

Tuba

Can't Help Falling In Love

Transposition Inquisition No. 28

Elvis Presley

arr. Guytano Martorano III

Written by Hugo Peretti, Luigi Creatore, George David Weiss

"Can't Help Falling in Love" was featured on Presley's 1961 film *Blue Hawaii*. The soundtrack album for this movie is not only Elvis' most successful chart album, but it is also the number one album overall for 1961. "Blue Hawaii" spent 20 consecutive weeks at the #1 spot of the *Billboard Top LP's* chart in 1961-1962 (a record to be broken only in 1977 by Fleetwood Mac's "Rumors" album), and it stayed on the charts for 79 weeks.

Do	Sol	Do	re	mi	fa	mi	re	Sol
1	5	1	2	3	4	3	2	5
"Wise	men	say	on - ly	fools	rush	in,		but

la	ti	Do	re	mi	fa	mi	re	Do
6	7	1	2	3	4	3	2	1
I	can't	help	fall - ing	in	love	with		you.

1

2

3

Exercise 3: Two staves of music in G major. The first staff begins with a double bar line, a fermata, and a '2' above the staff. The melody starts on G4, moves to A4, B4, C5, then descends: B4, A4, G4, F#4, E4, D4, C4. The second staff provides a bass line: G3, A3, B3, C4, D4, E4, F#4, G4.

4

Exercise 4: Two staves of music in F major. The first staff begins with a double bar line, a fermata, and a '2' above the staff. The melody starts on F4, moves to G4, A4, B4, then descends: A4, G4, F4, E4, D4, C4, B3. The second staff provides a bass line: F3, G3, A3, B3, C4, D4, E4, F4.

5

Exercise 5: Two staves of music in A major. The first staff begins with a double bar line, a fermata, and a '2' above the staff. The melody starts on A4, moves to B4, C5, D5, then descends: C5, B4, A4, G4, F#4, E4, D4. The second staff provides a bass line: A3, B3, C4, D4, E4, F#4, G4, A4.

6

Exercise 6: Two staves of music in D minor. The first staff begins with a double bar line, a fermata, and a '2' above the staff. The melody starts on D4, moves to E4, F4, G4, then descends: F4, E4, D4, C4, B3, A3, G3. The second staff provides a bass line: D3, E3, F3, G3, A3, B3, C4, D4.

7

Exercise 7: Two staves of music in B minor. The first staff begins with a double bar line, a fermata, and a '2' above the staff. The melody starts on B3, moves to C4, D4, E4, then descends: D4, C4, B3, A3, G3, F3, E3. The second staff provides a bass line: B2, C3, D3, E3, F3, G3, A3, B3.

8

Exercise 8 consists of two staves of music in the bass clef with a key signature of one sharp (F#). The first staff begins with a double bar line, a fermata, and a '2' above the staff, indicating a second ending. The melody starts on a whole note G2, followed by a half note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F#3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, and a quarter note D4. The second staff continues the melody with a half note E3, a half note F#3, a half note G3, a half note A3, a half note B3, a half note C4, a half note D4, and a half note E4. The piece concludes with a double bar line and repeat dots.

9

Exercise 9 consists of two staves of music in the bass clef with a key signature of two flats (Bb, Eb). The first staff begins with a double bar line, a fermata, and a '2' above the staff, indicating a second ending. The melody starts on a whole note G2, followed by a half note Ab2, a quarter note Bb2, a quarter note C3, a quarter note D3, a quarter note Eb3, a quarter note F3, a quarter note G3, a quarter note Ab3, a quarter note Bb3, a quarter note C4, and a quarter note D4. The second staff continues the melody with a half note Eb3, a half note F3, a half note G3, a half note Ab3, a half note Bb3, a half note C4, a half note D4, and a half note Eb4. The piece concludes with a double bar line and repeat dots.

10

Exercise 10 consists of two staves of music in the bass clef with a key signature of three sharps (F#, C#, G#). The first staff begins with a double bar line, a fermata, and a '2' above the staff, indicating a second ending. The melody starts on a whole note G2, followed by a half note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F#3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, and a quarter note D4. The second staff continues the melody with a half note E3, a half note F#3, a half note G3, a half note A3, a half note B3, a half note C4, a half note D4, and a half note E4. The piece concludes with a double bar line and repeat dots.

11

Exercise 11 consists of two staves of music in the bass clef with a key signature of two flats (Bb, Eb). The first staff begins with a double bar line, a fermata, and a '2' above the staff, indicating a second ending. The melody starts on a whole note G2, followed by a half note Ab2, a quarter note Bb2, a quarter note C3, a quarter note D3, a quarter note Eb3, a quarter note F3, a quarter note G3, a quarter note Ab3, a quarter note Bb3, a quarter note C4, and a quarter note D4. The second staff continues the melody with a half note Eb3, a half note F3, a half note G3, a half note Ab3, a half note Bb3, a half note C4, a half note D4, and a half note Eb4. The piece concludes with a double bar line and repeat dots.

12

Exercise 12 consists of two staves of music in the bass clef with a key signature of four sharps (F#, C#, G#, D#). The first staff begins with a double bar line, a fermata, and a '2' above the staff, indicating a second ending. The melody starts on a whole note G2, followed by a half note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F#3, a quarter note G3, a quarter note A3, a quarter note B3, a quarter note C4, and a quarter note D4. The second staff continues the melody with a half note E3, a half note F#3, a half note G3, a half note A3, a half note B3, a half note C4, a half note D4, and a half note E4. The piece concludes with a double bar line and repeat dots.