Upon the Stair

Introduction

Upon the Stair is a setting of lines from the poem *Antigonish* by William Hughes Mearns (1875-1965), an American educator and poet. First published in 1922, *Antigonish* was inspired by accounts of a ghost that was said to haunt the stairs of a house in the town of Antigonish, Nova Scotia.

The words used here are taken from the first and third verses of the poem:

> Yesterday, upon the stair,
> I met a man who wasn't there!
> He wasn't there again today.
> Oh, how I wish he'd go away …

A second voice – that of the ghost – is added for dramatic effect:

> Yesterday, upon the stair,
> I wasn't there!
> I wasn't there again today.
> I'm never going away …

The materials can be performed in a variety of ways. Some suggestions are made here, but these should merely be taken as starting points for individual interpretations of the piece.

Sound-makers, pattern-makers and motif-makers have parts that can enable them to contribute to inclusive performances of the song, in which the melody and accompaniment are provided by other performers, or by using the track supplied.

Music-makers can include singers and instrumentalists: for example, playing the piano, keyboard or organ; or the clarinet, violin or viola with bassoon, cello or bass; or by using touchscreen technology.

A score of the full version of *Antigonish* follows. The pages may be copied or printed out in order to facilitate performance, provided that a volume of *Sounds Right* has already been purchased legitimately. A recording is available on the website (TRACK 1).

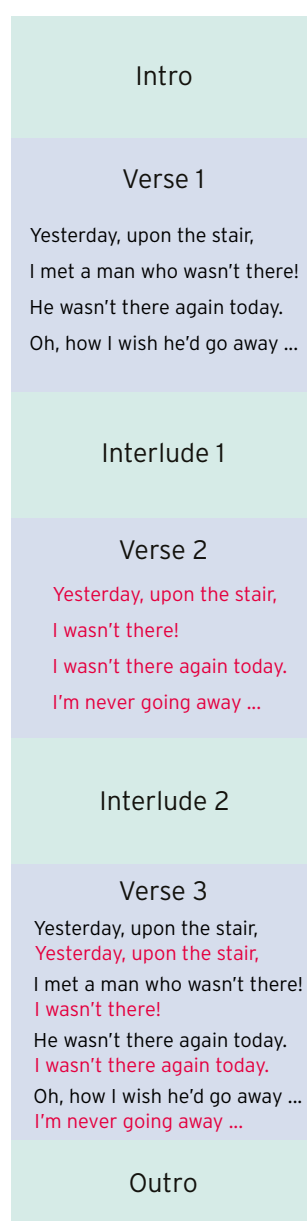*Antigonish* has the following structure:

Figure 1 The structure of the setting of *Antigonish*

Upon the Stair

Full performance at TRACK 1

Adam Ockelford
recording produced by
Jon Cohen

Text from *Antigonish* by
William Hughes Mearns

Time (sec)

0   10   20

Mysterioso

Intro

♩ = 60

$\frac{3}{4}$

(Advanced) Music-Makers

Motif-Makers

mp

CHIME 2

Pattern-Makers

TRACK 6
BASS DRUM

TRACK 5
TICKING SOUND

ominously *ppp* ————————————— *p*

cresc. poco a poco

Sound-Makers

TRACK 7
BASS

*play a low 'A' softly on a keyboard,
bass guitar, iPad, or by using
a switch, beam, touchscreen or
eye-gaze technology*

TRACK 8

*play creaking
door sounds
using a switch,
beam, touchscreen
or eye-gaze
technology repeat ad lib.*

quietly

THUNDER DRUM

*slowly draw
fingernails
along the
spring to
make sounds
like a creak-
ing door*   *repeat ad lib.*

Verse 1

VOICE 1

Yesterday, upon the stair, I met a man who wasn't there!_____ He wasn't there a –

mp — *f*

subito **mf**

BRASS (or brass sounds on a keyboard or iPad)

CHIME 1

CH2

mf

BD

TS

p — *f*

sempre cresc.

moderately loud

loud

3
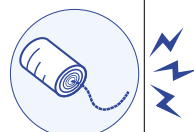
60   **70**   **80**

Interlude 1

VOICE 1

gain today,   Oh how I wish   he'd go   a - way!

BRASS

CHIME 2   *mp*
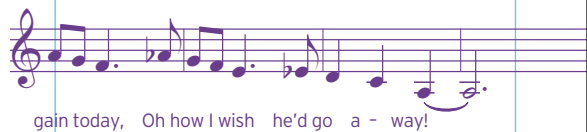
BASS DRUM

TICKING SOUND

pp   *mf*

BASS
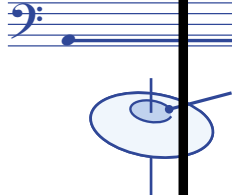
TRACK 9   *shimmering cymbal sound*

TRACK 10   *play ghost sounds using a switch, beam, touchscreen or eye-gaze technology*

repeat ad lib.

vocalise ghostly sounds, which may be amplified and enhanced electronically

repeat ad lib.

WOOO

4

Strategies for those working with sound-makers

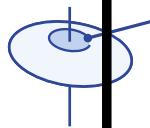*Upon the Stair* offers sound-makers a stream of rich and varied auditory sensations that can be enjoyed for their own sake without needing to understand the meaning of the text or its symbolic representation in music. With support, sound-makers can contribute to the unfolding narrative by making or controlling the sounds that are suggested in the score at the appropriate points.

Resources required

A range of musical instruments, everyday objects and electronic devices can be offered to sound-makers to enable them to participate in performances of *Upon the Stair*. They include some that are shown in the score, such as:

▶ a bass guitar or keyboard (to play a low 'A');
▶ a thunder drum (to make creaking door sounds);
▶ a frame drum (to make scratching sounds);
▶ a suspended cymbal with a soft beater (to make shimmering sounds);
▶ a microphone with amplifier and possible effects; and
▶ switches (including gesture recognition technology such as beams and touchscreens), to trigger pre-prepared audio files.

Three sample files comprising ghostly sounds can be found on the *Sounds Right* section of the Sounds of Intent website:

▶ a door creaking;
▶ 'woo' sounds; and
▶ ominous whispering.

Many others can be found online, often created by Foley artists, who are responsible for many of the sound effects that are added to films in post-production.[1] Foley artists use everyday objects to create sounds that may otherwise be difficult to make or control. For example, rubbing a damp fingertip on an inflated balloon can produce the effect of a creaking door. In preparation for a performance of *Upon the Stair*, learners can be supported to generate and record Foley sounds of their own. For example, they could be given access to suspended metal chains that jangle as they strike one another, or given a tin with some beads in that rattle when shaken.

In addition, learners can be helped to search for other sounds in the environment that may fit with the ghostly atmosphere of *Upon the Stair*. For example:

▶ the wind blowing through a partly open window;
▶ someone stepping on a creaky floorboard;
▶ a door slamming; or
▶ a key turning in a lock.

Finally, learners can be encouraged to choose different instruments that can potentially add to the eerie character of the piece. For example, rainmakers, ocean drums, guiros and different sized shakers can each contribute effectively to the sinister auditory landscape.

Learners may be able to select their own instruments with which to contribute to the supernatural soundscape

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[1]   See *The Foley Grail: The Art of Performing Sound for Film, Games, and Animation*, by Vanessa Theme, published by Routledge (2021).

REACTIVE

Working in a quiet space, practitioners should introduce the sounds that are available online: a low, sustained 'A', a shimmering cymbal, a creaking door, and the wailing and whispering of ghosts. Following the EISLER principles, these sounds have already been extracted and isolated from their original contexts to make them easier to attend to initially.

Practitioners should leave enough time between the sounds to allow learners to process what they hear. The sounds can be amplified or a multisensory dimension can be added by playing them through a resonance board, for example. Repeated exposure to the sounds, within and between sessions, will aid learning.

Practitioners should make the sounds suggested in *Upon the Stair* themselves for learners to hear: ghostly vocalisations, whispering, drawing the fingernails along the spring of a thunder drum, and scratching the head of a frame drum.

These actions have visual and tactile features, too, that learners may enjoy experiencing as they listen to the sounds that are being made.

Finally, practitioners should play short sections of the backing track, followed by periods of silence to allow time for auditory processing. The length of the excerpts can gradually be extended.

Any responses should be noted carefully, bearing in mind that the desired learning outcome is 'shows an awareness of sound'. 'Emerging' attainment at this level requires a learner to respond consistently to one type of sound; 'achieving' means consistently responding to two; and 'excelling', three. Learners may respond in different ways to the sounds from *Upon the Stair* to which they are exposed. They may indicate preferences, which can be used to inform the choices of sound-making that are offered in proactive and interactive work.

PROACTIVE

In a distraction-free environment, practitioners should encourage learners to trigger pre-recorded sounds using switches, beams, touchscreens or eye-gaze technology, depending on their physical abilities and predilections. Some learners may be able to make sounds themselves through vocalising, for example, or playing a drum.

Practitioners should offer whatever level of input is needed to enable a learner to succeed in sound-making. Although this may vary from one session to another, generally speaking, it may be possible gradually to fade the degree of assistance that is given – moving from hand-under-hand support to a light touch on the elbow, for example.

The texture of *Upon the Stair* is designed to accommodate a range of sounds that participants may make. The important thing is to promote a sense of agency in acting on the environment, and so encourage an awareness of cause and effect and of intentionality within a framework of

inclusive music-making. Any sounds that are made can be amplified and potentially enhanced through the addition of reverberation, for instance.

If necessary, the sounds can be recorded at a time when a learner is most at ease and in a place where they are most likely to make them, and then replayed (by the participant or a practitioner) using a switch, in a subsequent performance of *Upon the Stair*.

Practitioners should note any proactive engagement, remembering that the desired learning outcome is 'intentionally makes or controls sound'. 'Emerging' attainment at this level requires a learner to make or cause one type of sound intentionally; 'achieving' implies deliberately making or causing two types of sound in two different ways; and 'excelling' means purposefully making or causing three types of sound in three different ways'. *Upon the Stair* gives learners the opportunity to show these skills.

Learners experience low, sustained notes on the bassoon as part of an initial deconstruction of the texture of *Upon the Stair*

INTERACTIVE

If possible, practitioners should find a small, quiet room in which to practise interacting through sound. It is important to remember that interactions with participants who have PMLD may well be multisensory in nature, also involving touch and visual cues. Hence physical proximity is likely to be important.

Interactions may begin when a practitioner responds to a sound, gesture or facial expression that a participant makes. To be effective, patient and insightful observation will be required on the part of the practitioner, who may (but need not) choose to imitate any sounds that are made.

Practitioners may take the lead, seeking to initiate interactions themselves. The arrangement of *Upon the Stair* offers a number of vocal and other sounds that can be used in interactions. For example, the ghostly vocal sounds and ominous whispering; the sounds of a creaking door and the scratching on a drum.

Once a sense of interaction is established – taking turns to make and respond to sounds, for example

(without the need for imitation at this stage) – it may be possible to incorporate cycles of 'give and take' into the textures that make up the Interludes of *Upon the Stair*.

The effects that are created may be pleasing to listeners at all levels of musical development. Indeed, learners who are pattern-makers, motif-makers, music-makers or advanced music-makers may well enjoy interacting through ghostly sounds too, thereby promoting inclusivity in ensembles.

The learning outcome for musical engagement at this level is 'interacts with others using sound'. 'Emerging' attainment occurs when a learner responds to one type of sound by making a sound **or** by making one type of sound expecting a sound to be made in response. 'Achieving' means responding to one type of sound by making a sound **and** making one type of sound expecting a sound to be made in response. 'Excelling' implies responding to two or more types of sound by making sounds, and making two or more types of sound expecting sounds to be made in response.

11

Strategies for those working with pattern-makers

The most salient pattern in *Upon the Stair* is the sound of a clock ticking, which frames the song through the intro and the outro and continues through the first half of each verse and the interludes. While mature listeners may hear the ticking both diegetically (as part of the environment of the haunted house) and non-diegetically (as adding, in a general way, to the sense of tension that exists in the music), pattern-makers need not be aware of these subtleties.

Resources required

A number of different non-pitched percussion instruments can be used to produce ticking sounds, including woodblocks, castanets and claves. *Upon the Stair* has a slower beat too, that can be produced on any large drum, including a djembe, a floor tom or a bass drum.

Everyday objects, such as a table, a wooden box, the tray on a wheelchair or a resonance board can be pressed into service too. All these sounds and others, including the ticking of clocks, can be triggered from audio files, using whatever form of switch a learner finds conducive.

REACTIVE

In preparation for engaging with *Upon the Stair*, pattern-makers can be introduced to the ticking of different clocks that vary in speed and sound. There are many examples available online. A sample montage is provided as Pattern-Track 5. Practitioners should ensure that learners have plenty of time to process each of the ticking patterns as it is presented. Pattern-makers' embodiment of the beat may be shown as they start to rock or tap in time. Responses such as these should be evaluated in the context of the desired learning outcome of 'reacting to simple patterns in sound'. It is likely that *Upon the Stair* will provide one strand of evidence of a learner's engagement, since 'emerging' attainment requires listeners to respond consistently to one type of pattern in sound; 'achieving' means consistently responding to two; and 'excelling', three.

PROACTIVE

Learners can be encouraged to make ticking patterns on their own at first, at a pace that they find comfortable. Practitioners should note whether this preferred tempo is the same or similar on different occasions. Irrespective of their tempo, short ticking patterns with distinct timbres can be added to the texture of *Upon the Stair* that will sound effective, even if they do not correspond to the main beat.

Practitioners should register any proactive engagement, bearing in mind that the desired learning outcome is 'intentionally makes simple patterns in sound'. 'Emerging' attainment at this level requires a learner to make at least one type of pattern in sound; 'achieving' implies making two types of pattern; and 'excelling' means making three types of pattern or more.

INTERACTIVE

By listening carefully to those around them, some learners may be able to play the ticking sounds or the slower bass drum part in time with other musicians. This process may start with the learner setting the pace, though they may be able to adapt to slightly slower or faster tempos. Pattern-makers may well need support with knowing when to start playing and when to stop in a performance. The learning outcome for musical engagement at this level is defined as 'copying sounds and/or being aware of own sounds being copied'. The criterion of particular relevance is 'recognises own pattern in sound being copied and copies another's pattern in sound'.

Strategies for those working with motif-makers

Upon the Stair is designed to help learners working towards or at Level 4 of the Sounds of Intent framework come to appreciate how a short, simple motif can be transformed and connected in many different ways to create an extended narrative in sound (Level 5). The integration of Type 1 and Type 2 relationships (which typically underpin sequences) means that each motif is linked to a number of others. This can help the developing ear to make sense of things, since even if not all the connections are grasped, sufficient structure will still be recognised. That is to say, the musical message contains a high level of 'redundancy'. To assist practitioners in working with learners through listening, playing and singing, a motif 'map' is shown in Figure 2.

Figure 2 A map of the motifs used in *Upon the Stair*, showing how they are related
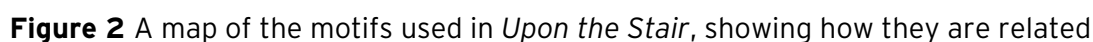
Resources required

The motifs in *Upon the Stair* can be reproduced by singing or on any pitched instrument. In the recording of the piece, chimes are used – but these are not essential. Learners can be assisted in reproducing the motifs (or in generating transformations of those that are heard) by limiting the pitches that are available to them (by giving them two chime bars to play, for example), or by labelling the requisite notes (putting coloured stickers on a keyboard, for instance).

REACTIVE

While some learners engaging with music at Sounds of Intent Level 4 may be able to reflect and comment on the motifs they hear and the connections between them, it is likely that, in many cases, this verbal capacity will be nascent or, indeed, absent. For learners like these, evidence of understanding of music at Level 4 will often need to be sought through observing their proactive and interactive engagement.

With its abundant network of Type 1 and Type 2 relationships between motifs, *Upon the Stair* offers a rich source of material for practitioners to use to promote learners' musical development at Level 4. Elements of the EISLER approach can be used to extract and isolate motifs and to highlight the Type 1 relationships that may exist between them (shown in purple in Figure 135). Practitioners can start by illustrating simple repetition (❶) and transposition (❷), followed by altering notes (❸), adding them (❹) or inverting intervals (❺), and finally by increasing the time between the onsets of notes (❻) and decreasing the size of melodic intervals (❼).

Type 2 relationships can be given prominence through playing the pitches in question (shown in red) simultaneously, using a separate instrumental sound.

Any responses that learners make (which, as we have seen, may well occur in the proactive or interactive domains) can be evaluated in using the learning outcome at Level 4 (reactive) of 'recognising musical motifs and the relationships between them'. It is likely that encouraging learners to engage with *Upon the Stair* will provide practitioners with some of the evidence of a learner's engagement at this level, since 'emerging' attainment requires listeners to recognise one distinct musical motif; 'achieving' means consistently recognising two motifs and being aware when one motif is repeated or varied (through Type 1 relationships); and 'excelling' implies consistently recognising at least two distinct musical motifs, realising when they are repeated or varied, and appreciating when one is logically related to another that is different (through Type 2 relationships).

PROACTIVE

Learners can be encouraged to reproduce motifs from *Upon the Stair*, to link them together through Type 1 or Type 2 relationships, and to improvise new variations on the material. Practitioners can demonstrate what to do, using the motif map in Figure 2 as a point of departure.

Potential ideas are worked through in Figure 3. Here, starting with the first motif heard in *Upon the Stair*, from which all others in the piece ultimately derive, there are a number of examples of Type 1 relationships in action: repetition, transposition, inversion, altering individual notes, reduction to a single pitch, and rhythmic augmentation (effectively changing the tempo at which motifs are played or sung). In isolation from other musical material, connections like these should be relatively easy to recognise and emulate, particularly if learners are initially given only a limited set of pitches to play.

Type 2 relationships serve to frame series or sequences of motifs that are repeated or subject to incremental change. Again, learners may be
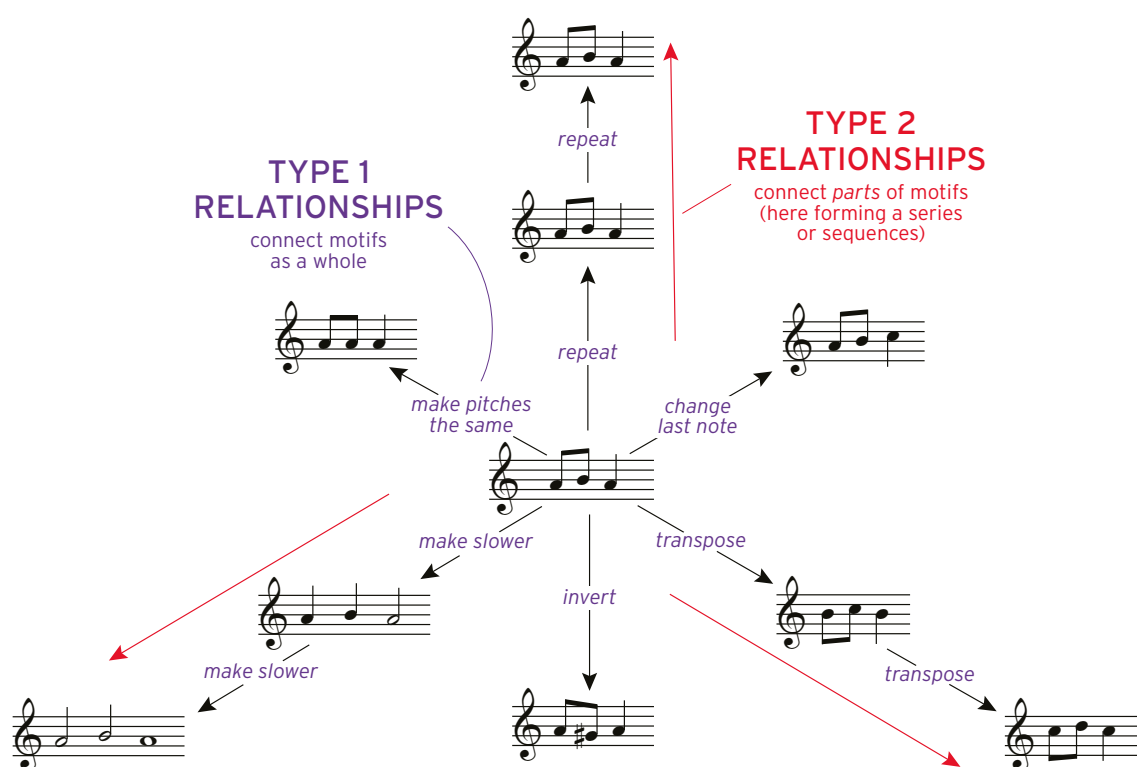
Figure 3 Type 1 and Type 2 relationships between motifs in *Upon the Stair* can be used to form the basis of proactive and interactive engagement with the piece at Sounds of Intent Level 4

able to grasp these and reproduce them, in line with EISLER principles, once they have been heard in a musically clutter-free context. Moreover, learners may be encouraged to link motifs that differ as a whole but are connected through a common feature such as a pitch, for example.

Practitioners should record and evaluate what occurs in the context of the desired learning outcome at Sounds of Intent Level 4, which is 'reproduces or creates musical motifs, and potentially links them together'. 'Emerging' attainment at this level requires learners to produce or reproduce at least one motif that has a distinct musical identity; 'achieving' implies repeating or varying at least two motifs **or** linking different motifs together to form short musical narratives; and 'excelling' means repeating **and** varying three or more motifs and linking different motifs together. *Upon the Stair* potentially provides ample material for learners to use, enabling such judgements to be made.

INTERACTIVE

The motifs from *Upon the Stair* offer a rich bank of resources for interactive engagement at Sounds of Intent Level 4. Once a learner is familiar with melodic fragments such as those depicted in Figures 135 and 136, they can be encouraged to participate in musical 'conversations', in which motifs are passed between performers in either direction. Such activity can occur in pairs of players or singers, or groups of varying sizes. It may help learners to understand what is required if musical exchanges involving motifs are modelled for them first.

The learning outcome for musical engagement at this level is defined as 'engaging in musical dialogues using motifs'. 'Emerging' attainment at this level requires any one of the following: producing motifs that are meant to be repeated or varied by someone else; repeating or varying motifs that are provided by someone else; and responding to motifs that are made by someone else with different motifs that follow coherently. 'Achieving' requires at least two of these forms of engagement to be observed. 'Excelling' necessitates all three.

Strategies for those working with (advanced) music-makers

Upon the Stair can be performed in a number of different ways, providing opportunities for music-makers and advanced music-makers to engage with the music, reactively, proactively and interactively. The two levels (5 and 6) can be differentiated both by the complexity of the parts that are chosen and the technical skill and musical sophistication with which they are performed.

The engagement in the reactive domain of learners with little or no expressive language may be determined by the way in which they play or sing, and the extent to which this shows an understanding of the structure and affective narrative of the piece. *Upon the Stair* can be used, too, as a model for other music to be created that is similar in form or content.

Resources required

Singers will require an accompaniment, either using the keyboard parts supplied, or downloaded from the website (TRACKS 2, 3 and 4). There are versions of the piece for piano and organ,

and instrumental parts for clarinet and bassoon. Beyond this, *Upon the Stair*'s flexible design means that other instruments can be used according to learners' preferences and abilities.

REACTIVE

Through observing learners' participation in performances of *Upon the Stair,* teachers can gauge something of their pupils' and students' understanding and appreciation of music in the reactive domain at Levels 5 and 6 of the Sounds of Intent framework.

At Level 5, the generic criterion for reactive engagement is 'attends to whole pieces of music, anticipating prominent structural features and responding to general characteristics'. Specifically, learners need to show evidence of anticipating prominent structural features, recognising at least two different metres or grooves, and responding distinctly to different modes. 'Emerging' attainment at this level requires the presence of any one of these forms of engagement; 'achieving' needs two; 'excelling' all three.

Clearly, then, given that the recognition of different modes and metres is a requirement at Level 5, *Upon the Stair* may be sufficient to offer some – but not all – of the evidence of engagement that is needed. For example, the anticipation of structural features can be inferred if a learner comes in with their part at the correct points in the music. Their grasp of metre can be discerned

if the timing of their playing or singing aligns with the metrical framework provided by the accompaniment. The feelings associated with the minor mode that is used in *Upon the Stair* may be evident from the expressive character of their performance (subdued dynamics, for example, or a vocal tone that is mellow and restrained in nature).

At Level 6, the overarching criterion for reactive engagement is that learners should have 'a mature, shared understanding and appreciation of music of a particular culture, in a given style or styles'. In particular, learners whose level of attainment is said to be 'emerging' should be able to understand and appreciate music of a particular stylistic cast; those who are 'achieving' at Level 6 should be able to differentiate between two styles **or** show discernment in relation to different performers or performances; those who are 'excelling' need to have both these areas of accomplishment.

As at Level 5, *Upon the Stair* may be sufficient to offer some evidence of advanced musical engagement. For example, the appreciation of the style in which the piece is composed may become apparent if the learner is able to improvise a

simple melody over the harmonies in the first half of the song (which are formed over an 'A' pedal note in the bass). Learners can be made aware of different interpretations of the piece through being exposed to contrasting performances by different singers, and can subsequently be encouraged to emulate the one they prefer in terms of its favoured expressive characteristics.

PROACTIVE

Unlike conventional classical 'grade' examinations, the Awards and Certificates in Musical Development offered by Trinity College London embrace not only performance, but also improvisation and composition at Sounds of Intent Levels 5 and 6. Hence while playing or singing predetermined parts (set out in the pages that follow) can enable learners to demonstrate achievement as music-makers or advanced music-makers, so too can their ability to create new materials, which may be derived from or influenced by those that are provided.

For example, learners could be supported to set some or all of the remaining text of *Antigonish* to music. At Level 5, the teacher could suggest setting Verse 3 of the poem by using a rising harmonic sequence similar to that found in the first half of *Upon the Stair* and then creating a melody over the chords, using the motif that appears in the accompaniment of the original. Hence both Type 1 and Type 2 relationships would be implicated; see Figure 3. At Level 6, a similar pedagogical strategy could be adopted that used more advanced harmonies. See Figure 4.

Practitioners should record and evaluate learners' proactive engagement. At Level 5, the general learning outcome is of being able to 'perform, improvise or compose short and simple pieces of music, which may increase in complexity over time'. 'Emerging' attainment at this level requires a learner to 'perform or improvise pieces solo at the level of Grade 1 in the UK public music exam system, or to compose pieces of equivalent length and complexity'. With 'achieving', the level moves up to Grade 3; and 'excelling' reads across to Grade 5.

At Level 6, the overarching learning outcome is being able to 'perform or improvise solos of increasing sophistication persuasively within a given style, and/or to compose coherent pieces that are intended to convey particular effects'. 'Emerging' attainment at this level requires a learner to 'perform or improvise pieces solo or to compose pieces at the level of Grade 6 in the UK public music exam system'. 'Achieving' at this level is equivalent to Grade 7, while 'excelling' parallels Grade 8 in terms of the complexity of the music that is performed or created.

Figure 4 Encouraging improvising or composing at Sounds of Intent Level 5 by suggesting a starting point for learners, which includes intimations of Type 1 and Type 2 relationships
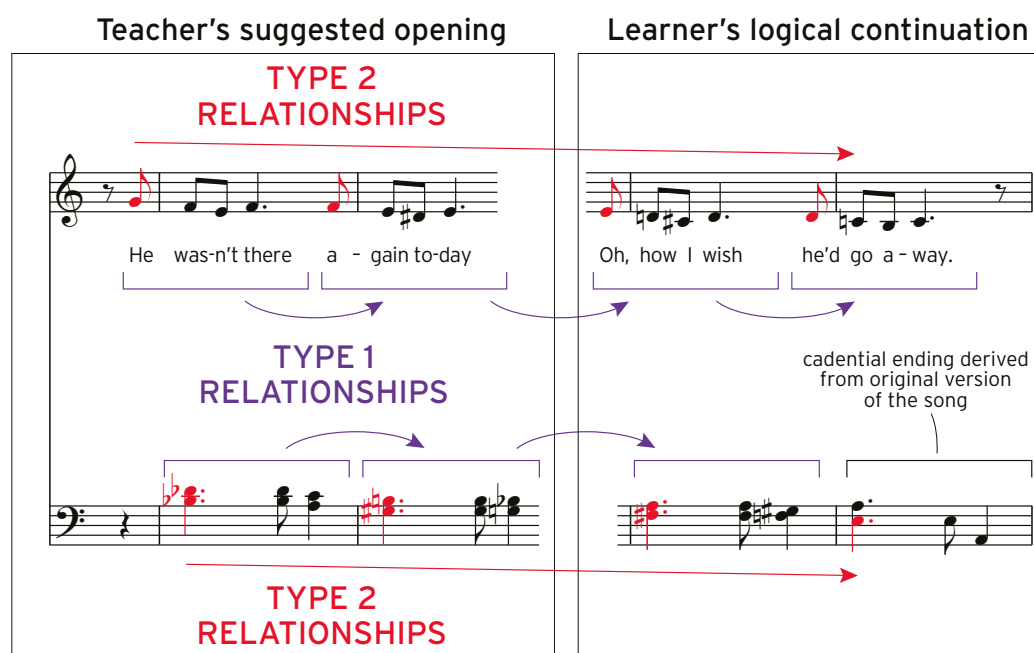
Figure 5 Encouraging improvising or composing at Sounds of Intent Level 6 by suggesting a more advanced starting point for learners, which includes a chromatic harmonic and melodic sequence

INTERACTIVE

An interactive performance of *Upon the Stair* at Sounds of Intent Levels 5 or 6 can involve two musicians or more, who may (but need not) themselves be candidates for an Award and Certificate in Musical Development. For example, two singers can perform the roles of the narrator and the ghost. Or a singer may be accompanied by one instrumentalist or more. Playing or singing to a backing track is not considered to be interactive since, while the live performer or performers may be influenced by the recording, they self-evidently cannot have an impact on the music that already exists.

Interactive performances may involve improvisation. For instance, at Level 5, two instrumentalists may extemporise a new introduction and interludes to *Upon the Stair*, imitating and developing motifs drawn from the original song that reinforce the underlying sustained A minor harmony. At Level 6, the harmonic progression shown in Figure 5 could serve as a basis for improvised melodic turn-taking.

The generic learning outcome at Level 5 is of being able to 'perform or improvise short and simple pieces of music with other people,

which may increase in complexity over time'. 'Emerging' attainment at this level requires a learner to 'perform or improvise pieces as part of an ensemble at the level of Grade 1 in the UK public music exam system'. 'Achieving' maps this criterion onto Grade 3; 'excelling' parallels Grade 5.

At Level 6, the headline learning outcome is being able to 'perform or improvise solos of increasing sophistication expressively with other people'. Here, 'emerging' attainment requires a learner to 'perform or improvise pieces as part of an ensemble at the level of Grade 6 in the UK public music exam system'. 'Achieving' reads across to Grade 7, while 'excelling' relates to Grade 8.

Teachers should remember that, while the complexity of the music concerned will be one factor in distinguishing between interactive performances at Levels 5 and 6, it is not the only factor that they should take into consideration. For example, although the main melody of *Upon the Stair* is simple and, on paper, most readily relates to Grade 1 (and, therefore, to 'emerging' at Level 5 in the Sounds of Intent scheme), it can be sung with a high level of expressivity and musical sophistication, with close attention to the accompaniment, which could place it at Level 6.

Upon the Stair

Arrangement for piano

Adam Ockelford

Upon the Stair

Arrangement for clarinet, bassoon and woodblock

Adam Ockelford

Upon the Stair

Parts for clarinet, bassoon and woodblock

Adam Ockelford

Upon the Stair

Arrangement for two voices, piano and woodblock

Adam Ockelford

8

Voice I:
1,3. Yesterday, up - on the stair, I met a man who wasn't there!
2. Oooh

Voice II:
1. *Tacet* 2,3. Yes-ter-day, up-on the stair, I wasn't there!

Lyrics (measures 13–16):
He wasn't there a-gain to-day, Oh how I wish he'd
Oooh _____ _____ _____ ___

I wasn't there a-gain to-day. I'm nev-er go-

Lyrics (measures 17–):
go a - way. _____
_____

ing a - way. _____

Upon the Stair

Parts for two voices, piano and woodblock

Adam Ockelford

Voice I

♩ = 60

1,3. Yes-ter-day, up - on the stair, I met a man who was-n't there! He was-n't there a - gain to-day, Oh how I wish he'd go a - way.

2. Oooh_____ _____ __ _____ _____ ___ Oooh_____ ___

Voice II

1. *Tacet* 2,3. Yes-ter-day, up - on the stair, I wasn't there! _____ I wasn't there a - gain to-day. I'm nev-er go - ing a - way. _____