


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Spice girls.  
greatest hits  
piano, voice and guitar arrangements  
with full lyrics and guitar chords.  
includes the no.1 hit single  
goodbye



 weemouse

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# goodbye

words & music by richard stannard, matt rowe, melanie brown,  
victoria aadams, emma bunton & melanie chisholm

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♩ = 68

NC. Amaj<sup>9</sup> B Amaj<sup>9</sup>

(No, no, — no, no, — No, no, — no, no, —

B F#m7 B<sup>6</sup> B

—) 1. Lis-ten lit-tle child, there will come a day when you will be  
(Verse 2 see block lyric)

F#m7 B<sup>6</sup> B F#m7

ab-le, ab-le to say, — ne-ver mind the pain or the ag-gra-



-va-tion, you know there's a bet-ter way for you and me— to be.—



Look for the rain - bow in ev - 'ry storm. Fly like an an -



- gel, hea-ven sent to me. Good-bye my friend— (I



know you're gone, you said you're gone, but I can still feel you here. It's not the end— (You

E B/D<sup>2</sup> C<sup>2</sup>m B<sup>7</sup>/D<sup>2</sup>

got - ta keep it strong be - fore the pain turns in - to fear. —) So glad — we made — it, time

To Coda ⊕

E B/D<sup>2</sup> C<sup>2</sup>m<sup>7</sup> G<sup>2</sup>m/B A maj<sup>9</sup>

will ne - ver change — it. no. — no, no. — (No, no, — no, no —

1. B 2. B

—) 2. Just a lit - tle You know it's time — to say — good - bye. —

F<sup>2</sup>m<sup>7</sup> B<sup>6</sup>sus<sup>2</sup> B F<sup>2</sup>m<sup>7</sup>

B<sup>6</sup>sus<sup>2</sup>



B



F<sup>7</sup>m<sup>9</sup>



E/G<sup>#</sup>



A



B<sup>13</sup>



B



The times when we— would play a - bout— the way we used— to— scream and shout— we

*D. S. al Coda*

C<sup>#</sup>m<sup>7</sup>



B<sup>6</sup>



A<sup>ma</sup>j<sup>7</sup>



E/G<sup>#</sup>



ne - ver dreamt— you'd— go your own— sweet way.

⊕ *Coda*

A<sup>ma</sup>j<sup>9</sup>



B



(No, no, — no, no, —) You know it's time— to say— good - bye.—

A<sup>ma</sup>j<sup>9</sup>



B



(No, no, — no, no, —) and don't for - get— you can— re - ly.—

A maj<sup>9</sup> B

(No, no, no, no.)  
 you know it's time to say good-bye. And don't for-get on me you can re-ly.

A maj<sup>9</sup> B

(No, I will help, no, no, no.)  
 I will help, help you on your way. I will be with you ev-ry-day.

*Repeat ad lib. to fade*

*Verse 2:*

Just a little girl, big imagination  
 Never letting no-one take it away  
 Went into the world, what a revelation  
 She found there's a better way for you and me to be.  
 Look for the rainbow in ev'ry storm  
 Find out for certain love's gonna be there for you  
 You'll always be someone's baby.

Goodbye my friend *etc.*

‰:

Look for the rainbow in ev'ry storm  
 Find out for certain love's gonna be there for you  
 You'll always be someone's baby.

# mama

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victoria aadams, geri halliwell, emma bunton & melanie chisholm  
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♩ = 100



(2<sup>o</sup> only)



1. She used to be my on - ly e - ne - my and nev - er  
(Verse 2 see block lyric)



let me be free. Catch - ing me in pla - ces that I knew I should -




**D<sup>b</sup>**



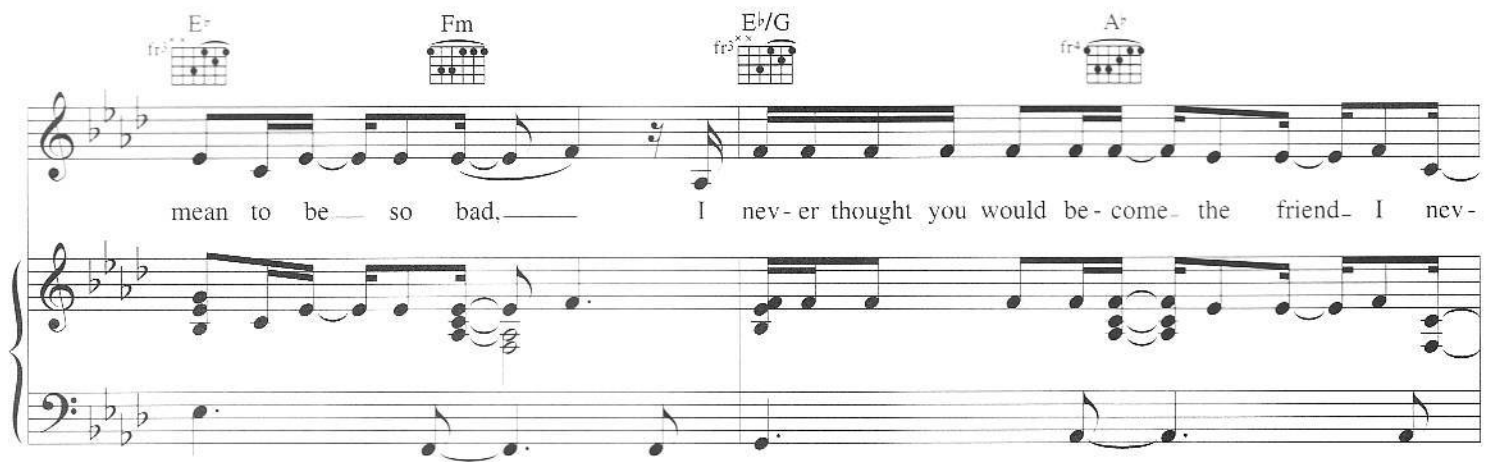
- n't be. Eve - ry oth - er day I crossed the line, I did - n't




**E<sup>7</sup>** **Fm** **E<sup>b</sup>/G** **A<sup>7</sup>**



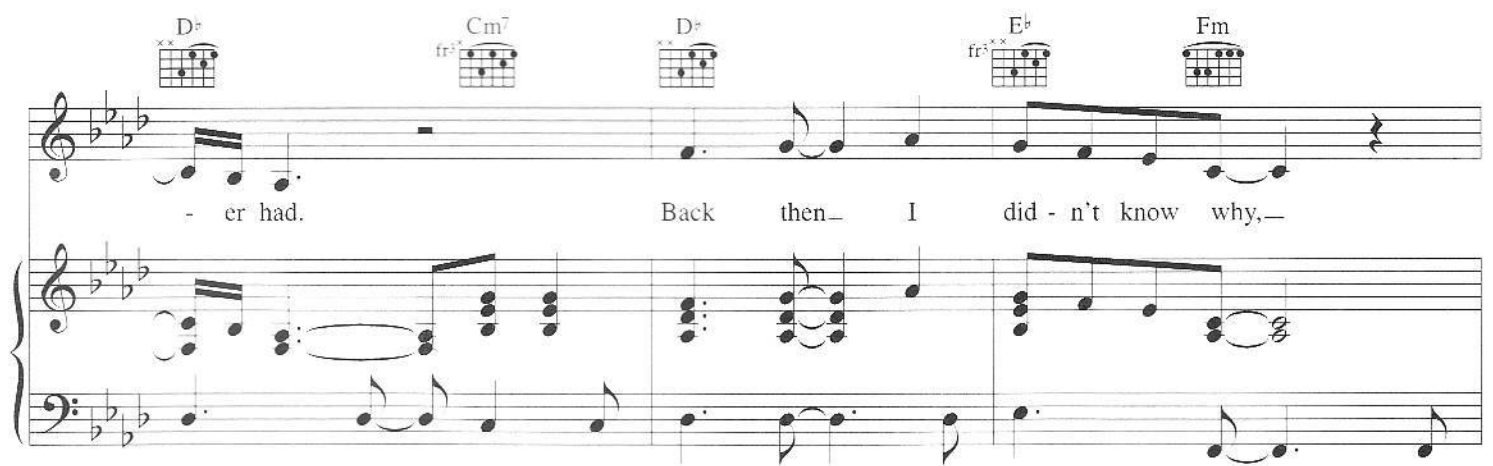
mean to be so bad, I nev - er thought you would be - come the friend - I nev -




**D<sup>b</sup>** **Cm<sup>7</sup>** **D<sup>b</sup>** **E<sup>b</sup>** **Fm**



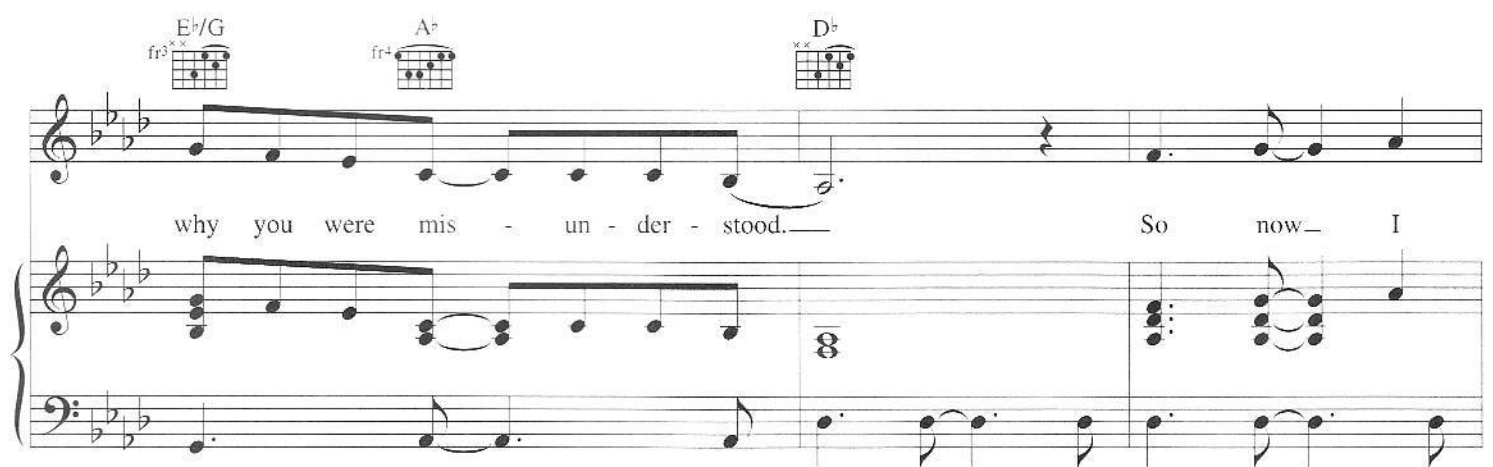
- er had. Back then I did - n't know why,



**E<sup>b</sup>/G** **A<sup>7</sup>** **D<sup>b</sup>**



why you were mis - un - der - stood. So now I



see through your eyes. — all that you did — was love. —

Ma - ma — I love you, — ma - ma — I

care, — ma - ma — I love you, —

ma - ma — my friend, — my friend. —

E<sup>7</sup> Fm E<sup>7</sup>/G A<sup>7</sup> D<sup>7</sup>

2. I

D<sup>7</sup> E<sup>7</sup> Fm E<sup>7</sup>/G A<sup>7</sup>

But now— I'm sure I know why,— why you were mis - un - der - stood.—

D<sup>7</sup> E<sup>b</sup> Fm

So now— I see through your eyes,—

E<sup>7</sup>/G A<sup>b</sup> D<sup>7</sup> Cm

all I can give— you is love.—

Ma - ma — I love you, — ma - ma — I care. —

ma - ma — I love you, — ma - ma — my friend. —

*Repeat to fade*

*Verse 2:*

I didn't want to hear it then but I'm not ashamed to say it now,  
 Every little thing you said and did was right for me.  
 I had a lot of time to think about, about the way I used to be,  
 Never had a sense of my responsibility.

Back then I didn't know why, why you were misunderstood.  
 So now I see through your eyes, all that you did was love.  
 Mama I love you, Mama I care,  
 Mama I love you, Mama my friend,  
 My friend.

# do it

words & music by victoria aadams, emma bunton, melanie brown,  
melanie chisholm, geri halliwell, paul wilson & andy watkins

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♩-100



Hey!

The first system of music features a vocal line starting with a quarter rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a rhythmic pattern of eighth and sixteenth notes in the right hand.



Come on! Come on! Come on and do it. Hey!

The second system continues the vocal line with the lyrics 'Come on! Come on! Come on and do it. Hey!'. The piano accompaniment remains consistent with the first system.



Come on and do it. Do it, do it.

The third system concludes the vocal line with the lyrics 'Come on and do it. Do it, do it.'. The piano accompaniment continues with the same rhythmic pattern.



1. It's just an - oth - er thing you got-ta keep your eye fixed on the road. —  
*(Verse 2 see block lyric)*

Do what your Ma-ma said. — I will not be told. — Keep your mouth shut, keep your legs shut, get

back in your place. — Huh! Blame - less, shame - less dam - sel in dis - grace. —



Who — cares — what they say — be-cause the rules — arc for break - ing. I'll tell ya

G7 A B7sus4

who made them a-ny-way, you've got to show what you feel don't hide

*Chorus*  
E D/A A D/F# G

Come on and do it. Don't care how you look it's just how you feel. Come on and

D/A A D/F# G D/A A

do it. You've got to make it real. Come on and do it. It's time to

D/F# G D/A A D/F# G

free what's in your soul. You've got to get it right this time. Come on freak and lose con-trol.

N.C.

You might do the wrong — thing for the right

Drums

rea-sons. Don't just do the right

*D.%. Repeat Chorus to fade*

thing to be pleas - in'.

Drums

*Verse 2:*

Remember things like you should be seen and never heard  
Give a little respect to me and it will be returned  
Keep your head down, keep your nose clean, go back against the wall  
Girl there's no way out for you, you are sure to fall.

Who cares what they do because it's yours for the taking  
So, it's not for you anyway, make your own rules to live by.

Come on and do it. *etc.*



# say you'll be there

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victoria aadams, geri halliwell, emma bunton & melanie chisholm.  
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♩ = 108



Bbm

Eb

Gbm

D7

Bbm

Eb

Oh say you'll be there  
I'm giv-ing you eve-ry-thing- all that joy-

Gbm

D7

Bbm

— can bring— this I swear. — I. Last time



that we had— this con-ver-sa-tion I de-ci - ded we should be friends. — yeah.



But now we're go - ing round— in cir - cles tell me will this dé - jà vu nev - er end—



Oh now you tell me that you've fall - en in love— well I nev -  
(Verses 2 & 3 see block lyric)



- er ev - er thought that would be, — yeah. This time you

E<sup>b</sup> G<sup>2</sup> D<sup>2</sup>

got - ta take it ea - sy throw - ing far too much e - mo - tion at me — but a - ny fool

D<sup>7</sup>11 G<sup>b</sup>maj7 C<sup>7</sup>11

— can see — they're fall - ing. I got - ta make you un - der - stand.

To Coda ⊕

A<sup>7</sup>sus4 B<sup>b</sup>m E<sup>b</sup>

(I'll) I'm giv - ing you eve - ry - thing — all that joy —

G<sup>b</sup>m D<sup>b</sup> B<sup>b</sup>m

— can bring — this I swear. — And all that I want —



from you is a promise you will be there,

1.



say you will be there. oh say you will be there,

2.



*D.%. al Coda*

won't you sing it with me.

⊕ Coda

N.C.

give you eve-ry-thing on this I swear just promise you'll al-ways be there.

B<sup>b</sup>m E<sup>7</sup>

I'm giv - ing you eve - - - ry - thing — all that joy —

G<sup>b</sup>m D<sup>b</sup> B<sup>b</sup>m

— can bring — this I swear. — And all that I want —

E<sup>7</sup> G<sup>b</sup>m D<sup>7</sup> Repeat to fade

— from you — is a pro - mise you — will be there. —

*Verse 2:*

If you put two and two together you will see what our friendship is for,  
 If you can't work this equation then I guess I'll have to show you the door,  
 There is no need to say you love me it would be better left unsaid.

I'm giving you everything all that joy can bring this I swear,  
 And all that I want from you is a promise you will be there,  
 Yeah I want you.

*Verse 3: (Instrumental)*

Any fool can see they're falling, gotta make you understand.  
 To Coda

# spice up your life

words & music by victoria aadams, emma bunton, melanie brown,  
melanie chisholm, geri halliwell, richard stannard & matt rowe  
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♩ 126



La la— la— la la la la la— la—



la la— la— la la la la. La la— la— la la la



la la— la— la la— la— la la la la.

Fm C7 Fm

When you're feel - ing - sad - and low, we - will take you -  
 Yel - low men in - Tim - buk - tu. col - our for both -

C7 Fm C7

where you got - ta go. - Smil - ing, danc - ing. - ev - 'ry - thing - is free. -  
 me and - you. - Kung - fu fight - ing. - danc - ing - queen. -

Fm C7 Fm

all - you need is - po - si - ti - vi - ty. - Col - ours of the world. - ev - 'ry  
 tri - bal space - man - and all that's in - be - tween. - (Spice up your life.)

C7 Fm C7

boy and ev - 'ry girl. Peo - ple of the world, (Spice - up your life.) (Spice up your life, ah!)

Fm C7

Slam it to the left (if you're hav-ing a good-time), shake it to the right (if you know that you feel-fine),

Fm C7

chi-cas to the front, uh— uh, go round.

Fm C7

Slam it to the left (if you're hav-ing a good-time), shake it to the right (if you know that you feel-fine),

Fm C7

1.

To Coda ◊

chi-cas to the front, uh, uh, hi ci— ya— hold tight.



2.



hi ci - ya hold tight.

*Spoken:* Fla - men - co, lam - ba - da, but



hip - hop is hard - er, we moon - walk the fox - trot then pol - ka the sal - sa.



Shake it shake it shake it, ha - ka. Shake it shake it shake it, ha - ka.



*D.%. al Coda*

⊕ Coda

C7 Fm

hi ca— ya— hold tight. Slam it to the left (if you're hav-ing a good— time),

Detailed description: This system contains the first two lines of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two flats (B-flat and E-flat). The first line of music is marked with a C7 chord and an Fm chord. The lyrics are: "hi ca— ya— hold tight. Slam it to the left (if you're hav-ing a good— time),".

C7 Fm

shake it to the right (if you know that you feel— fine), chi-cas to the front, uh— uh, go

Detailed description: This system contains the third and fourth lines of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The first line of music is marked with a C7 chord and an Fm chord. The lyrics are: "shake it to the right (if you know that you feel— fine), chi-cas to the front, uh— uh, go".

C7 Fm

round. Slam it to the left (if you're hav-ing a good— time),

Detailed description: This system contains the fifth and sixth lines of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The first line of music is marked with a C7 chord and an Fm chord. The lyrics are: "round. Slam it to the left (if you're hav-ing a good— time),".

C7 Fm C7

shake it to the right (if you know that you feel— fine), chi-cas to the front, uh— uh, hi ci— ya— hold tight.

Detailed description: This system contains the seventh and eighth lines of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The first line of music is marked with a C7 chord, an Fm chord, and a C7 chord. The lyrics are: "shake it to the right (if you know that you feel— fine), chi-cas to the front, uh— uh, hi ci— ya— hold tight." The system ends with a double bar line.

# stop

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♩=132



1 + 2 + 3 + 4 f 4 1 + 2 + 3 + 4 +



1 + 2 + 3 + 4 + (h) 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +



1 + 2 + 3 + 4 + (h) 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +



1. You just walk in. I make you smile. It's cool but you\_

*(Verse 2 see block lyric)*



— don't ev - en know me. — You take an inch, I run a mile.



Can't win, you're al - ways right be - hind me. —



And we know that you could go and find some oth - er,



take or leave it or just don't ev - en both - er. — Caught in a craze,

B<sup>b</sup> Am<sup>7</sup> G

it's just a phase, or will this be a - round for - ev - er?

Dm<sup>11</sup> Dm<sup>9</sup> Dm<sup>11</sup>

Don't you know it's go - in' too fast, rac - ing so hard you know it

Dm<sup>9</sup> Dm<sup>7</sup> Em<sup>7</sup>

won't last. Don't you know, - what can't you see. - Slow it down,

Fmaj<sup>7</sup> G

read the sign, - so you know - just where you're go - in'.



Stop right now, thank - you ve - ry much. I need some - bo - dy with a





hu - man touch. Hey you, al - ways on the run. Got - ta



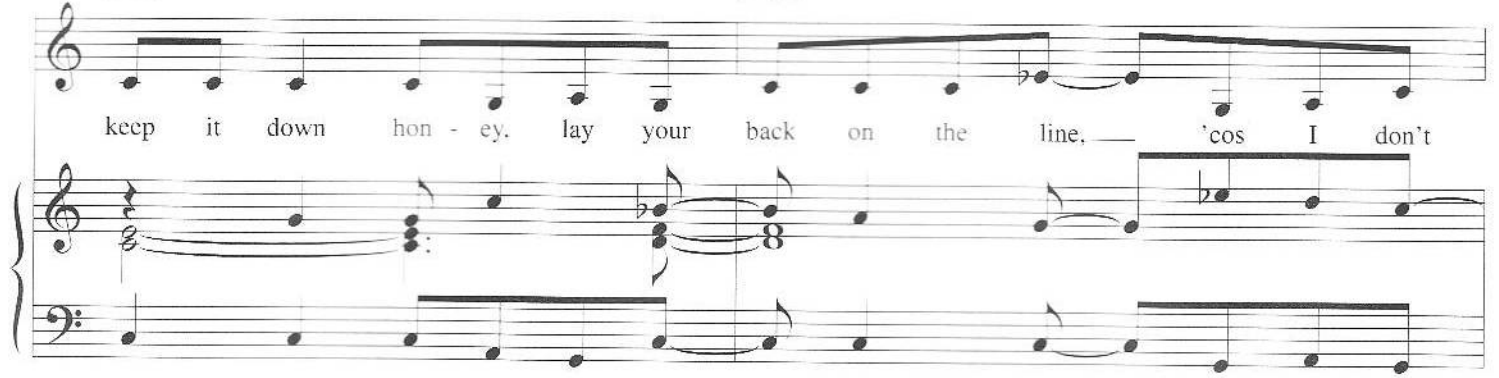
N.C.

slow it down ba - by, got - ta have some fun.

Got - ta

C  B7/C 




keep it down hon - ey, lay your back on the line, 'cos I don't




F/C  B7/C  C 




care a - bout the mon - ey, don't be wast - in' my time. — You need less speed.




B7/C  F/C  G 

Get off my case, — you got - ta slow it down ba - by, just get out of my face. —



C  B7  Am 

Stop right now, thank - you ve - ry much. I need some - bo - dy with a



G7 C B7

hu - man touch. Hey you, al - ways on the run. Got - ta

Am 1, 2. 3. C

slow it down ba - by, got - ta have some fun. have some fun.

*Verse 2:*

Do do do do  
 Do do do do  
 Do do do do, always be together.  
 Ba da ba ba  
 Ba da ba ba  
 Ba da ba, stay that way forever.

And we know that you could go and find some other  
 Take or leave it 'cos we've always got each other  
 You know who you are and yes you're gonna break down  
 You've crossed the line so you're gonna have to turn around.

Don't you know *etc.*



E A B D

get with me.— you got-ta lis-ten care-ful-ly. You got M. in the place who likes— it in your face, you got

1. E A A# 2. N.C. *D.%. al Coda*  
(repeat chorus)

G. like M. C. who likes— it on an ca - sy beat. ev-'ry-bo-dy down and wind— it all a-round.

⊕ *Coda*

B D E A A# N.C.

If you wan-na be my lov - er.

*Verse 2:*

What do you think about that now you know how I feel  
 Say you can handle my love, are you for real?  
 I won't be hasty, I'll give you a try  
 If you really bug me then I'll say goodbye.

# too much

words & music by victoria aadams, emma bunton, melanie brown,  
melanie chisholm, geri halliwell, paul wilson & andy watkins

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♩ = 80



F aug



Dmaj7



G7



A



F aug



Dmaj7



G7



A



F aug



Dmaj7



1. Love is blind— as far as the eye can see, — deep and mean-ing-less  
(Verse 2 see block lyric)

G7 A F#aug

words to me. Ea-sy lov-er I need a friend.

Dmaj7 G7 Bm7

road to no-where twists and turns but will this nev-er end. Well my dear you'll know that he

E Dmaj7 C#7

plea - ses me. But short term so-lu-tions ain't no re-so-lu-tion, there ain't no re-lease for me.

A F#aug Dmaj7

Too much of some-thing is bad e-nough, but some-thing's com-ing ov-er me to

G7 A F aug

make me won - der. Too much of no - thing is just as tough, I

Dmaj7 1. G7 2. G7

need to know the way to feel to keep me sat - is - fied. keep me sat - is - fied.

Bm7 C#m7 Gmaj9

What part of 'no' don't you un - der - stand?— I want a man not a

F#7(9) A F aug Dmaj7

boy who thinks he can.—

G7 A F aug

Boy who thinks he can.—Too much of some-thing is bad e-nough, but

Dmaj7 G7 A

some-thing's com-ing ov - er me to make me won - der. Too much of no-thing is

F aug Dmaj7 G7

just as tough. I need to know the way to feel to keep me sat - is - fied. *Repeat ad lib. to fade*

Verse 2:

Unwrap yourself from around my finger  
 Hold me too tight or left to linger  
 Something fine, built to last  
 Slipped up there, I guess we're running out of time too fast.

Yes, my dear you'll know he soothes me (moves me)  
 There's no complication, there's no explanation  
 It's just a groove in me.

Too much of something *etc.*

# the lady is a vamp

words & music by victoria aadams, emma bunton, melanie brown,  
melanie chisholm, geri halliwell, paul wilson & andy watkins

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Tempo I ♩ = 80 (♩ = 80)



Musical notation for the first system, including treble and bass staves with piano accompaniment and guitar chord diagrams.



Musical notation for the second system, including treble and bass staves with piano accompaniment and guitar chord diagrams.

El - vis was a coo - la sha - ker, — Mar - ley, Zig - gy,

Tempo II ♩ = 160



Musical notation for the third system, including treble and bass staves with piano accompaniment and guitar chord diagrams.

me-lo-dy ma - ker.

She's a Bond babe, kick some ass, —

Doc-tor No — this girl's —

Vamp

B<sup>b</sup>/F F<sup>9</sup>aug B<sup>b</sup>6 F<sup>aug</sup> B<sup>b</sup>6

— got class.— Char-lie's An-gels, girls on top,— hand-bags, heels, their

B<sup>b</sup>7 E<sup>b</sup>6 E dim B<sup>b</sup>/F B<sup>b</sup>7 E<sup>b</sup>6 E dim

pis-tols rock.— Ba-by love— are so— glam queen.— sing the blues— a love—

B<sup>b</sup>/F F<sup>9</sup>aug B<sup>b</sup>6 F<sup>aug</sup> B<sup>b</sup>6

— su - preme.— Six - ties Twig - gy set the pace,— way back then she

**Tempo I**

B<sup>b</sup>7 E<sup>b</sup>7 E dim B<sup>b</sup>/F B<sup>b</sup>7 E<sup>b</sup>7 E dim

had the face. That's all in the past,— le-gends built to last.— But she's got some-thing new.—

B<sup>7</sup>/F

B<sup>7</sup>

E<sup>7</sup>

E dim

B<sup>7</sup>/F

B<sup>7</sup>

E<sup>7</sup>

E dim



she's a pow-er girl— in a nine-ties world— { and she knows just what to  
she's a down-town swing-ing

**Tempo II**

F<sup>7</sup>

fr<sup>4</sup> A<sup>b</sup>6



do.  
dude. }

'Cause the la-dy is a vamp, she's a vix-en not a tramp, she's a

E<sup>b</sup>6

F<sup>7</sup>



da da da da da da da.

Come on fel - las place your bets, 'cause you

B<sup>b</sup>6

F aug

B<sup>b</sup>6

*To Coda* ⊕

N.C.

ain't seen noth - in' yct, she's the top of the top, she's the best. Yes!



Tempo I

B<sup>b</sup>6      F<sup>aug</sup>      B<sup>b</sup>6      F<sup>aug</sup>      B<sup>b</sup>6      F7<sup>sus4</sup>

Jack - ie O. — we loved her so, — sor - ry Mis - ter Pre - si - dent as

Tempo II

B<sup>b</sup>7      E<sup>b</sup>6      E<sup>dim</sup>      B<sup>b</sup>/F      B<sup>b</sup>7

far as we know. — Nor - ma Jean had a se - ven year itch, —

E<sup>b</sup>6      E<sup>dim</sup>      B<sup>b</sup>7      F9(#5)      B<sup>b</sup>6

some like it hot to a fe - ver pitch. — San - dy Den - ny.

F<sup>aug</sup>      B<sup>b</sup>6

*D.%. al Coda*

**Tempo I**

sum - mer love, — and Gra - dy's t - birds the moon a - bove. That's all

⊕ Coda **Tempo I**

Sca - ry, Ba - by, Gin - ger, Posh, — Spor - ty, yes now

that's your lot. — We're the Spice Girls rea - dy to go. —

la - dies and gents can you please take your seats and we hope that you en - joy — the

show. — Ha ha ha! Thank you very much!

**Chord Diagrams:**  
 E<sup>b</sup> (fr<sup>3</sup>), E dim, B<sup>b</sup>/F, B<sup>-7</sup>, E<sup>b</sup> (fr<sup>3</sup>), E dim, B<sup>b</sup>/F, B<sup>b7</sup>, E<sup>b</sup> (fr<sup>3</sup>), E dim, B<sup>b</sup>/F, G<sup>7</sup>, C<sup>7</sup>, F<sup>7</sup>, B<sup>b</sup>, B<sup>b</sup>/A<sup>b</sup>, Gm<sup>7</sup> (fr<sup>3</sup>), C<sup>7</sup>(#5)/F<sup>2</sup> (fr<sup>3</sup>), F, C dim, B<sup>b</sup>9

# 2 become 1

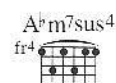
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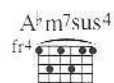


♩ = 72





1. Can - dle light\_ and soul\_ for - ev - er a dream of you and me\_ to - ge - ther.  
(Verse 2 see block lyric)



Say you be - lieve\_ it, say you be - lieve\_ it. Free your mind\_ of doubt\_ and dan - ger,

be for real don't be a stran-ger. We can a - chieve it. we can a - chieve it.

— Come a lit - tle bit clo - ser ba - by, — get it on, get it on, — 'cause to - night —

— is the night — when two be - come one. — I

need some love like I nev - er need - ed love be - fore, — (wan - na make love to ya ba - by.) I

G<sup>b</sup> D<sup>b</sup> C<sup>b</sup> D<sup>b</sup>7

had a lit - tle love now I'm back for more. (wan-na make love to ya ba - by.)

F<sup>b</sup> G<sup>b</sup> B<sup>b</sup> C<sup>b</sup> G<sup>b</sup>

Set your spi - rit free. — it's the on - ly way — to be. —

E<sup>b</sup>m D<sup>b</sup> C<sup>b</sup>

E<sup>b</sup>m D<sup>b</sup> C<sup>b</sup>

Oh, oh,

be a lit-tle bit wis - er ba - by, — put it on. put it on, — 'cause to - night.

— is the night — when two be - come one. — I

need some love like I nev - er need - ed love be - fore. — (wan-na make love to ya ba - by.) I

had a lit - tle love, now I'm back for more, (wan-na make love to ya ba - by.) I

G<sup>b</sup> D<sup>b</sup> C<sup>b</sup> D<sup>b</sup>

need some love like I nev - er need - ed love be - fore. — (wan - na make love to ya ba - by.) I

G<sup>b</sup> D<sup>b</sup> C<sup>b</sup> D<sup>b</sup>7

had a lit - tle love, now I'm back for more. (wan - na make love to ya ba - by.)

F<sup>b</sup> G<sup>b</sup> B<sup>b</sup>7 C<sup>b</sup> G<sup>b</sup> B<sup>b</sup>7 C<sup>b</sup> G<sup>b</sup> *Repeat to fade*

Set your spi - rit free, — it's the on - ly way to be. — It's the

*Verse 2:*

Silly games that you were playing, empty words we both were saying,  
 Let's work it out boy, let's work it out boy.  
 Any deal that we endeavour, boys and girls feel good together,  
 Take it or leave it, take it or leave it.  
 Are you as good as I remember baby, get it on, get it on,  
 'Cause tonight is the night when two become one.

I need some love like I never needed love before, (wanna make love to ya baby.)  
 I had a little love, now I'm back for more, (wanna make love to ya baby.)  
 Set your spirit free, it's the only way to be.

# viva forever

words & music by victoria aadams, emma bunton, melanie brown,  
melanie chisholm, geri halliwell, richard stannard & matt rowe

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♩ = 84



N.C.







1. Do you still re - mem - ber how we used to be. —  
*(Verse 2 see block lyrics)*



feel - ing to - geth - er. be - lieve in what - ev - er my love has said to me. —



Both of us were dream - ers, young love in the sun. —



felt like my sav - iour, my spi - rit I gave — you, we'd on - ly just be - gun. —

E<sup>b</sup>m      B<sup>b</sup>m      C<sup>b</sup>      G<sup>b</sup>

Has - ta - man - an - a, — al - ways — be mine. Vi - va for - ev -

E<sup>b</sup>m      B<sup>b</sup>m      C<sup>b</sup>

- er, — I'll be wait - ing, — ev - er - last - ing — like the sun -

G<sup>b</sup>      E<sup>b</sup>m      B<sup>b</sup>m

— Live for - ev - er, — for the mo - ment, — ev - er search -

C<sup>b</sup>      1. G<sup>b</sup>      2. G<sup>b</sup>

- ing — for the one. —

Chord diagrams: E<sup>b</sup>m, B<sup>o</sup>m, C<sup>b</sup>

Chord diagrams: G<sup>b</sup>, E<sup>b</sup>m, B<sup>o</sup>m

Chord diagrams: C<sup>b</sup>, G<sup>b</sup>, E<sup>b</sup>m

Chord diagrams: B<sup>b</sup>m, C<sup>b</sup>, G<sup>b</sup>

E<sup>b</sup>m B<sup>m</sup>

Back where I be - long - now, was it just a dream,

C<sup>+</sup> G<sup>+</sup>

feel - ings un - fold, they will nev - er be sold and the sec - ret's safe with me.

E<sup>b</sup>m B<sup>m</sup> C<sup>b</sup>

Has - ta - man - an - a, al - ways - be

G<sup>+</sup> E<sup>b</sup>m B<sup>m</sup>

mine. Vi - va for - ev - er, I'll be wait - ing, ev - er - last -

Chord diagrams:  $C^b$  and  $G^b$

ing — like the sun. — Live for - ev -

Chord diagrams:  $E^b m$ ,  $B^b m$ , and  $C^b$

er, — for the mo - ment. — ev - er search - ing — for the one. —

Chord diagrams:  $G^b$  and  $G^b$

1-3. | 4.

Vi - va for - ev -

*Verse 2:*

Yes, I still remember, every whispered word  
 The touch of your skin, giving life from within like a love-song that I'd heard  
 Slipping through my fingers like the sands of time  
 Promises made, every memory saved, has reflections in my mind.

Hasta manana *etc.*

# who do you think you are?

words & music by paul wilson, andy watkins, melanie brown,  
victoria aadams, geri halliwell, emma buntun & melanie chisholm.





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♩ = 120






1. The race is on to get out of the bot-tom, the top is high so your  
(Verse 2 see block lyric)











roots are for - got - ten.      giv - ing is good      as long as you're get - ting.

what's driv - ing you,      it's am - bi - tion and bet - ting. I said

who ————— do you think you are? ————— Do you think —



— you are? — I said who? ————— Some kind of

Bm

Gmaj7

F#m7

su - per - star, you — have got — to swing it, shake it, move it, make it,

who do you think you are? — Trust it, use it, prove it, groove it,

show me how good you are. — Swing it, shake it, move it, make it,

who do you think you are? — Trust it, use it, prove it, groove it,



show how good you are.

G<sup>♯</sup>m7 F<sup>♯</sup>m7 G<sup>♯</sup>m7

You have got to reach—



F<sup>♯</sup>m7 G<sup>♯</sup>m7 F<sup>♯</sup>m7 G<sup>♯</sup>m7 F<sup>♯</sup>m7 G<sup>♯</sup>m7

— on up, nev-er lose your soul.

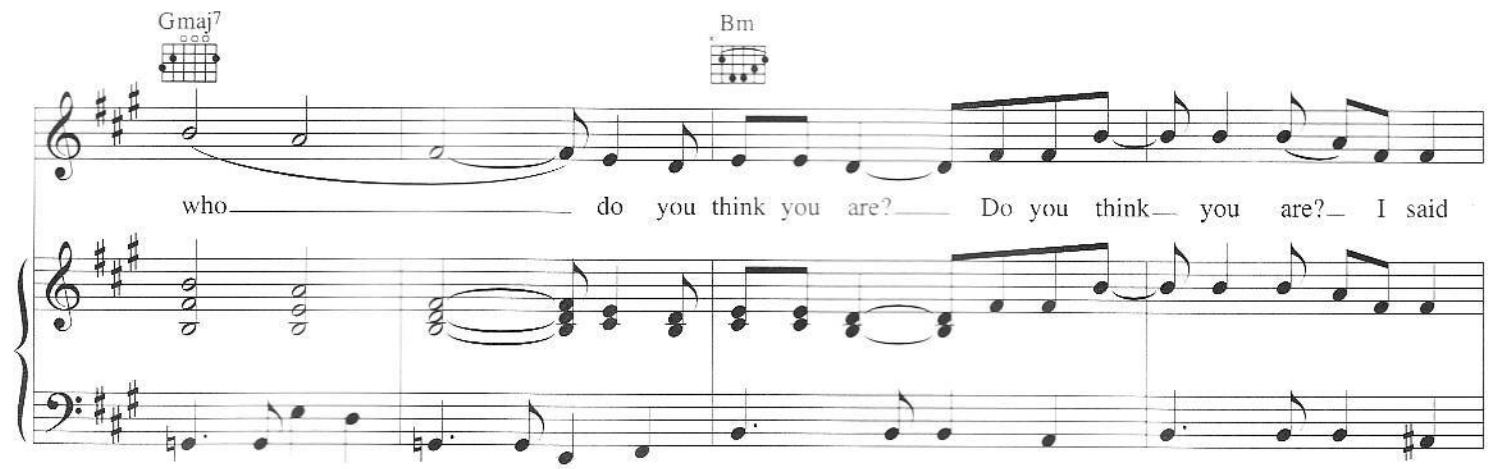
F<sup>♯</sup>m7 G<sup>♯</sup>m7 F<sup>♯</sup>m7 G<sup>♯</sup>m7 F<sup>♯</sup>m7 G<sup>♯</sup>m7




You have got to reach— on up, nev-er lose con-trol. — I said

F<sup>♯</sup>m7/A G<sup>♯</sup>m7/B F<sup>♯</sup>m7/C<sup>♯</sup> G<sup>♯</sup>m7/B F<sup>♯</sup>m7/A G<sup>♯</sup>m7/B F<sup>♯</sup>m7/C<sup>♯</sup> G<sup>♯</sup>m7/B

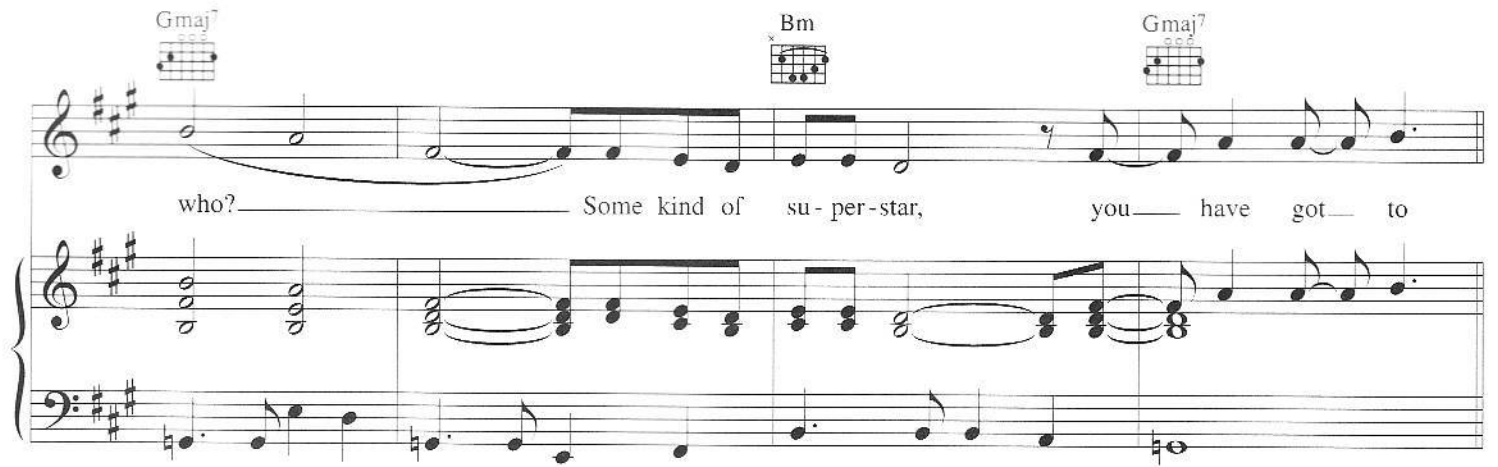
Gmaj7  Bm 


who ————— do you think you are? ——— Do you think — you are? — I said



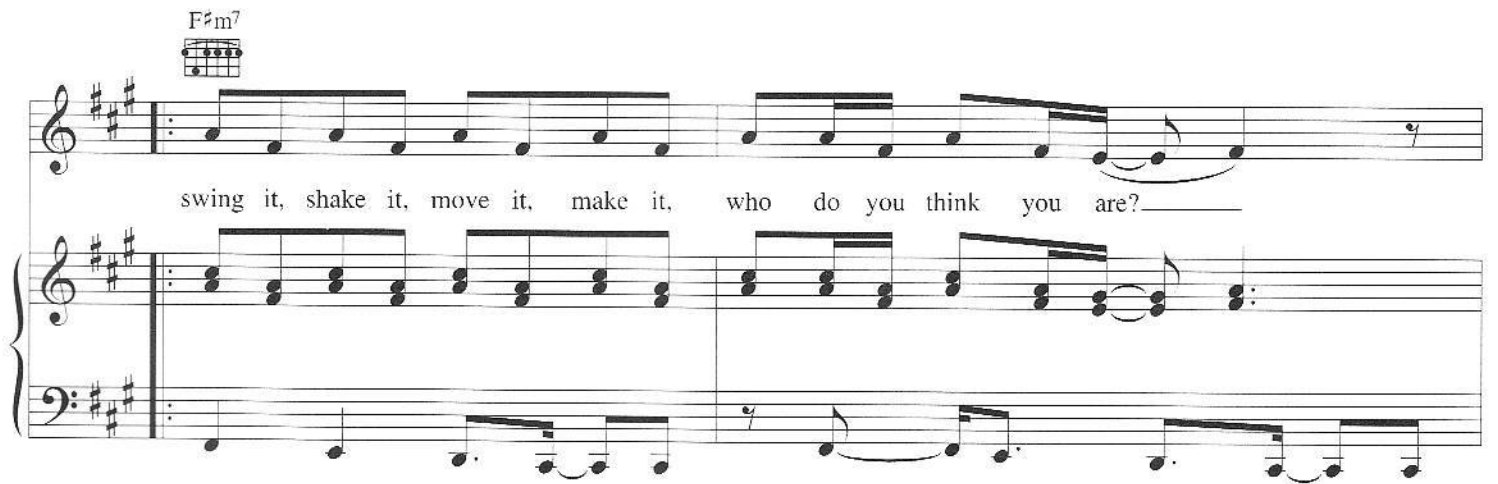
Gmaj7  Bm  Gmaj7 

who? ————— Some kind of su- per- star, you — have got — to



F#m7 

swing it, shake it, move it, make it, who do you think you are? ———



*Play 7 times*

Trust it, use it, prove it, groove it, show me how good you are. ———



F#m7



Swing it, shake it, move it, make it, who do you think you are?

Trust it, use it, prove it, groove it, show me how good you prove it!

N.C.

*Verse 2:*

You're swelling out in the wrong direction,  
You've got the bug, superstar you've been bitten,  
Your trumpet's blowing for far too long,  
Climbing the snake of the ladder, but you're wrong.

I said who do you think you are?  
Some kind of superstar.  
You have got to swing it, shake it, move it, make it, who do you think you are?  
Trust it, use it, prove it, groove it, show me how good you are,  
Swing it, shake it, move it, make it, who do you think you are?  
Trust it, use it, prove it, groove it, show how good you are.

# wannabe

words & music by matthew rowbottom, richard stannard, melanie brown,  
victoria aadams, geri halliwell, emma bunton & melanie chisholm.  
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♩ = 116



Yo I'll tell you what I want, what I real - ly real - ly want, so



tell me what you want, what you real - ly real - ly want. I'll



tell you what I want, what I real - ly real - ly want, so



tell me what you want, what you real - ly real - ly want. I wan - na,

B

D

E

A

A<sup>7</sup>



I wan-na, I wan-na, I wan-na, I wan-na real-ly real-ly real-ly wan-na zig-a-zig ha.

F<sup>7</sup>

G<sup>7</sup>m

E

B

F<sup>7</sup>

G<sup>7</sup>m

1. If you want my fu-ture, for-get my past. If you wan-na get with me,  
(Verse 2 see block lyric)

E

B

F<sup>7</sup>

G<sup>7</sup>m

E

B

bet-ter make it fast.— Now don't go wast-ing my pre-cious time.


F<sup>7</sup>

G<sup>7</sup>m


E




B

get your act to-ge-ther, we could be just— fine.— I'll

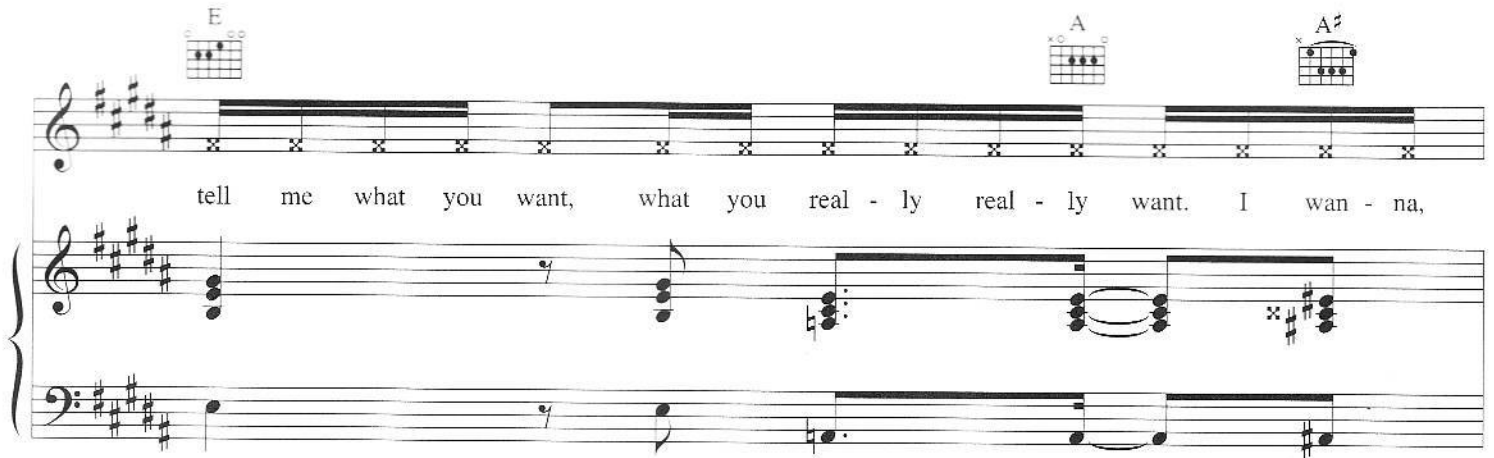
B  D 






tell you what I want, what I real - ly real - ly want, so



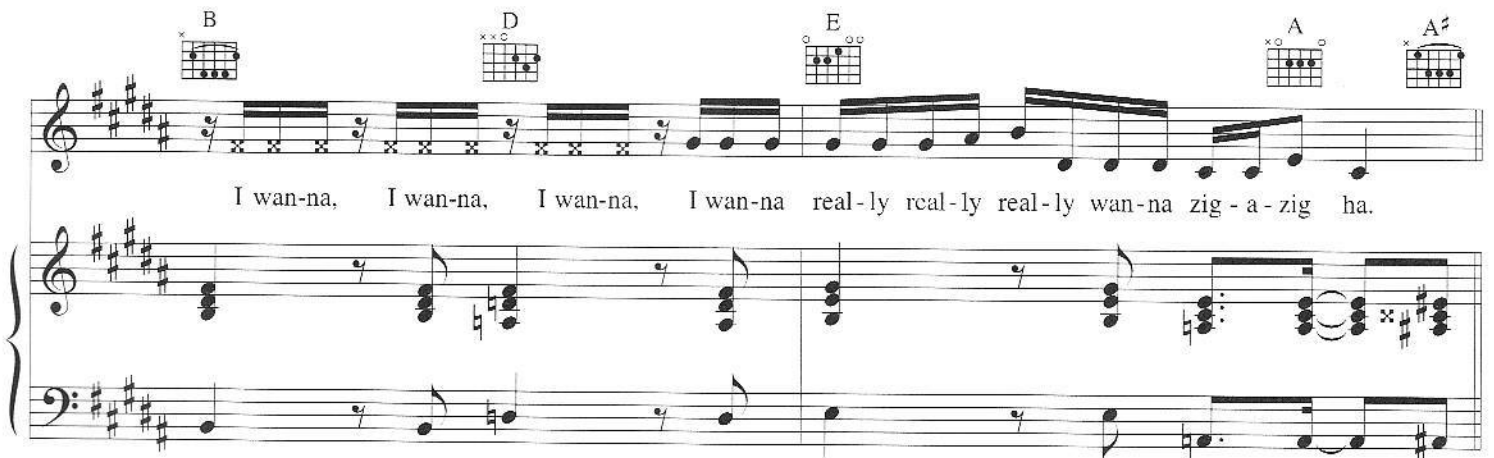
E  A  A# 






tell me what you want, what you real - ly real - ly want. I wan - na,



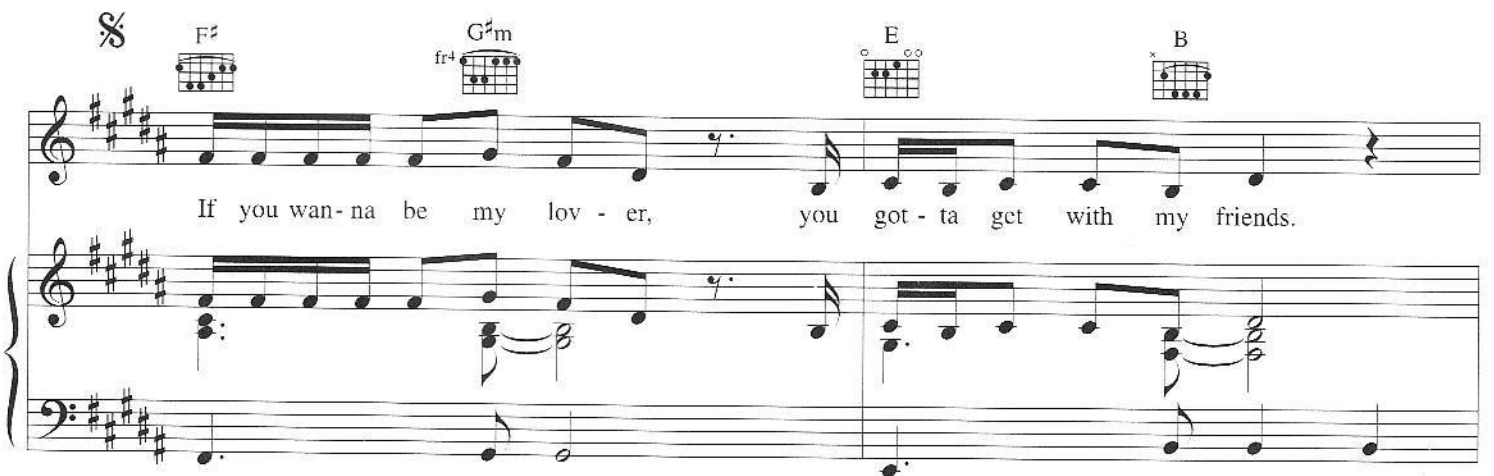
B  D  E  A  A# 

I wan-na, I wan-na, I wan-na, I wan-na real-ly real-ly real-ly wan-na zig - a - zig ha.



 F#  G#m  E  B 

If you wan-na be my lov - er, you got - ta get with my friends.



F# G7m E B

Make it last for - ev - er, friend - ship nev - er ends.

F# G7m E B

If you wan - na be my lov - er, you have got to give,

1, 3. To Coda ⊕

F# G7m E B

tak - ing is too ea - sy, but that's the way it is.

2. E B B D (2° vocal ad lib.)

the way it is So here's the sto - ry from A to Z you wan - na

twelve of their greatest hits  
arranged for voice, piano and guitar,  
complete with chord boxes and lyrics.

do it  
goodbye  
mama  
say you'll be there  
spice up your life  
stop  
the lady is a vamp  
too much  
2 become 1  
viva forever  
wannabe  
who do you think you are?



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