

CANDYMAN

Words and Music by CHRISTINA AGUILERA
and LINDA PERRY

Bright Shuffle (♩ = ♪♪)

N.C.

Male: Tar - zan and Jane were swing - in' on a vine, Female: (Can - dy - man, —

mf

This system contains the first two staves of music. The top staff is a vocal line with lyrics for both male and female parts. The bottom staff is a piano accompaniment with a mezzo-forte (*mf*) dynamic marking. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo/style is 'Bright Shuffle' with a note value of a quarter note equal to two eighth notes.

can - dy - man.) — Male: sip - pin' from a bot - tle of vod - ka dou - ble wine.

This system contains the next two staves of music. The top staff continues the vocal line with lyrics for both male and female parts. The bottom staff continues the piano accompaniment. The key signature and time signature remain the same as in the first system.

Female: (Sweet, sug - ar, can - dy - man.) —

E7

This system contains the final two staves of music. The top staff continues the vocal line with lyrics for the female part. The bottom staff continues the piano accompaniment. An E7 chord diagram is shown above the top staff. The key signature and time signature remain the same as in the previous systems.

Hey, hey, _____ yeah, _____ uh. I

met him out for din - ner on a Fri - day night; _____ he
 took me to the Spi - der Club at Hol - ly - wood and Vine; _____ we

real - ly had me work - in' up an ap - pe - tite. _____ He
 drank _____ cham - pagne _____ and we danced all night. _____ We

A7



had tat - toos _____ up and down his arm. _____ There's
 shook the pa - pa - raz - zi for a big sur - prise; _____ the

E7

noth - in' more dan - gerous than a boy with charm. — He's a
gos - sip to - night will be to - mor - row's head - lines. — He's a

B7

A7

E7

one - stop shop, — makes the pan - ties drop. — } He's a sweet - talk - in' sug - ar - coat - ed
one - stop shop, — makes my cher - ry pop. — }

can - dy - man, — a sweet - talk - in' sug - ar - coat - ed can - dy - man. —

Ooh yeah, — — — — — yeah. — — — — —

He can - dy - man. — Wah shoo-bah doo dwee - dop, bop

N.C. 3

shoo bop, bah doo - dah dwee - dah dum - bow, — bop bow. —

Hey, ————— yeah. ————— Sha - doo - bah dee - bah doo - bah

dwee - bop bow. — Sha - doo - bah dee - bah doo - bah dwee - bop bow. —

A7

E7

B7

Sha - doo - bah dee - bah doo - bah dwee - bop bow. — He's a one - stop shop, — makes my

A7

E7

cher - ry pop. — He's a sweet - talk - in' sug - ar - coat - ed can - dy - man, — a

sweet - talk - in' sug - ar - coat - ed can - dy - man. —

Oh whoa, — yeah, — ee, — yeah. —

Well, by now I'm get - tin' all both - ered and hot;

when he kissed my mouth, he real - ly hit the spot. — He had lips like sug - ar cane; —

A7

— good things come for boys who wait. —

E7

Male: Tar - zan and Jane were swing - in' on a vine, Female: (Can - dy - man, —

E

A7



Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The melody consists of quarter and eighth notes.

can - dy - man.) — *Male:* sip - pin' from a bot - tle of vod - ka dou - ble wine.

Piano accompaniment for the first system, including treble and bass staves with chords and bass lines.

E



Musical staff with treble clef and key signature of three sharps. The melody includes rests and notes with 'x' marks.

Female: (Can - dy - man, — can - dy - man, — sweet, sug - ar,

N.C.

Piano accompaniment for the second system, including treble and bass staves.

Musical staff with treble clef and key signature of three sharps. The melody includes notes with 'x' marks.

can - dy - man.) — He's a one - stop, got - cha hot, mak - in' all the pan - ties drop,

Piano accompaniment for the third system, including treble and bass staves.

Musical staff with treble clef and key signature of three sharps. The melody includes notes with 'x' marks.

(sweet, sug - ar, can - dy - man.) — He's a one - stop, got me hot,

Piano accompaniment for the fourth system, including treble and bass staves.

mak - in' my uh hot, (sweet, sug - ar, can - dy - man.) — He's a

one - stop, get it while it's hot, ba - by, don't stop, (sweet, sug - ar...)

He got those lips like sug - ar cane; —

A7

good things come for boys who wait. — He's a one - stop shop — with a

E7

B7



real big *ah!* — He's a sweet - talk - in' sug - ar - coat - ed can - dy - man, — a

sweet - talk - in' sug - ar - coat - ed can - dy - man, — a sweet - talk - in' sug - ar - coat - ed

can - dy - man, — a sweet - talk - in' sug - ar - coat - ed can - dy - man. —

(Can - dy - man.) —

1 2 N.C.

(Can - dy - man.) — (Can - dy - man.) — (Can - dy - man, —

The first system of the musical score consists of three measures. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are "(Can - dy - man.) —" for the first two measures and "(Can - dy - man, —" for the third measure. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. The first two measures are marked with a double bar line and repeat dots, and the third measure is marked "N.C." (No Chord).

can - dy - man, — can - dy - man, — can - dy - man.) —

The second system of the musical score consists of three measures. The vocal line continues with the lyrics "can - dy - man, —" for the first two measures and "can - dy - man.) —" for the third measure. The piano accompaniment continues with the same rhythmic and harmonic patterns as the first system.

Male: Tar - zan and Jane were swing - in' on a vine, (Tar - zan and Jane were swing -

The third system of the musical score consists of three measures. The vocal line begins with the lyrics "Male: Tar - zan and Jane were swing - in' on a vine, (Tar - zan and Jane were swing -". The piano accompaniment provides a steady accompaniment for the vocal line.

- in' on a vine,) sip - pin' from a bot - tle of vod -

The fourth system of the musical score consists of three measures. The vocal line continues with the lyrics "- in' on a vine,) sip - pin' from a bot - tle of vod -". The piano accompaniment continues with the same rhythmic and harmonic patterns as the previous systems.

- ka dou - ble wine, (sip - pin' from a bot - tle of vod -

- ka dou - ble wine.) Jane lost her grip, and a - down she fell,

(Jane lost her grip, and a - down she fell,) — squared her - self a - way as she

let out a ___ yell, (squared her - self a - way as she let out a ___ yell.)