

# POLES APART

As recorded by Pink Floyd

(From the 1994 Album THE DIVISION BELL)



## A Intro

♩. = 60

Dadd4

Dmaj7

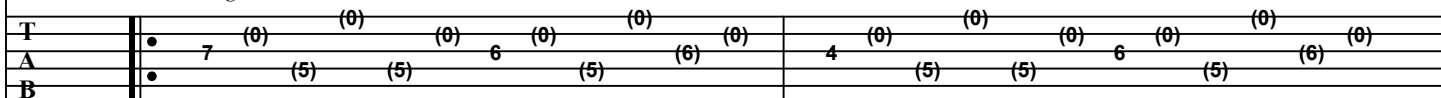
Gmaj7

Dmaj7



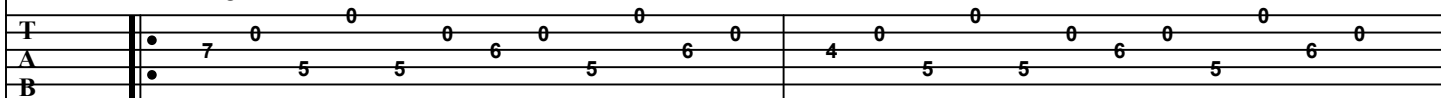
Gtr II *mp* Acoustic Guitar (Steel)

*let ring*



Gtr I *mp* Acoustic Guitar (Steel)

*let ring*



Dadd4

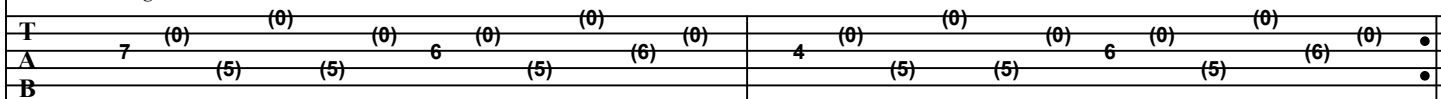
Dmaj7

Gmaj7

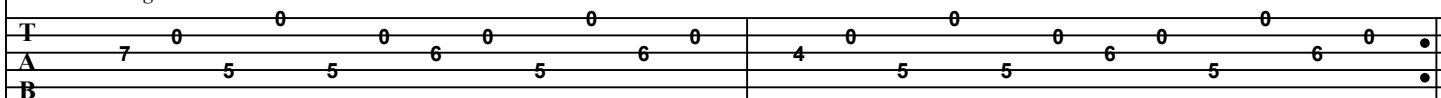
Dmaj7



*let ring*



*let ring*



**B** Pre-VerseModerately ♩ = 126  
Dadd4

5

Gtrs I, II *mf*  
let ring

T  
A  
B

Dadd4

7

let ring

T  
A  
B

Gtr III *mp* Slide Guitar w/ slightly overdrive, chorus, hall

T  
A  
B

sl.

**C** Verse

Gadd9

9

let ring

T  
A  
B

sl.

## Gadd9

11

let ring

T  
A  
B

5 (0) (5) 0 5 (5) 0

5 (0) (5) 0 5 (5) 0

15

sl.

## Dadd4

13

let ring

T  
A  
B

0 (0) (5) 0 0 5 (5) 0

0 (0) (5) 0 0 5 (5) 0

5

sl.

## Dadd4

15

let ring

T  
A  
B

0 (0) (5) 0 0 5 (5) 0

0 (0) (5) 0 0 5 (5) 0

(7)

sl.

**D** Chorus (rhythm = freetime)  
N . C .

17

Gtr I

let ring

Gtr II

let ring

Gtr IV *mf*



The musical score for the chorus of 'Poles Apart' by Pink Floyd, page 4 of 27. It features three guitar parts: Gtr I, Gtr II, and Gtr IV. Gtr I and Gtr II are in standard notation and guitar tabs. Gtr IV is in standard notation and guitar tabs with slurs and fingerings. The score is in D major (two sharps) and 4/4 time. The chorus is marked 'D' and 'Chorus (rhythm = freetime)'. The tempo is 'N.C.' (No Chorus). The score is for measures 17-20. Gtr I and Gtr II have a 'let ring' instruction. Gtr IV has a 'mf' (mezzo-forte) instruction. The score is generated using the Power Tab Editor by Brad Larsen.

20

Gtr I

T

A 0 0 0 0 5 5 0 4 0 4 2 0 4 2 0 2 2 0

B 4 4 2 0 2 2 0 4 4 4 2 0 4 2 0 2 2 0

sl. sl.

Gtr II

T

A 0 0 0 0 0 0 0 4 0 4 2 0 4 2 0 2 2 0

B 4 4 2 0 2 2 0 4 4 4 4 2 4 2 0 2 2 0

~ wavy wavy wavy wavy wavy

6 6 4 6 4 2 4 (4) 2 7 (7) 8 (8) 7 (7) 5 (5) 3 (3) 2 4 2 4 4 2

sl. sl. sl. sl. sl. sl. sl. sl. sl. sl. sl.

**Dadd4**

23

let ring

let ring

The image displays a musical score for the song 'Dadd4' by The Beatles. It includes a guitar staff with a treble clef and a key signature of two sharps (F# and C#). The guitar part features a series of triplets and a 'let ring' instruction. Below the guitar staff is a bass staff with a bass clef and a key signature of two sharps. The bass part includes a 'let ring' instruction and a series of triplets. The score is presented in a standard musical notation format with a key signature of two sharps and a common time signature.

**E** Verse

Gadd9

25

Gtrs I, II  
*let ring*

Gtr III

T 12 (12)  
A  
B

Gadd9

27

*let ring*

T 15 15  
A  
B

*sl.*

**Dadd4**

29

let ring

Gtr III

12 7 (7)

sl.

(2nd time) D.S. al Coda

**Dadd4**

31

let ring

T  
A  
B

T  
A  
B

sl.

## Dadd4

35

let ring

T

A

B

Gtr III

f

sl.

35 36

0 (0) (5) 0 0 0 5 (5) 0 0 (0) (5) 0 0 0 5 (5) 0

2

## [F] Bridge (Organ Solo)

## C#m

37

Gtrs I, II

let ring

T

A

B

sl.

sl.

37 38

6 6 6 6 6 6 6 6 4 6 4 6 6 4 6 6 4 6 6 6 6 6 4 6

9 12

## Am

39

let ring

T

A

B

sl.

sl.

39 40

0 7 0 6 7 7 0 6 7 0 0 7 0 6 7 7 0 6 7 0 0 7 0 6 7 0

10 10



**D#5**

41

let ring

T  
A  
B

6 6 6 8 6 6 8 6 6 6 8 6

sl.

**E**

43

let ring

T  
A  
B

1 2 2 1 2 2 1 2 2 2 2 1 2 2

sl.

**C#m**

45

let ring

T  
A  
B

4 6 4 6 6 4 6 6 4 6 4 6 6 4 6 6

sl.

(4) 5

sl.

47 **Am**

let ring

T 7 6 0 7 6 0 7 6 0  
A 0 7 0 6 7 0 7 0 6 7 0  
B 0 0 0 7 0 7 0 0 7 0 0

sl.

49 **Am**

let ring

T 7 6 0 2 7 6 0 2 7 6 0  
A 0 7 0 6 0 7 6 0 7 6 0  
B 0 0 0 7 0 7 0 0 7 0 0

sl.

51 **E**

let ring

T 5 1 2 1 2 1 2 1 2 1 2  
A 2 2 2 1 2 2 2 1 2 2 2  
B 2 2 2 2 2 2 2 2 2 2 2

sl.

**D**

53

let ring

T  
A  
B

0 (0) (5) 0 0 5 (5) 0

**D**

55

let ring

T  
A  
B

0 (0) (5) 0 0 5 (5) 0

**G** Orchestral Break

♩ = 55  
N. C. (Am)

57

Gtr V *f*

T  
A  
B

5 (5) (5) (5) (5) (5) (5) (5)

60

T  
A  
B

1 3 0 3 2 0 2 3 2 3

**N. C. (F)** **N. C. (G6)**

62

T  
A  
B

5 0 2 3 2 0 2 3 0 2



**H** Verse

**G**

69

Gtrs I, II *mf*  
*let ring*

T  
A  
B

(0) 0 0 0 0 0 0 0  
5 (5) 5 5 (5) 0 5 (5) 0

Gtr III *mf*

T  
A  
B

12 (12)

*sl.*

Gtr IV *mp* Electric Guitar w/ overdrive

T  
A  
B

5 (5) (5) (3)

**G**

71

*let ring*

T  
A  
B

0 0 0 0 0 0 0 0  
5 (5) 5 5 (5) 0 5 (5) 0

T  
A  
B

12 15

*sl.* *sl.*

T  
A  
B

(5) (5) (3)

**D**

73

*let ring*

T  
A  
B

T  
A  
B

*sl.*

T  
A  
B

**D**

75

*let ring*

T  
A  
B

T  
A  
B

*sl.*

T  
A  
B

**I** Chorus  
N.C.

77

*mf* *let ring*

**T**  
**A**  
**B**

*mp* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

*f* w/ overdrive, hall, delay, chorus *Full* *A.H. Full*

**T**  
**A**  
**B**

*B* *P*

80



T

A

B

0 0 0 0 0 0 0 4 0 4 2 0 4 2 0 2 0

4 4 2 0 2 2 0 4 4 4 4 2 4 2 0 0

sl. sl. sl. sl. sl. sl. sl. sl. sl.

1

A.H.

6 6 9 7 9 5 7 7 (7) (7) (7) 5 7 5 9 7 9 9 7

C# P H sl. P P sl.

83



Gtrs I, II

let ring

T

A

B

0 (0) 0 0 0 0 0 0 (0) 0 0 0 0 0 0 0 0

0 (5) 0 0 0 5 (5) 0 0 (5) 0 0 5 (5) 0

3 (3)

5 (5)



**D**

85

let ring

Gtr IV

*fff* louder

Full

H

T 2 (2) 7 10 x 10 x 10

A (0) (5) 0 0 0 5 (5) 0 (0) (5) 0 0 0 5 (5) 0

B 0 0 0 0 5 (5) 0 0 0 0 5 (5) 0

**J** Guitar Solo

**G**

Gtrs I, II *mp* *p*

87

Gtr II *mf*

Gtr IV *fff*

Full

Full

1 1/2

Gtrs I, II

let ring

T 12 12 (10) 8 0 14

A (0) 0 0 0 0 0 (0) 0 0 0 0 0 0 0 0

B 5 (5) 0 0 5 (5) 0 5 (5) 0 5 5 (5) 0

[illegible]

93

D

7 (7) 7 10 x 10 x 10

sl. H

let ring

T 7 (7) 7 10 x 10 x 10

A

B

95

G

1 1/2 12 12 Full

let ring

T 10 12 12

A

B

97

Full

T 15 15 14 15 15 15 12 11 14

A

B

let ring

T 0 0 0 0 0 0 0 0 0 0 0 0

A (0) (5) 0 0 0 0 0 0 0 0 0 0

B 5 5 5 5 5 5 5 5 5 5 5 5

99

D

Full

Full

T 12 17 17 17 18 17

A

B

P

let ring

T 0 0 0 0 0 0 0 0 0 0 0 0

A (0) (5) 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0

101

D

Full

(17)

11-14

sl.

let ring

103

G

12

14

(14)

(14)

14

1/2

1/2

1/2

1/2

let ring

105

T 14 14 14 (14)12 10 12 12 10 8 12 10 10 8 7 8

A

B

P P P P H P P H H

let ring

T 0 0 0 0 0 0 0 0

A (0) 0 0 0 0 0 0 0

B 5 (5) 0 5 5 (5) 0 5 (5) 0 5 5 (5) 0

107

T 10 (10) 17 17 17 17

A

B

sl.

let ring

T 0 0 0 0 0 0 0 0

A (0) 0 0 0 0 0 0 0

B 0 (5) 0 0 5 (5) 0 0 (5) 0 0 5 (5) 0

109

Full Full

T 17 17 16 15 17 17 (17) 15 17 15 17 15 16 14 11 (11)

A

B

P P H H P sl. sl.

let ring

111

G

T 16 16 15 15 14 15

A

B

sl.

let ring

113

Full

T 15(15) 15 14 15 14 16 16 14 16 14

A

B

let ring

T 0 0 0 0 0 0 0 0

A (0) (5) 0 0 0 0 0 0

B 5 (5) 5 5 (5) 0 5 (5) 5 (5) 0

115

let ring  
P.M.

T 11 14 12 11

A 7 7 7 9 (7) 11 (7)

B 7 7 7 9 (7) 11 (7)

H P P

let ring

T 0 0 0 0 0 0 0 0

A (0) (5) 0 0 0 0 0 0

B 0 (5) 0 0 0 0 0 0



117

*begin fade*

Full Full Full Full

T A B

9 9 9 9 7 9 9 (9) 9 7 7 7

let ring

T A B

0 0 0 0 0 0 0 0 0 0 0 0

(0) (5) 0 0 5 (5) 0 (0) (5) 0 0 0 5 (5) 0

119

G

Full

T A B

9 9 7 9 9 7

let ring

T A B

0 0 0 0 0 0 0 0 0 0 0 0

(0) (5) 0 0 5 5 (5) 0 (0) (5) 0 0 0 5 5 (5) 0

121

Full

10 10 8 7 10 7 8 7 5 7 8 7 8 5

let ring

sl.

123

D

Full

7 5 5 5 6 5

sl.

P

let ring

fade out  
segue to "Marooned"

1

**System 1:**

**Guitar:** Treble clef, G major. Measure 1: G4 (half note), A4 (quarter note), B4 (quarter note), C5 (quarter note). Measure 2: D5 (quarter note), E5 (quarter note), F#5 (quarter note), G5 (quarter note). A long note (G4) with a wavy line underneath it spans the first measure.

**Bass:** Bass clef, G major. Measure 1: 7 (fret). Measure 2: (7) (fret), 7 (fret), 7 (fret).

**System 2:**

**Guitar:** Treble clef, G major. Measure 1: G4 (half note), A4 (quarter note), B4 (quarter note), C5 (quarter note). Measure 2: D5 (quarter note), E5 (quarter note), F#5 (quarter note), G5 (quarter note). A long note (G4) with a wavy line underneath it spans the first measure.

**Bass:** Bass clef, G major. Measure 1: 0 (fret), (0) (fret), 5 (fret), 0 (fret). Measure 2: 0 (fret), (0) (fret), 5 (fret), 0 (fret). A 'let ring' instruction is present under the first measure.