

# HEAVEN EVERYWHERE

for S.A.T.B. voices and piano  
with optional SoundTrax CD\*

Performance time: approx. 3:20

Arranged by  
**ANDY BECK**

Words and Music by  
**BEN GLOVER and  
FRANCESCA BATTISTELLI**

With ethereal beauty (♩. = ca. 92)

2nd time only

SOPRANO  
ALTO

TENOR  
BASS

PIANO

*p*

*p*

C C<sup>6</sup> Cmaj<sup>7</sup> C<sup>6</sup>

5

hear the bells, they're ring-ing loud and clear.

C C<sup>6</sup> Cmaj<sup>7</sup> C<sup>6</sup>

\*Also available for S.A.B. (45468) and 2-part (45469). SoundTrax CD available (45470).

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4

9

You can't help but love this time of year. It's

C C<sup>6</sup> Cmaj<sup>7</sup> C<sup>6</sup>

13

Christ-mas-time, there's some-thing in the air. There's a

F C Gsus<sup>4</sup>/C

lit-tle bit of heav-en ev-'ry-where.

C C<sup>6</sup> Cmaj<sup>7</sup> C<sup>6</sup>

21

Oo, oo - hoo.

*p*

C C<sup>6</sup> Cmaj<sup>7</sup> C<sup>6</sup>

25

*mp* Some - how, \_ there's a lit - tle more of love. \_

*mp*

Some - how, \_ there's a lit - tle more of love. \_

*mp*

C C<sup>6</sup> Cmaj<sup>7</sup> C<sup>6</sup>

29

May - be \_ there's a lit - tle less of us. \_

May - be \_ there's a lit - tle less of us. \_ Or

C C<sup>6</sup> Cmaj<sup>7</sup> C<sup>6</sup>

33

There's a

may - be \_\_\_ we're just slight - ly \_\_\_ more a - ware.

F C/E Gsus<sup>4</sup>

37

lit - tle bit \_\_\_ of heav-en ev - 'ry - where. It's \_\_\_ the

C C<sup>6</sup> Cmaj<sup>7</sup> C<sup>6</sup>

*cresc.*

41

smile on \_\_\_ a man who \_\_\_ has \_\_\_ fi - n'ly \_\_\_ found hope. It's the

F C

*mf*

45

tears of a moth - er whose child has come home. It's the

Am<sup>7</sup> G Gsus<sup>4</sup>

49

joy that we feel and the love that we share. There's a

F Am<sup>7</sup>

53

lit - tle bit of heav - en ev - 'ry - where. There's a

C G<sup>7</sup> sus<sup>4</sup> C

57

lit-tle bit of heav-en ev-'ry-where.

Am<sup>7</sup> G<sup>7</sup>sus<sup>4</sup> C

61

*mf* [63] It's fun-ny how it takes a hol-i-

C<sup>6</sup>

65

day to show us how the world could tru-ly

Cmaj<sup>7</sup> C<sup>6</sup> C C<sup>6</sup>

69

change. If we all took the time to real-ly

Cmaj7 C6 F C/E

73

care, there'd be a lit-tle more of heav-en ev-ry-where.

Gsus4 C C6

79

It's the grace that we show to a

Cmaj7 C6 F

world that \_\_\_ needs hope. It's giv-ing our \_\_\_ lives, \_\_\_ know-ing

C Am<sup>7</sup>

they're not \_\_\_ our \_\_\_ own. \_\_\_ It's the joy that \_\_\_ we feel and \_\_\_ the \_\_\_

G G<sup>sus4</sup> F

love that we share. \_\_\_ There's a lit-tle bit \_\_\_ of heav-en ev-'ry-where. \_\_\_

Am<sup>7</sup> C G<sup>7sus4</sup>



93

There's a lit-tle bit of heav-en ev-'ry-where.

C Am<sup>7</sup> G<sup>7</sup>sus<sup>4</sup>

97

*decresc.*

C

101 Traditional Carol

*mp*

An - gels we have heard on high

*mp* F/C C

105

sweet - ly sing - ing o'er the plains.

Am Fmaj7 C

109

And the moun - tains, in re - ply,

*mp*

Am7 F C

113

een - o ing their joy - ous strains. Hal - le -

*cresc.* *mf*

Am7 Fmaj7 C Em7

*cresc.* *mf*

117

lu - jah! Hal - le -

F C

121

lu - jah! It's — the

Am<sup>7</sup> G Gsus<sup>4</sup>  
cresc. f

125

joy that we feel and — the — love that we share. — There's a

F Am<sup>7</sup>  
f

129

lit-tle bit \_\_\_ of heav-en ev-'ry-where. \_\_\_ There's a

Vocal line for measures 129-132. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. It then descends: G4, F4, E4, D4, C4. There is a measure rest for two measures, followed by a quarter note G4 and a quarter note A4.

C G<sup>7</sup>sus<sup>4</sup> C

Piano accompaniment for measures 129-132. The right hand plays a steady eighth-note accompaniment. The left hand plays chords: C (measures 129-130), G<sup>7</sup>sus<sup>4</sup> (measures 131-132), and C (measures 133-134).

133

lit-tle bit \_\_\_ of heav-en ev-'ry-where. \_\_\_ There's a

Vocal line for measures 133-136. The melody continues from the previous system. It includes a measure rest for two measures, followed by a quarter note G4 and a quarter note A4. The dynamic marking *mf* is present at the end of the line.

Am<sup>7</sup> G<sup>7</sup>sus<sup>4</sup> C

*decresc.*

Piano accompaniment for measures 133-136. The right hand continues the eighth-note accompaniment. The left hand plays chords: Am<sup>7</sup> (measures 133-134), G<sup>7</sup>sus<sup>4</sup> (measures 135-136), and C (measures 137-138). A *decresc.* marking is placed over the C chord.

137

lit-tle bit \_\_\_ of heav-en ev-'ry-where. \_\_\_

Vocal line for measures 137-140. The melody continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. It then descends: G4, F4, E4, D4, C4. There is a measure rest for two measures.

Am<sup>7</sup> G<sup>7</sup>sus<sup>4</sup> C C<sup>6</sup>

*mf* *decresc.*

Piano accompaniment for measures 137-140. The right hand continues the eighth-note accompaniment. The left hand plays chords: Am<sup>7</sup> (measures 137-138), G<sup>7</sup>sus<sup>4</sup> (measures 139-140), C (measures 141-142), and C<sup>6</sup> (measures 143-144). A *mf* marking is at the start and a *decresc.* marking is over the C chord.

141

143

*mp*

An - gels we have

Cmaj<sup>7</sup>C<sup>6</sup>

C

C<sup>6</sup>*mp*

145

heard \_\_\_\_\_ on high sweet - ly

Cmaj<sup>7</sup>C<sup>6</sup>

C

148

*poco rit.*

sing - ing o'er \_\_\_\_\_ the plains.

C<sup>6</sup>Cmaj<sup>7</sup>C<sup>6</sup>

C

*poco rit.*