Here, There, and Everywhere
Ted Greene Arrangement

This is Ted’s arrangement of the popular Beatles song, “Here, There, and Everywhere.” His original page is labeled as “page 1,” but there is no page 2 in the Ted Greene Teachings Archives, so unfortunately, this arrangement is incomplete.

At the top of his page Ted wrote, “Use a lot of right-hand break-up and ‘delays’ or this page will not come to life.” In the first few measures his instruction to use these right-hand fills is certainly necessary, as he didn’t specify much movement inside the chords. But later in the song he gives more rhythmic and melodic directions for how to play the chords. In some of his other arrangements he would start them out as “skeletal” forms, asking the student to fill in with right-hand “rolls” or “arpeggios,” but then later on he’d admit, “I couldn’t help myself” and began writing out more details. I suspect that’s what happened in this arrangement as well.

For our write-up we’ve included the Beatles’ short intro, the missing bridge section, verse 3, and the coda ending – all using chord forms that are complementary to those used by Ted in this piece. For verse 3 we borrowed a combination of the same chords Ted used in verses 1 and 2, including the alternate variation of the E13 chord in measure 21. In addition, measures 18 and 19 incorporate the counterpoint guitar line played by The Beatles on the original recording – which Ted probably would have included in some way.

All of these “additions” are indicated in blue, and you can certainly ignore them and find other chords that you prefer. It was not uncommon for Ted to leave part of an arrangement unfinished and allow the student to complete it as “homework.” We’ve done just that here, but this only represents just one of hundreds of possibilities.

This song is originally in the key of G, but Ted chose to move it up one whole step to the guitar-friendly key of A. Overall it was probably intended for an intermediate to advanced student, since it includes a few long stretches and some more challenging chord forms, but it is quite doable if one puts in the practice time. Be sure to listen to the recording on The Beatles’ “Revolver” album, track 5.

Enjoy!
~ Paul
Use a lot of right-hand break-ups and "delays" or this page will not come to life.

[Notation in blue shows one interpretation of break-ups, delays, and editorial additions.]

1. Here making each day of the year,

2 changing my life with a wave

of her hand: nobody can de-
F#m7  F#m11  F#m11  Bm11
- ney that there's some thing there.

A  Bm7  C#m7  D/9
2. There run ning my hands thru her hair,

Dm7  E  C#m7  D/9  D  G#m11
both of us think ing how good

G#m11  G#m7/11  C#7  G9  F#m11
it can be: some one is speak ing but she
doesn't know he's there

everywhere and if she's beside me I know I need

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[same harmony as verse 1]

each one believing that love never dies, watching her eyes and

hoping I'm always there I want her

Coda

I will be there and everywhere.

Here, there, and everywhere.
USE A LOT OF RIGHT HAND CHORD BREAK UPS OR "DELAYS" ON THE PAGE WILL NOT COME TO LIFE