

HELLO MARY LOU (GOODBYE HEART)

Words and Music by GENE PITNEY
and CAYET MANGLARACINA

Arrangement by DAVID WRIGHT

Verse 1

Tenor Lead

1 Passed me by one summer day, 2 flashed those big brown 3

Bari Bass

4 eyes my way, 5 and, oh, I wanted you 6 for - ev - er-more. 7

8 I'm not one that 9 gets a-round, 10 swear my feet stuck 11

Now, ba - by,

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Hello Mary Lou

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

13

14

Chorus 1

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

16

17

18 good - bye,

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

20

21

22

heart. I said, sweet

23 you. — I knew, Mar - y Lou, —

24

25

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

34 nn - dote doe 35 nn - dote nn - dote nn - dote doe 36 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
oh nn - dote nn - doe
doo-be doo-be doo-be doo-be doo-be doom doom doom doom doo be

Hello Mary Lou

40 day
 41 Thought a - bout a moon - lit night,
 42 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
 44 doom doo - be doom doo - be doom doo - be doo - be doom

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

Chorus 2

49 Hey, hey, hel - lo, Mar - y Lou,
 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

57 58 59 60

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 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 one flat (B-flat), and the time signature is 8/8. The first system covers measures 69 to 72. The vocal line begins with "lo, Mar - y Lou." followed by "Right from the start — I said hel -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The second system covers measures 73 to 76. The vocal line continues with "lo, Mar - y Lou, — good-bye, heart! —". The piano accompaniment continues with similar rhythmic patterns, including some sustained chords in the right hand.

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.