

Whispering Hope

Septimus Winner, 1868

Melody

Arranged by Ron Zuckerman

Dulcimer 1

A

D G D A7 D

1. Soft as the voice of an an- gel, Breath- ing a les- son un- heard, -
 2. If, in the dusk of the twi- light, Dim be the re- gion a- far, -
 3. Hope, as an an- chor so stead- fas, Rends the dark veil for the soul, -

1 D 0 0 0 2 0 0 0 3 0 4 0 5 1 1 1 6 3 3 3 7 0 8

A 0 0 0 6 6 6 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D 4 4 4 7 6+ 5 4 2 3 3 3 5 4 3 2 2

G A7 D

Hope with a gen- tle per- ing sua- sion, Whis- pers her com- fort- ing word: -
 Will not the deep- enter has sark- ness, Bright- en the glim- mer- ing star? -
 Whi- ther the Mas- ter has en- tered, Rob- bing the grave of its goal; -

9 T 0 0 0 10 0 0 0 11 3 12 5 13 4 4 4 14 4 4 4 15 4 16

A 0 0 0 0 0 0 3 6 4 4 4 4 4 4 4 4 4 4 4 4 4

B 2 2 2 2 3 4 5 6 7 4 4 4 6+ 5 6+ 7

A7 D Bm A7 E7 A A7

Wait till the dark- ness is o- ver, Wait till the tem- pest is done, -
 Then when the night is up- on us, Why should the heart sink a- way? -
 Come then, oh, come, glad fru- i- tion, Come to my sad wear- y heart; -

17 T 4 4 4 18 4 4 4 19 0 20 5 21 4 4 4 22 5 5 5 23 4 24

A 4 4 4 4 6+ 6 0 5 4 4 4 4 4 4 4 4 4 4 4 4

B 4 4 4 4 4 6 2 7 6+ 6+ 6+ 6+ 7 5 4 4 4

D G D A7 D

Hope for the sun- shine to- mor- row, Af- ter the show- er is gone. -
 When the dark mid- night is o- ver, Watch for the break- ing of day. -
 Come, O Thou blest hope of glo- ry, Nev- ev, oh, nev- er de- part. -

25 T 0 0 0 26 0 0 0 27 0 28 0 29 0 0 0 30 1 1 1 31 0 32

A 0 0 0 6 6 6 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 7 7 7 7 6+ 5 4 7 2 2 2 4 3 1 0 0 0

B

A7

D

A7

D

G

Whis- - per- ing hope, - oh, how wel- - come thy voice, - Mak-

| | | | | | | | | | | | | | | | | | | | | | |
|----|---|---|----|----|---|----|---|----|---|---|----|----|----|----|----|----|---|----|---|----|---|
| 33 | T | 4 | 34 | 4 | 4 | 35 | 4 | 36 | 4 | 4 | 37 | 6+ | 38 | 6+ | 6+ | 39 | 7 | 40 | 0 | 41 | 0 |
| | A | 4 | 4 | 4 | 4 | 5 | 5 | 5 | 5 | 5 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 0 | 0 | 6 | 6 |
| | B | 4 | 5 | 6+ | 7 | 6+ | 7 | 6+ | 7 | 8 | 7 | 8 | 7 | 8 | 9 | 4 | 4 | 4 | 4 | 5 | 5 |

D

A7

D

- ing my heart - in its sor- - row re- jice. -

| | | | | | | | | | | | | | | | | | | | | |
|----|---|----|---|----|---|----|---|---|----|---|----|---|---|----|---|----|---|---|---|---|
| 42 | T | 0 | 0 | 43 | 0 | 44 | 0 | 0 | 45 | 1 | 46 | 1 | 1 | 47 | 0 | 48 | 0 | 0 | 0 | 0 |
| | A | 6 | 6 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| | B | 6+ | 7 | 4 | 4 | 2 | 3 | 4 | 3 | 4 | 3 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 |

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Septimus Winner, 1868

Harmony

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Dulcimer 2

A

D G D A7 D

1. Soft as the voice of an an- gel, Breath- ing a les- son un- heard, -
 2. If, in the dusk of the twi- light, Dim be the re- gion a- far, -
 3. Hope, as an an- chor so stead- fas, Rends the dark veil for the soul, -

1 2 3 4 5 6 7 8

T 0 0 0 3 3 3 0 0 1 1 1 1 1 0 0

A 0 0 0 3 3 3 0 0 0 0 0 0 0 0 0

B 2 2 2 5 4 3 2 0 1 1 1 3 2 1 0

G A7 D

Hope with a gen- tle per- ing sua- sion, Whis- pers her com- fort- ing word: -
 Will not the deep- en- ter has dark- en- ness, Bright- en the com- glim- mer- ing star? -
 Whi- ther the Mas- ter has dark- en- tered, Rob- bing the grave of its goal; -

9 10 11 12 13 14 15 16

T 0 0 0 0 0 0 0 3 1 1 1 1 1 0 0

A 0 0 0 0 0 0 0 3 0 0 0 0 0 0 0

B 0 0 0 0 1 2 3 5 1 1 1 4 3 4 2

A7 D Bm A7 E7 A A7

Wait till the dark- ness is o- ver, Wait till the tem- pest is done, -
 Then when the night is up- on us, Why should the heart sink a- way? -
 Come then, oh, come, glad fru- i- tion, Come to my sad wear- y heart; -

17 18 19 20 21 22 23 24

T 1 1 1 1 1 1 1 0 0 1 1 1 1 1 1

A 0 0 0 0 0 0 0 3 0 0 0 1 1 1 2

B 1 1 1 1 1 1 0 5 4 4 4 1 1 1 3

D G D A7 D

Hope for the sun- shine to- mor- row, Af- ter the show- er is gone. -
 When the dark mid- night is o- ver, Watch for the show- break- ing of day. -
 Come, O Thou blest hope of glo- ry, Nev- ev, oh, nev- er nev- er de- part. -

25 26 27 28 29 30 31 32

T 0 0 0 3 3 3 0 0 0 0 0 1 1 1 0

A 0 0 0 3 3 3 0 0 0 0 0 2 2 2 0

B 2 2 2 5 4 3 2 2 0 0 0 1 1 1 0

B

A7

D

A7

Musical staff for measures 33-38, treble clef, key signature of two sharps (F# and C#). The melody consists of quarter notes and eighth notes with rests.

Whis- per- ing hope, whis- per- ing hope, wel- come thy voice, oh, how

Guitar chord diagram for measures 33-38. The diagram shows fingerings for the Treble (T), Alto (A), and Bass (B) strings. Measure 33: T (1 1 1), A (0 0 0), B (3 3 3). Measure 34: T (1), A (0), B (3). Measure 35: T (0), A (0), B (2). Measure 36: T (0), A (0), B (2). Measure 37: T (1 1 1), A (0 0 0), B (3 3 3). Measure 38: T (1 1 1), A (0 0 0), B (3 2 3).

D

G

D

A7

Musical staff for measures 39-45, treble clef, key signature of two sharps (F# and C#). The melody continues with quarter notes and eighth notes.

wel- comethy voice, Mak- ing my heart, Mak- ing my heart in its sor- row, its

Guitar chord diagram for measures 39-45. Measure 39: T (0 0 0), A (0 0 0), B (4 4 4). Measure 40: T (0), A (0), B (2). Measure 41: T (0 0 0), A (1 1 1), B (3 3 3). Measure 42: T (0), A (1), B (3). Measure 43: T (0 0 0), A (0 0 0), B (2 2 2). Measure 44: T (0 0 0), A (0 0 0), B (2 2 0). Measure 45: T (1 1 1), A (2 2 2), B (0).

D

Musical staff for measures 46-48, treble clef, key signature of two sharps (F# and C#). The melody ends with a half note and a quarter note.

sor- row re- joice. -

Guitar chord diagram for measures 46-48. Measure 46: T (1 1 1), A (2 1 2), B (0 0 0). Measure 47: T (0), A (0), B (0). Measure 48: T (0), A (0), B (0).

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Dulcimer 3

Bass

A

D G D A7 D

Musical notation for the first system of the bass line, including a treble clef, key signature (two sharps), and 3/4 time signature. The notation shows a sequence of notes on a five-line staff, with corresponding fretboard diagrams below it. The fretboard diagram shows strings labeled D, A, and D, with fingerings (0-8) indicated for each note.

G A7 D

Musical notation for the second system of the bass line, including a treble clef, key signature (two sharps), and 3/4 time signature. The notation shows a sequence of notes on a five-line staff, with corresponding fretboard diagrams below it. The fretboard diagram shows strings labeled T, A, and B, with fingerings (4-16) indicated for each note.

A7 D Bm A7 E7 A A7

Musical notation for the third system of the bass line, including a treble clef, key signature (two sharps), and 3/4 time signature. The notation shows a sequence of notes on a five-line staff, with corresponding fretboard diagrams below it. The fretboard diagram shows strings labeled T, A, and B, with fingerings (4-24) indicated for each note, including a bend marking (3+ (bend)) for the 23rd fret.

D G D D A7 D

Musical notation for the fourth system of the bass line, including a treble clef, key signature (two sharps), and 3/4 time signature. The notation shows a sequence of notes on a five-line staff, with corresponding fretboard diagrams below it. The fretboard diagram shows strings labeled T, A, and B, with fingerings (0-32) indicated for each note.

B

A7

D

A7

D

Musical notation for measures 33-40. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with fret numbers for the T, A, and B strings. Measure numbers 33 through 40 are indicated above the fret numbers.

| Measure | T | A | B |
|---------|----|------|----|
| 33 | 6+ | 6+6+ | 6+ |
| 34 | 6+ | | |
| 35 | 7 | 6+5 | |
| 36 | 4 | | |
| 37 | 6+ | 6+6+ | 6+ |
| 38 | 6+ | 5 | 6+ |
| 39 | 7 | 7-7 | |
| 40 | 7 | 6+ | 6 |

G

D

A7

D

Musical notation for measures 41-48. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with fret numbers for the T, A, and B strings. Measure numbers 41 through 48 are indicated above the fret numbers.

| Measure | T | A | B |
|---------|---|-----|---|
| 41 | 5 | 5-5 | |
| 42 | 5 | | |
| 43 | 7 | 7-7 | |
| 44 | 7 | 7 | 4 |
| 45 | 4 | 4 | 4 |
| 46 | 4 | 3 | 4 |
| 47 | 7 | 4 | 2 |
| 48 | 0 | | |