

# CANDYMAN

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Bright Shuffle, swing

N.C.

$\text{♩} = 168$

Male:

Female:

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

*mf*

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, with lyrics 'Tar - zan and Jane were swing - in' on a vine, (Can - dy - man, -'. The bottom staff is the piano accompaniment, starting with a mezzo-forte (*mf*) dynamic. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as 168 beats per minute.

Male:

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

Detailed description: This system contains the second two lines of the musical score. The top staff continues the vocal line with lyrics 'can - dy - man.) - sip - pin' from a bot - tle of vod - ka dou - ble wine.'. The piano accompaniment continues in the same style. The key signature and time signature remain the same.

Female:



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

Detailed description: This system contains the final two lines of the musical score. The top staff features the vocal line with lyrics '(Sweet, sug - ar, can - dy - man.) -'. The piano accompaniment concludes the piece. The key signature and time signature remain the same.

Hey, hey, yeah, uh. I

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 and an ap - pe - tite. He  
drank cham - pagne and we danced all night. We

A<sup>7</sup>

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. \_ He's a sweet - talk - in' sug - ar - coat - ed

1.

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

Ooh yeah, yeah.

2.

N.C.

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

The first system of music features a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 7/8. The vocal line begins with a rest, followed by the lyrics 'He can - dy - man. -'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. A second ending bracket spans the final two measures, marked with a '2.' above it. The second ending includes the lyrics 'Wah shoo - bah doo twee - dop, bop' and features a triplet of eighth notes.

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

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'shoo bop, bah doo - dah twee - dah dum - bow, - bop bow. -'. The piano accompaniment maintains the same harmonic structure as the first system.

Hey, \_\_\_\_\_ yeah. \_\_\_\_\_ Sha - doo - bah dee - bah doo - bah

The third system features a vocal line with the lyrics 'Hey, \_\_\_\_\_ yeah. \_\_\_\_\_ Sha - doo - bah dee - bah doo - bah'. The piano accompaniment continues with the same accompaniment pattern.

A7

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

The fourth system includes a guitar chord diagram for A7 (x02020) above the piano accompaniment. The vocal line has the lyrics 'dwee - bop bow. - Sha - doo - bah dee - bah doo - bah twee - bop bow. -'. The piano accompaniment continues with the same accompaniment pattern.

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; \_

good things come for boys who wait. \_

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

A7



Male:

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

E



Female:

N.C.

(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 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...)

A7

He got those lips like sug - ar cane; \_

E7

B7

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

A7 E7

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. (Can - dy - man.) -

2. (Can - dy - man.) -

N.C. (Can - dy - man, -

can - dy - man, -

can - dy - man, -

can - dy - man.) -

*Male:*

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

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

- 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.)