In her article “The Shorter Instrument Works” in *The Cambridge Companion to Elgar*, Diana McVeagh explains that *Salut D’Amour* is one of Elgar’s “tender declarations of love” that displays various “withdrawal(s) into private territory, often by a single chord.”¹ In 1887, Elgar composed this piece for Caroline Alice Roberts, originally as a piano piece titled “Love’s Greeting.” After dedicating this piece to her, Elgar proposed to Alice (with a pearl ring). A year later, in preparing the work for publication, Elgar subsequently arranged the work for multiple instrumentations, including this more famous violin and piano arrangement. How did Elgar persuade Alice to say yes to his proposal? Her answer can be found in the music. The violin plays a lovely lilting melody supported by the piano’s accompaniment. It’s as though the violin proposes a theme to the piano during the duration of the piece. Later in the work, the violin sustains long notes while waiting for the piano to respond to its greeting. The violin shows moments of uncertainty by playing in its lower register and playing unexpected chord changes with a fermata for hesitation. The piano takes the melody to the end symbolically answering and accepting the violin’s musical question. Luckily, not only was Elgar successful in creating a beautiful piece of music, but also Alice accepted his creative proposal.