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Leigh Hunt, in his Essays, "Rhyme and Reason," says: ... "yet how many 'poems' are there....of which we require no more than the rhymes, to be acquainted with the whole of them? You know what the rouges have done by the ends they come to. For instance, what more is necessary to inform us all of the following gentleman has for sale, than the bell he tinkles as the end of his cry? We are as sure of him as the muffin-man." Then he quotes the beautiful text, found in the song below. It is called a 'Love Song,' but this is not enough; when attached to music, it becomes a 'Morceau du Coeur,' a 'Romanzo di Central Park,' or an 'Intermezzo Table d'hote.' ....Was there ever peroration more eloquent? Ever a series of catastrophes more explanatory of their previous history?"

(1900)

Andante con grazia, con espressione e con amore.

1  
Grove, Rove, Night De -

5  
- light Heart, Im - part,

8  
Prove Love, Heart, Im - part, Love,  
rit. a poco

NOTE: Men with high, liquid notes, and lady sopranos may sing an octave higher than written. The voice part of this "Aria," however, may be omitted with good effect. To make a deeper impression, a violin may play the right-hand tune, and may be omitted,— for the same reason.

2

12

12

Prove, Prove Love, Kiss,

*poco e dim.*

15

15

Bliss, Kiss, Bliss, *più ten.* Blest,

*più animando*

19

19

Rest Heart, Im - part, Im - part, Im -

*poco rit.*

22

22

- part, Love.

*ppp*

*rall.*

*morendo*