

# Sexy

Words and Music by  
Antonio Carlos Jobim and Vinicius De Moraes

Moderately fast

Chord diagrams and musical notation for the piano accompaniment of "Sexy". The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked "Moderately fast".

**First System:**

- Chords: Dm9, C/D, Dm9, C/D, Dm9, C/D, Dm9.
- Dynamic: *mf*.

**Second System:**

- Chords: A7b9, Dm9, C/D, Dm9, Dm6.

**Third System:**

- Chords: Dm9, C/D, A7b9, Dm.

**Fourth System:**

- Chord: A/C#.

**Fifth System:**

- Chords: Cm6, G7/B.

The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.



Bb6

Ebmaj7

Em7b5

A7sus4

Dm

Dm6

Dm7

C/D

(Backing voice:) I took your pic - ture, with one par - tic - u -  
 (Backing voice:) I took you pic - ture, par - tic - u -

Dm9

C/D

Dm9

Dm6

lar lar rea - son, and it's to cap - ture your char - ac -  
 lar it's to, char - ac -

Dm9 C/D Tacet

ter. I like to sit and stare at ya. (Rap:) Ain't noth - ing wrong at star - ing at  
 ter. stare at ya.

Dm9 C/D A7#5

ya. Girl don't get scared at the fact that I en - vi - sion us get - ting mar - ried and  
 that I en - vi - sion us get - ting mar - ried and

N.C. C/D Dm9 Dm6

uh... I ain't try - in' to rush noth - ing, 'cause I ain't rush - ing.  
 uh...

Dm9 C/D Tacet

We could take our time like: What's — them things — that move slow? You know them...  
 What's — them things — that move slow? You know them...



(damn!) I can't think 'cause you're on my mind. And when you're on my mind I can't find  
I can't think 'cause you're on my mind.



an - y - thing that rhymes — with the word "rhyme." I got - ta rhyme "rhyme" with "mix -  
"mix -







ture." And speak-ing of "mix - ture," with you I wan - na be mixed up.  
ture,"






Tacet

I'm a rec - ord and you're like a rec - ord. So let's let the D - J mix us. —  
so let's let the D - J mix us.) —

You're like a e - lix - ir that got me tip -

sy. This is just like "Rip - ley's — Be - lieve It or Not," but I love you,



girl. (You real - ly got me go - ing) — out of con - trol. (I don't know

what I'm do - ing.) — Let's let it go (and do what we do best); take off our

To Coda



clothes. (We look bet - ter un - dressed.) (Yes to sex.



Yes to sex. No to war. No to war.



Fight - ing is fright - 'ning. Fight - ing is fright - 'ning. Yes to sex.



It's so much more ex - cit - ing. Yes to sex. Yes to sex.



Ebmaj7



Em7b5



No to war. No to war. Fight - ing is fright - 'ning.

A7sus4



Dm



Dm6



Fight - ing is fright - 'ning. Yes to sex. It's so much more ex - cit - ing.)

Dm9



C/D



Dm9



Dm6



Dm9



C/D



For you I'm a fa - nat - ic. I'm an ad - dict. Your sex - y an - ties  
(I'm a fa - nat - ic. I'm an ad - dict.)

Dm9



Dm6



Dm9



C/D



Dm9



Dm6



turn me on like au - to - mat - ic. No need to get dra - mat - ic, but I got - ta have it.  
turn me on like au - to - mat - ic, get dra - mat - ic, no, got to have it.

Tacet

Give me some of them sex - u - al ac - ro - bat - ics.  
 give me. give me, give me. give me, give me, give me, give me. ac - ro - bat - ics,

A7#5

Dm9 C/D Dm9 Dm6 Dm9 C/D

Ka - ma - su - tra, girl. An - y - thing that suits you, girl. Stuff that you ain't used to, girl.

Tacet

Come o - ver here and let me show you just how Wil - ly do it. I'm a freak and you knew it.  
 and you knew it.

C/D Dm9 Dm6

Dm9 C/D A7#5

You're a freak and I knew it. Ba - by, let's get to it. 'Cause  
 and I knew it.)

D.S. al Coda



Coda



ter un - dressed. — Let's start the S - S - E, X - X - X.

N.C.



X - X - X.



You take me to ec - sta - sy with -



out tak - ing ec - sta - sy. It's ex - act - ly like ec - sta - sy when you lay - ing right next to me. I'm

Cm6



G/B



sex - ing you, sex - ing you and you sex - ing me, sex - ing me. It feels so damn nat - u - ral what we

Piano accompaniment for the first system, featuring a treble and bass staff. The treble staff has a triplet of eighth notes in the first measure. The bass staff has a steady eighth-note accompaniment.

Gm/Bb



do - ing so nat - 'ral - ly, I'm lik - ing you rub - bing me and you lik - ing me rub - bing you. The

Piano accompaniment for the second system, featuring a treble and bass staff. The treble staff has a triplet of eighth notes in the first measure. The bass staff has a steady eighth-note accompaniment.

Ebmaj7



Em7b5



pas-sion's im - mac - u - late while you lov - ing me lov - ing you. I put L - O - V in you. I

Piano accompaniment for the third system, featuring a treble and bass staff. The treble staff has a triplet of eighth notes in the first measure. The bass staff has a steady eighth-note accompaniment.

A7#5





Dm7

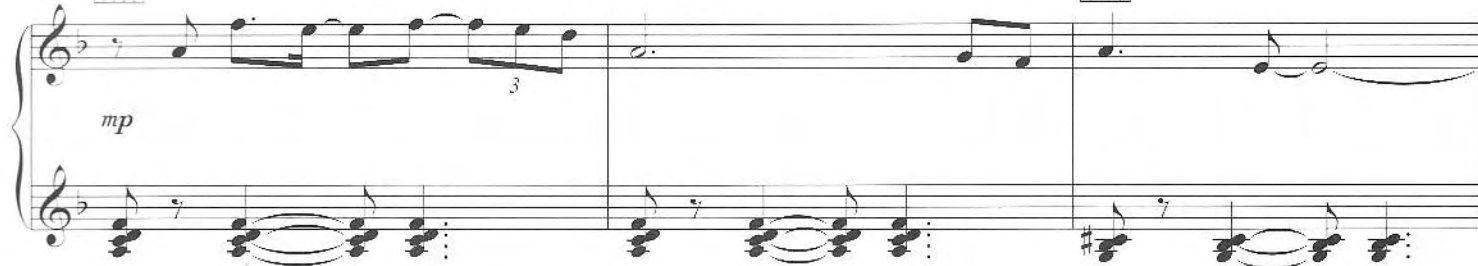



love put - ting me in you, make love to you just like Ser - gio Men - dez plays the pi - an - o. (Play...)

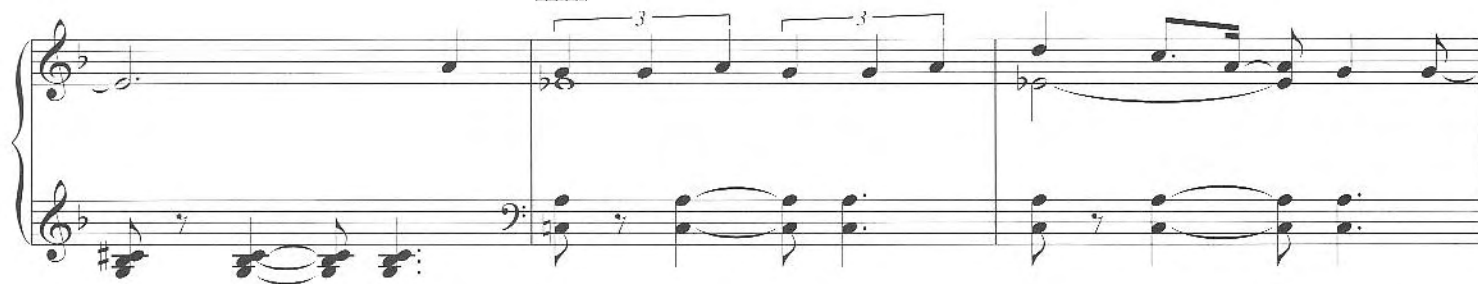
Piano accompaniment for the fourth system, featuring a treble and bass staff. The treble staff has a triplet of eighth notes in the first measure. The bass staff has a steady eighth-note accompaniment.

**Dm7**  **C#°7** 

*mp*



**Cm6** 




**G/B**  **Gm/Bb** 



**Bb°**  **Em7b5** 



**A7#5**  **Dm7** 