



HARMONY EXPLOSION

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA INC.

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WORDS & MUSIC

Gene Pitney

and C. Mangiaracina

ARRANGEMENT

David Wright

HELLO MARY LOU (Goodbye Heart)

STOCK NO. 8615

Verse 1

Musical score for Verse 1 of "Hello Mary Lou". The score is written for Tenor Lead and Bari Bass. The Tenor Lead part is on a treble clef staff, and the Bari Bass part is on a bass clef staff. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4. The lyrics are: "Passed me by one sum-mer day,— Flashed those big brown eyes my way, And oh I want-ed you— for - ev - er more. I'm not one that gets a-round,— Now ba-by Swear my feet stuck to the ground,— And though I nev - er did— meet you be -". The score is divided into four systems, with measures 1-4, 5-8, 9-10, and 11-14. Measure numbers 1 through 14 are indicated above the Tenor Lead staff. The Bari Bass part provides harmonic support with chords and single notes.



Hello Mary Lou

55 56 57 58 59

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

60 61 62 63 64

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

65 66 67 68 69 70

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

71 72 73 74 75 76

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

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, and his arrangements are in great demand by quartet and chorus performers everywhere.

An effective performance of this arrangement will feature a lively tempo and an accentuated thtrhythm. 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.

Hello Mary Lou

Chorus

15 fore. 16 I said "hel - lo Ma-ry Lou, 17 18 19 good-bye heart, 20 Sweet Ma-ry Lou. 21 I'm

good-bye heart I said

22 so in love-with you. 23 I knew Ma-ry Lou, 24 25 26 We'dnev-er part. 27

I'm in love with Ma-ry Lou, that we'd

28 - so hel - lo 29 Ma - ry Lou, 30 good - bye heart." 31 good - bye heart. 32

good - bye heart.

Verse 2

33 nn dote nn dote nn dote doe 34 nn dote nn dote nn dote doe 35 nn dote nn dote nn dote doe 36 nn dote doe

Saw your lips, I heard your voice, Be - lieve me I just had no choice, Wild
 nn dote nn dote nn dote doe nn dote nn dote nn dote doe

doom doom doom doom doo be doom doom doom doom doo be doom

Hello Mary Lou

oh
 37 38 39 40
 nn dote nn doe day
 hors - es could - n't make me stay a - way.
 oh nn dote nn doe day
 doo be doo be doo be doo be doo be doom doom doom doom doo be day bum bum bum

41 42 43 44
 Thought a-bout a moon-lit night, Arms a-bout you good an' tight, That's
 doom doo be doom doo be doom doo be doo be doom doo doo be doom doo be doom doo be doo be doom
 doom doo be doom doo be doom doo doo be doom doo be doom doo be doo be doom

45 46 47 48 **Reprise**
 all I need to see for me to stay. Hey, hey, hel -
 ah doom doo be doom doo be day

49 50 51 52 53 54
 good-bye heart
 lo Ma-ry Lou, good-bye heart, Sweet Ma-ry Lou I'm so in love with
 good-bye heart I said