

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

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

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

E7

Hey, hey, ——— yeah, ——— uh. I

met him out for din - ner on a Fri - ³ 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. — }

1

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

Ooh yeah, — — — — — yeah. — — — — —

2

N.C.

He can - dy - man. -

Wah shoo-bah doo twee - dop, bop

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

bop bow. -

Hey, - - - - - yeah. - - - - -

Sha - doo - bah dee - bah doo - bah

dwee - bop bow. -

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





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

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line starts with a quarter rest, followed by eighth notes: Sha - doo - bah, dee - bah, doo - bah, twee - bop, bow. (with a fermata), He's a one - stop shop, (with a fermata), makes my.



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

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, then eighth notes: cher - ry pop. (with a fermata), He's a sweet - talk - in', sug - ar - coat - ed, can - dy - man, (with a fermata), a.

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

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, then eighth notes: sweet - talk - in', sug - ar - coat - ed, can - dy - man. (with a fermata).

Oh whoa, — yeah, — ee, — yeah. —

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, then eighth notes: Oh whoa, (with a fermata), yeah, (with a fermata), ee, (with a fermata), yeah. (with a fermata).

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, —



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



N.C.

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 *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; —

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

The first system of music features a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line begins with a whole note 'real big ah!' followed by a half note rest, then a quarter note 'He's', a quarter note 'a', and a series of eighth notes for 'sweet - talk - in' sug - ar - coat - ed can - dy - man, — a'. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'sweet - talk - in' sug - ar - coat - ed can - dy - man, — a', followed by a quarter note rest, and then a series of eighth notes for 'sweet - talk - in' sug - ar - coat - ed'.

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

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'can - dy - man, — a', followed by a quarter note rest, and then a series of eighth notes for 'sweet - talk - in' sug - ar - coat - ed can - dy - man. —'.

(Can - dy - man.) —

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter note '(Can - dy - man.) —' followed by a quarter note rest. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

1 2 N.C.

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