

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, — 2 flashed those big brown

Bari Bass

8

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

8

8 — 9 I'm not one that gets a - round, — 10 swear my feet stuck 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, good - bye, heart. Saw your lips, I

nn - dote 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 — nn - dote nn - doe

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

oh —

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

Hello Mary Lou

day

40

41

42

Thought a - bout a moon - lit night,

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

day bum bum bum

43

44

arms a - bout you good an' tight. That's

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

45

46

47

48

all I need to see for me to stay.

ah doom doo - be doom doo - be day

Chorus 2

good - bye, heart.

49

50

51

52

Hey, hey, hel - lo, Mar - y Lou, good - bye, heart. Sweet

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

Detailed description: This block contains the first system of musical notation, measures 53 through 56. It features a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats (B-flat and E-flat). Measure 53 starts with a treble clef and a key signature change to two flats. Measures 54, 55, and 56 continue the melody. The lyrics are: "Mar - y Lou, — I'm so in love — with you. — I" on the top line and "you. I'm in love with Mar - y" on the bottom line.

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. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are: "knew, Mar - y Lou, — we'd nev - er part, — so hel - lo, —" on the top line and "Lou. — we'd nev - er part," on the bottom line.

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. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are: "— Mar - y Lou, — good-bye, heart, good-bye, heart." on the top line.

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". The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics are: "Hel - lo, Mar - y Lou. — I'm in love with you. Yes, hel -" on the top line.

Hello Mary Lou

lo, Mar - y Lou. Right from the start I said hel -

Mar - y Lou, good-bye, heart!

lo, Mar - y Lou, good-bye, heart!

lo, Mar - y Lou, good-bye, heart!

lo, Mar - y Lou, good-bye, heart!

lo, Mar - y Lou, good-bye, heart!

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.