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The Barbershop Harmony Society

HELLO MARY LOU

(GOODBYE HEART)

Words and Music by GENE PITNEY
and C. MANGIARACINA

Arranged by DAVID WRIGHT

Verse 1

Tenor Lead

8 1 2 3 4

Passed me by one sum-mer day,— Flashed those big brown eyes my way, And

Bari Bass

8 5 6 7 8 9 10

oh I want-ed you — for - ev - er more. — I'm not one that gets a-round,—

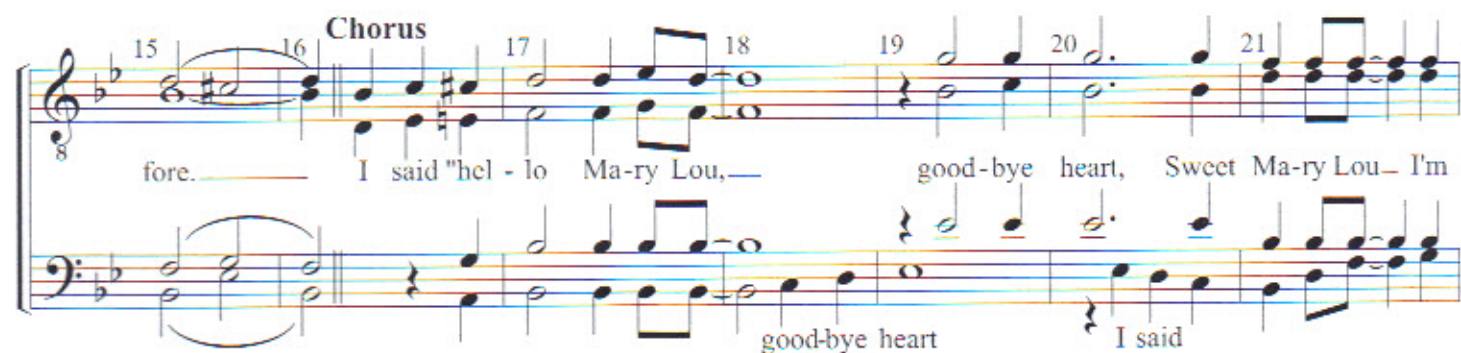
Now ba-by

8 11 12 13 14

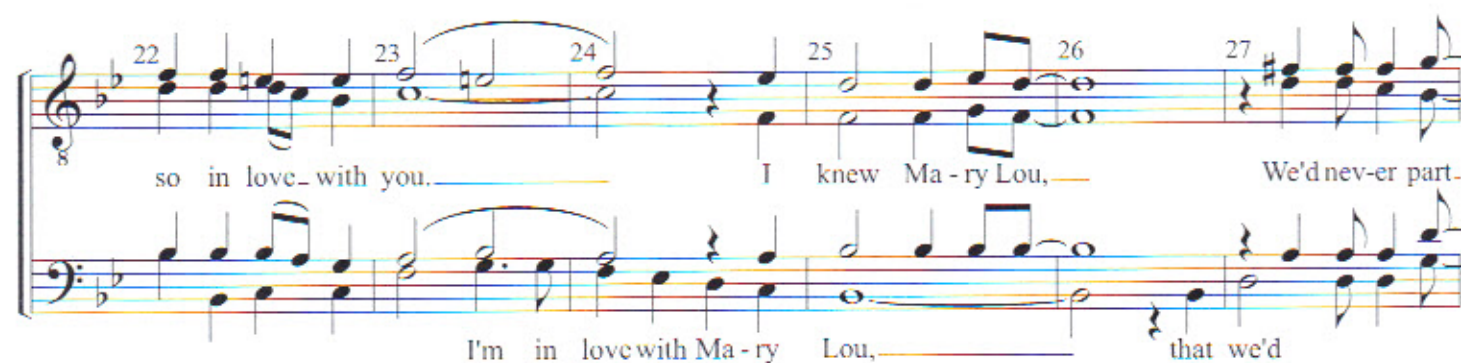
Swear my feet stuck to the ground,— And though I nev - er did — meet you bc -

Hello Mary Lou

Chorus



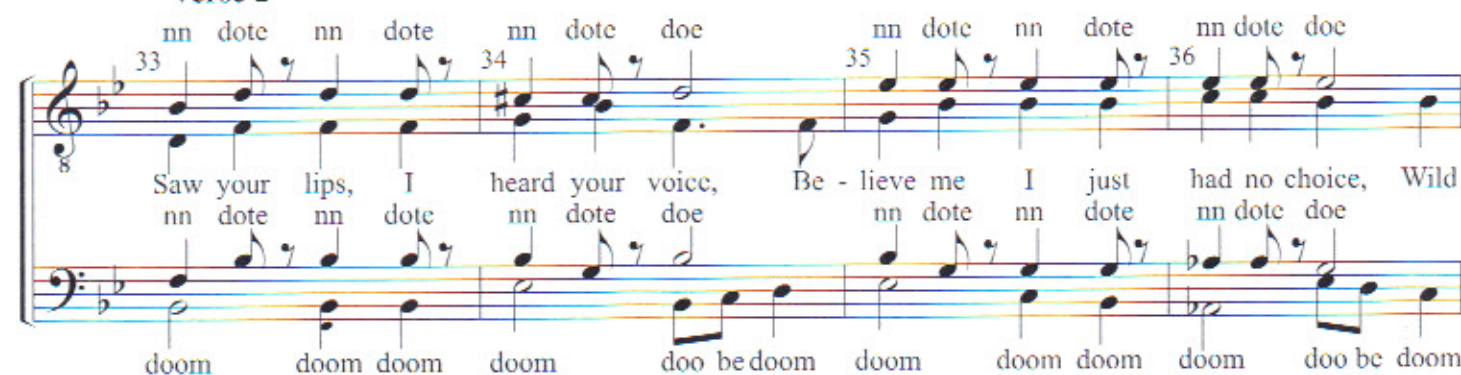
fore. I said "hel - lo Ma-ry Lou, good-bye heart, Sweet Ma-ry Lou- I'm good-bye heart I said



so in love- with you. I knew Ma-ry Lou, We'd nev-er part- I'm in love with Ma-ry Lou, that we'd



so hel - lo Ma - ry Lou, good - bye heart. good - bye heart.

Verse 2


Saw your lips, I heard your voice, Be - lieve me I just had no choice, Wild
doom doom doom doom doo be doom doom doom doom doo be doom

3

49 50 51 52 53 54

lo Ma-ry Lou, good-bye heart, Sweet Ma-ry Lou, I'm so in love with good-bye heart I said

Hello Mary Lou

you. I knew Ma-ry Lou, we'd nev-er part, We'd nev-er part, I'm in love with Ma-ry Lou, we'd nev-er part

So hel-lo Ma-ry Lou, good-bye heart, good-bye heart. Hel-

lo Ma-ry Lou, I'm in love with you, yes, hel-lo Ma-ry Lou, good-bye

Right from the start I said hel-lo Ma-ry Lou, good-bye heart! heart.

Tag

Hello Mary Lou is one of several songs written by Gene Pitney. He is better known as a recording artist. You may have heard him sing *Blue Angel*, *Only Love Can Break a Heart*, *Town Without Pity*, and *(The Man Who Shot) Liberty Valance*. David Wright is widely admired as a top arranger in the barbershop style. His arrangements are in great demand by Barbershoppers everywhere.

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 note values to give the phrases personality. The "walking bass" should be sung with abandon. The solo and duet passages in the second verse invite improvisation, while the accompanying background parts call for pulse, energy, and accuracy. The tag should ascend to a ringing climax. Maintain tempo through the last echoes into the final chord.

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 rules. Ask before you sing.