

# HOPELESSLY DEVOTED TO YOU

for S.A.T.B. voices and piano  
with optional SoundTrax CD\*

Arranged by  
**GREG GILPIN**

Words and Music by  
**JOHN FARRAR**

Slow 50s rock (♩. = ca. 76-80)

PIANO

*mf*

Dm A Dm A

4 Dm Dm/E Dm/F G

7 SOPRANO (opt. solo) *mp* 9

ALTO

TENOR Guess mine is not the first heart

BASS

A C#m

*mp*

The musical score is for a piano and SATB voices. It is in the key of D major (two sharps) and 6/8 time. The tempo is 'Slow 50s rock' with a quarter note equal to approximately 76-80 beats per minute. The piano part starts with a mezzo-forte (*mf*) dynamic. The vocal parts enter at measure 7, with the soprano part marked as an optional solo in mezzo-piano (*mp*) dynamics. The lyrics are: 'Guess mine is not the first heart'. The piano accompaniment includes chords such as Dm, A, Dm, A, Dm, Dm/E, Dm/F, G, A, and C#m. A large red watermark 'Preview Only' is overlaid diagonally across the score.

\* Also available for S.A.B. (27830) and S.S.A. (27831).  
SoundTrax CD available (27832).

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11

bro - ken. —

*(opt. solo)* *mp*

My eyes are not the first to

D Bm7 E7

15 *mp* 17

I'm not the first to know there's

cry.

A MA7 A6 A F#7

19

just no get - tin' o - ver you.

*(end solo)*

G6(b5) F#7 Bm7

mp

I mp

C#m Cm Bm E7

know I'm just a fool who's will - in' to

A C#m D

sit a round and wait for you. But,

Bm7 E7 AMA7 A6

33

ba - by, can't you see there's noth - in' else for

A

F#7

G6(b5)

36

me to do. I'm

F#7

Bm7

39

hope - less - ly de - vot - ed to you.

*cresc.*

C#m

Cm

Bm

E7

Dm

Dm/E

Dm/F

G

*cresc.*

43 45

*f* But now, there's no - where to hide since you

A Gm7

*f*

47

pushed my love a - side. I'm out of my

C F

50

head, hope - less - ly de - vot - ed to

FMA7 Adim D7(b9)

53

55

you. Hope - less - ly de - vot - ed to

Vocal line for measures 53-55. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. There is a whole rest in measure 54. The line continues with quarter notes G4, F4, E4, and D4.

Gm7 C7(b9)

Piano accompaniment for measures 53-55. The right hand features chords Gm7 and C7(b9). The left hand plays a steady eighth-note bass line.

57

you.

Vocal line for measures 57-60. The melody consists of a long, sustained note G4 across all four measures.

Dm D(b#5) F/C Bdim7

Piano accompaniment for measures 57-60. The right hand plays chords Dm, D(b#5), F/C, and Bdim7. The left hand continues with the eighth-note bass line.

61

Hope - less - ly de - vot - ed to you. *decrsc.*

Vocal line for measures 61-64. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and C5. There is a whole rest in measure 63. The line continues with quarter notes G4, F4, E4, and D4. The piece ends with a double bar line and a key signature change to three sharps (F#, C#, G#).

Gm7 C7(b9) Dm Dm/E

Piano accompaniment for measures 61-64. The right hand features chords Gm7, C7(b9), Dm, and Dm/E. The left hand continues with the eighth-note bass line. The piece ends with a double bar line and a key signature change to three sharps (F#, C#, G#).

64 *(opt. solo) mf* 67

My head is say - in',

Dm/F G A

*mf*

68 *(end solo)*

"Fool, for - get him."

*(opt. solo) mf*

C#m7 D

My

*(end solo)*

heart is say - in', "Don't\_ let go.

Bm7 E7 AMA7

74 75 *mf*

Hold on to the end." And

*mf*

A6 A F#7

77

that's what I in - tend to do.

G6(b5) F#7 Bm7

80

I'm hope - less - ly de - vot - ed to

C#m Cm Bm E7





83 *cresc.* *f*

you. But now, there's

*cresc.* *f*

Dm Dm/E Dm/F G A

*cresc.* *f*

87

no - where to hide since you pushed my love a - side. —

Gm<sup>7</sup>

90

I'm out of my head,

C<sup>7</sup> F FMA<sup>7</sup>

93

hope - less - ly de - vot - ed to you.

Adim D7(b9) Gm7

96 97

Hope - less - ly de - vot - ed to

C7(b9)

99

you.

Dm D<sup>b</sup>(#5) F/C



*mf* Hope - less - ly de - vot - ed to

*mf*

Bdim<sup>7</sup> Gm<sup>7</sup> C7(b9)

*mf*

you.

B<sup>b</sup>m B<sup>b</sup>m/C B<sup>b</sup>m/D<sup>b</sup> E<sup>b</sup> Fadd<sup>2</sup>

