

Fifteen Pounds

(Away From My Love)

Lyrics by
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Music by
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Rock 'n' Roll ♩ = 128

1 F Eb 2 Bb Eb Bb 3 F Eb 4 Bb Eb Bb

(Spoken) When you're single in New York for a...how shall I say...a long time, you tend to hear the most amazing...

5 F Eb 6 Bb Eb Bb 7 F Eb 8 Bb Eb Bb

and interesting lines from perspective suitors. I thought I had heard everything, until I met a man who told me this: You've

9 F Eb 10 Bb Eb Bb 11 F Eb

got the most beau - ti - ful eyes — I've e - ver seen. —

12 $B\flat$ $E\flat$ $B\flat$ 13 F $E\flat$

Don't think a - ny o - cean comes in a shade —

14 $B\flat$ $E\flat$ $B\flat$ 15 F $E\flat$ 16 $B\flat$ $E\flat$ $B\flat$

— of such a - maz - ing blue green. — You

17 G $A\flat 7$ $B\flat dim$ 18 G/B

know your dis - po - si - tion is sweet - er than a - ny per - fume. —

19 C $D\flat 7$ C/E 20 $D\flat 7$ C 21 F $E\flat$

And with that mil - lion dol - lar smile of yours you

22 $B\flat$ $E\flat$ $B\flat$ 23 F $E\flat$ 24 $B\flat$ $E\flat$ $B\flat$

can - not help but light up the room. All it

25 $Gm7$ 26 F/A

took was one look at you ba - by, with the

27 $B\flat7$ $Am7$ 28 $Dsus4$ 29 $Gm7$

mu - sic play - ing soft - ly and slow. all it took was one look at you ba -

30 F/A 31 $B\flat add2$ 32 $C7sus4$

by, for a man like me to know: You're just

33 F C Dm 34 Bb
fif - teen pounds a - way from my love, ——— ba - by. A

f

35 F/C C Dm 36 Bb C
touch too much of pie a la mode. ——— You're just

37 F C Dm 38 Bb 39 F/C C Dm7
fif - teen pounds a - way from my love ——— ba - by. You're car - ry - ing too wide of a load. ———

40 Dm7 41 G7 42 Dm7 43 C
I

mf

44 F Eb 45 Bb Eb Bb 46 F Eb

took you out to din - ner, the con - ver - sa - tion flowed like wine.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a B-flat major key signature and starts at measure 44. The lyrics are "took you out to dinner, the conversation flowed like wine." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

47 Bb Eb Bb 48 F Eb

I took you on the dance floor and I

The second system continues the musical score. The vocal line starts at measure 47 with the lyrics "I took you on the dance floor and I". The piano accompaniment maintains the same rhythmic pattern as the first system.

49 Bb Eb Bb 50 F Eb 51 Bb Eb Bb

got-ta say — your mam - bo was di - vine. — I

The third system continues the musical score. The vocal line starts at measure 49 with the lyrics "got-ta say — your mam-bo was divine. — I". The piano accompaniment continues with the same accompaniment style.

52 G Am7 Bbdim 53 G/B 54 C Dm7 C/E

kissed you and I knew I'd ne - ver e - ver e - ver have to be lone - ly.

The fourth system concludes the musical score. The vocal line starts at measure 52 with the lyrics "kissed you and I knew I'd never e-ver e-ver have to be lonely." The piano accompaniment features a more active eighth-note bass line and chords in the right hand.

55 Dm7 C F Eb

But then a lit - tle voice in - side me said, "Man...

57 Bb Eb Bb F Eb Bb Eb Bb

- oh man, oh man. If on - ly..." All it

60 Gm7 F/A 61

took was one look at you ba - by and I

62 Bb7 Am7 Dsus4 Gm7 63 64

knew that I could show you to Mom. But when it comes to

mf *cresc.*

65 *F/A* *B \flat add2* *C7sus4* 67

show-ing you off in front of ev - 'ry Dick and Har - ry and Tom, — you're just

(cresc.)

68 *F* *C* *Dm* 69 *B \flat*

fif - teen pounds a - way from my love, — ba - by. Put

f

70 *F/C* *C* *Dm* 71 *B \flat* *C* 72 *F* *C* *Dm*

back a ca - la - ma - ri or two. — You're just fif - teen pounds a - way from my love, —

73 *Dm* *B \flat* 74 *F/C* *C* 75 *Dm* *B \flat add2*

— ba - by. A - maz - ing what some free weights can do. —

B \flat add2 76 A7 77 Dm7 78
 If you real-ly want my heart to flip girl, put on some size four jeans and

Cm7 79 F9 80 B \flat add2
 make 'em zip girl! If you want some ros - es

A7 81 Dm 82 Cm7 83 F9 B \flat
 by the bunch - es, on the floor, and let me see some sto-mach crunch - es.

B \flat 84 Bdim 85 F/C
 If you want to know that you are the one,

mf
crescendo poco a poco

F/C 86 C/D 87 D7 F/G 88 G7

lace up those Pu-ma's ba-by. Go for a run! — Let's re-up those health—

Piano accompaniment for measures 86-88, featuring a steady bass line and chords in the right hand.

G7 89 Bb/C 90 Cb/Db 91

— club— dues. — What have you got to lose? — You've got to lose that...

Piano accompaniment for measures 89-91, with a more complex harmonic structure in the right hand.

Gb 92 Db Ebm 93 Cb

Fif-teen pounds a-way from my love, — ba-by.

Piano accompaniment for measures 92-93, marked *ff* (fortissimo).

Gb/Db 94 Db Ebm 95 Db Gb 96 Ebm

You take the cake, ba-by. You real-ly take it. Fif-teen pounds a-way from my love, —

Piano accompaniment for measures 94-96, concluding the section with sustained chords.

Ebm Cb Gb/Db Db Ebm C G D

97 98 99

- ba - by. Just a lit - tle step class and I think we can make — it. —

Gb Fb Cb Fb Cb Gb Fb Cb Fb Cb

100 101 102 103

(Spoken): *Needless to say, that man is not my husband. And I didn't really think about it, until I ran into him,*

mf

Gb Fb Cb Fb Cb

104 105

approximately seven years later. I ran

ritard

Gb E Cb E Cb Gb E

106 107 108

in - to him in front — of Car - mine's — with his brand new wife. —

mp a tempo

Back-up: Testify.

109 $C\flat$ E $C\flat$ 110 $G\flat$ E 111 $C\flat$ E $C\flat$

I don't think I've e - ver seen such a stick in all of my

The musical score for 'Back-up: Testify.' consists of a vocal line and a piano accompaniment. The vocal line starts at measure 109 with a whole rest, followed by notes for measures 110 and 111. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chords are indicated above the staff: $C\flat$, E, $C\flat$, $G\flat$, E, $C\flat$, E, $C\flat$.

Back-up: She was very thin.

112 $G\flat$ E 113 $C\flat$ E $C\flat$ 114 $A\flat$ $B\flat m7$

life. ——— And I have to ad - mit ——— it filled ———

The musical score for 'Back-up: She was very thin.' continues the vocal line and piano accompaniment. The vocal line has a whole rest at measure 112, followed by notes for measures 113 and 114. The piano accompaniment continues with eighth-note bass lines and chords. Chords are indicated above the staff: $G\flat$, E, $C\flat$, E, $C\flat$, $A\flat$, $B\flat m7$.

115 $C\flat dim$ $A\flat/C$ $D\flat$ $E\flat m7$ 116 $D\flat/F$ $G\flat/D\flat$ $D\flat$ 117

— my heart ——— with glee. ——— to see that

The musical score for 'Back-up: She was very thin.' continues the vocal line and piano accompaniment. The vocal line has a whole rest at measure 115, followed by notes for measures 116 and 117. The piano accompaniment continues with eighth-note bass lines and chords. Chords are indicated above the staff: $C\flat dim$, $A\flat/C$, $D\flat$, $E\flat m7$, $D\flat/F$, $G\flat/D\flat$, $D\flat$. A *ritard* marking is present at the end of measure 117.

118 $G\flat$ $F\flat$ $C\flat$ 119 $F\flat$ $C\flat$ 120 $C\flat/D\flat$ 121

he, him-self had gained — a pound ——— or two... or se-ven-ty three! ——— He was

The musical score for 'Back-up: She was very thin.' continues the vocal line and piano accompaniment. The vocal line has whole rests at measures 118 and 119, followed by notes for measures 120 and 121. The piano accompaniment continues with eighth-note bass lines and chords. Chords are indicated above the staff: $G\flat$, $F\flat$, $C\flat$, $F\flat$, $C\flat$, $C\flat/D\flat$. Performance markings include *meno mosso* at the start of measure 118 and *ff a tempo* at the start of measure 119.

G \flat 122 D \flat E \flat m 123 C \flat G \flat /D \flat D \flat E \flat m

fif - ty pounds a - way from my love, — ba - by. Five - O, ba - by.

Piano accompaniment for measures 122-124, featuring a steady eighth-note bass line and a treble line with chords and melodic fragments.

E \flat m 125 C \flat D \flat G \flat 126 D \flat E \flat m 127 C \flat

The truth hurts. He was fif - ty pounds a - way from my love, — ba - by.

Piano accompaniment for measures 125-127, continuing the rhythmic pattern with harmonic support for the vocal line.

G \flat /D \flat 128 D \flat E \flat m 129 C \flat 130 D \flat E \flat m

Guess he got his just — des-serts. — Guess he got his just — des-serts. —

Piano accompaniment for measures 128-130, with a dynamic marking of *f* (forte) appearing in measure 130.

E \flat m 131 C \flat D \flat E \flat 132 E \flat 133 134 135

He's car-ry-ing too wide of a load.

Piano accompaniment for measures 131-135, including performance directions: *ritard* (ritardando), *colla voce* (in time with the voice), *mf* (mezzo-forte), and *ff* (fortissimo).