

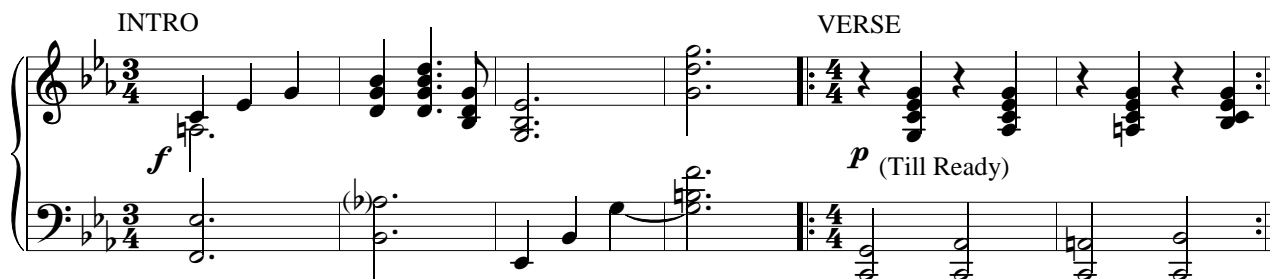
“Heaven”

Words by
Simon Phipps

written in 1954 for performance in
'Just As It Comes' at Trinity College

Music by
Peter Tranchell

INTRO



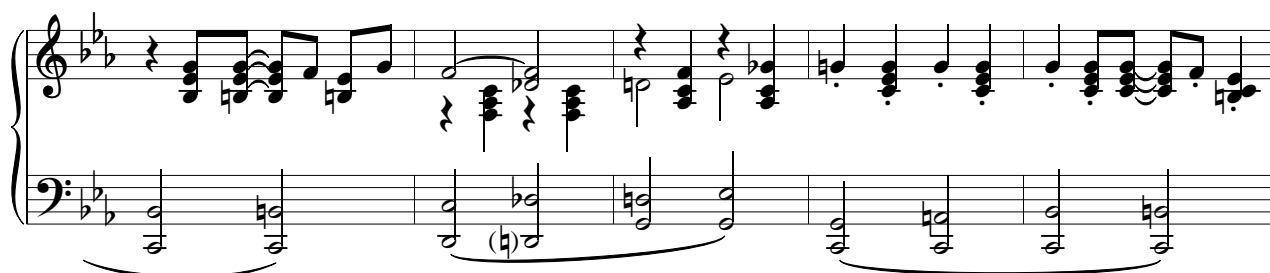
VERSE

p (Till Ready)

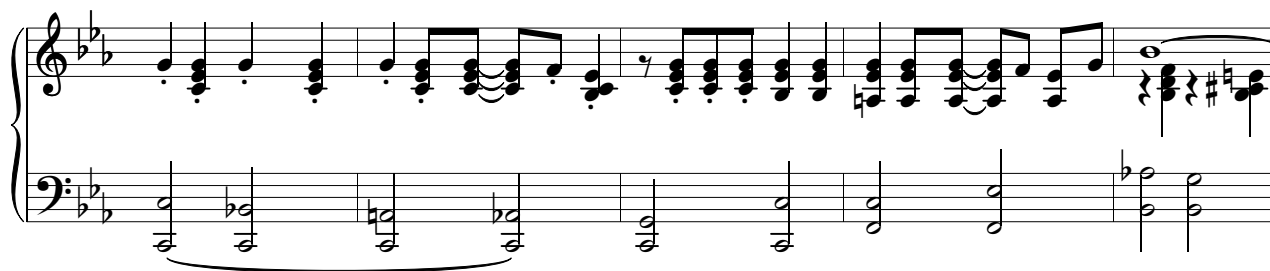
I'm just con-tem - plat-ing su - - i-cide, No luck on the ren-dez-vous - - y side. I simp-ly hate this



yoo-hoo- - y side of life. No-thing left for me but su - - i-cide,



Not a word on the bil-let-doux-y side, no en-try on the en-tre-nous- - y side of life.



It's no use liv-ing here, hop-ing for suc-cess. All I get is "No,"



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when I want-ed "Yes." In this world I have to con - fess that I'm vexed and per-plexed and a

Musical notation for the first system, featuring a piano accompaniment with triplets in the right hand.

bit un-der-sexed. Recit. In this life, but Ah! in the next! Oh!

Musical notation for the second system, including a recitative section and a 3/4 time signature change.

1 Won't it be Hea-ven in Hea - ven! _____ Hav-ing a Heav-en - ly

Musical notation for the third system, starting with a 3/4 time signature.

Time! _____ No need for re - straint be - ing chums with a saint.

Musical notation for the fourth system, featuring a piano accompaniment.

Won't it be co - sy and com-fy and quaint. Oh! Won't it be Hea-ven in

Musical notation for the fifth system, featuring a piano accompaniment.

Heav-en! _____ Hav-ing a Heav-en - ly Time!

second verse staccato

2 Won't it be Hea-ven in Hea - ven! _____ Hav-ing a Heav-en - ly
 3 Won't it be Hea-ven in Hea - ven! _____ Hav-ing a Heav-en - ly

2 Time! _____ No one will mind if one's bad - ly de - signed, With too
 3 Time! _____ Per - pet - u - al day sounds de - li-cious - ly gay. Just

2 li - ttle in front _____ and too much be - hind. And ev'-ry-one's co-sy and
 3 give me some ar - se - nic, I'm on my way. So co-sy and com-fy and

2 com - fy and kind! Oh my! What a Heav-en - ly Time!
 3 mad - ly O. K. Oh my! What a Heav-en - ly Time!

Sva _____

Fine.

No - bo - dy cares what an - y - one wears, or comm-ents on how you are

Musical notation for the first system, including treble and bass staves with lyrics. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef.

dressed! _____ It's not e-ven rude to go round in the nude. Oh! Think of the

Musical notation for the second system, including treble and bass staves with lyrics. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef.

bliss of the Blest! There'll be mass-es of mar-tyrs all cov-ered with

Musical notation for the third system, including treble and bass staves with lyrics. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef.

scars, and An-gels with wings on like par - a - llel bars, and Cher - u - bim do-ing the

Musical notation for the fourth system, including treble and bass staves with lyrics. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef.

chores there as Chars! Oh my! What a Heav-en-ly Time! I'll be there tête à

Musical notation for the fifth system, including treble and bass staves with lyrics. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody is in the treble clef, and the accompaniment is in the bass clef.

tête with the good and the great. Oh won't it be fun there, I simp - ly can't wait!

Musical score for the first system, featuring a piano accompaniment with treble and bass staves. The key signature is two sharps (F# and C#). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple harmonic accompaniment with chords and single notes.

Oh my! What a Heav - en - ly

Musical score for the second system, featuring a piano accompaniment with treble and bass staves. The key signature is two sharps. The treble clef contains a more complex accompaniment with chords and moving lines, while the bass clef continues with a steady accompaniment.

Time!

Oh!... *D.S. al Fine (verse 3)*

Musical score for the third system, featuring a piano accompaniment with treble and bass staves. The key signature changes to one flat (Bb). The system includes a double bar line and contains performance instructions: "Monologue. Then: Intro to verse 3" and "ends: What a fluke - St Luke!".

monologue for 'Heaven'

(Breathless) Ah well! Here we are at last!
You know, I really rather wondered if I was going to get past!
But St Peter
Couldn't have been sweeter.
He could see I was in a flat spin,
And he just said "Don't you worry. You go right on in."
What a heavenly host!

(As tho' going thro' a door) Saints alive!
My *dear*
Everyone's here.
Who's that old dragon talking to St George?
And good gracious! There's St Ignatius.
And a *band!* Shall we go over?
Wouldn't it rather thrill ye
To meet St Cecilia?
Angel! Hel-lo (making circular greeting above head)
And what *is* going on over *there?*
What curious behaviour.
Who? St Francis Xavier?
*And St Augustine? How disgustin'.
Now *you* (turning to a very small imaginary person)
must be ... (thinking) St Cloud!† (with sudden discovery)
You are? What a fluke!
(Turning and suddenly recognising with delight) St *Luke!*

Resume at *segno* for verse 3: "Oh – won't it" *etc. etc.*

* "please omit in public"

† [presumably pronounced as though in French, for the rhyme]