

# HELLO MARY LOU

## (GOODBYE HEART)

Words and Music by GENE PITNEY  
and CAYET MANGIARACINA

Arrangement by  
DAVID WRIGHT

### Verse 1

The musical score is written for Tenor Lead and Bari Bass. It consists of three systems of music. The first system contains measures 1 through 3, the second system contains measures 4 through 7, and the third system contains measures 8 through 11. The lyrics are: "Passed me by one summer day, — flashed those big brown eyes my way, and, oh, I want - ed you — for - ev - er - more. — I'm not one that gets a - round, — swear my feet stuck Now, ba - by,". The score includes a key signature of one flat (Bb) and a common time signature (C). Measure numbers 1 through 11 are indicated above the Tenor Lead staff. The Bari Bass staff provides a harmonic accompaniment with chords and melodic lines.

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## Hello Mary Lou

12 13 14

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

## Chorus 1

15 16 17 18

fore, — I said hel - lo, Mar - y Lou, —

Mar - y Lou, — good - bye,

19 20 21 22

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

heart. I said, sweet

23 24 25 26

you. — I knew, Mar - y Lou, —

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

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

we'd

Verse 2

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

heart, good-bye, heart. Saw your lips, I

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

doom doom doom

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

oh nn - dote nn - doe

hors-es could-n't make me stay a-way.

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  
day

41 Thought a - bout — a moon - lit night,  
doom doo - be doom doo - be doom doo - be doo - be doom

42

day bum bum bum

43 arms  
doom

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

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

50

51

52

Mar - y Lou, — good - bye, heart. I said, sweet

Musical notation for measures 53-56. The system consists of a treble and bass staff. The treble staff has a key signature of one flat and a common time signature. Measure 53 starts with a piano (p) dynamic. The lyrics are: "Mar - y Lou, I'm so in love with you. I".

Musical notation for measures 57-60. The system consists of a treble and bass staff. The lyrics are: "you. I'm in love with Mar - y we'd nev - er part, knew, Mar - y Lou, we'd nev - er part, so hel - lo, Lou. we'd nev - er part,".

Musical notation for measures 61-64. The system consists of a treble and bass staff. The lyrics are: "Mar - y Lou, good-bye, heart, good-bye, heart."

**Tag**

Musical notation for measures 65-68. The system consists of a treble and bass staff. The lyrics are: "Hel - lo, Mar - y Lou. I'm in love with you. Yes, hel -".

## Hello Mary Lou

The musical score is presented in two systems. Each system consists of a vocal line and a piano accompaniment line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first system covers measures 69 to 72. The vocal line begins with the lyrics 'lo, Mar - y Lou.' followed by a long note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Measure 70 is marked with a fermata. The second system covers measures 73 to 76. The vocal line continues with 'Right from the start I said hel -' and 'Mar - y Lou, good-bye, heart!'. The piano accompaniment continues with similar rhythmic patterns, including a fermata in measure 74 and sustained chords in measures 75 and 76.

## 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.