



PARTNERS [Take That] SATB Choir Combo

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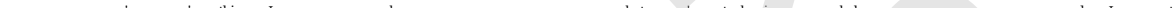


Shine
- Take That -

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 a three-staff format. The top staff is for the Soprano (S), the middle for the Alto (A), and the bottom for the Piano (P.C.). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The Soprano part consists of a single line of music with lyrics. The Alto part consists of a single line of music. The Piano part consists of two staves (treble and bass clef) with a continuous accompaniment pattern. The score is divided into three measures, each with a different chord indicated above the piano part: G⁵, B^{b5}, and A^{b5}.

Synth.

The Synth. part consists of two staves (treble and bass clef) with a key signature of two flats. Measures 10-12 are empty, indicating a sustained or silent sound.

Gtr.

Bass

Drs.

A musical score for a piece titled 'Drs.' The score is written on a grand staff with two staves. The upper staff contains a series of eighth notes, each marked with an 'x' above it. The lower staff contains a series of eighth notes, each marked with an 'x' below it. The notes are grouped into measures by vertical bar lines. The first measure contains four notes, the second contains four notes, the third contains four notes, the fourth contains four notes, the fifth contains four notes, and the sixth contains four notes. The notes are all eighth notes, and the piece ends with a double bar line.

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:** Bb Ab/Bb Eb G7 Cm C^ø/Bb Eb⁶/Bb Ab Eb/G
- P.C.:** f
- Str.:** Strings
- Gtr.:** Bb⁵ Ab/Bb Eb⁵ G⁵ C⁵ C^ø/Bb Eb⁶/Bb Ab Eb/G
- Bass:** mp mf
- Drs.:** fill

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, cresc.

Instrumental Parts:

- C:** F7 Bb Abadd9/Bb Eb G⁷9 Cm C^ø/Bb Gb⁶
- P.C.:**
- Synth.:** f mf
- Gtr.:** F⁵ Bb Bb⁷ Eb⁵ G⁵ C⁵
- Bass:**
- Drs.:**

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! 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. diva bass)*

C: - - - - -

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_

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

C: - - - - -

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

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/ basses))

C Eb Db Ab/C Db Eb

P.C.

Synth.

Gtr. *mf* Eb⁵ Db⁵ Ab⁵/C Db⁵ Eb⁵

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/ basses))

C Db Ab/C Db Eb

P.C.

Synth.

Gtr. 4

Bass

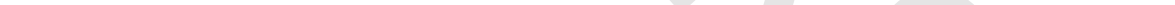
Drs. 67 fill



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

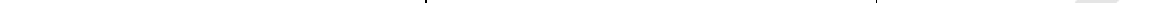
G⁵ B^{b5} A^{b5}

P.C.

The image shows a musical score for two parts: Bb (B-flat) and P.C. (Piano Continuo). The Bb part is written on a single staff with a treble clef and a key signature of one flat (B-flat). It contains three measures of whole notes, each with a chord symbol above it: G⁵, B^{b5}, and A^{b5}. The P.C. part is written on two staves (treble and bass clefs) with a key signature of one flat. It contains three measures of eighth-note chords, each corresponding to the Bb part's chords: G⁵, B^{b5}, and A^{b5}. The chords are played in a rhythmic pattern of eighth notes.

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 B-flat major (two flats). The time signature is 4/4. In measure 10, there is a whole note chord consisting of B-flat, D, and F. In measure 11, there is a whole note chord consisting of B-flat, D, and F. In measure 12, there is a whole note chord consisting of B-flat, D, and F. The notes are written on the staff lines, with the B-flat note on the second line, the D note on the second space, and the F note on the third line of the treble clef. The F note is also written on the first line of the bass clef. The notes are beamed together, indicating they are played simultaneously.

Gtr. 

Bass

Drs.

A musical score for a piece titled 'Drs.' The score is written on a grand staff with two staves. The upper staff contains a series of beamed eighth notes, with groups of four notes beamed together. The lower staff contains a series of quarter notes. The key signature has one sharp (F#), and the time signature is 4/4. The piece consists of 16 measures, with a final double bar line and a repeat sign at the end.

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

P.C.
f

Str.
Strings

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

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
F7 Bb Ab^{add}9/Bb Eb G⁷b9 Cm C^ø7/Bb Gb⁶

P.C.

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! *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. *Bva basso*) You're all_ that mat - ters_ to me_

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_

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

Bb

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. (two basses))*

Bb

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

Synth.

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

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. (two basses))*

Bb

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

Synth.

Gtr. *4*

Bass

Drs. 67 *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*

A VERSE 1

A musical score for the song "I Wanna Dance with Somebody" by Whitney Houston. The score is arranged for a full band and includes parts for Soprano/Alto, Tenor/Bass, Eb Instrument, Piano/Combo, Synthesizer, Electric Guitar, Bass Guitar, and Drums. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal melody begins with the lyrics "You, you're such a big star to me..." and features dynamic markings like *mf* and *unis.*. The instrumental parts include piano accompaniment with chords and arpeggios, synthesizer pads, electric guitar with overdrive and triplets, bass guitar, and a drum pattern with hi-hats and snare. A large, faint watermark reading "STANDARD MUSIC" is visible across the page.

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 —

Eb

G⁵ Bb⁵ Ab⁵

P.C.

Synth.

Gtr.

Bass

Drs.

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

ORIGINAL DO NOT COPY

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. δ^{100}

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. (8)

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* (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

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. (no 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. (no 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

G5

B♭5

A♭5

Sheet music for SATB Full Score, page 3, featuring vocal parts (S/A, T/B), piano (P.C.), strings (Str.), guitar (Gtr.), bass, drums (Drs.), and synth.

Vocal Parts (S/A, T/B):

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:

P.C. (Piano): Bb, Ab/Bb, Eb, G7, Cm, C^ø7/Bb, Eb⁶/Bb, Ab, Eb/G.

Str. (Strings): Strings.

Gtr. (Guitar): Bb⁵, Ab/Bb, Eb⁵, G⁵, C⁵, C^ø7/Bb, Eb⁶/Bb, Ab, Eb/G.

Bass: (Bass line)

Drs. (Drums): 15, fill.

Synth. (Synthesizer): f, mf.

Second System:

S/A: hey hey! So come on, Ooh. Ooh. Ooh. Let it shine, ah (sopr. 2) ah (alto 2).

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

Instrumental Parts (Second System):

P.C. (Piano): F7, Bb, Abadd9/Bb, Eb, G⁷b9, Cm, C^ø7/Bb, Gb⁶.

Synth. (Synthesizer): f, mf.

Gtr. (Guitar): F⁵, Bb, Bb⁷, Eb⁵, G⁵, C⁵.

Bass: (Bass line)

Drs. (Drums): 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.: 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 _____

1: _____

2: _____

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

mf Hey! Let me know__ ya; You're all__ that mat - ters__ to me__

(Bass: opt. diva bass)

1

2

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

Synth.

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

Bass

Drs. pushing forward

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

mf Hey! Let me show__ ya; You're all that mat - ters to me!__

(Bass: opt. diva bass)

1

2

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

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. div. basses)* Let me know__ ya; You're all__ that mat - ters__ to me__

1

2

P.C. *E $\flat$* *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* *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* *(bass opt. div. basses)* Hey! Let me show__ ya; You're all that mat - ters

1

2

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

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 $\flat$ 5 *E $\flat$*

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

Gm *B $\flat$ m* *A $\flat$*

P.S.
A.

4

CHORUS

S/A *f* all, all. So come on, *mp* Ooh Ooh Ooh

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

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

A. 15

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

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

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

A. 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

alto 2

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! (bass: opt. 8va bassa) Let me show ya;

P.S.
A.

51

Db Ab/C Db

CHORUS

H

mp

Ooh— Ooh— Ooh—

Ooh— Ooh— Ooh—

S/A

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.
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



Shine

- 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

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CHORUS

S/A *f* all, all. So come on, *mp* Ooh Ooh Ooh

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

P.S. I. *f* 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 *mf* your time is com-ing, don't be late *f* hey hey! So come on, *mp* Ooh Ooh

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

P.S. I. A $\flat$ E $\flat$ /G F ^{7} B $\flat$ A $\flat$ add9/B $\flat$ E $\flat$ G ^{7} $\flat$ 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.
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

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. 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

mf

ah

sopr. 2

alto 2

ah

Ooh

Ooh

Ooh

Let it shine,—

T/B

mf

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

cresc.

P.S. I.

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.
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!

P.S.
I.

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

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
alto 2 *ah* let it shine!

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

21

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

24

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,

27

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

30

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! *sopr. 2* *+sopr. 1*

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!



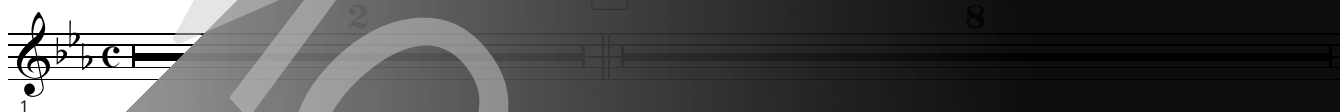
C Instrument
Shine
- Take That -

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



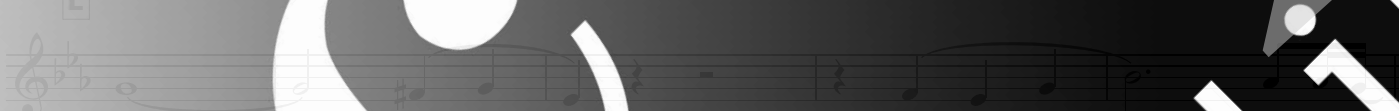
C CHORUS



D VERSE 2



E PRE-CHORUS





Bb Instrument

Shine

- Take That -

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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 -

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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 -

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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 -

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Original Key

Moderately $\text{♩} = 90$

Piano Solo
Advanced

Eb^5

VERSE 1

Eb Gm

P.S.
A.

Bbm Ab Eb Gm

P.S.
A.

Bbm Ab

P.S.
A.

Cm $/\text{Bb}$ Ab Eb/G F7 Eb Bb



Piano Solo Intermediate

Shine

- Take That -

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Moderately $\text{♩} = 90$

Piano Solo Intermediate

E_b^5

A ^{VERSE 1} E_b Gm

Bbm Ab E_b Gm

P.S. L

Bbm Ab

P.S. L

Cm $/Bb$ Ab E_b/G F^7 E_b Bb $/Bb$

P.S. L

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Synthesizer
Shine
- Take That -

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Strings (fast)
Strings

Moderately ♩=90

VERSE 1

PRE-CHORUS

Synthesizer

Strings (fast)

mf

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1

2

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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

C#7/Bb

Ab

Eb/G

F5

Bb

F#

Eb5

G

C5

Eb5

Bb5

Ab5

Eb

G5

Bb5

Ab5

Ab5



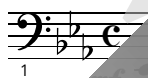
Bass Guitar
Shine
- Take That -

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

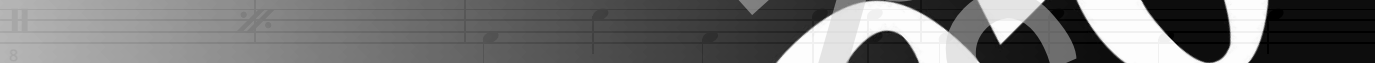
Drum Set



Dr.



Dr.



Dr.



Dr.



chorus[®]
online

PARTNERS

Leadsheet
Shine
- Take That -

Words and Music by Gary Barlow, Howard Donald,
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



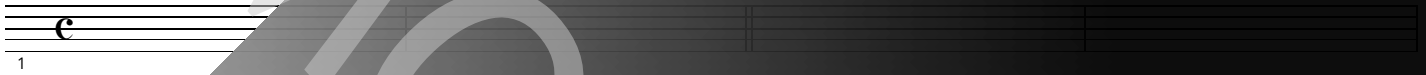
Empty Paper
Shine
- Take That -

PARTNERS

*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



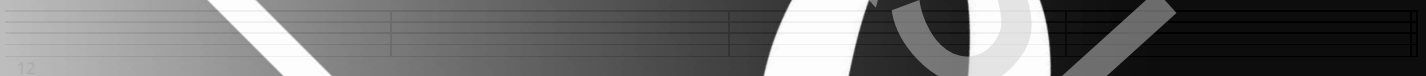
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