

# CANDYMAN

Words and Music by CHRISTINA AGUILERA/  
and LINDA PERRY

Bright Shuffle (♩ = ♪ = ♩)

NC

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

The first system of the musical score consists of two staves. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music is in a 'Bright Shuffle' style. The vocal line begins with the lyrics 'Male: Tar - ran and Jane were swing - in' on a vine, followed by 'Female: (Can - dy - man, ...'. The piano accompaniment provides a rhythmic foundation with chords and eighth notes.

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

The second system continues the musical score. The vocal line starts with 'can - dy - man.) ...' and then 'Male: sip - pin' from a bot - tle of vod - ka dou - ble wine.'. The piano accompaniment continues with similar rhythmic patterns and chordal structures.

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

The third system concludes the musical score. The vocal line features the lyrics 'Female: (Sweet, sug - ar, can - dy - man.) ...'. The piano accompaniment includes a final chord marked with a '17' above it, indicating a dominant seventh chord. The system ends with a double bar line.

Hey, hey, yeah, uh.

met him out for dinner on a Friday night, he  
took me to the Spider Club at Hol - ly - wood and Vine, we

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

had the two up and down his arm. There's  
shook the pa - pa - ra - zi for a big sur - prise, the

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

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

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

Hey... yesh... Sha - doo - bah dee - bah doo - bah

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

This system contains the first two measures of the song. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "Sha - doo - bah doo - bah doo - bah dwee - bop bow, ... He's a one - stop shop, ... makes my". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

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

This system contains the next two measures. The vocal line continues with the lyrics "cher - ry pop, ... He's a sweet - talk - in' sug - ar - coat - ed can - dy - man, ... a". The piano accompaniment continues with similar rhythmic patterns.

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

This system contains the next two measures. The vocal line continues with the lyrics "sweet - talk - in' sug - ar - coat - ed can - dy - man, ...". The piano accompaniment continues with similar rhythmic patterns.

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

This system contains the final two measures. The vocal line features a melodic flourish with the lyrics "Oh whoa, ... yeah, ... ee, ... yeah, ...". The piano accompaniment continues with similar rhythmic patterns.

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...

— good things come for boys who wait...

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

A7



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



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



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



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

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

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "mak - in' my ah 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...)

The second system continues the vocal line and piano accompaniment. The lyrics are: "one - stop, get it while it's hot, ba - by, don't stop, (sweet, sug - ar...)".

He got those lips like sug - ar cane; —

The third system shows the vocal line and piano accompaniment. The lyrics are: "He got those lips like sug - ar cane; —". An A7 chord symbol is positioned above the vocal line in the second measure.

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

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "good things come for boys who wait... He's a one - stop shop... with a". B7 chord symbols are positioned above the vocal line in the first and third measures.



AT  BT 



real big oh! — 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

(Can - dy - man) - (Can - dy - man) - (Can - dy - man) -

NC

can - dy - man, - can - dy - man, - can - dy - man) -

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

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

- la dou - ble wine, (slip - pin' from a bot - tle of vod -

- la 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.)