

SPICE GIRLS SPICEWORLD

Piano, voice & guitar arrangements, complete with guitar chord books & lyrics

PLUS
FULL COLOR
POSTER!



GIRLS



SPICE UP YOUR LIFE

Words & Music by Victoria Adams, Emma Bunton,
Melanie Brown, Melanie Chisholm, Geri Halliwell, Richard Stannard & Matt Rowe

♩ = 126

System 1:
Vocal: La la— la— la la la la la— la—
Piano: Fm, C7

System 2:
Vocal: la la— la— la la la la. La la— la— la la la
Piano: Fm, C7, Fm

System 3:
Vocal: la la— la— la la— la— la la la la.
Piano: C7, Fm, C7



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



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



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.)



boy and ev - 'ry girl. (Spice - up your life.) Peo - ple of the world, (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.º. 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 measures of the Coda. The vocal line starts with a half note 'hi' and a half note 'ca— ya—', followed by a quarter note 'hold tight.' The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand. Chord diagrams for C7 and Fm are shown above the staff.

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 next two measures. The vocal line continues with 'shake it to the right (if you know that you feel— fine), chi-cas to the front, uh— uh, go'. The piano accompaniment maintains the same rhythmic pattern. Chord diagrams for C7 and Fm are shown above the staff.

C7 Fm

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

Detailed description: This system contains the next two measures. The vocal line has a long note for 'round.' followed by 'Slam it to the left (if you're hav-ing a good- time)'. The piano accompaniment continues. Chord diagrams for C7 and Fm are shown above the staff.

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 final two measures of the Coda. The vocal line concludes with '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 piano accompaniment ends with a final chord. Chord diagrams for C7, Fm, and C7 are shown above the staff.

STOP

Words & Music by Victoria Adams, Emma Bunton,
Melanie Brown, Melanie Chisholm, Geri Halliwell, Paul Wilson & Andy Watkins

♩ = 132

C **B^b**

Am⁷ **G** **C** **B^b**

Am⁷ **G**

C **B^b** **Am⁷** **G⁷**

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^b Am⁷ G

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

Dm¹¹ fr³ Dm⁹ fr³ Dm¹¹ fr³

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

Dm⁹ fr³ Dm⁷ Em⁷

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

Fmaj⁷ G

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

C B^b Am

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

G7 C B^b

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

Am G7 N.C.

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

Got - ta

C  B^b/C 




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



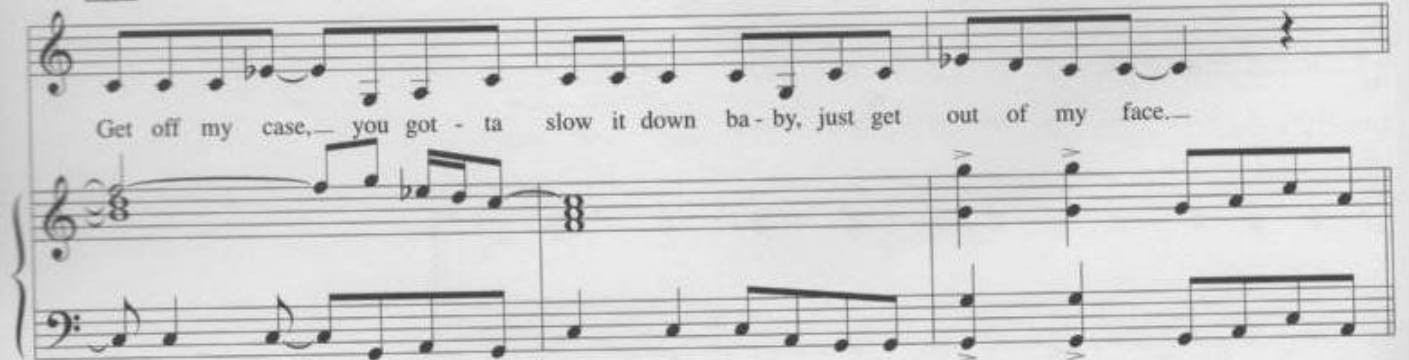
F/C  B^b/C  C 




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



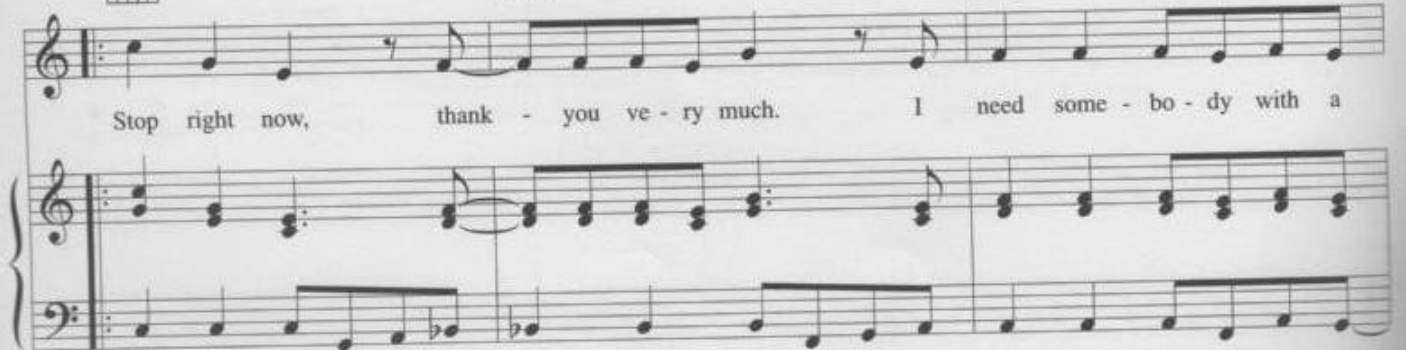
B^b/C  F/C  G 

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



C  B^b  Am 

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



G7 C B^b

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

Am 1, 2. 3. G7 G7 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.*

TOO MUCH

Words & Music by Victoria Adams, Emma Bunton,
Melanie Brown, Melanie Chisholm, Eriq Halliwell, Paul Wilson & Andy Watkins

♩ = 80



F aug



Dmaj7



F aug



Dmaj7



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:

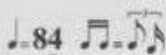
Unwrap yourself from around my finger
 Hold me too tight or left to linger
 Something fine, built to last
 Slipped up there, I guess we're running out of time too fast.

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.*

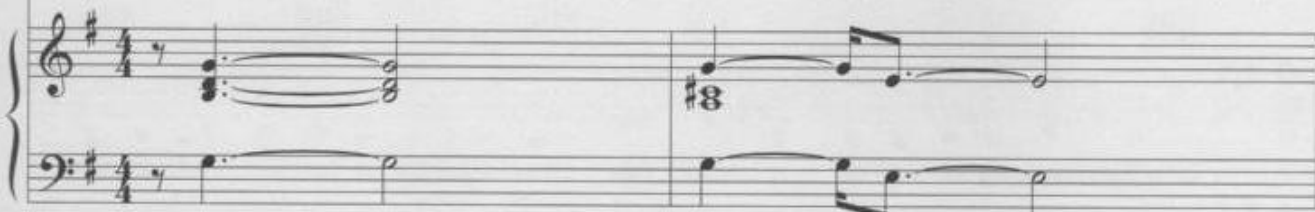
SATURDAY NIGHT DIVAS

Words & Music by Victoria Adams, Emma Bunton,
Melanie Brown, Melanie Chisholm, Geri Halliwell, Richard Stannard & Matt Rowe

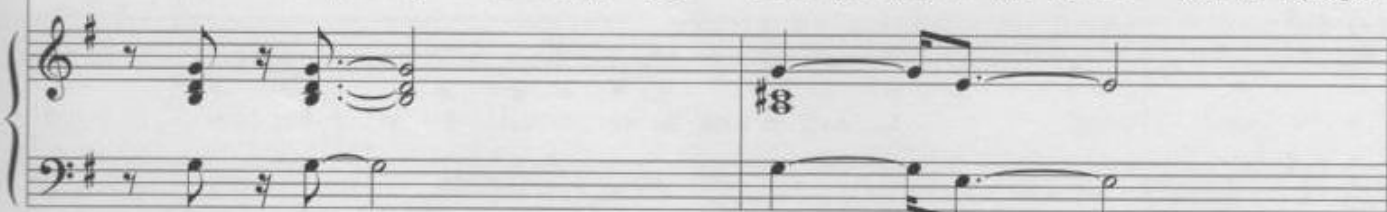
♩ 84 



Get down, get deep-er and down,— get down, get deep-er and down.— (Sat-ur-day night)



Get down, deep-er and down,— get down, get deep-er and down.— (Sat-ur-day night)



Get down, get deep-er and down,— get down, get deep-er and down.— (Sat-ur-day night)



G A7

Get down, deep-er and down,— get down, get deep-er and down.— 1. I'm not a - lone,

Em7 Am7

(Verse 2 see block lyric) now you're not in my mind,— you were the vic-

Em7 Am7

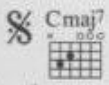
- tim of— your crime,— I left you be - hind.— Boy,— you were a fool

Em7 Am7

to treat me that way,— I'm not gon-na let—



— you, I'm gon - na for - get — you, there's no-thing to say. —



You're a twist - ed lov - er, — kiss and tell - in' on — a su -



- per - star, — that's what you are. — Well it was



Sa - tur - day night, I know the feel - in' was right, I did - n't know we'd get — so far.

Em7 A7

— Get down, get deep-er and down,— get down, get deep-er and down.— (Sat-ur-day night)

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has one sharp (F#). The vocal line consists of eighth notes with lyrics: "— Get down, get deep-er and down,— get down, get deep-er and down.— (Sat-ur-day night)". The piano accompaniment includes a bass line with eighth notes and chords in the right hand. Chord diagrams for Em7 and A7 are shown above the vocal staff.

Em7 A7

Get down, deep-er and down,— get down, get deep-er and down.— (Sat-ur-day night)

The second system continues the piece with the same vocal and piano parts. The lyrics are: "Get down, deep-er and down,— get down, get deep-er and down.— (Sat-ur-day night)". Chord diagrams for Em7 and A7 are provided above the vocal staff.

Em7 A7

Get down, get deep-er and down,— get down, get deep-er and down.— (Sat-ur-day night)

The third system continues the piece with the same vocal and piano parts. The lyrics are: "Get down, get deep-er and down,— get down, get deep-er and down.— (Sat-ur-day night)". Chord diagrams for Em7 and A7 are provided above the vocal staff.

Em7 A7

To Coda 1. Get down, deep-er and down,— get down, get deep-er and down.— 2. Take it from me

The fourth system concludes the piece. The lyrics are: "Get down, deep-er and down,— get down, get deep-er and down.— 2. Take it from me". A first ending bracket is shown above the vocal staff, starting with a first ending symbol (1.) and ending with a double bar line. The piano accompaniment also ends with a double bar line. Chord diagrams for Em7 and A7 are provided above the vocal staff.

2.



down, get deep-er and down. (Sat - ur - day night) Mm



D.º. al Coda

mm mm mm mm mm — Mm mm mm mm mm mm —

⊕ Coda



down, get deep-er and down. — Wan-na get down, wan-na get down, wan-na



get down, Sat - ur - day night. — Wan-na get down, wan-na get down, wan-na

A7 Em7 A7

get down Saturday night. — Get down, get deeper and down- get down, get deep-er and down-

Em7 A7 *Repeat ad lib. to fade*

Get down, deep-er and down,— get down, get deep-er and down,—

Verse 2:

Take it from me
 You know I mean what I'm saying
 You'd better watch out
 You'd better wise up to mind games he's playing.
 He may have the looks
 He may have the charms
 But where does he go
 What does he do when he's not in your arms?

Keep your head up high
 Don't you know you are the superfly
 And that ain't no lie
 But it's a Saturday night
 We got a feelin' that's right
 Don't you know we'll get so high.

Get down, get deeper and down *etc.*

NEVER GIVE UP ON THE GOOD TIMES

Words & Music by Victoria Adams, Emma Bunton,
Melanie Brown, Melanie Chisholm, Geri Halliwell, Richard Stannard & Matt Rowe

♩ = 120

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is two flats (Bb and Eb), and the time signature is 4/4. The tempo is marked as quarter note = 120. The score includes guitar chord diagrams with fret numbers (fr) and piano accompaniment. The first system starts with an Fm7 chord. The second system continues with Gm7, Cm, Gm7, Fm7, Bb7, Ab, and Gm7. The third system includes Fm7, Bb7, Ab, Gm, Cm, Gm7, Fm7, Bb11, and Fm/Ab. The fourth system features Gm7, Cm, Gm7, Fm7, Bb11, Fm/Ab, Gm7, Cm, and Gm7. The piece concludes with the vocal line '1. She'.

Fm7 B^b11 Fm/A^b Gm7 Cm Gm7 Fm7 B^b11 Fm/A^b

used to be— a chan-cer, spark-le in the rain,— told me she need-ed a friend.

(Verse 2 see block lyric)

Gm7 Cm Gm7 Fm7 B^b11 Fm/A^b Gm7 Cm Gm7

If she's go-ing cra-zy, ba-by's on the way,—

Fm7 B^b11 Fm/A^b Gm7 Cm Gm7 A^b11 D^b/A^b A^b11

seems like the day— nev-er ends.— Ev-'ry-bo-dy needs some af-fec-

B^bm E^bm7 D^b/F G^b A^b11

-tion, nev-er shines, got-ta try, wher-ev-er you're go-ing.

Fm7

B^b7

A^b

Gm7

Cm

Gm7

Fm7

B^b7

A^b

Nev-er give up on the good times, got-ta be-lieve in the love you find. —
Nev - er give it up, no.

Gm7

Cm

Gm7

Fm7

B^b7

A^b

Gm7

Cm

Gm7

Nev - er give it up, no. Nev-er give up on the good times, liv-in' it up is a state of

1.

Fm7

B^b7

A^b

Gm7

Cm

Gm7

Fm7

B^b11

Fm/A^b

mind. —
Nev - er give it up no, nev - er give it up no.

Gm7

Cm

Gm7

Fm7

B^b11

Fm/A^b

Gm7

Cm

Gm7

2.



Musical notation for the first system, including treble and bass staves with chords and a piano accompaniment.



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



Musical notation for the third system, including treble and bass staves with lyrics: "3. Down and dir-ty ci - ty feel - in' out of place,-"



Musical notation for the fourth system, including treble and bass staves with lyrics: "may - be you've ran out - ta time. He treats her like a la - dy, a"

Am7 Dm7 Am7 Gm7 C11 Gm/Bb

smile up - on her face. — Make up the last — of the lines. —

Am7 Dm7 Am7 Bb11 Eb/Bb Bb11

Ev - 'ry - bo - dy needs some af - fec -

Cm Fm7 Eb/G Ab Bb11

- tion, — nev - er shines, got - ta try, where - ev - er you're go - ing.

Gm7 C7 Bb Am7 Dm Am7

Nev - er give up on the good times, got - ta be - lieve in the love you

Gm7 C7 B^b Am7 Dm Am7 Gm7 C7 B^b

fr³ find.—
Nev - er give it up, no. Nev - er give up on the good times,
Nev - er give it up, no.

Am7 Dm Am7 Gm7 C7 B^b Am7 Dm Am7

fr³ liv-in' it up is a state of mind.—
Nev - er give it up, no. Nev - er give it up, no.

N.C.

Repeat ad lib. six times

Hey now, look a - round,— pick your - self up off the ground.— I said

fr³ Gm7 C7 B^b Am7 Dm Am7

Nev - er give up on the good times, got - ta be - lieve in the love you

find.
 Nev - er give it up, no. Nev - er give it up, no.

Nev - er give up on the good times, liv - in' it up is a state of

mind.
 Nev - er give it up, no. Nev - er give it up, no.

Repeat ad lib. to fade

Verse 2:

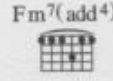
Bossanova baby, heart is never soul
 Shouting but he's never heard
 Eyes all wide and open, the streets are paved with gold
 Someone come back on their word.

Everybody needs *etc.*

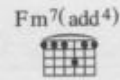
DENYING

Words & Music by Victoria Adams, Emma Bunton,
Melanie Brown, Melanie Chisholm, Geri Halliwell, Paul Wilson & Andy Watkins

♩ = 96



Ooh!



Yeah! ————— Yeah, come on.

N.C.

1. You think you're quick but I'd like to see— you keep up with me. You think you're slick but I'd
(Verse 2 see block lyric)

like to see... you pull a trick on me. You think you're so cool, hey big man you're old school.

You think you're smart but who the hell-d'ya think you're talking to. Ev-'ry-one can see who

— you are.— Take a look at your-self, tell me why keep on de-ny-ing.

Ev-'ry-thing you say, (De-ny-ing) ev-'ry-thing you do, so be a fool to your-self for-ev-er

Fm7(add4)



Bbm7



Ebb9



more.—— Try-ing a - ny kind of move, so what's it gon - na prove, you ain't

Gbmaj7



Fm7(add4)



Bbm



fool - in' no-bo-dy, you ain't fool - in' no-bo-dy but your-self.

Bbm7



Check your-self but don't for - get your-self 'cos you're de - ny - ing. (Check your - self—

and don't for-get your-self)— Check your-self but don't for - get your-self 'cos you're de - (for-get-ting

- ny - ing.
ev-'ry-thing you are and ev-en ev-'ry-thing you need, that's life, come on, a-ha, check your-self.)

Ev - 'ry - one can see who ——— you are. ——— Take a

C^b B^bm⁷

look at your - self, tell me why keep on de - ny - ing.

E^b9 F7^{aug}

Ev - 'ry - thing you say, (De - ny - ing) ev - 'ry - thing you do, so be a

B^bm⁷ E^b9

G^bmaj7
fr⁺

Fm7(add⁴)

fool to your - self for - ev - er more. Try - ing

B^bm7

E^b9

a - ny kind of move, so what's it gon - na prove, you ain't

G^bmaj7
fr⁺

Fm7(add⁴)

Repeat ad lib. to fade

fool - in' no - bo - dy, you ain't fool - in' no - bo - de - ny - ing.

Verse 2:

I know you're sweet but I know you don't wanna be seen that way
 Admit defeat, win or lose who cares, it's just a game you play
 I know you need me, if you stay that way it's never gonna be
 You've got your style but I know what you really want from me.

Everyone can see *etc.*

MOVE OVER

Words & Music by Victoria Adams, Emma Bunton,
Melanie Brown, Melanie Chisholm, Geri Halliwell, Mary Wood & Clifford Lane

♩=104

NC.

Drums

The piano introduction consists of a right-hand staff with a whole rest and a left-hand staff with a rhythmic pattern of eighth notes and x's representing drum hits.

Gm F/G C/G F/G

Ge - ne - ra - tion next, ge - ne - ra - tion next,

This system contains the first two lines of the vocal melody and piano accompaniment. The vocal line starts with a Gm chord and the lyrics "Ge - ne - ra - tion next, ge - ne - ra - tion next,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Gm F/G C/G F/G Gm F/G

ge - ne - ra - tion next, ge - ne - ra - tion next, ge - ne - ra - tion next, ge - ne -

This system continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "ge - ne - ra - tion next, ge - ne - ra - tion next, ge - ne - ra - tion next, ge - ne -".

C/G F/G Gm F/G C/G F/G

- ra - tion next, ge - ne - ra - tion next, ge - ne - ra - tion next...

This system concludes the vocal melody and piano accompaniment. The vocal line ends with the lyrics "- ra - tion next, ge - ne - ra - tion next, ge - ne - ra - tion next...".

Gm Gm/B^b Gm/C Gm/F

Hold it down- feel the noise, let 'em know it's a fight- pick it up it's a - live.-

Gm Gm/B^b Gm/C Gm/F

Hold it down,- feel the noise, let 'em know it's a fight- pick it up it's a - live.- Move

Gm B^b F

ov - er, yeah,- don't do it ov - er. Cos it's ov - er, yeah,- yeah, yeah.-

C N.C.

A ge - ne - ra - tion next.

Next phase, next stage, next grade, next wave.

Drums

NC.

Let me tell you 'bout a thing got-ta put it to the test, it's a ce-le-bra-tion, mo-ti-va-tion, ge-ne-ra-tion
Well

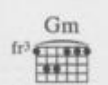
next.
sow me the seed, - ev - 'ry col-our ev - 'ry creed. Teach, nev - er preach, lis - ten up and take heed.

Gm *fr³* Gm/B^b Gm/C *fr³* Gm/F

Take the heat, - feel the flow, cos you're rea-dy to burn, - and we're rea-dy to go. -



Take the heat,— feel the flow, cos you're rea-dy to burn— and we're rea-dy to go.— Move



ov - er, yeah,— don't do it ov - er. Cos it's ov - er yeah,— yeah, yeah..



A ge-ne-ra - tion next.

NC.

Let me tell you 'bout a thing got- ta put it to the test, it's a ce-le-bra-tion, mo-ti-va-tion, ge-ne-ra-tion next. You

got-ta know the rules if you wan-na play the game. Re- spect and de-di- ca- tion nev-er rhyme on the phone.

Dedication! Celebration! Anonimation! Good vibration! Motivation! Domination! Baby nation! Recreation! Imagination! Crazy nation! Move

ov - er, yeah,— don't do it ov - er. Cos it's ov - er yeah,— yeah, yeah..

— Move ov - er, yeah,— don't do it ov - er. Cos it's

F C N.C.

ov - er yeah, - yeah, yeah. — A ge - ne - ra - tion next.

Gm F/B^b C F

Ge - ne - ra - tion next, ge - ne - ra - tion next,

Gm F/B^b C F Gm F/B^b

ge - ne - ra - tion next, ge - na - ra - tion next, — ge - ne - ra - tion next, ge - ne -

C F Gm F/B^b C F

ra - tion next, ge - ne - ra - tion next, ge - ne - ra - tion next. —

Repeat to fade

DO IT

Words & Music by Victoria Adams, Emma Bunton,
Melanie Brown, Melanie Chisholm, Geri Halliwell, Paul Wilson & Andy Watkins

♩ = 100



Hey!



Come on!

Come on!

Come on and do it. Hey!



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



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 — are for break - ing. I'll tell ya

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

Chords: G, A, B7sus4

Chorus

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

Chords: E, D/A, A, D/F#, G

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

Chords: D/A, A, D/F#, G, D/A, A

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

Chords: D/F#, G, D/A, A, D/F#, G

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.*

VIVA FOREVER

Words & Music by Victoria Adams, Emma Bunton,
Melanie Brown, Melanie Chisholm, Geri Halliwell, Richard Stannard & Matt Rowe

♩ 84

E^bm B^bm C^b11 C^b G^b

E^bm B^bm C^b D^b7/C^b G^b

N.C. E^bm

B^bm C^b G^b

E^bm



B^bm



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

C^b



G^b



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

E^bm



B^bm



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

C^b



G^b



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

E^bm B^bm C^b G^b

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

The first system of the musical score features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has four flats (B-flat major/C minor). The vocal line begins with a half note G^b, followed by quarter notes A^b, B^b, and C^b, then a quarter rest, followed by quarter notes D^b, E^b, and F^b, and finally a quarter note G^b. The piano accompaniment consists of a steady eighth-note chordal pattern in the right hand and a single bass note in the left hand.

E^bm B^bm C^b

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

The second system continues the vocal line with quarter notes G^b, A^b, B^b, and C^b, followed by a quarter rest, then quarter notes D^b, E^b, and F^b, and finally a quarter note G^b. The piano accompaniment remains consistent with the first system.

G^b E^bm B^bm

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

The third system features a vocal line starting with a quarter note G^b, followed by quarter notes A^b, B^b, and C^b, then a quarter rest, followed by quarter notes D^b, E^b, and F^b, and finally a quarter note G^b. The piano accompaniment continues with the same eighth-note pattern.

C^b G^b G^b

- ing — for the one. —

1. 2.

3 3

The fourth system concludes the vocal line with a quarter note G^b, followed by a quarter rest, then a double bar line. The piano accompaniment ends with a final chord. A first ending (1.) and second ending (2.) are indicated above the vocal line. The second ending includes a triplet of eighth notes in the vocal line.

E^bm B^bm C^b

The first system of music features a guitar part with three measures of whole rests, indicated by chord diagrams for E^bm, B^bm, and C^b. The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with eighth notes and triplets. The bass staff provides a simple harmonic accompaniment with whole notes.

G^b E^bm B^bm

The second system continues the guitar part with three measures of whole rests, indicated by chord diagrams for G^b, E^bm, and B^bm. The piano accompaniment features a treble staff with eighth notes and triplets, and a bass staff with whole notes.

C^b G^b E^bm

The third system shows the guitar part with three measures of whole rests, indicated by chord diagrams for C^b, G^b, and E^bm. The piano accompaniment has a treble staff with eighth notes and a bass staff with whole notes.

B^bm C^b G^b

The fourth system concludes the guitar part with three measures of whole rests, indicated by chord diagrams for B^bm, C^b, and G^b. The piano accompaniment features a treble staff with chords and eighth notes, and a bass staff with whole notes.

E^bmB^bm

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



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



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



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

C^b G^b

ing ————— like the sun. ————— Live for - ev -

E^bm B^bm C^b

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

1-3. 4. G^b G^b

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.*

THE LADY IS A VAMP

Words & Music by Victoria Adams, Emma Bunton,
Melanie Brown, Melanie Chisholm, Geri Halliwell, Paul Wilson & Andy Watkins

Tempo I ♩ = 80 (♩-♩-♩-♩)

B^b D^b dim F⁹ B^b6 F^{aug} B^b D^b dim

F⁹ B^b6 F^{aug} B^b6 F^{aug} B^b6 F^{aug} B^b6 F^{aug} B^b6 F^{aug}

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

Tempo II ♩ = 160

B^b7 E^b6 E dim B^b/F B^b7 E^b6 E dim

me-lo-dy ma - ker. She's a Bond babe, kick some ass, - Doc-tor No - this girl's -

Vamp

B^b/F F⁹ aug B^b6 F aug B^b6

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

B^b7 E^b6 E dim B^b/F B^b7 E^b6 E dim

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

B^b/F F⁹ aug B^b6 F aug B^b6

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

Tempo I

B^b7 E^b7 E dim B^b/F B^b7 E^b7 E dim

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



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



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



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



To Coda ⊕

N.C.

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

Tempo I

B^b6 F^{aug} B^b6 F^{aug} B^b6 F^{7sus}4

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

Tempo II

B^b7 E^b6 E dim B^b/F B^b7

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

E^b6 E dim B^b F^{9(#5)} B^b6

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

F^{aug} B^b6

D.%. al Coda

Tempo I

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

♩ Coda

Tempo I

E^b E dim B^b/F B^b7 E^b E dim

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

B^b/F B^b7 E^b E dim B^b/F G7

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

C7 F7

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

B^b B^b/A^b Gm7 C7(♯5)/F♯ F C dim B^b9

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