

My Affair

Words and Music by
Kirsty MacColl / Mark E. Nevin

♩ = 108

Latin feel

Am7 D11 D7 Gmaj7 Bm7(b5) E7

Am7 D11 D7 Gmaj7 Bm7(b5) E7sus4 E7

§ Cm7 B7(b5)

When I ___ was just ___ a child, ___ my folks ___ would drive ___ me wild, ___ they'd
 But that's ___ all ov - er now, ___ we move ___ in high - er circ - les,
 Well it's ___ all ov - er now, ___ you've seen ___ the last ___ of me, ___ and



spy up - on___ my ev - 'ry move,___ un - til it drove___ me to___ des - pair. ___
 chomp - ing through___ the up - per crust,___ I could - n't see___ you for___ the dust. ___
 I don't have___ to put___ up with___ you giv - ing me___ the third___ de - gree. ___



They told me what___ to wear,___ they told me not___ to cut___ my
 And then you met___ that girl,___ who left you with your mon - ey spent,___ and
 So you go on___ your way,___ and don't come sneak - ing 'round___ the back___ door



hair, but that's all ov - er now,___ I had to tell them an - y - how. ___ It's
 now it's no con - cern___ of yours___ if I sleep with the pres - i dent. ___ It's
 trying to get your - self___ back in___ where you're not want - ed an - y - more. ___ It's





my af - fair, — where I go — and what I do — is my af - fair, — oh
 my af - fair, — and if I don't — come home to - night, — it's my af - fair, — al -
 my af - fair, — shoo - dol - oo - wop - bop shoo - dol - oo - wop, — it's my af - fair, — oh



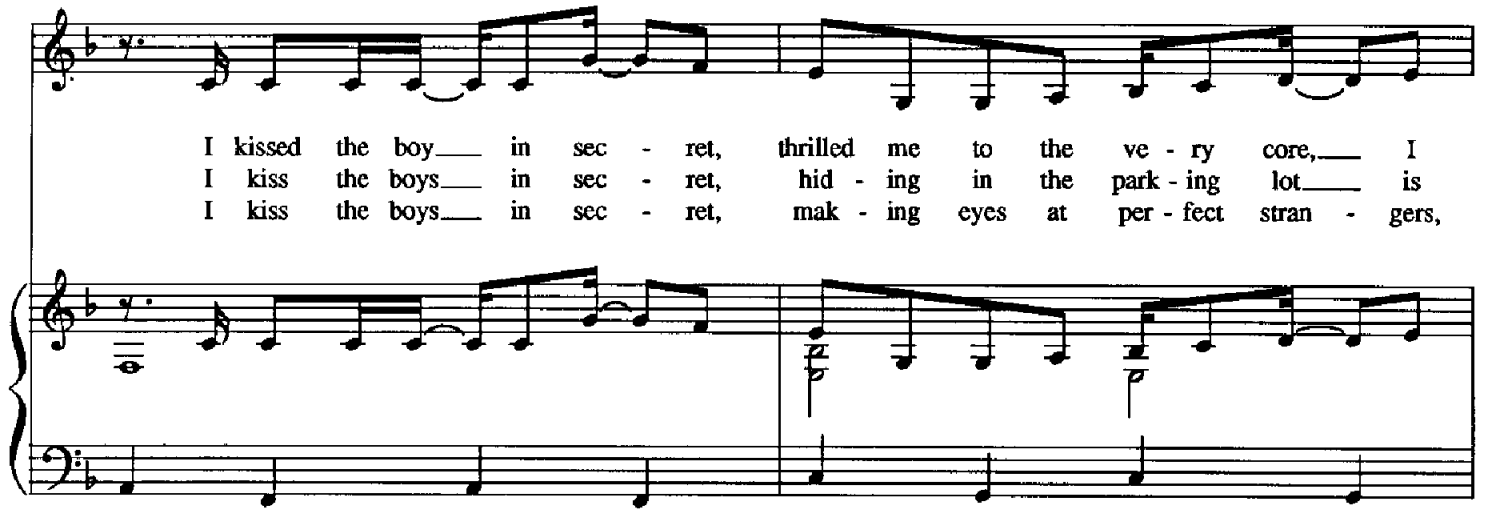
yeah. It's my af - fair, — it's up to me — and not — to you, — it's
 right. It's my af - fair, — who I see — is up — to me, — it's
 yeah. It's my af - fair, — who I see — is up — to me, — it's




my — af - fair. — That's how I want — to keep — it,
 my — af - fair. — That's how I want — to keep — it,
 my — af - fair. — That's how I want — to keep — it,

F/A  C7 

I kissed the boy___ in sec - ret, thrilled me to the ve - ry core,___ I
 I kiss the boys___ in sec - ret, hid - ing in the park - ing lot___ is
 I kiss the boys___ in sec - ret, mak - ing eyes at per - fect stran - gers,




F  Bb  To Coda ⊕



could - n't stop I want - ed more___ and, I did - n't hear___ the door___ and,
 just as far as I___ have got___ but, if the phone___ should ring___ and,
 I know that it could___ be dan - g'rous. So if the phone___ should ring___ and,

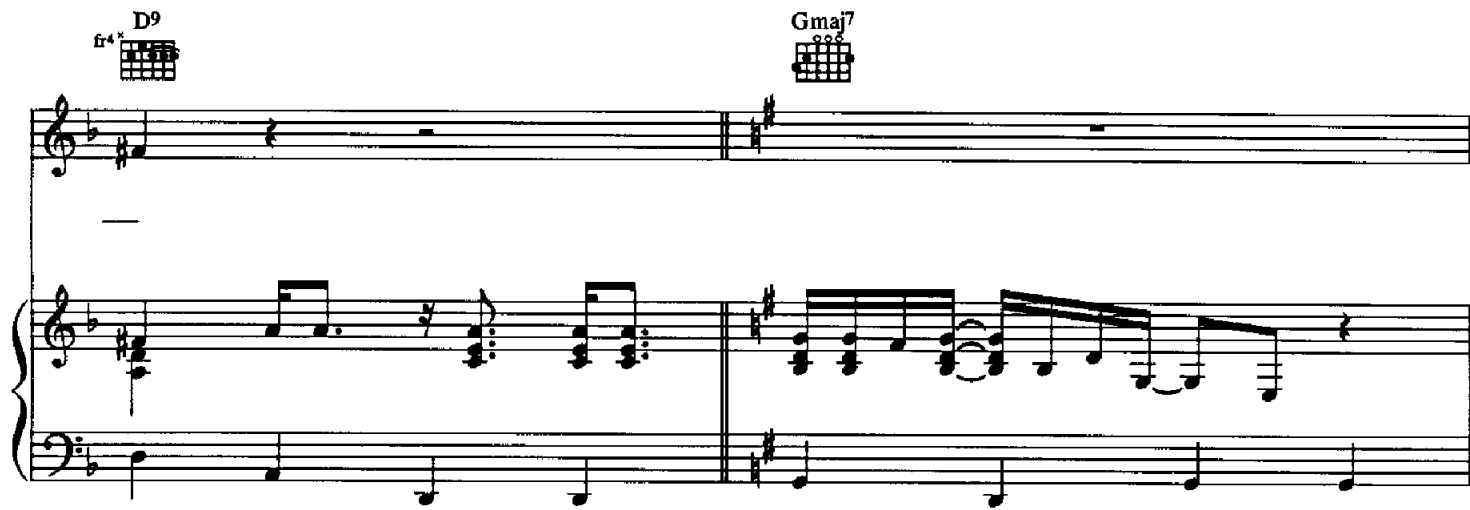


1. F/A  C  D 

they caught me on___ the floor___ with my___ af - fair.





D⁹  **Gmaj7** 



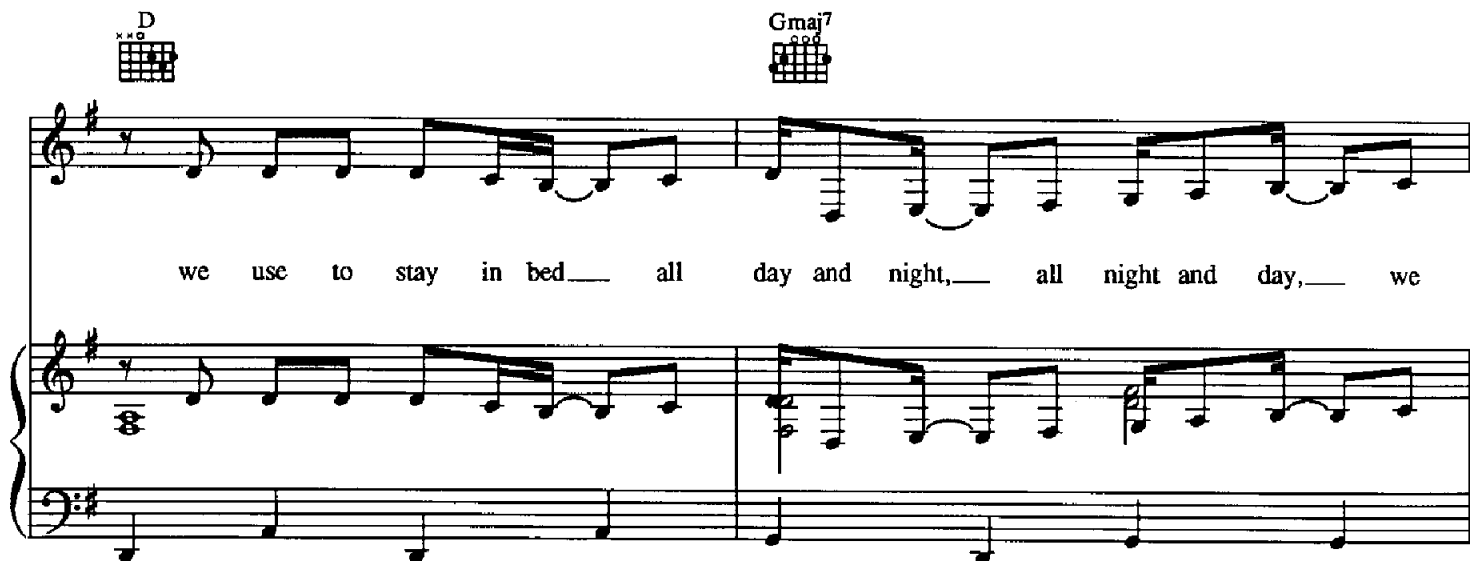
Bm⁷(b5)  **E7**  **Am⁷** 

And when we first___ got wed,___



D  **Gmaj7** 

we use to stay in bed___ all day and night,___ all night and day,___ we



Bm7(b5)



E7



2.

F/A



bed - ded half our lives a - way. there's no - one there, then it's

C/D



D11



D7



my af - fair.

Gmaj7



Bm7(b5)



E7



E - so es a - sun - to de ell - a don - de va y lo que ha - ce.



Musical score for the first system, including vocal line and piano accompaniment. The key signature is one sharp (F#).



D. al Coda

Musical score for the second system, including vocal line and piano accompaniment. The key signature changes to one flat (Bb).

E - co es a - sun - to de ell - a don - de va y lo que ha - ce.

Coda



Musical score for the Coda section, including vocal line and piano accompaniment. The key signature is one flat (Bb).

there's no - one there, then it's my af - fair.