

# The Fight to Be Favorite

Opera for children in one scene

Story by Spencer Williams (5th grade: General Greene Elementary School)

Libretto by David Holley  
Music by Alejandro Ruty

For 6 voices, and piano  
(guitar-bass optional)

PIANO VOCAL SCORE

Duration: 17 minutes

ARM-R44



# The Fight to Be Favorite

Music by Alejandro Ruty  
Lyrics by David Holley

## 1. Introduction

♩=62

Piano

4/4

3

OSCAR

Ow!

Pno.

3

5

Meow! It hurts when he leaves

Pno.

5

7

Woe is me! me... ooww\_\_\_\_\_

Pno.

9 *quasi parlando* ♩=120

It's a good thing that I'm his fa-vorite pet

*THUNDER f* Ho-oww\_\_\_\_\_ ho-oww how can that be

9 *f ASTRO*  
(The other characters enter, curious, unseen by OSCAR)

No, no, no, no! not true! me, me, me!

Pno.

*SISSY* **f**

12 Ha! ha, ha, ha, ha, ha, ha, ha, ha! That's so fun - ny!

*DRAKE*

12 true? Best pet, best pet

Pno.

14 *SISSY & OSCAR*

14 *THUNDER & DRAKE*

14 *ASTRO*

I am. OSCAR: Well, we all can't be his favorite. Astro, why do you think you are?

I am. Me? me?

*va*

*p*

Pno.

18 *ASTRO*

mi, mi, mi, mi na, na, na, na, na, na mi o mi o mi o mi o ma

# 2. Chatty

(Astro, Ensemble)

21  $\text{♩} = 80$  *Astro*  
*p*

As-tro is the cu-test, he's the

Pno. *p*

24

mul - ti ex - tra su - per du - per cu - test of the cu test, he's the cu - test of them all

Pno.

27 *f*, *rubato*

As - tro runs a - round and round, and up and down, and Co - dy knows he will not harm him, and his

Pno. *cresc.* *f*

30

fa - vorite o - pera's Car - men, Car - men.

Pno.

33

Yes, he is chat-ty, chat-ty, chat-ty, and oc-

Pno.

36

a - sio - nal - ly cat - ty and his Dad - dy was a fat - ty but he's chat - ty, chat - ty, chat - ty, chat - ty,

Pno.

SISSY & OSCAR

*p* *accel.*

39 chat - ty, chat - ty, chat - ty, and oc - ca - sio - nal - ly cat - ty and his dad - dy was a fat - ty but he's

THUNDER & DRAKE

*p*

39

39

Pno.

42 chat - ty, chat - ty, chat - ty, chat - ty, chat - ty, chat - ty, chat - ty, chat - ty, chat - ty, chat - ty, chat - ty, chat - ty,

*f*

42

*f*

42

Pno.



45 *Astro* *Growl* *agitato*

I am ve - ry chat - ty, chat - ty, chat - ty, chat - ty, chat - ty, chat - ty,

Pno. *colla parte* *p*

48 *poco rubato*

chat-ty, chat - ty, yes, ah! Is he hard to care for? No! and he eats veg-gies "on the go", and

Pno. *f* *p*

51 *dolce* *a tempo* *leggiero*

Co - dy knows he is not fus - sy, he thinks Sis - sy is a hus - sy

Pno. *pp*

*Sissy*

53

Hey!

53

*Astro*

53

yes, he is chat - ty, chat - ty, chat - ty, and oc - a - sio - nal - ly cat - ty, and his

*8va* *loco*

53

Pno.

*p*

56

chat - ty, chat - ty, chat - ty, and oc -

56

*p accel.*

*p*

56

Dad - dy was a fat - ty but he's chat - ty, chat - ty, chat - ty, chat - ty

56

Pno.

59 ca - sio - nal - ly cat - ty, and his dad - dy was a fat - ty, but he's chat - ty, chat - ty, chat - ty, chat - ty,

59

59

Pno.

62 *f* chat - ty, chat - ty, chat - ty, chat - ty, chat - ty, chat - ty, chat - ty, chat - ty

62 *f*

62 *Astro* *agitato* I am ve - ry, ve - ry, ve - ry, ve - ry chat - ty, chat - ty,

62 *colla parte* *p*

Pno.

Detailed description: This page of a musical score for 'The Fight to Be Favorite' contains vocal and piano parts. The vocal line starts at measure 59 with the lyrics 'ca - sio - nal - ly cat - ty, and his dad - dy was a fat - ty, but he's chat - ty, chat - ty, chat - ty, chat - ty,'. The piano accompaniment (Pno.) features a complex rhythmic pattern of eighth and sixteenth notes. A second vocal line begins at measure 62 with 'chat - ty, chat - ty, chat - ty, chat - ty, chat - ty, chat - ty, chat - ty, chat - ty'. The piano part continues with a similar rhythmic texture. At measure 62, there is a section for 'Astro' (Astronaut) with the lyrics 'I am ve - ry, ve - ry, ve - ry, ve - ry chat - ty, chat - ty,'. This section includes a drum pattern marked with 'x' symbols and is marked 'agitato'. The piano accompaniment for this section is marked 'colla parte' and 'p' (piano). The score includes various musical notations such as dynamics (*f*, *p*), articulation (>), and performance directions.

66

Chat-ty

Chat-ty

8 chat - ty, chat - ty, chat - ty, chat - ty, chat-ty, chat - ty, yes, ah! yes!

Pno.

*f*

♩=62

69 SISSY: Give hm his peep-peep-peeps!

69 DRAKE

THUNDER

Best pet, ve-ry cute, you should take a bow - ow - ow

ASTRO: (interrupting) Thank you!  
Thank you!  
I knew it was me!  
Thank you!  
I will now accept my Oscar!!

OSCAR: Now hold on!!  
Theres' only one  
Oscar here!  
You ask, "What does Cody love  
about me?" (nobody did...)

69

8

Pno.

*p*

### 3. I Make His Life Complete

♩ = 84

*like a lullaby*  
**pp**

73

I'm Sweet, rub his feet, Co - dy loves me the

Pno. **pp**

77

best, I am cute and so soft, far a - bove all you

Pno.

81

rest! I play, with my mouse, and to watch he a - dores, I

Pno.

86

scur - ry and pounce, I'm all o - ver the floor

Pno.

90

Co - dy Thinks I'm sweet, I make his

Pno.

*pp dolce*

95

life com - plete.

Pno.

100

at night at his bed by his feet I do

Pno.

104

purr. I am soft and all fluff - fy I have gor - geous

Pno.

108

fur Co - dy thinks... I'm sweet... I make his

Pno.

**meno mosso**

*pp*

114

Ensemble

mm

*pp*

mm

mm

mm

mm

Detailed description: This system contains the first two staves of the Ensemble part. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major. The music starts with a whole rest in both staves for two measures. In measure 3, the top staff has a quarter note D5, and the bottom staff has a quarter note D4. In measure 4, the top staff has a quarter note E5, and the bottom staff has a quarter note E4. In measure 5, the top staff has a quarter note F#5, and the bottom staff has a quarter note F#4. In measure 6, the top staff has a quarter note G5, and the bottom staff has a quarter note G4. In measure 7, the top staff has a quarter note A5, and the bottom staff has a quarter note A4. In measure 8, the top staff has a quarter note B5, and the bottom staff has a quarter note B4. The dynamic markings *pp* and *mm* are placed above and below the staves respectively.

114

life com - plete. ah

*dolcissimo*

Detailed description: This system contains the vocal line for measures 114-115. The staff is in treble clef and in the key of D major. The lyrics "life com - plete." are written below the staff. The melody consists of quarter notes: D5, E5, F#5, G5, A5, B5. The word "ah" is written below the staff at the end of the phrase. The dynamic marking *dolcissimo* is placed above the staff.

114

Pno.

*pp*

Detailed description: This system contains the piano accompaniment for measures 114-115. The top staff is in treble clef and the bottom staff is in bass clef, both in the key of D major. The piano part features a series of chords in the right hand and a bass line in the left hand. There are triplets in measures 3, 4, and 5. The dynamic marking *pp* is placed above the right-hand staff.

119

*rit.*

Detailed description: This system contains the first two staves of the Ensemble part for measures 119-120. The top staff is in treble clef and the bottom staff is in bass clef, both in the key of D major. The music consists of quarter notes in both staves. The dynamic marking *rit.* is placed above the top staff.

119

ah

Detailed description: This system contains the vocal line for measures 119-120. The staff is in treble clef and in the key of D major. The lyrics "ah" are written below the staff. The melody consists of quarter notes: D5, E5, F#5, G5, A5, B5. The dynamic marking *rit.* from the previous system is also present above the staff.

119

Pno.

Detailed description: This system contains the piano accompaniment for measures 119-120. The top staff is in treble clef and the bottom staff is in bass clef, both in the key of D major. The piano part features a series of chords in the right hand and a bass line in the left hand. The dynamic marking *rit.* from the previous system is also present above the top staff.



125

THUNDER: Stop or you'll only have eight lives left!! (silence) My turn...

*THUNDER f* (he strums his ukelele)

*pp* A - a - a - a - hem!

ASTRO & OSCAR: But Thunder, we've heard it all from you before

Pno.

### 4. A Man's Best Friend

$\text{♩} = 104$   
129 *a tempo*

THUNDER  
Rufffff luck! Just fill in the blanks

*THUNDER f*

A dog is best known through - out \_\_\_\_\_ the

Pno.

SISSY & OSCAR

133 *f*

man's best friend.

133 *ASTRO DRAKE* *f*

133

world as man's best friend. I \_\_\_\_\_ am faith - ful I \_\_\_\_\_ am

Pno.

133

137

to the end. Yes, we know it

137

to the end. Yes, we know it

139

(Astro and Sissy are getting impatient, trying to find a way to grab the ukelele and speed up the song)

137

lo - yal to the end. I am a Ger - man Shep - herd

Pno.

137

141

Yes, we know it, yes, we know it yes, we know it, yes, we know it.

141

a great guard... Yes, we know it, yes, we know it, yes, we know it, yes, we know it.

and a great guard dog. Un-like Os-car I \_\_\_ don't

Pno.

(They manage to play the ukulele from behind and speed up the song)

145

OSCAR:  
Hey now! Haven't you ever heard of a "cat nap?"

Guard dog, best friend log dog the end, the end, the end

145

Guard dog, best friend log dog the end, the end, the end

lay there like \_\_\_ a log

Pno.

♩ = 104

149

THUNDER: Well...I will now continue despite your RUDE interruption!

149

Pno.

149

*p*

154 (annoyed)

154

Pno.

154

158

learn a trick. Yes, we know it, yes, we know it, yes, we know it.

158

learn a trick. Yes, we know it, yes, we know it, yes, we know it

158

fail to learn a trick. When Co - dy puts me on \_\_\_\_\_ my leash \_\_\_\_\_ we

Pno.

162

Take long walks. (Astro and Sissy finally get hold of the ukelele and play at their tempo)

162

Stick!, Trick, Walk!, friend

162

Take long walks. And I am the one \_\_\_\_\_ who lis-tens to him talk

162

Stick!, Trick, Walk!, friend

Pno.

*accel.*

167  $\text{♩} = 144$

Blah, blah, blah, blah, blah, blah, blah, blah,

Blah, blah, blah, blah, blah, blah, blah, blah,

Pno.

169 **meno mosso**

blah, the end!

blah, the end! (Thunder grabs the ukelele back)

And I am the one who listens to him

Pno.

173

talk, talk, talk, talk, the end!

173

talk, talk, talk, talk, the end!

173

talk

Pno.

173

talk, talk, talk, talk, the end!

*with ugly sound*

$\text{♩} = 80$

175

Squawk! Squawk!, Squawk! but I'm the on - ly one who can talk. Ac - tual - ly

175

Pno.

175

♩ = 120 5. Look at Me (Sissy, Ensemble)

178

talk!

178 OSCAR *f ff*

Squawk!, Squawk!

178 ASTRO *f ff*

Squawk!, Squawk!

THUNDER & DRAKE *f ff*

178

Squawk, Squawk!

Drake appears very interested in Sissy's dancing trying to learn and imitate her steps (he will later use them in his own song)

Pno.

183

OSCAR

Ah \_\_\_\_\_ ah \_\_\_\_\_

ASTRO THUNDER & DRAKE

183

Ah \_\_\_\_\_ ah \_\_\_\_\_

183 Sissy *f*

Words, I know thou-sands of words, And I'm gor-geous, ve-ry fin-est of birds,

Pno.



187

ah ah

187

ah ah

187

Grey, eyes and fea-thers of grey, — I'm his fa - vorite you know

Pno.

Detailed description: This system contains the first four measures of the piece. It features a vocal line with two staves (treble and bass clef) and a piano accompaniment (Pno.) with two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#). The vocal line starts with a long note on 'ah' in the first measure, followed by 'Grey, eyes and fea-thers of grey, —' in the second measure, and 'I'm his fa - vorite you know' in the third and fourth measures. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

190

Co - dy will say ah

190

Co - dy will say ah

190

Co - dy will say look at me!

Pno.

Detailed description: This system contains measures 190-193. It features a vocal line with two staves and a piano accompaniment (Pno.) with two staves. The key signature changes to two sharps (F#, C#). The time signature changes to 2/4. The vocal line starts with 'Co - dy will say' in the first measure, followed by 'ah' in the second measure. In the third measure, the time signature changes to 2/4, and the vocal line continues with 'Co - dy will say' and 'look at me!' in the fourth measure. The piano accompaniment continues with chords and moving lines, including a change in texture at measure 192.

196

ah

ah

Ah

Pno.

203

ah

ah

Look at me!

Pno.

Detailed description: This page of a musical score, numbered 26, is titled 'The Fight to Be Favorite'. It contains two systems of music, each starting at measure 196 and 203 respectively. Each system includes a vocal line and a piano accompaniment (Pno.). The vocal lines feature lyrics: 'ah', 'ah', 'Ah', and 'Look at me!'. The piano accompaniment consists of two staves (treble and bass clef) with various chords and melodic lines. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is written in a standard musical notation style with various ornaments like slurs and accents.

209

ah

ah

ah, Look at me!

Pno.

215

ah

ah

ooh

Pno.

219

ah

ah

ah

*f*

Bril-iant my great mind will not fail, — Brill-iant! the red

Pno.

223

ah

ah

plumes of my tail, — We sit and talk as you fo-lic and play, —

Pno.

Detailed description: This page of a musical score contains two systems of music. The first system, starting at measure 219, features a vocal line with lyrics 'Bril-iant my great mind will not fail, — Brill-iant! the red' and a piano accompaniment. The piano part includes a dynamic marking of *f* and consists of chords in the right hand and a rhythmic pattern in the left hand. The second system, starting at measure 223, continues the vocal line with lyrics 'plumes of my tail, — We sit and talk as you fo-lic and play, —' and the piano accompaniment. The piano part continues with similar chordal and rhythmic patterns. The score is written in a key with three sharps (F#, C#, G#) and a common time signature.

226

ah Co - dy will say

I'm his best pet, you know Co - dy will say, yeah — yeah look at me!

Pno.

230

ah ah ah ah

Pno.

This musical score is for the piece "The Fight to Be Favorite" and is divided into two systems, each containing vocal and piano parts.

**System 1 (Measures 238-244):**

- Vocal Part:** The vocal line begins at measure 238 with a melodic phrase. It includes two instances of the vocalization "ah" (measures 241 and 243) and the phrase "look at me!" (measures 242-244).
- Piano Part:** The piano accompaniment starts at measure 238 with a rhythmic pattern of eighth and sixteenth notes, providing harmonic support for the vocal line.

**System 2 (Measures 245-251):**

- Vocal Part:** The vocal line continues at measure 245 with another "ah" (measure 248) and "look at me!" (measures 249-251). It features a triplet of eighth notes in measure 249.
- Piano Part:** The piano accompaniment continues at measure 245, maintaining the rhythmic and harmonic structure established in the first system.

252

252

252

*a piacere*

ooh ah

Pno.

254

*SISSY* *meno mosso cantabile* *to the other pets, then to the audience*

look at me! look at me!

258

*enjoying herself*

Look at me! Look at me ah

261

ah

261

Pno.

Detailed description: This page of a musical score is for the piece 'The Fight to Be Favorite' and is page 31. It contains vocal and piano parts. The vocal line starts at measure 252 with a melodic phrase marked 'a piacere' and includes vocalizations 'ooh' and 'ah'. The piano accompaniment (Pno.) is shown in grand staff notation. A section starting at measure 254 is marked 'SISSY' and 'meno mosso cantabile', with lyrics 'to the other pets, then to the audience' and 'look at me! look at me!'. The vocal line continues at measure 258 with the lyrics 'Look at me! Look at me ah'. Measure 261 features a vocal line with 'ah' and a piano line with a wavy hairpin crescendo. The score concludes at measure 261 with a final piano accompaniment.

265  
yeah!

(Drake forces his way to the forefront)

265  
yeah!  
Best pet, best pet, best pet, ve - ry cute

*DRAKE*

Oscar:  
Oh, Drake. You're a lizard  
of few words,  
and everyone else  
has spoken.  
Of course...it's your turn.

Pno.

### 6. Very Cute (Drake, ensemble)

269  $\text{♩} = 80$  *p* *SISSY & OSCAR*

*ASTRO THUNDER*

*bocca chiusa*

Me? God-zil-la?? Not what seem I, I not mean.

Pno.



275

275

275

I, calm... No make noise... I, I, don't need toys. Veg-gies me eat... E-ven fruit.

Pno.

281

281

*espress.*

I, I, Ve-ry cute! Co-dy know... you make bet...

281

Pno.

Detailed description: This page of sheet music contains three systems. The first system (measures 275-280) features a vocal line with lyrics and a piano accompaniment. The piano part consists of chords in the right hand and a rhythmic bass line in the left hand. The second system (measures 281-286) continues the vocal line with lyrics and piano accompaniment. The piano part includes triplets in the bass line starting at measure 284. The third system (measures 287-292) shows the vocal line and piano accompaniment. The piano part continues with triplets in the bass line. The key signature has one sharp (F#) and the time signature is 4/4.

285 *accel.* *f* **piu mosso** ♩=104

I, I, \_\_\_\_\_ best pet! I ve-ry cute, ve-ry cute, ve-ry I,

Pno.

285 *f*

290 *f* *mysterious*

ooh \_\_\_\_\_ ooh \_\_\_\_\_

ooh \_\_\_\_\_ ooh \_\_\_\_\_

290 *f* *mysterious*

ve-ry cute, ve-ry cute, ve-ry I, ve-ry cute, ve-ry cute, ve-ry and now, now

*Falsetto*

Pno.

Funk,  $\text{♩} = 118$

The musical score is divided into two systems, each starting at measure 295 and 300 respectively. Each system contains three staves: a vocal line, a piano accompaniment line, and a piano accompaniment line. The tempo is marked as 'Funk, ♩ = 118'. The key signature has one sharp (F#). The vocal line includes lyrics such as 'Wow!', 've-ry cute', and 'Drake dances, inadequately, but with full confidence'. The piano accompaniment features a rhythmic pattern with chords and single notes. The score concludes with a double bar line and repeat signs.

295  
Wow! \_\_\_\_\_  
ve-ry cute      ve-ry cute      ve-ry

295  
Wow! \_\_\_\_\_  
ve-ry cute,      ve-ry cute,      ve-ry

295  
Drake dances,  
inadequately, but with  
full confidence  
watch I dance!

Pno.

300  
Wow! \_\_\_\_\_  
ve-ry cute      ve-ry cute      ve-ry      Wow! \_\_\_\_\_

300  
Wow! \_\_\_\_\_  
ve-ry cute      ve-ry cute      ve-ry      Wow! \_\_\_\_\_

300  
Pno.

305

ve-ry cute ve-ry cute ve-ry Wow! ve - ry

ve-ry cute ve-ry cute ve-ry Wow! ve - ry

Pno.

310

Wow! Wow! ve-ry cute

Wow! ve-ry cute

*imitating drums*  
troo-koo! troo-koo!

Pno.

315

ve-ry cute ve-ry Wow! ve-ry cute ve-ry cute ve-ry

315

ve-ry cute ve-ry Wow! ve-ry cute ve-ry cute ve-ry

315

315

Pno.

320

ve-ry cute ve-ry cute ve-ry Wow! Wow! Wow! Wow!

320

ve-ry cute ve-ry cute ve-ry Wow! Wow! Wow! Wow!

320

320

Pno.

Detailed description: This page contains a musical score for the song 'The Fight to Be Favorite', page 37. It features three systems of music. The first system (measures 315-319) includes vocal lines for two voices and piano accompaniment. The vocal lines consist of two staves with lyrics: 've-ry cute ve-ry Wow! ve-ry cute ve-ry cute ve-ry'. The piano accompaniment is shown in grand staff notation with chords and arpeggiated patterns. The second system (measures 320-324) continues the vocal and piano parts. The vocal lines have lyrics: 've-ry cute ve-ry cute ve-ry Wow! Wow! Wow! Wow!'. The piano accompaniment continues with similar textures. The third system (measures 325-329) shows the final part of the vocal and piano lines on this page, with lyrics: 've-ry cute ve-ry cute ve-ry Wow! Wow! Wow! Wow!'. The piano accompaniment concludes with sustained chords and moving bass lines.

324

*ff*

Wow!

*f* *imitating drums* Wow!

troo-koo! troo-koo!

324

*ff*

Pno.

### 7. Finale

330 ♩=90

*SISSY p*

*OSCAR p*

ask

What are we go-ing\_\_ to do? E-very-one has good rea-sons to be Co-dy's fa-vorite

*p THUNDER*

Ask him

330

*p*

Pno.

334 *f*

334 him? *f* He is he-re

334 *ASTRO* *p* he is he-re

334 *DRAKE* ask him? *f* he is he-re

334 ask him? he is he-re

Who's your fa-vorite pet?

Who's your fa-vorite pet?

Who's your fa-vorite pet?

Who's your fa-vorite pet?

Who's your fa-vorite pet?

THUNDER & DRAKE

All: CODY's home!

(We hear CODY's sports car drive up and the door close)

CODY: (entering) Hey, gang! I'm home

Pno.

334 *p*

341 *rit.* *a tempo* *f* *p*

341 pet It is clear I don't know who, But I'm

341 pet It is clear I don't know who, But I'm

341 pet It is clear I don't know who, But I'm

341 *f* *p*

341 *CODY* *p* pet pet It is clear I don't know who, But I'm

341 who's my fa-vorite...

Pno.

341 *p*

348

con - fi - dent you do. I'm your fa - vorite it is true...

348

con - fi - dent you do. I'm your fa - vorite it is true...

348

con - fi - dent you do. I'm your fa - vorite it is true...

348

con - fi - dent you do. I'm your fa - vorite it is true...

348

con - fi - dent you do. I'm your fa - vorite it is true...

Pno.

353 *CODY* *f*

you or you or you or you

Pno.



356 *(aside)* *to them* *p* *cresc.*

I've Got it! None of you! None of you!

Pno.

356 *f*

362 *mf* *p* *mf* *p*

Oh, no! oh no! oh, no! oh no!

362 *mf* *p* *mf* *p*

Oh, no! oh, no! oh, no! oh, no!

362 *mf* *p* *mf* *p*

Oh, no! oh, no! oh, no! oh, no!

362 *mf* *p* *mf* *p*

Oh, no! oh, no! oh, no! oh, no!

362 *f*

None of you!

Pno.

362 *mf* *p* *mf* *p*

367 *p* *rit.*  $\text{♩} = 120$  *a tempo*

Be - cause you are All my fa - vorite pet, you are all my fa - vorite, my

Pno.

371

fa - vo - rite pet, You're all my fa - vorite pet, You're all my fa - vorite pet, I

Pno.

376

love you all, there's no way to choose, I love you all so much. You're

Pno.

*p*  
380 Ooh ooh ooh

*p*  
380 Ooh ooh ooh

*p*  
380 Ooh ooh ooh

*p*  
380 Ooh ooh ooh

380  
All my fa-vorite pet, You're all my fa-vorite pet, You're all my fa-vorite pet, You're

*f*  
386 ooh ooh ooh

*f*  
386 ooh ooh ooh

*f*  
386 ooh ooh ooh

*f*  
386 ooh ooh ooh

*ff*  
386 all my fa-vorite pet, You're all my fa-vorite pet, You're

*f*  
386

**Maestoso**

392 *ff*

we are fa - vorite pet.

392 *ff*

we are fa - vorite pet.

392 *ff*

we are fa - vorite pet.

392 *ff*

we are fa - vorite pet.

392

all my fa - vorite pet.

Pno. 392 *ff*

The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. The right hand starts with a chord of F major (F, A, C) and moves through several chords, including Bb major (Bb, D, F) and Eb major (Eb, G, Bb). The left hand provides a steady accompaniment with quarter notes and half notes.