

# HELLO MARY LOU

## (GOODBYE HEART)

Words and Music by GENE PITNEY  
and CAYET MANGIARACINA

Arrangement by DAVID WRIGHT

### Verse 1

Tenor Lead

8

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

Bari Bass

8

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

Bari Bass

8

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

Bari Bass

Now, ba - by,

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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, 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

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

34 nn - dote doe 35 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 doom doo-be doom doom doom doom doo-be doom

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

## Hello Mary Lou

40 day  
 day  
 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  
 44

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

## Chorus 2

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

## 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

57 58 59 60

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.

## Tag

65 66 67 68

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

## Hello Mary Lou

The musical score is written for voice and piano. It consists of two systems of music. The first system covers measures 69 to 72. The second system covers measures 73 to 76. The key signature has one flat (B-flat), and the time signature is 8/8. The lyrics are: "lo, Mar - y Lou. Right from the start I said hel - Mar - y Lou, good - bye, heart! lo, Mar - y Lou, good - bye, heart! oh good - bye heart." There are handwritten annotations: a dashed line connects measure 70 in the vocal line to measure 70 in the piano line, and the phrase "oh good - bye heart." is written in cursive below the piano line in 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.