67 ONE CHILD (speaking): That's only the birds outside

This system includes a Flute or Recorder part on a single staff with a treble clef, playing a simple melody. Below it is a vocal line with the lyrics "ONE CHILD (speaking): That's only the birds outside." The piano accompaniment continues on two staves.

71

71 Teach - er dear, Teach - er dear, where are you?

Xylophone or Bells

75

ONE CHILD (speaking): That's only the neighbor's telephone.

(ALL look under tables, under chair, in bookbags for source of the sound.)
 ONE CHILD (speaking): But that's not the neighbor's telephone?
 What is it!
 CHILD CLOSEST TO TELEPHONE (speaking): Oh! It's our telephone!
 [picks up the receiver]

79

$\text{♩} = 96$

CHILD CLOSEST TO TELEPHONE (speaking, continued):

Oh, hello! We were wondering where you were. . .

Oh. You're held up in traffic?

We'll wait for you. See you then.

[hangs up the telephone. OTHER STUDENTS are looking intently at CHILD CLOSEST TO TELEPHONE.]

There's no telling *when* she'll be here.

91 $\text{♩} = 66$

95

100 $\text{♩} = 72$ **ALL**

100 Who will be the teach - er?

104

104 Who will in - struct us, who will con - duct us? Who will be the teach - er?

108

108 Who will be the teach - er? Who will corr-ect us, who will pro-tect us?

112

112 Who will be the teach - er? Who will be the teach - er?

116

116 Who will bright-en us, who will en-light-en us? Sciss-ors, rock, — pap - er.

[ALL play scissors-rock-paper.
FIRST SUBSTITUTE wins.]

121

$\text{♩} = 96$

This work was written for an English school in Korea.
 For other purposes, this number can be adapted or omitted.

연필 (yeon-pil) = pencil
 지우개 (ji-u-gae) = eraser
 화장실 (hwa-jang-sheel) = restroom
 안 보여 (an bo-yeo) = I can't see.
 예쁘다 (ye-bbeu-da) = pretty
 멋지다 (meot-ji-da) = handsome
 사랑 해 (sa-rang-hae) = I love you.

124 FIRST CHILD FIRST SUBSTITUTE

124 Teach - er, Teach - er, 연 필. I don't know what 연 필 means.

128 SECOND CHILD FIRST SUBSTITUTE

128 Teach - er, Teach - er, 지 우 개. I don't know what 지 우 개 means.

132 ALL BUT FIRST SUBSTITUTE FIRST SUBSTITUTE

132 Teach - er, Teach - er, don't you know Ko - re - an? This is not a Ko - re - an class.

136

THIRD CHILD

FIRST SUBSTITUTE

Teach - er, Teach - er, 화 장 실. I don't know what 화 장 실 means.

The musical score for the first system consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with lyrics in English and Korean. The piano accompaniment is written in two staves (treble and bass clefs) with chords and a simple bass line.

140

FOURTH CHILD

FIRST SUBSTITUTE

Teach - er, Teach - er, 안 보 여. I don't know what 안 보 여 means.

The musical score for the second system follows the same format as the first, with a vocal line and piano accompaniment. The lyrics are in English and Korean.

144

ALL BUT FIRST SUBSTITUTE

FIRST SUBSTITUTE

Teach - er, Teach - er, don't you know Ko - re - an? This is not a Ko - re - an class.

The musical score for the third system follows the same format, with a vocal line and piano accompaniment. The lyrics are in English and Korean.

FIFTH CHILD**FIRST SUBSTITUTE**

148 Teach - er, Teach - er, (멋지다) 예쁘다. I don't know what (멋지다) 예쁘다 means.

SIXTH CHILD**FIRST SUBSTITUTE**

152 Teach - er, Teach - er, 사랑해. I don't know what 사랑해 means.

ALL BUT FIRST SUBSTITUTE

156 Teach - er, Teach - er, don't you know Ko - re - an? This is not a Ko - re - an class.

FIRST SUBSTITUTE:

[picks up a notebook from the table and looks in the notebook.]

Oh! He/She left some notes!

He/She was going to teach us about numbers.

So let's sing the number song.

♩ = 96

160

164

ALL

168

One is for the ag - ed wom - an, Walk - ing with a walk - ing cane, tra la la.

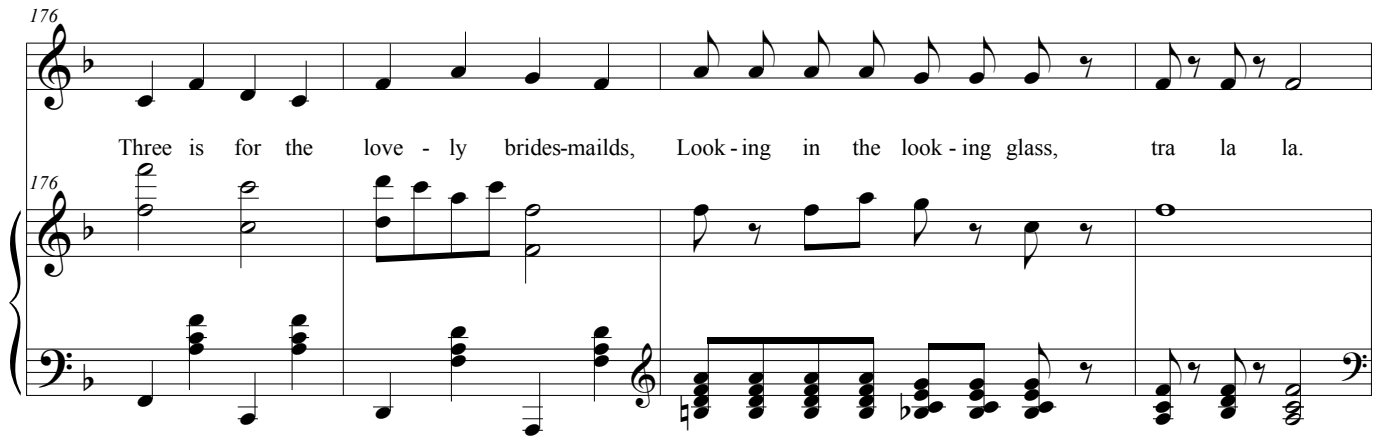
168

172

Two is for the bean curd sell - ers, Sell - ing in the mar - ket-place, tra la la.

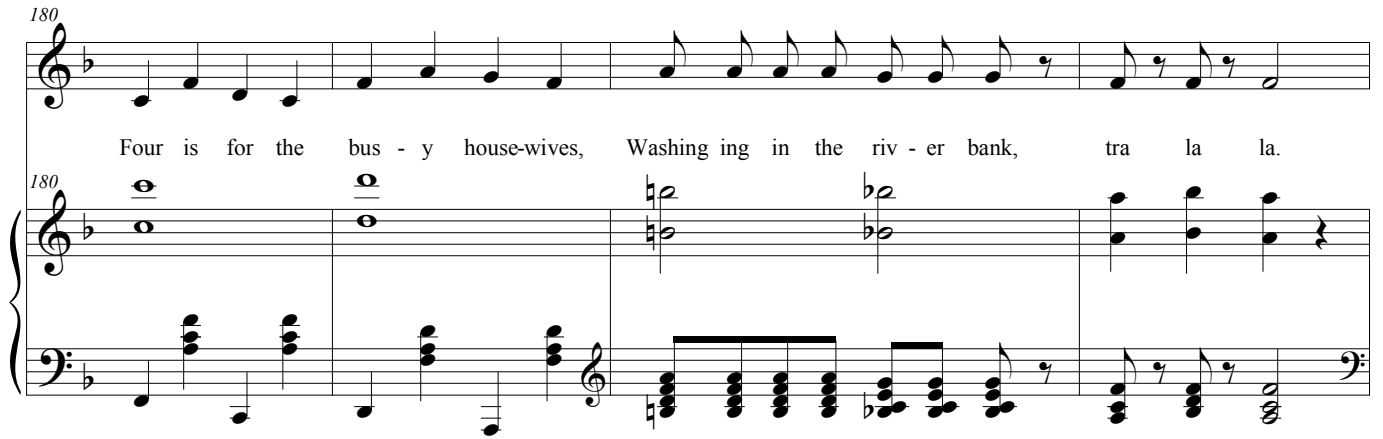
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176



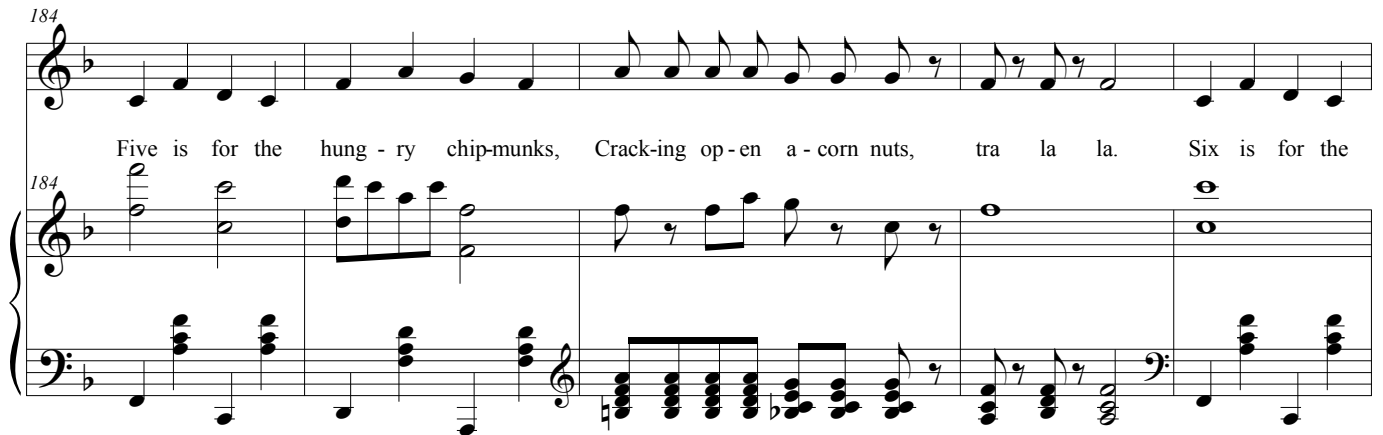
Three is for the love - ly brides-maids, Look - ing in the look - ing glass, tra la la.

180



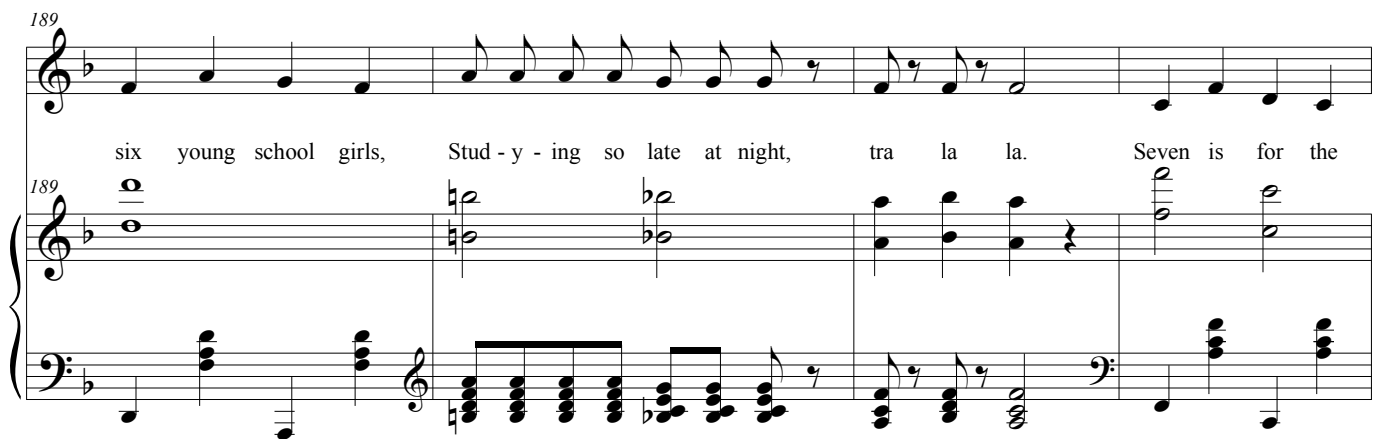
Four is for the bus - y house-wives, Washing ing in the riv - er bank, tra la la.

184



Five is for the hung - ry chip-munks, Crack - ing op - en a - corn nuts, tra la la. Six is for the

189



six young school girls, Stud - y - ing so late at night, tra la la. Seven is for the

193



sev - en woods - men, Hard at work in cutt - ing wood, tra la la.

193



196



Eight is for the taff - y sell - ers, Sell - ing in the mark - et place, tra la la.

196

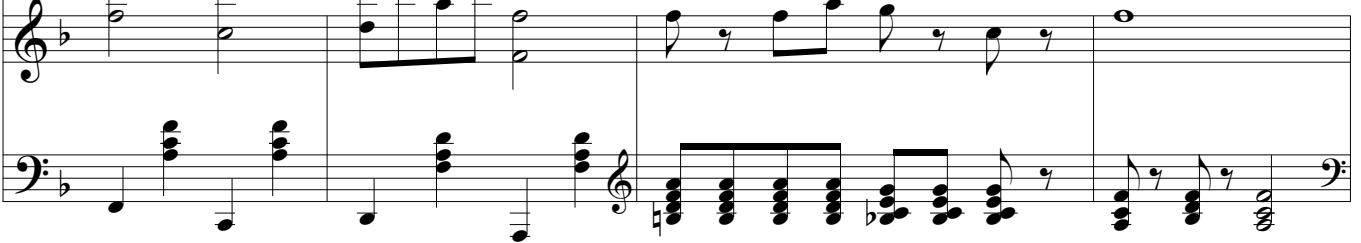


200



Nine is for the mark - et buy - ers, Wal - ing to the mark - et place, tra la la.

200



204



Ten is for the rad - ish sell - ers, Sell - ing in the mark - et place, "Buy a - way!"

204



FIRST SUBSTITUTE:
[looks in notebook]
Let's see now. What's next?

ANOTHER CHILD:
Hey! That's not fair!
You weren't supposed to be the only teacher?

FIRST SUBSTITUTE:
What? We didn't agree on that!

[pause] Oh, all right. Someone else take my place.

209 $\text{♩} = 72$

213 $\text{♩} = 72$ **ALL**

Who will be the teach - er? Who will stim-u - late,

218

who will in - cul - cate? Sciss - ors, rock, — pap - er.

[ALL except FIRST SUBSTITUTE play scissors-rock-paper.
SECOND SUBSTITUTE wins.]

[FIRST SUBSTITUTE passes notebook to SECOND SUBSTITUTE.]

SECOND SUBSTITUTE:

Thank you.

[looks in notebook]

It says here that a phonics lesson is next.

So let's sing the phonics song.

♩ = 96

222

227

ALL

O the

227

8vb-1

231

C says /k/, the C says /k/, the C says /k/ /k/ /k/, O the

231

235

C says /k/, the C says /k/, the C says /k/ /k/ /k/. O the

239

A says /a/, the A says /a/, the A says /a/ /a/ /a/, O the

[One child falls asleep.]

243

A says /a/, the A says /a/, the A says /a/ /a/ /a/. O the

247

T says /t/, the T says /t/, the T says /t/ /t/ /t/, O the

251

T says /t/, the T says /t/, the T says /t/ /t/ /t/.

8va

ONE CHILD (speaking):
Look! [child's name] is asleep!

ANOTHER CHILD (speaking):
Then let's sing him/her a nice lullaby

♩ = 66

255

ALL BUT SLEEPING CHILD

263

Ba - yo, ba - yo, litt - le bab - y, ba - yo, ba - yo, our litt - le bab - y,

271

271 Dogs out - side have hushed their bark-ing, Now our bab - y lies sleep-ing sound-ly.

279

279 Hens out - side have hushed their cluck-ing, Now our bab - y lies sleep-ing sound-ly.

287

287 Ba - yo, ba - yo, litt - le bab - y, ba - yo, ba - yo, our litt - le bab - y.

[SLEEPING CHILD wakes up.
OTHER CHILDREN laugh.]

295

Red. * Red. *

SECOND SUBSTITUTE(speaking):
 It's time for someone else to do the honors now.

301 $\text{♩} = 72$ **ALL**

Who will be the teach - er? Who will dem-on-strate,
 who will comm-un i - cate? Sciss - ors, rock, ___ pap - er.

Ped. *

[ALL except FIRST SUBSTITUTE and SECOND SUBSTITUTE
 play scissors-rock-paper. THIRD SUBSTITUTE wins.]

[SECOND SUBSTITUTE passes notebook to THIRD SUBSTITUTE.]

THIRD SUBSTITUTE (speaking):
 Thank you.
 [looks in notebook]
 Now she has a lesson for the little kids.
 So let's call the little kids.

310 $\text{♩} = 96$

[Here you can substitute names of children in your own center.]

318 **FIRST CHILD** **SECOND CHILD**

Er - - - ic? Hann - - - ah?

p

Ad. **REMAINING CHILDREN**
(with no concern for rhythm)

322

I - an? Lil - y? Shirl - ey? Key - in? Matt - hew? Kar - en?

Ad. *Ad.* *Ad.* *Ad.* *

Meno Mosso ♩ = 72

326 **ALL**

Chil - dren dear, Chil - dren dear, where are you?

ff

[YOUNGER CHILDREN come running, smiling.
The OLDER CHILDREN embrace the YOUNGER CHILDREN.]

330 **r a l l e n t a n d o**

There you are, there you are, how do you do?

334 **Anche Meno Mosso** ♩ = 54

p

THIRD SUBSTITUTE:
 [looking at notebook]
 Let's see, now,
 I think he/she wants a lesson on body parts.

338 ♩ = 72 **THIRD SUBSTITUTE**

My

346

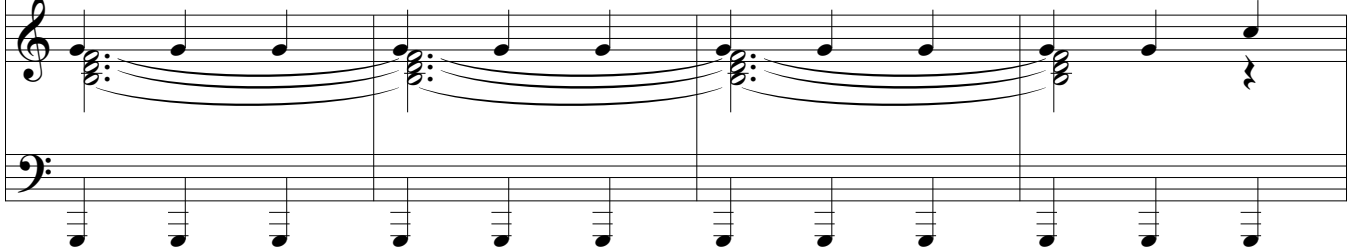
346 foot, my foot, my foot, my foot, My arm, my arm, my arm, my arm, My

354



el - bow, my el - bow, my el - bow, my el - bow, My

354



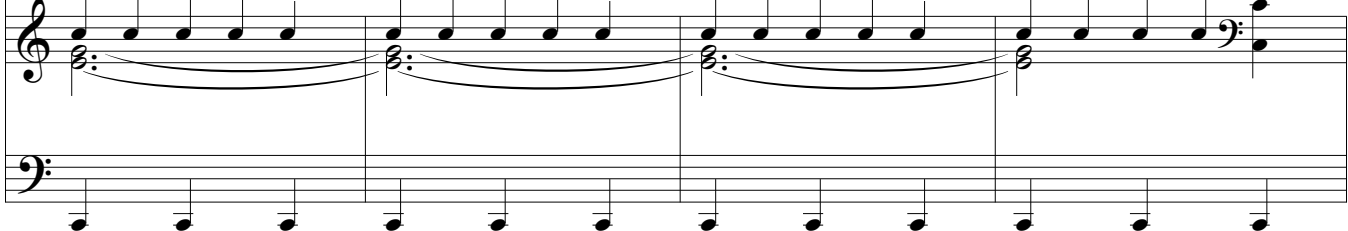
ALL

358



litt - le fing - er, my litt - le fing - er, my litt - le fing - er, my litt - le fing - er. My

358



362



foot, my foot, my foot, my foot, My arm, my arm, my arm, my arm, My

362



370



el - bow, my el - bow, my el - bow, my el - bow, My

370



374

litt - le fing - er, my litt - le fing - er, my litt - le fing - er, my litt - le fing - er.

374

THIRD SUBSTITUTE (speaking):
It's time for someone else to do the honors now.

ANOTHER CHILD (speaking):
I'm getting tired of playing scissors-rock-paper.
Just hand the notebook to someone else.

ALL (speaking, nodding their heads):
Yeah . . . Good idea . . . I agree.

[THIRD SUBSTITUTE hands notebook to FOURTH SUBSTITUTE].

FOURTH SUBSTITUTE (speaking):
Thank you.
[looks in notebook]
A lesson on verbs is next.
So let's sing a song about verbs.

378 $\text{♩} = 96$

380

FOURTH SUBSTITUTE

382

Oh well, you

Detailed description: This system shows measure 382. The vocal line (treble clef) has a whole rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (grand staff) features a bass line with eighth notes G2, A2, B2, C3, D3, E3, and a final chord of G2, B2, D3. The right hand of the piano has a series of chords: G4, A4, B4, C5, D5, E5, and a final chord of G4, B4, D5.

383

walk and you walk and you walk and you stop, Oh well, you

Detailed description: This system shows measure 383. The vocal line (treble clef) has eighth notes G4, A4, B4, C5, D5, E5, followed by a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (grand staff) features a bass line with eighth notes G2, A2, B2, C3, D3, E3, and a final chord of G2, B2, D3. The right hand of the piano has a series of chords: G4, A4, B4, C5, D5, E5, and a final chord of G4, B4, D5.

384

walk and you walk and you walk and you stop, — Oh well, you

ALL

Detailed description: This system shows measure 384. The vocal line (treble clef) has eighth notes G4, A4, B4, C5, D5, E5, followed by a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (grand staff) features a bass line with eighth notes G2, A2, B2, C3, D3, E3, and a final chord of G2, B2, D3. The right hand of the piano has a series of chords: G4, A4, B4, C5, D5, E5, and a final chord of G4, B4, D5.

385

walk and you walk and you walk and you stop, Oh well, you

Detailed description: This system shows measure 385. The vocal line (treble clef) has eighth notes G4, A4, B4, C5, D5, E5, followed by a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment (grand staff) features a bass line with eighth notes G2, A2, B2, C3, D3, E3, and a final chord of G2, B2, D3. The right hand of the piano has a series of chords: G4, A4, B4, C5, D5, E5, and a final chord of G4, B4, D5.

FOURTH SUBSTITUTE

386

386 walk and you walk and you walk and you stop.— Oh well, you

387 turn and you turn and you turn and you stop, Oh well, you

This system contains two systems of music. The first system is for measures 386-387. It features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets in the left hand. The second system is for measure 387, continuing the vocal line and piano accompaniment.

387

387 turn and you turn and you turn and you stop, Oh well, you

388 turn and you turn and you walk and you stop,— Oh well, you

This system contains two systems of music. The first system is for measure 387, continuing the vocal line and piano accompaniment. The piano part includes triplets in the left hand. The second system is for measure 388, continuing the vocal line and piano accompaniment.

388

ALL

388 turn and you turn and you walk and you stop,— Oh well, you

389 turn and you turn and you turn and you stop, Oh well, you

This system contains two systems of music. The first system is for measure 388, continuing the vocal line and piano accompaniment. The piano part includes triplets in the left hand. The second system is for measure 389, continuing the vocal line and piano accompaniment.

389

389 turn and you turn and you turn and you stop, Oh well, you

This system contains two systems of music. The first system is for measure 389, continuing the vocal line and piano accompaniment. The piano part includes triplets in the left hand. The second system is for measure 390, continuing the vocal line and piano accompaniment.

FOURTH SUBSTITUTE

390

turn and you turn and you turn and you stop. — Oh well, you

391

dance and you dance and you dance and you stop, Oh well, you

392

ALL

dance and you dance and you dance and you stop, — Oh well, you

393

dance and you dance and you dance and you stop, Oh well, you

FOURTH SUBSTITUTE

394

394

dance and you dance and you dance and you stop. — Oh well, you

394

This system contains measures 394 and 395. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. The vocal line has lyrics: "dance and you dance and you dance and you stop. — Oh well, you".

395

395

stamp and you stamp and you stamp and you stop, Oh well, you

395

This system contains measures 395 and 396. The piano accompaniment continues with the same eighth-note bass line and chords. The vocal line has lyrics: "stamp and you stamp and you stamp and you stop, Oh well, you".

396

396

stamp and you stamp and you stamp and you stop, — Oh well, you

396

ALL

This system contains measures 396 and 397. The piano accompaniment continues. The vocal line has lyrics: "stamp and you stamp and you stamp and you stop, — Oh well, you". The word "ALL" is written above the vocal line in the second measure of this system.

397

stamp and you stamp and you stamp and you stop, Oh well, you

398

stamp and you stamp and you stamp and you stop. —

FIFTH SUBSTITUTE (speaking):
But I'd rather teach verbs another way.

FOURTH SUBSTITUTE (speaking):
All right, [child's name], show how you would do i

$\text{♩} = 60$

399

403

407 **FIFTH SUBSTITUTE**

407 Litt-le child, litt-le child, let's all turn a-round, Litt-le child, litt-le child, let's all touch the ground,

411 Litt-le child, litt-le child, let's all shout hoo-ray, Litt-le child, litt-le child, that was well— done.

419 **ALL**

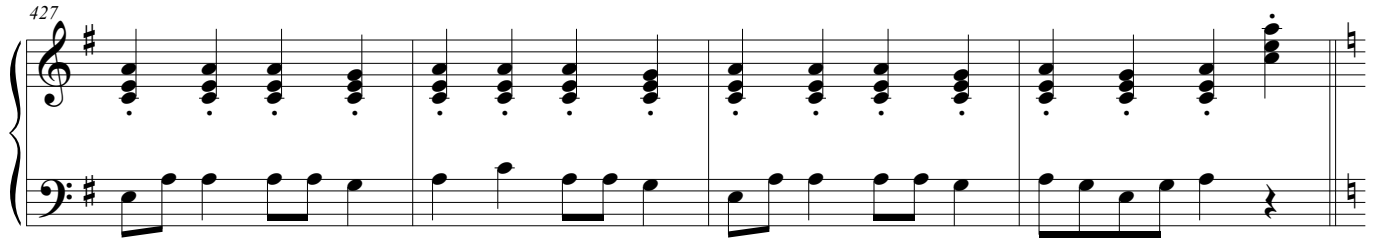
419 Litt-le child, litt-le child, let's all turn a-round, Litt-le child, litt-le child, let's all touch the ground,

423



423 Litt-le child, litt-le child, let's all shout hoo-ray, Litt-le child, litt-le child, that was well__ done.

427

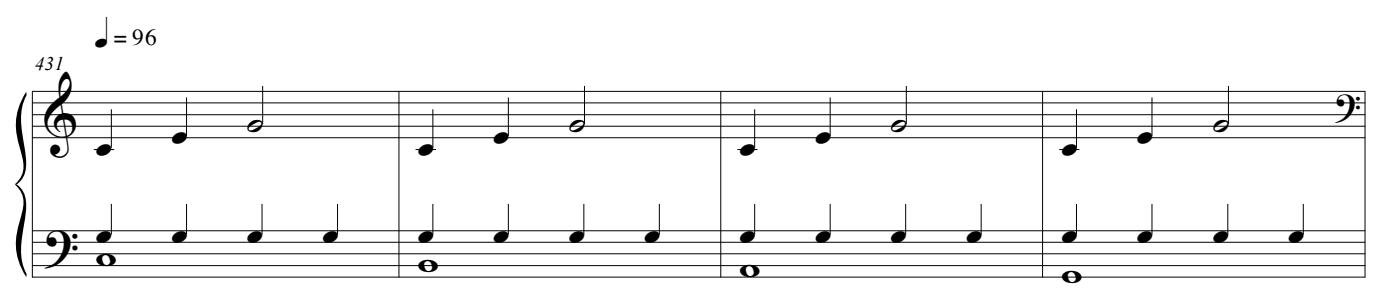


FOURTH SUBSTITUTE:
That takes care of all the notes in the notebook,
but where is the teacher?

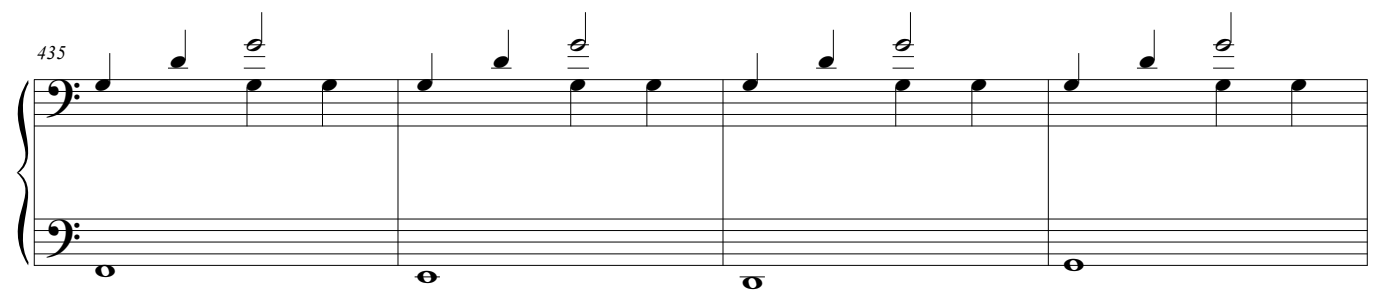
ANOTHER CHILD:
Maybe if we call him/her,
that will help her get through traffic a little easier.

♩ = 96

431



435



439

FIRST CHILD

SECOND CHILD

Teach - - - er? Teach - - - er?

p

Ped. Ped. Ped. Ped.

REMAINING CHILDREN
(with no concern for rhythm)

443

Teach - er? Teach - er? Teach - er? Teach - er? Teach - er? Teach - er?

p

Ped. Ped. Ped. Ped. *

[TEACHER makes a hurried entrance.
CHILDREN bow or kneel in reverence.
TEACHER covers her face in embarrassment.]

447

Meno Mosso ♩ = 72

Teach - er dear, Teach - er dear, where are you?

ff

r a l l e n t a n d o

451

There you are, there you are, how do you do?

[CHILDREN freeze in place.]

Anche Meno Mosso ♩ = 54

455

p

Curtain Music ♩ = 99

459

463

f