

# Shine

Words & Music by Mark Owen, Gary Barlow,  
Stephen Robson, Jason Orange & Howard Donald

Moderately ♩ = 92

N.C.

The piano introduction consists of two measures. The right hand starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The left hand plays a steady eighth-note bass line starting on G2. The key signature is Bb major (two flats).

Chord diagram for Eb (E-flat major):  
x02033 (6fr)

Chord diagram for G5 (G major):  
x02333 (3fr)

The vocal melody for the first line of lyrics is written in the treble clef. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The melody continues with eighth notes and quarter notes, ending with a quarter note Bb4.

1. You, you're such a big star to me, — you're ev - 'ry-thing I wan - na be, —  
2. Stop be - ing so hard on your - self, — it's not good for your health.

The piano accompaniment for the first line of lyrics consists of two measures. The right hand plays chords, and the left hand plays a steady eighth-note bass line. The key signature is Bb major.

Chord diagram for Bb5 (Bb major):  
x02033


Chord diagram for Ab (A-flat major):  
x02033 (4fr)


The vocal melody for the second line of lyrics is written in the treble clef. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The melody continues with eighth notes and quarter notes, ending with a quarter note Bb4.

— but you're stuck in a hole, — and I want you to get out. —  
— I know that you can change, — so clear your head and come round.

The piano accompaniment for the second line of lyrics consists of two measures. The right hand plays chords, and the left hand plays a steady eighth-note bass line. The key signature is Bb major.


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E $\flat$   6fr


G $^5$   3fr

I don't know what there is to see, — but I know it's time for you to leave, .  
 You on - ly have to o - pen your eyes, — you might just get a big sur - prise, .

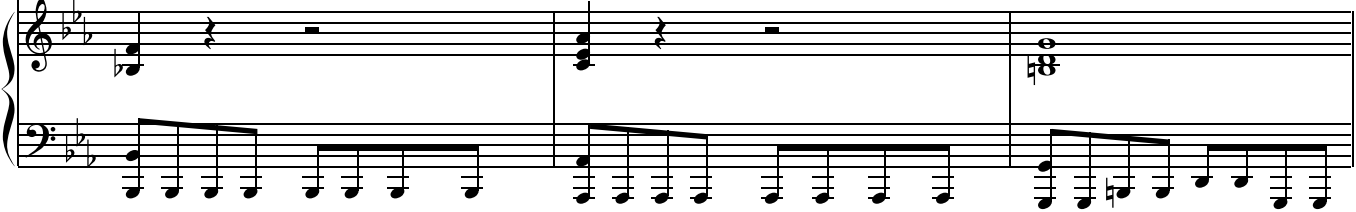



B $\flat^5$   3fr


A $\flat$   4fr


G  3fr


we're all just push-ing a - long, — try'n to fig-ure it out, — out, out. All  
 and it may feel — good, — and you might want to — smile, smile, smile. Oh,



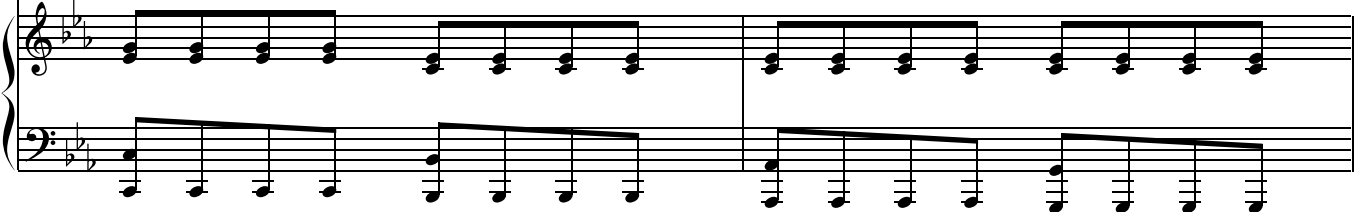
Cm  3fr

Cm/B $\flat$   3fr

A $\flat$   4fr

A $\flat$ /G  3fr

your an - tic - i - pa - tion pulls you down, — when you can have it all. —  
 don't you let your de - mons pull you down, — 'cause you can have it all. —



F Eb Bb

You can have it all. So come on,


§

Eb G7 Cm Cm/Bb

so come on, get it on, I don't know what you're wait-ing for,

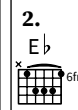
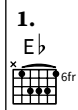
Ab Eb/G F Bb

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


To Coda 



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

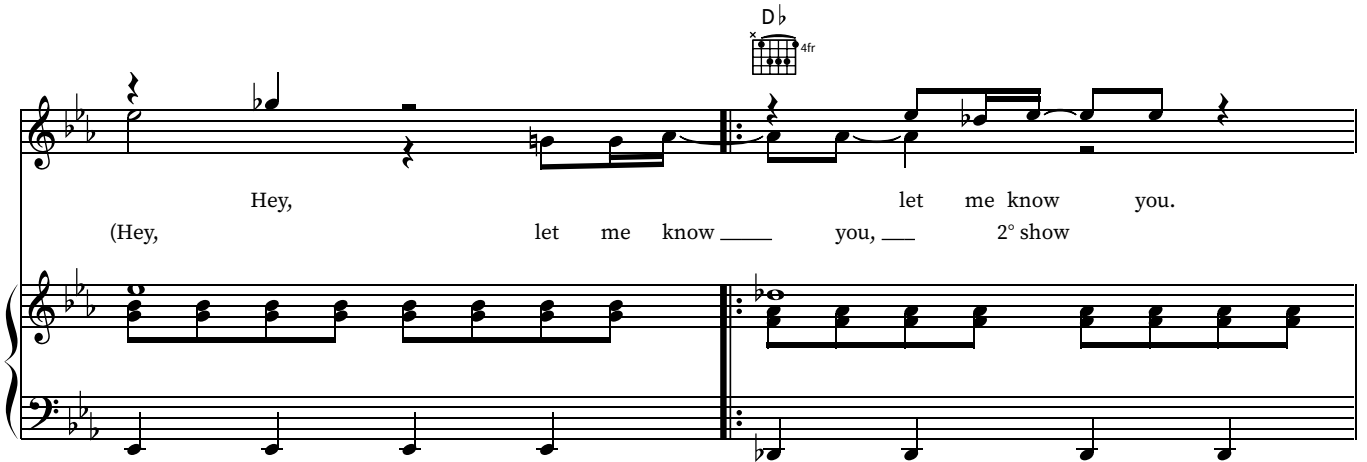
— let it shine. —

1. 

2. 




Hey, let me know you. (Hey, let me know you, 2° show





(You're all that matters to me.)

You're all that matters to me,

1.

2.



D.S. al Coda

(Hey, let me show

So come on, get it on,

⊕ Coda



let it shine.

(Let me know

let me know you.  
 you, 2<sup>nd</sup> show you're all that mat - ters to me.)

1.  
 You're all that mat - ters to me, (Hey, let me show

2.

me. let me know you.  
 (Shine. let me know you,



you're all that mat - ters to me.) Oh, come on, -



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



(Shine all your light o - ver me.) shine.