



PARTNERS [Take That] SATB Choir Combo

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Shine
- Take That -

Original Key

A VERSE 1

T/B

you're ev - ry - thing I wan - na be, but you're stuck in a hole, and I want you to get out.

The musical score for 'The Rose Tree' is presented in two systems. The first system includes a vocal line for the Soprano (S.) and a piano accompaniment (P.C.). The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B-flat4. The piano accompaniment consists of a right hand (RH) and a left hand (LH). The RH plays a steady eighth-note accompaniment, while the LH plays a similar pattern. The second system continues the vocal melody and piano accompaniment. The vocal line has a final measure with a whole note G4. The piano accompaniment continues with the same rhythmic pattern. The score is marked with a large, faint watermark 'C' in the background.

Synth.

The image shows a musical score for a Synth. instrument across three measures (10, 11, and 12). The notation is in 2/4 time and B-flat major. Each measure contains a whole note chord. Measure 10: B-flat 2, D-flat 3, F 4. Measure 11: B-flat 2, D-flat 3, F 4. Measure 12: B-flat 2, D-flat 3, F 4. The notes are written on a grand staff with a treble and bass clef.

Gr. 

Bass 

[illegible]

ORIGINAL DO NOT COPY

Sheet music for SATB Full Score, Combo C instrument, featuring vocal parts (S/A, T/B, C, P.C., Gtr., Bass, Drs.) and instrumental parts (Synth.). The score includes lyrics and musical notation.

Chorus Section:

Vocal Parts:

- S/A:** all, all. So come on, Ooh Ooh Ooh your time is com-ing, don't be late.
- T/B:** all, all, So come on, so come on, get it on don't know what you're wait-ing for, your time is com-ing, don't be late.

Instrumental Parts:

- C:** Chorus
- P.C.:** Bb, Ab/Bb, Eb, G7, Cm, Cø7/Bb, Eb6/Bb, Ab, Eb/G
- Gtr.:** Bb5, Ab/Bb, Eb5, G5, C5, Cø7/Bb, Eb6/Bb, Ab, Eb/G
- Bass:** Bb5, Ab/Bb, Eb5, G5, C5, Cø7/Bb, Eb6/Bb, Ab, Eb/G
- Drs.:** fill
- Synth.:** f, mf

Second Section:

Vocal Parts:

- S/A:** hey hey! So come on, Ooh Ooh Ooh Let it shine, ah
- T/B:** hey hey! So come on, see the light on your face let it shine, just let it shine, ah

Instrumental Parts:

- C:** F7, Bb, Abadd9/Bb, Eb, G7b9, Cm, Cø7/Bb, Gb6
- P.C.:** F7, Bb, Abadd9/Bb, Eb, G7b9, Cm, Cø7/Bb, Gb6
- Gtr.:** F5, Bb, Bb7, Eb5, G5, C5
- Bass:** F5, Bb, Bb7, Eb5, G5, C5
- Drs.:** 19
- Synth.:** f, mf

PRE-CHORUS

S/A Ah Ah smile, smile, smile, Oh, don't you let your de - mons pulls you down,

T/B and it may feel good, and you might want to smile, smile, smile, Oh, don't you let your de - mons pulls you down,

C

P.C. Bbm Ab Abm6 G7 Cm /Bb

Synth. *div.*

Gtr. Bb5 Ab5 G5 C5

Bass

Drs. 31

CHORUS

S/A when you can have it all. You can have it all, all, all. So come on, Ooh, Ooh.

T/B when you can have it all. You can have it all, all, all. So come on, so come on, get it on.

C

P.C. Ab Eb/G Fm7 Eb Bb Ab/Bb Eb G7

Synth. (8)

Gtr. Ab5 Eb5 F5 Eb5 Bb5 Eb5 G5

Bass

Drs. 35 *fill*

BRIDGE

G

S/A *sopr. div.* *sf* Hey! *mf* Let me know_ ya; You're all_ that mat - ters_ to me_ You're all_ that mat - ters_ to me!_ *sopr. 2* *+sopr. 1*

T/B *sf* Hey! *mf* Let me know_ ya; (bass opt. *diva bass*) You're all_ that mat - ters_ to me_

C

P.C. *Db* *Ab/C* *Db* *Eb*

Synth.

Gtr. *Eb5* *Db5* *Ab5/C* *Db5* *Eb5*

Bass

Drs. 47 pushing forward

S/A *sf* *div.* Hey! *mf* Let me show_ ya; You're all_ that mat - ters_ to me_

T/B *sf* Hey! *mf* Let me show_ ya; (bass opt. *diva bass*) You're all that mat - ters to me!_

C

P.C. *Db* *Ab/C* *Db* *Eb*

Synth.

Gtr. *4*

Bass *small fill*

Drs. 51 *large fill*

BRIDGE

S/A *sopr. div. mf* Let me know_ ya; You're all that mat - ters_ to me_ You're all that mat - ters to me!_ *sopr. 2* *+sopr. 1*

T/B *mf* Let me know_ ya; You're all that mat - ters_ to me_ *(bass: opt. (w/ bass))*

C

P.C. *E♭ D♭ A♭/C D♭ E♭*

Synth.

Gtr. *mf* *E♭5 D♭5 A♭5/C D♭5 E♭5*

Bass

Drs. 63 *fill*

S/A *sf* Hey! *mf* Let me show_ ya; You're all that mat - ters_ to me_

T/B *sf* Hey! *mf* Let me show_ ya; You're all that mat - ters *(bass: opt. (w/ bass))*

C

P.C. *D♭ A♭/C D♭ E♭*

Synth.

Gtr. *4*

Bass

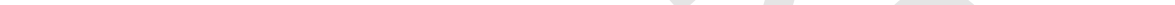
Drs. 67 *fill*



Shine
- Take That -

Original Key

A VERSE 1

T/B  you're ev - ry - thing I wan - na be, but you're stuck in a hole and I want you to get out

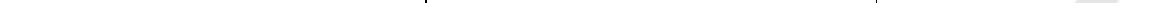
Bb

G⁵ B^{b5} A^{b5}

P.C.

Synth.

The image shows a musical score for a Synth. instrument, spanning measures 10, 11, and 12. The score is written on a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The melody in the treble clef consists of a single note, B-flat, in each measure. The bass clef part consists of a single note, B-flat, in each measure. The background features a large, faint, stylized 'C' logo.

Gtr. 

Bass

Drs.

4

ORIGINAL DO NOT COPY

CHORUS

S/A
all, all, So come on, Ooh, Ooh, Ooh, your time is com-ing, don't be late.

T/B
all, all, So come on, so come on, get it on, don't know what you're wait-ing for, your time is com-ing, don't be late.

Bb

P.C.
Bb Ab/Bb Eb G7 Cm C^ø7/Bb Eb⁶/Bb Ab Eb/G

Str.
Strings

Gtr.
Bb⁵ Ab/Bb Eb⁵ G⁵ C⁵ C^ø7/Bb Eb⁶/Bb Ab Eb/G

Bass

Drs.
fill

S/A
hey hey! So come on, Ooh, Ooh, Ooh, Let it shine, ah

T/B
hey hey! So come on, see the light on your face let it shine, just let it shine, cresc.

Bb

P.C.
F7 Bb Ab^{add}9/Bb Eb G7^{b9} Cm C^ø7/Bb Gb⁶

Synth.
f mf

Gtr.
F⁵ Bb Bb⁷ Eb⁵ G⁵ C⁵

Bass

Drs.
19

PRE-CHORUS
E

S/A Ah Ah smile, smile, smile, Oh, don't you let your de - mons pulls you down,
T/B and it may feel good, and you might want to smile, smile, smile, Oh, don't you let your de - mons pulls you down,
Bb
P.C. Bbm Ab Abm6 G7 Cm /Bb
Synth.
Gtr. Bb5 Ab5 G5 C5
Bass
Drs. 31

CHORUS
F

S/A when you can have it all. You can have it all, all, all. So come on, Ooh Ooh
T/B when you can have it all. You can have it all, all, all. So come on, so come on, get it on
Bb
P.C. Ab Eb/G Fm7 Eb Bb Ab/Bb Eb G7
Synth.
Gtr. Ab5 Eb5 F5 Eb5 Bb5 Eb5 G5
Bass
Drs. 35 fill

BRIDGE

G

S/A: *sopr. div.* *sf* Hey! Let me know_ ya; You're all_ that mat - ters_ to me_ You're all that mat - ters to me!_ *sopr. 2* *+sopr. 1*

T/B: *sf* Hey! *mf* Let me know_ ya; You're all_ that mat - ters_ to me_ *(bass: opt. (bva basso))*

Bb: _____

P.C.: *Db* *Ab/C* *Db* *Eb*

Synth.: _____

Gtr.: *Eb5* *Db5* *Ab5/C* *Db5* *Eb5*

Bass: _____

Drs.: *47* pushing forward

S/A: *sf* *mf* *div.* Hey! Let me show_ ya; You're all_ that mat - ters_ to me_ You're all that mat - ters to me!_

T/B: *sf* Hey! *mf* Let me show_ ya; You're all that mat - ters to me!_ *(bass: opt. (bva basso))*

Bb: _____

P.C.: *Db* *Ab/C* *Db* *Eb*

Synth.: _____

Gtr.: *4*

Bass: *small fill*

Drs.: *large fill* *51*

BRIDGE

S/A: *sopr. div. mf* Let me know_ ya; You're all_ that mat - ters_ to me_ You're all that mat - ters to me!_

T/B: *mf* Let me know_ ya; You're all_ that mat - ters_ to me_

Bb: *mf* Let me know_ ya; You're all_ that mat - ters_ to me_

P.C. *mf* Let me know_ ya; You're all_ that mat - ters_ to me_

Synth. *mf* Let me know_ ya; You're all_ that mat - ters_ to me_

Gtr. *mf* Let me know_ ya; You're all_ that mat - ters_ to me_

Bass *mf* Let me know_ ya; You're all_ that mat - ters_ to me_

Drs. *mf* Let me know_ ya; You're all_ that mat - ters_ to me_

S/A: *sf* Hey! Let me show_ ya; You're all_ that mat - ters_ to me_

T/B: *sf* Hey! Let me show_ ya; You're all that mat - ters

Bb: *sf* Hey! Let me show_ ya; You're all that mat - ters

P.C. *sf* Hey! Let me show_ ya; You're all that mat - ters

Synth. *sf* Hey! Let me show_ ya; You're all that mat - ters

Gtr. *sf* Hey! Let me show_ ya; You're all that mat - ters

Bass *sf* Hey! Let me show_ ya; You're all that mat - ters

Drs. *sf* Hey! Let me show_ ya; You're all that mat - ters

63

67

4

fill

fill



Shine
- Take That -

*Words and Music by Gary Barlow, Howard Donald,
Mark Owen, Stephen Robson and Jason Orange
Arranged by Mathijs Zuidema
Original Key*

Score for SATB Full Score combo Eb instrument, page 3.

Chorus

S/A: all, all. So come on, Ooh Ooh Ooh your time is com-ing, don't be late.

T/B: all, all, So come on, so come on, get it on don't know what you're wait-ing for, your time is com-ing, don't be late.

P.C.: Bb Ab/Bb Eb G7 Cm Cø7/Bb Eb6/Bb Ab Eb/G

Str.: Strings

Gtr.: Bb5 Ab/Bb Eb5 G5 C5 Cø7/Bb Eb6/Bb Ab Eb/G

Bass:

Drs.: fill

S/A: hey hey! So come on, Ooh Ooh Ooh Let it shine, ah

T/B: hey hey! So come on, see the light on your face let it shine, just let it shine, cresc.

P.C.: F7 Bb Abadd9/Bb Eb G7b9 Cm Cø7/Bb Gb6

Synth.: f mf

Gtr.: F5 Bb Bb7 Eb5 G5 C5

Bass:

Drs.:

15 19

PRE-CHORUS
E

S/A Ah Ah smile, smile, smile, Oh, don't you let your de - mons pulls you down,
T/B and it may feel good, and you might want to smile, smile, smile, Oh, don't you let your de - mons pulls you down,
Eb
P.C. Bbm Ab Abm6 G7 Cm /Bb
Synth.
Gtr. Bb5 Ab5 G5 C5
Bass
Drs. 31

CHORUS
F

S/A when you can have it all. You can have it all, all, all. So come on, Ooh, Ooh.
T/B when you can have it all. You can have it all, all, all. So come on, so come on, get it on.
Eb
P.C. Ab Eb/G Fm7 Eb Bb Ab/Bb Eb G7
Synth.
Gtr. Ab5 Eb5 F5 Eb5 Bb5 Eb5 G5
Bass
Drs. 35 fill

BRIDGE

G

S/A *sopr. div.* *sf* Hey! *mf* Let me know_ ya; You're all_ that mat - ters_ to me_ You're all_ that mat - ters_ to me!_ *sopr. 2* *+sopr. 1*

T/B *sf* Hey! *mf* (bass opt. *diva bass*) Let me know_ ya; You're all_ that mat - ters_ to me_

E♭

P.C. *Db* *Ab/C* *Db* *E♭*

Synth.

Gtr. *E♭5* *Db5* *Ab5/C* *Db5* *E♭5*

Bass

Drs. 47 pushing forward

S/A *sf* *div.* Hey! *mf* Let me show_ ya; You're all_ that mat - ters_ to me_

T/B *sf* Hey! *mf* (bass opt. *diva bass*) Let me show_ ya; You're all that mat - ters to me!_

E♭

P.C. *Db* *Ab/C* *Db* *E♭*

Synth.

Gtr. 4

Bass *small fill*

Drs. 51 *large fill*

BRIDGE

Sopr. div. *mf* Let me know_ ya; You're all that mat - ters_ to me_ You're all that mat - ters to me!_

T/B *mf* Let me know_ ya; You're all that mat - ters_ to me_ (bass: opt. (w/ bass))

E♭

P.C. E♭ D♭ A♭/C D♭ E♭

Synth.

Gtr. *mf* E♭⁵ D♭⁵ A♭⁵/C D♭⁵ E♭⁵

Bass

Drs. 63 *fill*

S/A *sf* Hey! *mf* Let me show_ ya; You're all that mat - ters_ to me_

T/B *sf* Hey! *mf* Let me show_ ya; You're all that mat - ters (bass: opt. (w/ bass))

E♭

P.C. D♭ A♭/C D♭ E♭

Synth.

Gtr. 4

Bass

Drs. 67 *fill*



SATB Full Score combo 2 extra staves

Shine

- Take That -

Words and Music by Gary Barlow, Howard Donald,
Mark Owen, Stephen Robson and Jason Orange
Arranged by Mathijs Zuidema
Original Key

PARTNERS

moderately ♩ = 70

VERSE 1

Soprano/ Alto

Tenor/ Bass

1

2

Piano Combo

Synthesizer

Electric Guitar

Bass Guitar

Drums

T/B

1

2

P.C.

Synth.

Gtr.

Bass

Drs.

4

unis. *mf*

You, you're such a big star to me, —

you're ev - 'ry - thing I wan - na be, — but you're stuck in a hole, — and I want you to get out. —

E♭5

mf

/w overdrive

mf

mf

mf

G5

B♭5

A♭5

S/A *f* all, all. *mp* So come on, Ooh. Ooh. Ooh. *mf* your time is com - ing, don't be late.

T/B *f* all, all. *mf* So come on, so come on, get it on, don't know what you're wait - ing for, your time is com - ing, don't be late.

1

2

P.C. *f* B $\flat$ A $\flat$ /B $\flat$ E $\flat$ G 7 C m C $^{\flat 7}$ /B $\flat$ E $\flat$ 6 /B $\flat$ A $\flat$ E $\flat$ /G

Str. Strings

Gtr. *mp* B $\flat$ 5 A $\flat$ /B $\flat$ E $\flat$ 5 G 5 C 5 C $^{\flat 7}$ /B $\flat$ E $\flat$ 6 /B $\flat$ A $\flat$ E $\flat$ /G

Bass

Drs. *fill*

S/A *f* hey hey! *mp* So come on, Ooh. Ooh. *mf* Let it shine, *cresc.* *ah* *sopr. 2* *alto 2* *ah*

T/B *f* hey hey! *mf* So come on, see the light on your face let it shine, just let it shine,

1

2

P.C. F 7 B $\flat$ A $\flat$ add 9 /B $\flat$ E $\flat$ G 7 $b9$ C m C $^{\flat 7}$ /B $\flat$ G $\flat$ 6

Synth. *f* *mf*

Gtr. F 5 B $\flat$ B $\flat$ 7 E $\flat$ 5 G 5 C 5 *f*

Bass

Drs. 19

PRE-CHORUS
E

S/A Ah _____ Ah _____ smile, smile, smile, Oh, don't you let your de - mons pulls you down,

T/B _____ and it may feel good _____ and you might want to smile, smile, smile, Oh, don't you let your de - mons pulls you down,

1 _____

2 _____

P.C. $B\flat m$ $A\flat$ $A\flat m^6$ G^7 Cm $/B\flat$

Synth. $8va$

Gtr. $B\flat^5$ $A\flat^5$ G^5 C^5

Bass _____

Drs. 31

S/A _____ when you can have it all. _____ You can have it all. _____ all, all, _____ So come on, _____ Ooh _____ Ooh _____

T/B _____ when you can have it all. _____ You can have it all. _____ all, all, _____ So come on, _____ so come on, _____ get it on _____

1 _____

2 _____

P.C. $A\flat$ $E\flat/G$ Fm^7 $E\flat$ $B\flat$ $A\flat/B\flat$ $E\flat$ G^7

Synth. $8va$

Gtr. $A\flat^5$ $E\flat^5$ F^5 $E\flat^5$ $B\flat^5$ $E\flat^5$ G^5

Bass _____

Drs. 35 *fill*

BRIDGE

G

Sopr. div. *sf* Hey! Let me know__ ya; You're all__ that mat - ters__ to me__ You're all that mat - ters to me!__

T/B *sf* Hey! *mf* Let me know__ ya; You're all__ that mat - ters__ to me__

(Bass: opt. diva bass)

1

2

P.C. *D $\flat$* *A $\flat$ /C* *D $\flat$* *E $\flat$*

Synth.

Gtr. *E $\flat$ 5* *D $\flat$ 5* *A $\flat$ 5/C* *D $\flat$ 5* *E $\flat$ 5*

Bass pushing forward

Drs.

47

Sopr. div. *sf* Hey! Let me show__ ya; You're all__ that mat - ters__ to me__

T/B *sf* Hey! *mf* Let me show__ ya; You're all that mat - ters to me!__

(Bass: opt. diva bass)

1

2

P.C. *D $\flat$* *A $\flat$ /C* *D $\flat$* *E $\flat$*

Synth.

Gtr. *4*

Bass *small fill*

Drs. *large fill*

51

S/A *sopr. div.* *mf* **BRIDGE** *sopr. 2* *+sopr. 1*
Let me know__ ya; You're all__ that mat - ters__ to me__ You're all that mat - ters to me!__

T/B *mf*
(Bass opt. 2nd tenor)
Let me know__ ya; You're all__ that mat - ters__ to me__

1

2

P.C. *E^b* *D^b* *A^b/C* *D^b* *E^b*

Synth.

Gtr. *E^b5* *D^b5* *A^b5/C* *D^b5* *E^b5*
mf

Bass

Drs. *63* *fill*

S/A *f* *mf* *f*
Hey! Let me show__ ya; You're all__ that mat - ters__ to me__

T/B *f* *mf*
Hey! (Bass opt. 2nd tenor) Let me show__ ya; You're all that mat - ters

1

2

P.C. *D^b* *A^b/C* *D^b* *E^b*

Synth.

Gtr. *4*

Bass

Drs. *67* *fill*



PARTNERS

SATB Piano Solo Advanced

Shine

- Take That -

Words and Music by Gary Barlow, Howard Donald,
Mark Owen, Stephen Robson and Jason Orange
Arranged by Mathijs Zuidema
Original Key

Moderately ♩=90

A *VERSE 1*

Soprano/
Alto

Tenor/
Bass

Piano Solo
Advanced

1

unis. *mf*

E_b⁵ *E_b*

— you're ev'-ry-thing I wan-na be, — but you're stuck in a hole, — and I want you to get out

G_m *B_bm* *A_b*

P.S.
A.

4

CHORUS

S/A
all, all. So come on, Ooh Ooh Ooh

T/B
all, all, So come on, so come on, get it on don't know what you're wait-ing for,

P.S. A.
B $\flat$ A $\flat$ /B $\flat$ E $\flat$ G 7 C m C $^{\circ 7}$ /B $\flat$ E $\flat$ 6 /B $\flat$

15

S/A
your time is com-ing, don't be late— hey hey! So come on, Ooh Ooh

T/B
— your time is com-ing, don't be late— hey hey! So come on, see the light on your face

P.S. A.
A $\flat$ E $\flat$ /G F 7 B $\flat$ A $\flat$ add 9 /B $\flat$ E $\flat$ G 7 b^9

18

I know that you can change, — so clear your head and come round. —

S/A

Ah — Ah —

T/B

Ah — Ah —

unis. *f*

You on-ly have to o-pen your eyes,

P.S.
A.

Bbm Ab Abm⁶ Eb

27

mp

S/A

Ah — Ah — Ah —

T/B

— you might just get a big sur-prise, — and it may feel_ good, — and you might want to

P.S.
A.

Gm Bbm Ab Abm⁶

30

S/A

Ooh

mf, *f*

Ooh

your time is com-ing, don't be late— hey hey! So come on,

T/B

— don't know what you're wait-ing for,— your time is com-ing, don't be late— hey hey! So come on,

P.S.
A.

Cm C^ø7/B^b E^b6/B^b A^b E^b/G F⁷ B^b A^badd9/B^b

39

S/A

Ooh

mp *mf*

Ooh

Ooh

Let it shine,—

sopr. 2

ah

ah

T/B

mf

see the light on your face— let is shine, just let it shine,—

cresc.

P.S.
A.

E^b G⁷b9 Cm C^ø7/B^b G^b6

42

S/A

Hey! Let me show— ya; You're all— that mat - ters— to me

T/B

Hey! Let me show ya;

(bass: opt. 8va bassa)

P.S.
A.

51

Db Ab/C Db

CHORUS

H

mp

Ooh— Ooh— Ooh—

Ooh— Ooh— Ooh—

You're all that mat-ters to me!— so come on,— get it on— don't know what you're wait-ing for,

P.S.
A.

54

Eb G7 Cm C°7/Bb Eb°6/Bb

BRIDGE

S/A *sopr. div. mf*
Let me know— ya; You're all— that mat - ters— to me

T/B *mf*
(bass: opt. 8va bassa) Let me know ya; You're all— that mat - ters— to me

P.S. A.
Eb Db Ab/C Db

63

S/A *sopr. 2* *+sopr. 1* *sf* *mf*
You're all that mat-ters to me!— Hey! Let me show— ya;

T/B *sf* *mf*
Hey! (bass: opt. 8va bassa) Let me show ya;

P.S. A.
Eb Db

66

S/A

Hey! Hey! Let me show— ya;

Shine! Shine! Shine!

T/B

So come on!— See the light, on your face— let it shine, just let it shine

P.S.
A.

74

S/A

cresc. You're all— that ma - ters *ff* Let it shine!— *div.*

Shine! Let it shine!—

T/B

cresc. *ff* Let it shine!—

Let it shine!—

P.S.
A.

Ab/C Db Eb

77



- Take That -

*Words and Music by Gary Barlow, Howard Donald,
Mark Owen, Stephen Robson and Jason Orange
Arranged by Mathijs Zuidema
Original Key*

A VERSE 1

CHORUS

S/A
all, all. So come on, Ooh Ooh Ooh

T/B
all, all, So come on, so come on, get it on don't know what you're wait-ing for,

P.S. I.
Bb Ab/Bb Eb G7 Cm Cø7/Bb Eb6/Bb

15

S/A
mf, f mp Ooh Ooh
your time is com-ing, don't be late hey hey! So come on, Ooh Ooh

T/B
mf, f mf
your time is com-ing, don't be late hey hey! So come on, see the light on your face

P.S. I.
Ab Eb/G F7 Bb Abadd9/Bb Eb G7b9

18

I know that you can change, — so clear your head and come round. —

S/A

Ah — Ah —

T/B

Ah — Ah —

unis. *f*

You on-ly have to o-pen your eyes,

P.S.
I.

Bbm Ab Abm⁶ Eb

27

mp

S/A

Ah — Ah — Ah —

T/B

— you might just get a big sur - prise, — and it may feel good, — and you might want to

P.S.
I.

Gm Bbm Ab Abm⁶

30

S/A

Ooh

mf your time is com-ing, don't be late— hey hey! So come on,

T/B

don't know what you're wait-ing for, your time is com-ing, don't be late— hey hey! So come on,

P.S. I.

Cm C^ø7/B^b E^b6/B^b A^b E^b/G F⁷ B^b A^badd⁹/B^b

39

S/A

mp Ooh Ooh Ooh Let it shine, ah

T/B

mf see the light on your face— let it shine, just let it shine, *cresc.*

P.S. I.

E^b G⁷^b9 Cm C^ø7/B^b G^b6

42

S/A

Hey! Let me show— ya; You're all— that mat - ters— to me

T/B

Hey! Let me show ya;

(bass: opt. 8va bassa)

P.S. I.

51

Db Ab/C Db

S/A

H CHORUS *mp* Ooh— Ooh— Ooh—

T/B

You're all that mat-ters to me!— so come on,— get it on— don't know what you're wait-ing for,

P.S. I.

54

Eb Eb G7 Cm C°7/Bb Eb°/Bb

BRIDGE

S/A *sopr. div. mf*
Let me know— ya; You're all— that mat - ters— to me

T/B *mf*
(bass: opt. 8va bassa) Let me know ya; You're all— that mat - ters— to me

P.S. I.
63

Db Ab/C Db

S/A *sopr. 2* *+sopr. 1* *sf* *mf*
You're all that mat-ters to me!— Hey! Let me show— ya;

T/B *sf* *mf*
Hey! (bass: opt. 8va bassa) Let me show ya;

P.S. I.
66

Eb Db

S/A

Hey! Hey! Let me show— ya;

Shine! Shine! Shine!

T/B

So come on!— See the light, on your face— let it shine, just let it shine

P.S.
I.

E $\flat$ D $\flat$

74

S/A

cresc. You're all— that ma - ters *ff* Let it shine! *div.*

Shine! Let it shine!

T/B

cresc. *ff* Let it shine!

Let it shine!

P.S.
I.

A $\flat$ /C D $\flat$ E $\flat$

ff

77



SATB Vocals

Shine

- Take That -

PARTNERS

Words and Music by Gary Barlow, Howard Donald,
Mark Owen, Stephen Robson and Jason Orange
Arranged by Mathijs Zuidema
Original Key

Moderately ♩=90

A VERSE 1

Soprano/
Alto

Tenor/
Bass

unis. *mf*

1

You, you're such a big star to me, _

S/A

T/B

4

— you're ev'-ry-thing I wan-na be, — but you're stuck in a hole, — and I want you to get out

S/A

T/B

7

— I don't know what there is to see, — but I know its time for you to leave,

S/A *mf* Ooh Let it shine, *ah* *f* let it shine!
sopr. 2 *ah*
alto 2 *ah*

T/B *cresc.* let is shine, just let it shine, *ah*, *f* let it shine!

D **VERSE 2**
f Stop! Be-ing so hard on your-self, it's not good for your health
sf Stop! *mp* Ah

T/B *sf* Stop! *mp* Ah

S/A I know that you can change, so clear your head and come round.
Ah Ah

T/B Ah Ah *unis. f* You on-ly have to o-pen your eyes,

S/A *mp* Ah Ah Ah

T/B you might just get a big sur - prise, and it may feel good, and you might want to

G BRIDGE

S/A ah, let it shine! *f* *sopr. div. sf* Hey! *mf* Let me know

T/B ah, let it shine! *f* Hey! *sf*

45

S/A — ya; You're all that mat - ters to me — You're all that mat-ters to me!

T/B *mf* Let me know ya; You're all that mat - ters to me —

(bass: opt. 8va bassa)

48

S/A *sf* Hey! *mf* Let me show ya; You're all that mat - ters to me

T/B *sf* Hey! *mf* Let me show ya;

(bass: opt. 8va bassa)

51

H CHORUS

S/A *mp* Ooh Ooh Ooh

T/B Ooh Ooh Ooh

54

You're all that mat-ters to me! — so come on, — get it on — don't know what you're wait-ing for,

S/A

You're all that mat - ters to me

T/B

69

You're all that mat - ters

OUTRO

S/A

sf Hey! Hey! *mf* Let me love ya; You're all that mat - ters to me

Shine! Shine! Shine!

T/B

71

f Let me love ya;

S/A

sf Hey! Hey! *mf* Let me show ya;

Shine! Shine! Shine!

T/B

74

So come on! See the light, on your face let it shine, just let it shine

S/A

cresc. You're all that ma - ters *ff* Let it shine! *div.*

Shine! Let it shine!

T/B

77

cresc. *ff* Let it shine!



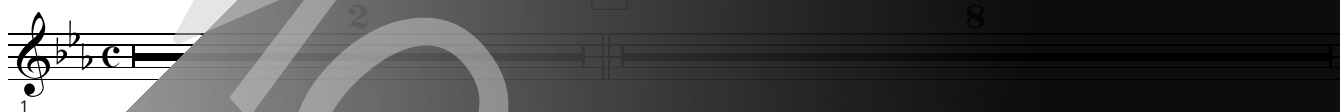
C Instrument
Shine
- Take That -

PARTNERS

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Mark Owen, Stephen Robson and Jason Orange
Arranged by Mathijs Zuidema
Original Key*

Moderately ♩=90

C Instr.



C

P PRE-CHORUS



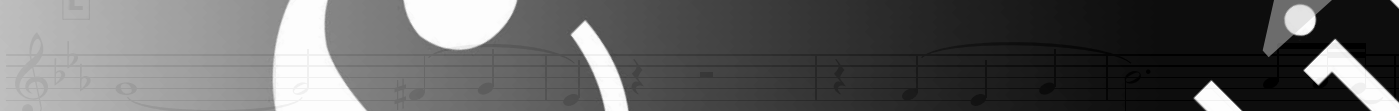
C CHORUS



D VERSE 2



E PRE-CHORUS





Bb Instrument

Shine

- Take That -

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Arranged by Mathijs Zuidema
Original Key

Moderately $\text{♩} = 90$

Bb Instr.



A VERSE 1

Bb

B PRE-CHORUS



Bb

C CHORUS

Bb

D VERSE 2

Bb

E PRE-CHORUS

Bb



E♭ Instrument

Shine

- Take That -

PARTNERS

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Arranged by Mathijs Zuidema
Original Key

Moderately $\text{♩} = 90$

E♭ Instr.



A VERSE 1

E♭

B PRE-CHORUS



E♭

C CHORUS

E♭

E♭

D VERSE 2

E♭

E PRE-CHORUS



Piano Combo
Shine
- Take That -

PARTNERS

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Mark Owen, Stephen Robson and Jason Orange
Arranged by Mathijs Zuidema
Original Key*

Moderately ♩=90

Piano Combo

mf

A *VERSE 1*

E^b5 *G⁵*

P.C.

B^b5 *A^b5* *G⁵*

P.C.

B^b5 *A^b5*

P.C.

C⁵ B^b5 A^b5 E^b5/G F7m03 B^b



Piano Solo Advanced
Shine
- Take That -

PARTNERS

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Mark Owen, Stephen Robson and Jason Orange
Arranged by Mathijs Zuidema
Original Key*

Moderately ♩=90

Piano Solo
Advanced

1

$E\flat^5$

A **VERSE 1**
 $E\flat$

Gm

Bbm

$A\flat$

$E\flat$

Gm

P.S.
A.

5

Bbm

$A\flat$

P.S.
A.

9

Cm $/B\flat$ $A\flat$ $E\flat/G$ $F7$ $E\flat$ $B\flat$

P.S.
A.

12



Piano Solo Intermediate

Shine

- Take That -

PARTNERS

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Mark Owen, Stephen Robson and Jason Orange
Arranged by Mathijs Zuidema
Original Key

Moderately $\text{♩} = 90$

Piano Solo Intermediate

$E\flat^5$

A ^{VERSE 1} $E\flat$ Gm

Bbm $A\flat$ $E\flat$ Gm

P.S. L

Bbm $A\flat$

P.S. L

Cm $/B\flat$ $A\flat$ $E\flat/G$ F^7 $E\flat$ $B\flat$ $A\flat/B\flat$

P.S. L

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Synthesizer
Shine
- Take That -

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Original Key*

Strings (fast)
Strings

Moderately ♩=90

VERSE 1

PRE-CHORUS

Synthesizer

Strings (fast)

mf

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Guitar (Electric)

Shine

- Take That -

PARTNERS

Words and Music by Gary Barlow, Howard Donald,
Mark Owen, Stephen Robson and Jason Orange
Arranged by Mathijs Zuidema
Original Key

Moderately ♩=90

/w overdrive

Guitar (Electric)

A VERSE 1

B PRE-CHORUS

C CHORUS

Gtr.

11

18

22

26

30

mf

mp

f

Ab/Bb

Ab⁵

G⁵

C⁵

C⁹/Bb

Ab

Eb/G

F⁵

Bb

F⁵

Eb⁵

G

C⁵

Eb⁵

Bb⁵

Ab⁵

Eb

G⁵

Bb⁵

Ab⁵



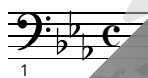
Bass Guitar
Shine
- Take That -

PARTNERS

*Words and Music by Gary Barlow, Howard Donald,
Mark Owen, Stephen Robson and Jason Orange
Arranged by Mathijs Zuidema
Original Key*

Moderately ♩=90

Bass Guitar



A VERSE 1

Bass

5

Bass

8

B PRE-CHORUS

Bass

11

Bass

14

Bass

17



Drums
Shine
- Take That -

PARTNERS

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Mark Owen, Stephen Robson and Jason Orange
Arranged by Mathijs Zuidema
Original Key*

Moderately ♩=90

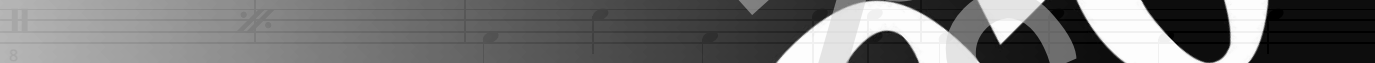
Drum Set



Dr.



Dr.



Dr.



Dr.



chorus[®]
online

PARTNERS

Leadsheet
Shine
- Take That -

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Mark Owen, Stephen Robson and Jason Orange
Arranged by Mathijs Zuidema
Original Key

Moderately $\text{♩} = 90$

VERSE 1

A Eb Gm

1 You, you're such a big star to me, you're ev-'ry-thing I wan-na be,

5 Bbm Ab Eb

but you're stuck in a hole, and I want you to get out, I don't know what there is to see,

8 Gm Bbm Ab

but I know its time for you to leave, we're all just caught in a song, try'n to fi-gure it out,

PRE-CHORUS

B G^7 Cm $/\text{Bb}$ Ab Eb/G

11 out, out, All your an-tic-i-pa-tion pulls you down, when you can have it all,

CHORUS

C Eb G^7

14 You can have it all, all, all, So come on, so come on, get it on

17 Cm G^7/Bb Eb/Bb Ab Eb/G F^7 Bb Ab Bb

don't know what you're wait-ing for, your time is com-ing, don't be late hey hey! So come



Empty Paper
Shine
- Take That -

PARTNERS

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Mark Owen, Stephen Robson and Jason Orange
Arranged by Mathijs Zuidema
Original Key*

Moderately ♩=90

A VERSE 1



1



5



9

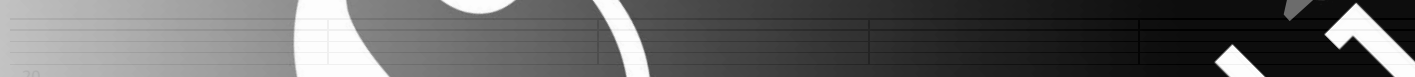


12

C CHORUS



16



20