

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

**Ted Greene
Arrangement**

HERE, THERE, AND EVERYWHERE

Ted Greene
(undated)

Playing order: ● × □ △ ★
○ = opt.

Solo guitar

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

To lead a bet-ter life... I need my love to be here...

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

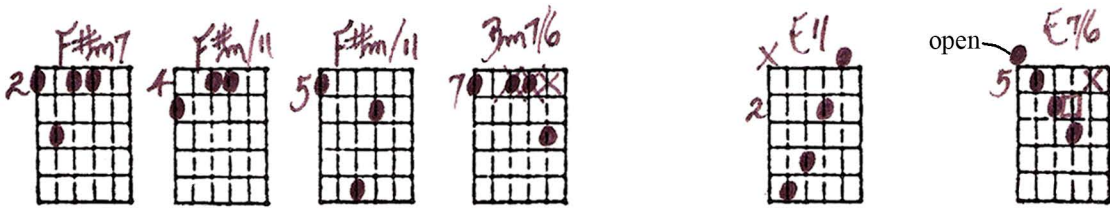
1. Here mak - ing each day of the year,

2 chang - ing my life with a wave

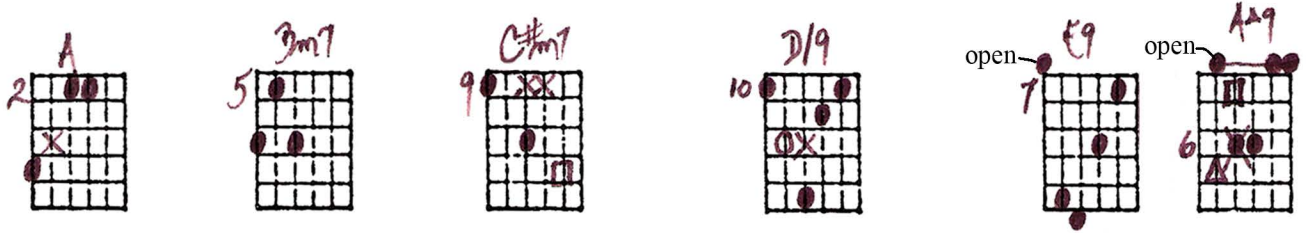
4 of her hand: no - bod - y can de -

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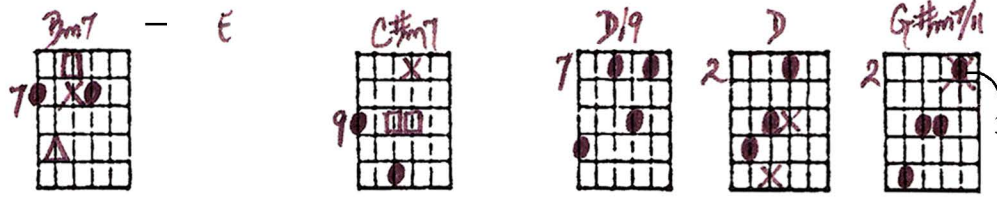
Fill _____



6 - ney that there's some - thing there.



8 2. There run - ning my hands thru her hair,

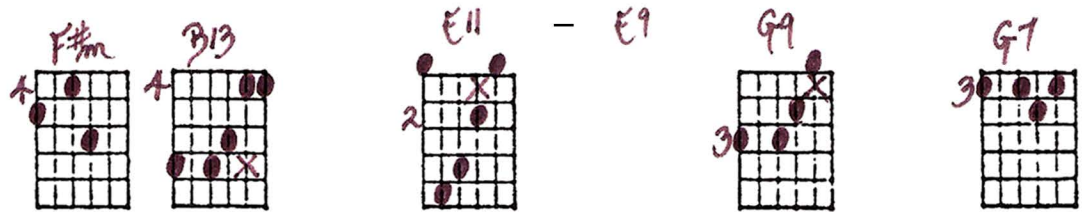


10 both of us think - ing how good



12 it can be: some - one is speaking but she

3 times



14

does - n't know he's there I want her

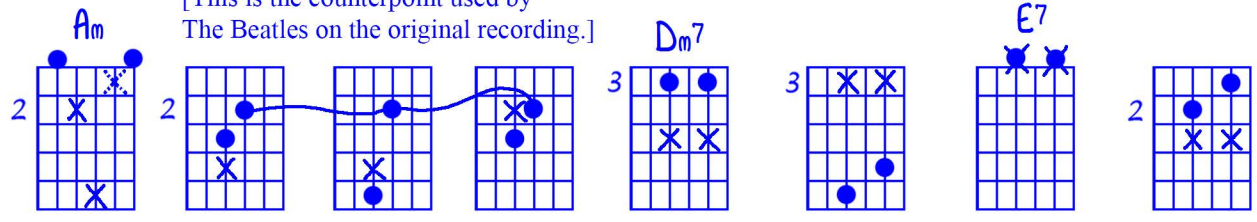
16

Handwritten guitar chord diagrams for the second system:

- C/9**: 3rd fret, 1st string (dot), 2nd string (dot), 3rd string (dot), 4th string (dot), 5th string (dot), 6th string (dot).
- Am7/11**: 1st fret, 1st string (dot), 2nd string (dot), 3rd string (dot), 4th string (dot), 5th string (dot), 6th string (dot).
- Dm7**: 2nd fret, 1st string (dot), 2nd string (dot), 3rd string (dot), 4th string (dot), 5th string (dot), 6th string (dot).
- E7**: 1st fret, 1st string (dot), 2nd string (dot), 3rd string (dot), 4th string (dot), 5th string (dot), 6th string (dot).

ev - 'ry - where and if she's be - side me I know I need

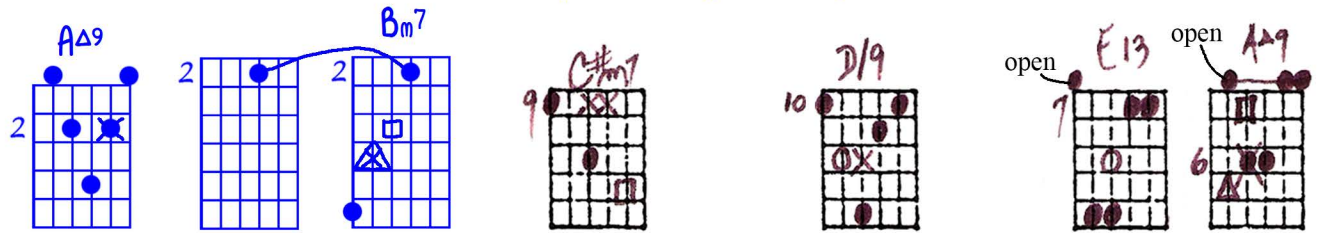
[This is the counterpoint used by The Beatles on the original recording.]



18

nev - er care. But to love her is to need her

[same harmony as verse 2] [E13 variation]



20

ev - 'ry - where, 3. know - ing that love is to share

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[same harmony as verse 1]

Handwritten guitar chord diagrams for measures 22-23:

- Measure 22: Bm7 (7th fret, 2nd string muted)
- Measure 23: C#m7 (6th fret, 2nd string muted), C#m7 (7th fret, 2nd string muted), D/9 (7th fret, 2nd string muted), G#m7/11 (2nd fret, 2nd string muted) - 3 times

Musical notation for measures 22-23. Lyrics: each one be - liev - ing that love

Handwritten guitar chord diagrams for measures 24-25:

- Measure 24: C#7b9 (2nd fret, 2nd string muted)
- Measure 25: G#m7/11 (2nd fret, 2nd string muted), G7#11 (2nd fret, 2nd string muted)

Musical notation for measures 24-25. Lyrics: nev - er dies, _____ watch - ing her eyes _____ and

Handwritten guitar chord diagrams for measures 26-28:

- Measure 26: F#m7 (2nd fret, 2nd string muted), F#m/11 (4th fret, 2nd string muted), F#m/11 (5th fret, 2nd string muted), Bm7/6 (7th fret, 2nd string muted)
- Measure 27: E11 (2nd fret, 2nd string muted), E9 (3rd fret, 2nd string muted), G9 (3rd fret, 2nd string muted), G7 (3rd fret, 2nd string muted)

Musical notation for measures 26-28. Lyrics: hop - ing I'm al - way's there I want her

Annotations: "TO CODA" above measure 27, "D.S. AL CODA" above measure 28.

Handwritten guitar chord diagrams for the CODA section (measures 28-30):

- Measure 28: E11 (2nd fret, 2nd string muted), E sus (2nd fret, 2nd string muted) - 2 times
- Measure 29: A (5th fret, 2nd string muted), Bm7 (7th fret, 2nd string muted), C#m7 (4th fret, 2nd string muted), D (5th fret, 2nd string muted)

Musical notation for measures 28-30. Lyrics: I will be there and ev - 'ry - where.

Handwritten guitar chord diagrams for measures 31-32:

- Measure 31: A (5th fret, 2nd string muted), Bm9 (7th fret, 2nd string muted), C#m7 (4th fret, 2nd string muted), open D/9 (5th fret, 2nd string muted), open A/9 (5th fret, 2nd string muted)

Musical notation for measures 31-32. Lyrics: Here, there, and ev - 'ry - where.

SOLO GUITAR - HERE THERE & EVERYWHERE

USE MOST of RIGHT-HAND CHORD BREAKERS & "DELAYS" on the page will not come to life

1) D) A9 A (647) Force and tag to AA9 3 7 DA9 7