

No. 13. "The sun, whose rays are all ablaze"

Song

Yum-Yum

Andante comodo (♩ = 66)

The piano introduction is written in G major and 3/4 time. It features a melody in the right hand with a slur over the first six notes, which are marked with fingerings: 2, 5, 4, 3, 2, 1, 4, 3. The first six notes are also marked with a '2' above them. The left hand provides a simple harmonic accompaniment. The piece begins with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic.

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "The sun, whose rays Are all a-blaze With ev-er-liv-ing gle-ry." The piano accompaniment consists of simple chords in the right hand and a bass line in the left hand.

The second line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "Does not de-ny His maj-es-ty—He scorns to tell a sto-ry." The piano accompaniment continues with simple chords and a bass line.

The third line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "He won't ex-claim, 'I blush for shame, So kind-ly be in-dul-gent.'" The piano accompaniment continues with simple chords and a bass line.

But, fierce and bold, In fier-y gold, He glo-ries all ef-ful-gent. I

mf

mean to rule the earth, — As he the sky— We real-ly know our worth, —

cresc.

— The sun and I! I mean to rule the earth, As he the sky— We

dim.

real-ly know our worth, The sun and I!

rall. *a tempo* *a tempo*

rall. *mf* *p sostenuto*

Ob-serve his flame, That plac-id dame, The moon's Ce-les-tial High-ness;

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

There's not a trace Up-on her face Of dif-fi-dence or shy-ness:

The second system continues the musical score. The vocal line follows the same rhythmic pattern as the first system. The piano accompaniment maintains its accompanimental role with consistent eighth-note bass and chords.

She bor-rows light That, thro' the night, Man-kind may all ac-claim her!

The third system continues the musical score. The vocal line includes a chromatic descent in the second measure. The piano accompaniment features a change in chord structure in the second measure, reflecting the chromatic movement in the vocal line.

And, truth to tell, She lights up well; So I, for one, don't blame her.

The fourth and final system concludes the musical score. The vocal line ends with a quarter rest. The piano accompaniment concludes with a final chord and a fermata over the last note.

Ah, pray make no mis - take,

p

- We are not shy; We're ver - y wide a - wake,

cresc.

- The moon and I! Ah, pray make no mis-take, We are not shy, We're

dim.

rall.
ver - y wide a-wake, The moon and I!

rall. *mf* *a tempo* *p*

(Enter Pitti-Sing and Peep-Bo)