



From the Film "WILLY WONKA AND THE CHOCOLATE FACTORY"

# THE CANDY MAN

(A David L. Wolper Production)

212 Broadway Street  
Larchmont, N.Y. 10514

Words and Music by  
LESLIE BRICUSSE  
and ANTHONY NEWLEY  
Arranged by TOM JOHNS

## 1st B $\flat$ Tenor Saxophone

G# and Ab sound the same and are played the same.

To Coda 2

D.S. al Coda (take 2nd ending)

C# and D $\flat$  sound the same and are played the same.

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From the Film "WILLY WONKA AND THE CHOCOLATE FACTORY"

# THE CANDY MAN

(A David L. Wolper Production)

Eugene Kingrey  
102 Sunny Brook St.,  
Glasgow, Ky.: 42141

Words and Music by  
LESLIE BRICUSSE  
and ANTHONY NEWLEY  
Arranged by TOM JOHNS

## 2nd B $\flat$ Tenor Saxophone

The musical score consists of eight systems of music for the 2nd B $\flat$  Tenor Saxophone. The key signature is B $\flat$  major (two flats), and the time signature is 4/4. The score includes various dynamics such as *ff*, *mf*, and *pp*. Performance instructions include *To Coda*, *D. S. al Coda* (take 2nd ending), and *Coda*. The score is divided into sections labeled A through H. Section A starts with a *ff* dynamic and a *pp* dynamic. Section B is marked *mf*. Section C is marked *mf*. Section D has first and second endings, with a 4-measure rest. Section E includes a *mf* dynamic and a *f* dynamic, with a *Coda* instruction. Section F is marked *ff*. Section G is marked *mf* and *ff*, with a 2-measure rest. Section H is marked *ff* and has a 4-measure rest.

(E) G $\sharp$  and A $\flat$  sound the same and are played the same.

To Coda  $\diamond$   
2

D. S. al  $\diamond$  Coda  
(take 2nd ending)  $\diamond$

Coda

*ff* C $\sharp$  and D $\flat$  sound the same and are played the same.

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## 1st Eb Alto Saxophone

**ff** **pp**

**(A)** **mf**

**(B)**

**(C)** **mp**

**(D)** 1. 2. 4

**(E)** **mf** **f** **mf** **To Coda** **D. S. al + Coda** (take 2nd ending)

**Coda** **(F)** **ff**

**(G)** **mf** **ff**

**(H)** 4 **ff**

**G# and A> sound the same and are played the same.**

(95)

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PROPERTY OF  
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Words and Music by  
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Arranged by TOM JOHNS

## 2nd E $\flat$ Alto Saxophone

(A)

(B)

(C)

(D)

(E) D $\sharp$  and E $\flat$  sound the same and are played the same.

(E)

(F)

(G)

(H)

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From the Film "WILLY WONKA AND THE CHOCOLATE FACTORY"

Eugene Kingrey  
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# E♭ Baritone Saxophone THE CANDY MAN

(A David L. Wolper Production)

D# and E♭ sound the same and are played the same

Words and Music by  
**LESLIE BRICUSSE**  
and **ANTHONY NEWLEY**  
Arranged by **TOM JOHNS**

The musical score is written in 4/4 time and consists of eight staves of music, each beginning with a circled letter (A-H).  
 - **Staff A:** Starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a *ff* dynamic and ends with a *pp* dynamic.  
 - **Staff B:** Starts with a treble clef and a *mf* dynamic.  
 - **Staff C:** Starts with a treble clef and a *mp* dynamic.  
 - **Staff D:** Features a first ending (1.) and a second ending (2.) that leads to a 4-measure rest.  
 - **Staff E:** Starts with a treble clef and a *mf* dynamic. It includes a *f* dynamic and a *mf* dynamic. It ends with a Coda symbol and the instruction "D. S. al Coda (take 2nd ending)".  
 - **Staff F:** Starts with a treble clef and a *ff* dynamic.  
 - **Staff G:** Starts with a treble clef and a *mf* dynamic. It includes a *b2* marking and a 2-measure rest.  
 - **Staff H:** Starts with a treble clef and a *ff* dynamic. It includes a 4-measure rest.

E# and F sound the same and are played the same.

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## 1st B♭ Trumpet

The musical score consists of ten staves of music for the 1st B♭ Trumpet. The key signature is one flat (B♭) and the time signature is 4/4. The score includes various dynamics such as *ff*, *pp*, *mf*, and *f*. Performance instructions include *D.S. al Coda* (take 2nd ending) and *To Coda*. The score is divided into sections labeled A through H. Section A is a 4-measure rest. Section B includes a note that *Db and C# sound the same and are played the same.* Section C is marked *mp*. Section D includes a first and second ending. Section E is marked *f*. Section F is marked *ff*. Section G is marked *mf*. Section H is marked *mf*. The final section is marked *ff*.



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PROPERTY OF

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Eugene Kingrey  
102 Sunny Brook St  
Glasgow, Ky. 42141

## 2nd B♭ Trumpet

*ff* *pp*

(A) *mp* *mf*

*mf* *f*

(B) *mp* *mf*

*mf* *f*

(C) *mp*

(D) *mf* *f*

(E) *f*

To Coda  $\diamond$  *ff* D. S. al  $\diamond$  Coda (take 2nd ending)  $\diamond$

Coda *ff*

(F) *ff*

(G) *mf* *ff*

(H) *mf*

*ff*

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Property of Eugene Kingrey  
102 Sunny Brook St.,  
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## 3rd B $\flat$ Trumpet

The musical score consists of ten staves of music. The first staff begins with a *ff* dynamic and ends with a *pp* dynamic. The second staff contains a measure with a '4' above it, followed by a circled 'A' and a circled 'B'. A note in measure 2 of staff 2 is marked with a circled 'B' and has a note below it: "mp Db and C# sound the same and are played the same." The third staff has a circled 'C' and a *mp* dynamic. The fourth staff has a first ending (1.) and a second ending (2.), with a circled 'D' above the second ending. The fifth staff has a circled 'E' and a *f* dynamic. The sixth staff has a circled 'F' and a *ff* dynamic. The seventh staff has a circled 'G' and a *mf* dynamic. The eighth staff has a circled 'H' and a *mf* dynamic. The ninth staff has a *ff* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

To Coda  $\oplus$  D. S. al  $\oplus$  Coda  $\text{\$}$   
(take 2nd ending)



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4th B♭ Trumpet

Words and Music by  
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and **ANTHONY NEWLEY**  
Arranged by **TOM JOHNS**

The musical score is written for a 4th B♭ Trumpet in 4/4 time. It consists of ten staves of music. The key signature is one flat (B♭), and the time signature is 4/4. The score includes various dynamics such as *ff* (fortissimo), *pp* (pianissimo), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are several marked sections labeled A through H, and a Coda section. A double bar line with a diamond symbol indicates a transition to the Coda. A 'D.S. al Coda' instruction with a diamond symbol and the note '(take 2nd ending)' is present. The score features various musical notations including slurs, accents, and repeat signs.

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Eugene Kingrey  
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Words and Music by  
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Arranged by TOM JOHNS

## 1st Trombone

27.

*ff* *pp*

(A) (2nd & 3rd times only) *mf*

(B) *mp* (C) *mp* *mf* 1. (play 1st x)

2. *f* (D) *mf*

(E) even 8th's

To Coda *f* D.S. al Coda (take 2nd ending) *f* Coda

(F) *ff* 3

(G) *ff* *mf* *ff*

(H) *mf*

*ff* *pp*

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## 2nd Trombone

Musical staff 1: Bass clef, 4/4 time signature, key signature of two flats. Dynamics: *ff*, *pp*.

Musical staff 2: Section A, (2nd & 3rd times only), *mf*.

Musical staff 3: Section B, C, D, (play 1st x), *mp*, *mf*.

Musical staff 4: Section D, *f*, *mf*.

Musical staff 5: Section E, even 8th. s.

Musical staff 6: To Coda, D.S. al Coda (take 2nd ending), Coda, *ff*, *f*.

Musical staff 7: Section G, *ff*, *mf*, *ff*.

Musical staff 8: Section H, *mf*.

Musical staff 9: *ff*, *pp*.

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and ANTHONY NEWLEY  
Arranged by TOM JOHNS

## 3rd Trombone

$\text{♩} = 112$

ff pp

(A) (2nd & 3rd times only)

mf

mp 4 mp 1. (play 1stx) mf

2. D mf

f

even 8th. s f

To Coda  $\oplus$  D.S. al  $\oplus$  Coda (take 2nd ending)  $\%$  F

ff 3

s G ff

ff mf ff

H mf

mf

pp

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4th Trombone

Musical staff with notes and dynamics. Dynamics include *ff*. Fingerings 6, 5, 4 are indicated above the first three notes.

(A) (2nd & 3rd times only)

Musical staff with notes and dynamics. Dynamics include *mf*.

(B) (C) 1. (play 1st x)

Musical staff with notes and dynamics. Dynamics include *mp*, *mf*. A first ending bracket is shown.

2. (D)

Musical staff with notes and dynamics. Dynamics include *f*, *mf*. A second ending bracket is shown.

(E)

Musical staff with notes and dynamics. Dynamics include *f*. The instruction "even 8th's" is written below the staff.

To Coda  $\oplus$  D. S. al  $\oplus$  Coda (take 2nd ending)  $\S$

Musical staff with notes and dynamics. Dynamics include *ff*.

Musical staff with notes and dynamics. Dynamics include *ff*. A Coda symbol is present. A triplet of 3 notes is indicated.

(G)

Musical staff with notes and dynamics. Dynamics include *ff*, *mf*, *ff*. A triplet of 3 notes is indicated.

(H)

Musical staff with notes and dynamics. Dynamics include *mf*.

(I)

Musical staff with notes and dynamics. Dynamics include *ff*, *pp*. A triplet of 3 notes is indicated.

(95)

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# THE CANDY MAN

(A David L. Wolper Production)

Eugene Almgrey  
102 Sunny Brook St.  
Glasgow, Ky. 42141

Words and Music by  
**LESLIE BRICUSSE**  
and **ANTHONY NEWLEY**  
Arranged by **TOM JOHNS**

## Drums

The musical score for Drums is written in bass clef with a 4/4 time signature. It consists of eight systems, each with a different percussion part:

- System 1:** Cymbal (cym.) and Tom-tom. Dynamics range from *ff* to *pp*.
- System 2:** Hi Hat. Dynamics range from *mf* to *f*. Includes section markers (A) and (B).
- System 3:** Hi Hat. Dynamics range from *mf* to *f*. Includes section marker (C) and first/second endings.
- System 4:** Hi Hat. Dynamics range from *f* to *ff*. Includes section markers (D) and (E), and a Coda section.
- System 5:** Cymbal (cym.). Dynamics range from *ff* to *f*. Includes section marker (F) and triplet markings.
- System 6:** Hi Hat. Dynamics range from *mf* to *ff*. Includes section marker (G).
- System 7:** Hi Hat. Dynamics range from *mf* to *ff*. Includes section marker (H).

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Bass

The musical score is written for Bass and consists of ten staves of music. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *mf*. Chord symbols are placed above the notes, including Fm7, F#dim, Eb/G, C7, F7, Bb7Ebmaj7, Ebmaj7, Eb6, Ebmaj9, C7-9, Fm7, Bb7, Bbm7, Eb7, Abmaj7, Db7, Eb/Bb, Cm7, Cm7/F, F7, Fm7/Bb, Ebmaj7, Ab, Bb, Eb, Cm7, F7sus, F7, Fm7/Bb, Ebmaj7, Ab, Bb, Ebmaj7, Bb, Eb7susEb7, Abmaj7, Adim, Eb/Bb, Gm/Bb, Ebmaj7Eb6, Am7-5, D7+, Gm7, C7, Fm7, Fm7/Bb, To Coda, Bb7, C7, Fmaj7, F6, Fmaj9D7-9, Gm7, C7, Cm7, F7, Ebmaj7, Eb9, F/C, Dm7, Dm7/G, G7, Gm7/C, F, Bb/C, F, Dm7, G7sus, G7, Gm7/C, Fmaj7, Gm7/C, Gm7, Gdim, F/A, D7, and *mf*. Section markers A through H are placed at the beginning of various measures. The score concludes with a *ff* dynamic marking.

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## Guitar

The sheet music is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of ten staves of music. The first staff begins with a treble clef and a key signature change to two flats. Chords above the staff include Fm7, F#dim, C7, F7, and Bb7Ebmaj7. Dynamics include *ff* and *pp*. A circled letter 'A' is placed below the first measure. The second staff starts with a repeat sign and includes chords Ebmaj7, Eb6, Ebmaj9, C7, Fm7, Bb7, Bbm7, Eb7, and Abmaj7 Db9. Dynamics include *mf*. The third staff has chords Eb, Cm7, F7, Fm7, Eb, Ab, Eb, and Cm7. The fourth staff includes chords F7sus, F7, Fm7, Ebmaj7, Ab, Ebmaj7, Fm7, Eb7sus, and Eb7, with first and second endings marked '1.' and '2.'. Dynamics include *mp*, *mf*, and *f*. A circled letter 'C' is placed below the first measure. The fifth staff has chords Abmaj7, Adim, Eb, Gm, Ebmaj7, Eb6, Am7-5, and D7+, with a circled letter 'D' below the first measure and *mf* below the last measure. The sixth staff includes chords Gm7, C7, Fm7, Fm7, and Bb7, with a circled letter 'E' below the last measure. Dynamics include *ff*. The seventh staff has chords C7, Fmaj7, F6, Fmaj9, Dm7, Gm7, C7, F7, Bbmaj7, and Eb9, with a circled letter 'F' below the first measure and *ff* below the first measure, and *mf* below the last measure. The eighth staff has chords F, Dm7, Dm7, G7, Gm7, F, Bb, F, Dm7, G7sus, and G7, with *mf* below the last measure. The ninth staff has chords Gm7, Fmaj7, Gm7, Gm7, G#dim, F, and D7, with *ff* below the last measure. The piece concludes with a Coda symbol.



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Piano

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*ff* *pp*

Fm7 F#dim Eb/G C7 F7 Bb7Ebmaj7

(A)

*mf*

Ebmaj7 Eb6 Ebmaj9 C7-9 Fm7 Bb7 Bbm7 Eb7

(B)

Abmaj7 Db7 Eb/Bb Cm7 Cm7/F F7 Fm7/Bb

(C)

*mp*

E- Ab/Bb Eb Cm7 F7sus F7 Fm7/Bb Ebmaj7 A2/B2

1. 2.

(D)

*mf* *f*

Fm7/Bb Eb7sus Eb7 Abmaj7 Adim Eb/Bb Gm/Bb Ebmaj7 Eb6

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Piano

*f* *pp*

Fm7 F#dim Eb/G C7 F7 Bb7Ebmaj7

(A)

*mf*

Ebmaj7 Eb6 Ebmaj9 C7-9 Fm7 Bb7 Bbm7 Eb7

(B)

Abmaj7 Db7 Eb/Bb Cm7 Cm7/F F7 Fm7/Bb

(C)

*mp*

E7 Ab/Bb Eb Cm7 F7sus F7 Fm7/Bb Ebmaj7 A7/B7

1. 2.

(D)

*mf* *f*

Ebmaj7 Bb Fm7 Eb7susEb7 Abmaj7 Adim Eb/Bb Gm/Bb Ebmaj7Eb6

To Coda

E

mf  
Am7-5 D7+      Gm7 C7      Fm7      ff  
Fm7  
Bb

D. S. al Coda  
(take 2nd ending)

Coda

F

ff  
Bb7

ff  
C7      Fmaj7 F6      Fmaj9 D7-9

G

mf  
Gm7 C7      Cm7 F7      Bbmaj7 Eb9      F/C Dm7      Dm7/G G7

H

mf  
Gm7/C      F      Bb/C      F Dm7      G7sus G7      Gm7/C

ff  
Fmaj7      Cm7/C      Gm7 G-dim.      F/A      D7