

HELLO MARY LOU

(GOODBYE HEART)

Words and Music by GENE PITNEY
and CAYET MANGIARACINA

Arrangement by DAVID WRIGHT

Verse 1

Tenor Lead

8

1 Passed me by one sum - mer day, — flashed those big brown

Bari Bass

8

4 eyes my way, and, oh, I want - ed you — for - ev - er - more. —

5 6 7

8

9 I'm not one that gets a - round, — swear my feet stuck

10 11

Now, ba - by,

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Hello Mary Lou

to the ground. And though I nev - er did meet you be -

Chorus 1

fore, I said hel - lo, Mar - y Lou, good - bye,

good - bye, heart. Sweet Mar - y Lou, I'm so in love with heart. I said, sweet

you. I knew, Mar - y Lou, you. I'm in love with Mar - y Lou. that

Hello Mary Lou

27 28 29 30

we'd nev-er part, — so hel-lo, — Mar-y Lou, — good-bye,

we'd

Verse 2

31 32 33

heart, good-bye, heart. nn - dote nn - dote

heart. heart. Saw your lips, I

heart, good-bye, heart. nn - dote nn - dote

doom doom doom

34 35 36

nn - dote doe nn - dote nn - dote nn - dote doe

heard your voice. Be-lieve me, I just had no choice. Wild

nn - dote doe nn - dote nn - dote nn - dote doe

doom doo-be doom doom doom doom doo-be doom

37 38 39

oh — hors-es could - n't make — me stay a-way. — nn - dote nn - doe

oh — nn - dote nn - doe

doo-be doo-be doo-be doo-be doo-be doom doom doom doo be

Hello Mary Lou

40 day
 41 Thought a - bout a moon - lit night,
 doom doo - be doom doo - be doom doo - be doom
 day bum bum bum

43 arms a - bout you good an' tight. That's
 doom doo - be doom doo - be doom doo - be doom
 44

45 all I need to see for me to stay.
 ah doom doo - be doom doo - be day
 46 47 48

Chorus 2

49 Hey, hey, hel - lo, Mar - y Lou, good - bye, heart.
 50 good - bye, heart. Sweet
 51 good - bye, heart. I said, sweet
 52

Hello Mary Lou

53 54 55 56

Mar - y Lou, — I'm so in love — with you. — I

you. I'm in love with Mar - y

Detailed description: This block contains the first system of musical notation, measures 53 through 56. It is written for a piano accompaniment with a treble and bass staff. The key signature has one flat (B-flat). Measure 53 starts with a treble staff chord and a bass staff chord. Measures 54 and 55 continue the accompaniment. Measure 56 features a long, sweeping melodic line in the treble staff that spans across the measure and into the next system.

we'd nev - er part,

57 58 59 60

knew, Mar - y Lou, — we'd nev - er part, — so hel - lo, —

Lou. — we'd nev - er part,

Detailed description: This block contains the second system of musical notation, measures 57 through 60. It continues the piano accompaniment. Measure 57 has a treble staff chord and a bass staff chord. Measures 58 and 59 continue the accompaniment. Measure 60 features a treble staff chord and a bass staff chord. The lyrics are: "we'd nev - er part, knew, Mar - y Lou, — we'd nev - er part, — so hel - lo, — Lou. — we'd nev - er part,".

61 62 63 64

— Mar - y Lou, — good-bye, heart, good-bye, heart.

Detailed description: This block contains the third system of musical notation, measures 61 through 64. It continues the piano accompaniment. Measure 61 has a treble staff chord and a bass staff chord. Measures 62 and 63 continue the accompaniment. Measure 64 features a treble staff chord and a bass staff chord. The lyrics are: "— Mar - y Lou, — good-bye, heart, good-bye, heart."

Tag

65 66 67 68

Hel - lo, Mar - y Lou. — I'm in love with you. Yes, hel -

Detailed description: This block contains the fourth system of musical notation, measures 65 through 68, labeled as the "Tag". It continues the piano accompaniment. Measure 65 has a treble staff chord and a bass staff chord. Measures 66 and 67 continue the accompaniment. Measure 68 features a treble staff chord and a bass staff chord. The lyrics are: "Hel - lo, Mar - y Lou. — I'm in love with you. Yes, hel -".

Hello Mary Lou

The musical score for "Hello Mary Lou" is presented in two systems. The first system covers measures 69 to 72, and the second system covers measures 73 to 76. The music is written for a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "lo, Mar - y Lou. Right from the start I said hel - Mar - y Lou, good-bye, heart!". Measure numbers 69, 70, 71, 72, 73, 74, 75, and 76 are indicated above the staff. A dashed line connects the end of the first system to the beginning of the second system.

Performance Notes

Gene Pitney (1940-2006) was an American singer and songwriter. Among the 16 Top 40 hits he sang were *Blue Angel*, *Only Love Can Break a Heart*, *Town Without Pity* and *(The Man Who Shot) Liberty Valance*. He also wrote such tunes as *Rubber Ball*, recorded by Bobby Vee; *He's a Rebel*, by the Crystals; and the Ricky Nelson pop classic *Hello Mary Lou*.

David Wright, hailing from St. Louis, Mo., is well-known in the barbershop world as an arranger, composer, director, coach, singer, judge and historian. His quartet the **Quadratic Equation** won the Central States District championship in 1979. David has long been a key member of the St. Charles (Mo.) **Ambassadors of Harmony**, a three-time (and counting) winner of the Barbershop Harmony Society's (BHS) international contest. David was the primary architect of the Music category and served as its first category specialist in the BHS's contest and judging system. He is a member of the BHS's Hall of Fame and a recipient of the Joe Liles Lifetime Achievement Award. David's arrangements have been performed by many men's and women's international champions, as well as everyday groups all around the world.

An effective performance of this arrangement will feature a lively tempo and an accentuated rhythm. Within this framework, performers should feel free to experiment with lyrical inflection and variations in rhythms to give the phrases personality. This barbershop standard is bound to be a favorite of your group and your audiences.

As a final note: Questions about the contest suitability of this or any song/arrangement should be directed to the judging community and measured against current contest guidelines. Ask *before* you sing.