

HELLO MARY LOU

(GOODBYE HEART)

Words and Music by GENE PITNEY
and CAYET MANGIARACINA

Arrangement by DAVID WRIGHT

Verse 1

Tenor Lead

1 2 3

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

Bari Bass

4 5 6 7

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

8 9 10 11

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

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 we'd nev-er part, 28 so hel-lo, 29 Mar-y Lou, 30 good-bye,
we'd

Verse 2

31 heart, good-bye, heart. heart, good-bye, heart. 32 33 nn - dote nn - dote
Saw your lips, I
nn - dote nn - dote
doom doom doom

34 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 oh 38 hors-es could-n't make me stay a-way. 39 oh
nn - dote nn - doe
doo-be doo-be doo-be doo-be doo-be doom doom doom doo be

Hello Mary Lou

day
40
Thought a - bout a moon - lit night,
doom doo - be doom doo - be doom doo - be 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 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. Sweet
good - bye, heart. I said, sweet

50 51 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 system contains measures 53 through 56. The music is in 2/4 time with a key signature of one flat (B-flat). The vocal line starts with a half note 'Mar - y Lou, —' on measure 53, followed by 'I'm so in love — with you. —' on measure 54, and 'I' on measure 55. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Measure 56 shows the vocal line continuing with 'you. I'm in love with Mar - y'.

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 system contains measures 57 through 60. The vocal line continues with 'knew, Mar - y Lou, —' on measure 57, 'we'd nev - er part, —' on measure 58, and 'so hel - lo, —' on measure 59. The piano accompaniment continues with similar rhythmic patterns. Measure 60 shows the vocal line starting with 'Lou. — we'd nev - er part,'.

61 62 63 64

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

Detailed description: This system contains measures 61 through 64. The vocal line continues with '— Mar - y Lou, —' on measure 61, 'good-bye, heart, good-bye, heart.' on measure 62, and continues on measure 63. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Measure 64 shows the vocal line ending with 'heart.'.

Tag

65 66 67 68

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

Detailed description: This system contains measures 65 through 68, labeled as the 'Tag' section. The vocal line starts with 'Hel - lo, Mar - y Lou. —' on measure 65, followed by 'I'm in love with you. Yes, hel -' on measure 66. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Measure 68 shows the vocal line ending with 'hel -'.

Hello Mary Lou

The musical score for "Hello Mary Lou" 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 8/8. 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 harmonic support, 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.