

Pink Floyd - 'Wish You Were Here' (1)

Words and Music by *Rogers Waters & David Gilmour* Transcribed by *Kevin Paluzzi*

Key of 'G' Major

'Em7' 'G' 'A7sus4' 'G'(2)

Intro (0:41)

- Finger numbers to fret with shown below tab. Top line finger number frets the highest string played. Finger numbers in () represent additional support fingers used for bending.

(Rhythm)	Em7	G	Em7	G
1	3 3 3 3 3 3 3 3	3 3 3 3 3 3 3	3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3
2	3 3 3 3 3 3 3 3	3 3 3 3 3 3 3	3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3
3	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0
4	0 2 2 2 2 2 2 2	2 0 0 0 0 0 0 0	0 2 2 2 2 2 2 2	2 0 0 0 0 0 0 0
5	0~2		0~2	
6	3	3 3 3 3 3 3 3		3 3 3 3 3 3 3

(Solo)	Em7	G	Em7	G
1			3/5 3	
2	3 5 3		3/5 3 3/5 5\3 3/5 5\3~0	
3	2/4 4 4 2 0		2/4 4\2 2/4 4\2~0 4	
4		0 0 0 0		5
5		/2		
6	2/2 1 3 2 1 0 1 0 0	/1 0 0	1/1 1 3/3 3\3 3/3 3\3~0 2	1/1 1 2/2 2\2 2/2 2\2~0 3

(Rhythm)	Em7	A7sus4	Em7	A7sus4
1	3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3
2	3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3
3	0 0 0 0 0 0 2 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 2 0	0 0 0 0 0 0 0 0
4	0 2 2 2 2 2 2 2	2 0 2 2 2 2 2 2	0 2 2 2 2 2 2 2	2 0 2 2 2 2 2 2
5	0~2	0 0 0 0 0 0 0 0	0~2	0 0 0 0 0 0 0 0
6				

(Solo)	Em7	A7sus4	Em7	A7sus4
1				
2	3 5 5(5~3) 3 3 5		3 5 5(5~3) 5	
3	2/4 4 4 2 4 4 2	2 4 4 4 4 2	2/4 4 4 2 4 4 2	2 4 4 4 2
4				
5				
6	2/2 1 2 3 3 3(3~1) 2 1 1 3 3 3 1		2/2 1 2 3 3 3(3~1) 3 1 3 3(3) 1	

(Rhythm)	G(2)
1	3 3 3 3 3 3 3 3
2	3 3 3 3 3 3 3 3
3	0 0 0 0 0 0 0 0
4	0 0 0 0 0 0 0 0
5	0~2 0 2 2 2 2 2 2
6	3 3 3 3 3 3 3 3

‘Wish You Were Here’ - Performance Notes (1)

Though Pink Floyd is primarily known for their progressive or psychedelic sound, ‘*Wish You Were Here*’ is essentially Country and Blues song. The original recording features several guitars, including acoustics, electric slide, and a dobro. This lesson will focus on the acoustic lead and rhythm guitar parts played throughout the Intro.

Intro - Rhythm

Played on a twelve-string acoustic, the Intro-Rhythm progression consists of five total sections. The entire progression is played twice to begin the song, then again during the Middle Guitar Solo (2:22) and once more for the Final Solo/Coda (3:30).

The key to playing this section is to keep the fretting hand steady and in position by ‘anchoring’ the third and fourth fingers on the top two strings (*third fret*) while the first and second fingers fret and hammer all the single-note riffs played in between chords. With the same three notes being played on the top strings throughout the entire Intro, the only difference between the each chord shape will be the bass notes played.

Note the two different chord voicings used for ‘G’, with a full six-string ‘G’ being used for the final section. This final ‘G’ section is strummed for one additional measure during the Intro (0:37).

Intro - Solo

(0:41)

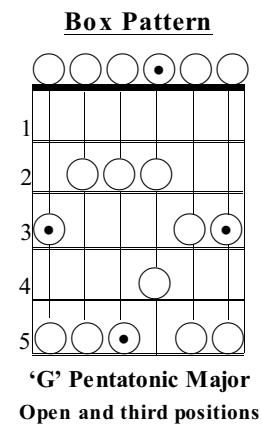
The opening solo consists of four sections. The challenge in learning to play the solo will not necessarily be in the speed in which it played, but more so in the various techniques used (*doublestops, release bends, **dmms**, pull-offs*) and the timing involved between the lead and rhythm guitar parts.

The first step with timing is to focus on the **call and response** approach used in each section. For each section, the lead guitarist waits until the rhythm guitarist completes the initial ‘*call*’ riff before starting each ‘*response*’ riff. In the first section for example, the rhythm guitar ‘*call*’ will be the first five single notes played, while the solo riff ‘*response*’ starts on the last note of the ‘*call*’ (*fourth string/second fret*). In section 1, the curve above the ‘4-2-0’ indicates a **double pull-off**, where only the fourth fret is plucked while the first and third fingers *pull-off* the remaining notes. The open fourth string (‘D’) should be played to ‘land’ simultaneously with the same open ‘D’ note played by the rhythm guitar.

Section 2 features all doublestops, and getting proper clarity and timing with each doublestop will initially be a challenge. The last doublestop played should ‘land’ on the open fourth string (‘D’) played by the rhythm guitar.

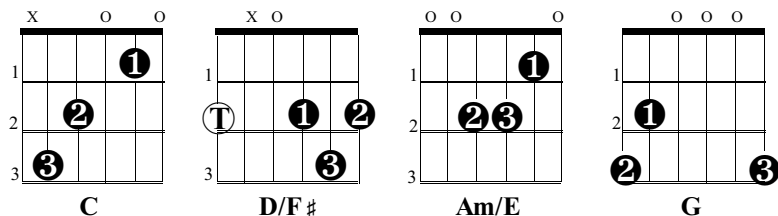
Both sections 3 & 4 are similar to the section 1. Each note in () represents a fret sounded (*but not plucked*) after the **release/pull-off** from the bent note. In both sections 3 & 4, the third string/second fret ‘lands’ on the ‘D’ note (*open fourth string*) played on the rhythm guitar. In all four solo sections, the key is in the timing by simultaneously playing or ‘landing’ specific notes with the open fourth string ‘D’ note played on rhythm guitar.

The Intro solo is based from the ‘G’ Pentatonic Major scale played along both the open and third fret positions. Most notes played will harmonize or ‘fit’ within the box pattern shown right.



Pink Floyd - 'Wish You Were Here' (2)

Key of 'G' Major



Verse 1 (1:18-2:22)

C D Am G
 So, so you think you can tell, heaven from hell Blue skies from pain Can you tell a green
 D C Am G
 field from a cold steel rail A smile from a veil Do you think you can tell Did they get you to
 C D Am G
 trade, your heroes for ghosts Hot ashes for trees Hot air for a cool breeze Cold comfort for
 D C Am G
 change Did you exchange a walk-on part in the war, for lead role in a cage (to Guitar Solo -1)

Middle Solo (2:23)

- Finger numbers to fret with shown below tab. Top line finger number frets the highest string played. Finger numbers in () represent additional support fingers used for bending and vibrato.

Em7	G	Em7	G	
1	/12 10 [~]	10		
2	/12 /12 12 [~] 10/12	/12 /12 11 12 [~] 12\ 7		
3	12\		7	
4			7-9 [~]	
5				
6	/3 /3 /3 [~] /3 3\ /3 1 [~] /3 3 3\ /3 1 /3 2 3 [~] 2\ 1 1 1 [~] 3 [~]			
Em7	A7sus4	Em7	A7sus4	G
1	10 [~] 10 10 [~] 10\ 12 [~]	10 [~]	12 [~]	/10 [~]
2	/12 /12	/14 14\ /14 14 14 14\	/12 12\ 12 12 /14 14\ 10 [~]	/12 [~]
3	12		/14 14	
4				
5				
6	/3 1 [~] /3 1 1 [~] 1\ 1 /3 1 [~] 3\ /3 3 3 3\ /3 1 [~] 3\ /3 1 3 1 /3 1 [~] 3\ 3 [~] /1 [~]			

Chorus (3:00)

C D Am G
 How I wish, how I wish you were here We're just two lost souls swimming in a fishbowl, year after year
 D C Am G
 Running over the same old ground, what have we found, the same old fears Wish you were here

'Wish You Were Here' - Performance Notes (2)

Verse - Rhythm

Since there is not a consistent strum pattern played throughout the Verse, a suggested strum pattern would be: 'down - down-up-down-up down - down-up-down-up', with the underlined strum being accented. Regardless of the strum pattern or tempo used, the key is to land each chord change with the corresponding lyric.

To memorize the entire Verse, simply repeat the 'C-D-Am-G' progression and *reverse* the order of the 'C' and 'D' chords every other time the progression is played. For the 'D/F#', the thumb can be used to fret the sixth string/second fret, or a standard open 'D' chord shape can be used if using the thumb is too challenging.

Middle Solo (0:41)

For the rhythm, the same progression from the Intro is repeated (*played on a twelve-string acoustic*).

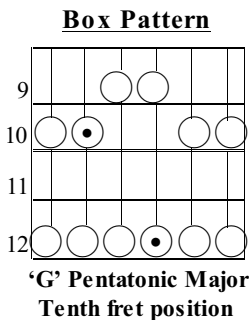
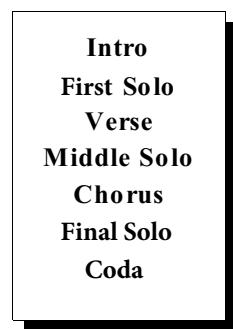
On the original recording, a dobro (*tuned to open 'G'*) is used for the middle solo. The tab shown here is arranged to be played on a guitar in standard tuning. In live performances, David Gilmour has used a six-string acoustic in standard tuning for the middle solo.

Most of the middle solo is based on the 'G' Pentatonic Major scale played along the tenth fret position (*see the box pattern shown right*). Note the doublestop used to end the solo.

Without a dobro and its unique tuning, it will be difficult to replicate the unique 'slide' effect heard on the original recording. One option is to bend up to certain notes instead of sliding, as Gilmour does occasionally on live performances.

Gilmour 'scat' sings along with the guitar solo, providing a layered melody that resembles two guitars playing together.

Song Arrangement



Chorus (3:00)

The Chorus follows the same progression as the Verse for two lines. Like the Verse, there is not a consistent strum pattern played throughout the Chorus, but the same suggested strum pattern of: 'down down-up-down-up down - down-up-down-up' can be used.

Strum-Along Version

With three separate guitar solos, '*Wish You Were Here*' is essentially a rhythm and lead guitar song. For those who wish to perform an unaccompanied sing-along version without solos, an abbreviated '*strum-along*' arrangement is shown right.

Basic Arrangement



Pink Floyd - 'Wish You Were Here' (3)

Final Solo/Coda (Key of 'G' Major - 4:06)

- Finger numbers to fret with shown below tab. Top line finger number frets the highest string played. Finger numbers in () represent additional support fingers used for bending and vibrato.

G

1						
2	3	3	5		3	3
3		4		4		4
4						
5						
6						

1 2 1 3 2 2 1 2 1 /3

1																									
2	/12	10	8	8		3	0	3	5	8	8	10	8	10	10	12	10	7	12	10	10	8	/12	12	
3				7	9	/12				9												9	7		
4																									
5																									
6																									

/3 2 1 1 1 3 /3 1 0 1 3 1 2 1 3 1 3 4 3 1 3 3 1 3 1 3 1 3 1 3 1 3 1 3 3

(2) (2)

1																														
2	/12	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
3																														
4																														
5																														
6																														

/3 1 1 /3 1 1 /3 1 1 3 1 3 /3 1 1 (1) /3 1 3 4 /3 1 (1) 1 1 2 1 2 1 1 2 1 3

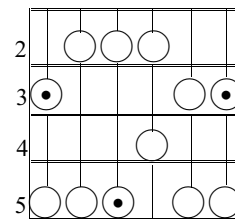
Performance Notes

Like the Middle Solo, the Final Solo is played on a dobro and David Gilmour 'scat' sings along with melody. For live performances, Gilmour plays all three solo sections on a steel-string acoustic in standard tuning. The above tab is arranged to be played on a guitar in standard tuning.

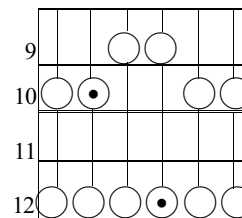
Line 1 The Final Solo actually begins at 4:11, but a riff is played beforehand that 'rev's up' or 'leads-in' to the solo during the last measure of the previous section. Like the opening riff (0:41), this riff is based from the 'G' Pentatonic Major scale along the third fret position (*right*).

Lines 2-3 Most of the final solo is played along the tenth fret position using the 'G' Pentatonic Major scale (*right*).

Box Patterns



Third fret position



Tenth fret position

Pink Floyd - 'Wish You Were Here' (4)

Slide/Electric Guitar Riffs (Key of 'G' Major - 0:41-2:22)

	C	D/F #	Am/E	G
1				
2				
3			11 \ 9	9 \ 7
4				
5				
6				

So... So you think you can tell... heaven from hell... blue skies from pain Can you tell a green

	D/F #	C	Am/E	G
1				
2				
3		9		12 14 / 16
4				
5				
6				

...field from a cold steel rail A smile from veil Do you think you can tell Did they get you to trade

	C	D/F #	Am/E	G
1				12 12-14 12
2		5 / 7	17	10/12 12 12 \ 8
3		5 / 7		17 \ 14 12
4				
5				
6				

Your heroes for ghosts, Hot ashes for trees, Hot air for a cool breeze, cold comfort for change

	D/F #	C	Am/E	G
1				
2	5/7 7 \ 5 5 / 7 \ 5 / 7			
3	5/7	7 / 9	9	10/12
4				
5				
6				

Did you exchange A walk-on part in the war For a lead role in a cage

Performance Notes

On the original recording, an electric guitar is layered or overdubbed along with the strummed acoustic chords during the Verse section. To get a more of a sustained, pedal-steel guitar effect, a slide can be used.