

# Hobb Dye

Traditional

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G

C

Musical staff 1-5. Time signature: 2/4. Chords: G, C. Fingering: 0, 2, 0, 2, 4, 0, 7, 0, 2, 5, 0, 7, 10, 9, 0, 9.

G

D7

G

Musical staff 6-10. Fingering: 9, 8, 9, 8, 10, 9, 9, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 2.

C

Musical staff 11-15. Chords: C. Fingering: 0, 2, 4, 0, 0, 7, 0, 2, 5, 0, 7, 10, 9, 9, 9, 9, 8, 8, 10, 9, 9.

G

D7

G

Musical staff 16-20. Fingering: 0, 0, 8, 0, 2, 4, 0, 0, 7, 0, 0, 2, 4, 5, 5, 4, 4, 5, 5, 4, 4, 4, 4.

C

D7 See notes

Musical staff 21-24. Time signature: 3/4. Fingering: 7, 7, 5, 7, 7, 0, 7, 7, 0, 6, 7, 5, 7, 7, 0, 9, 6, 7, 5, 7.

G

C

Musical staff 25-29. Time signature: 2/4. Fingering: 7, 7, 9, 0, 0, 0, 0, 0, 2, 4, 4, 4, 5, 4, 4, 4, 5, 4, 5, 7, 7.

D7 See notes

30

5 7 7 5 | 0 0 | 3/4

Sl 7 7 9 | 0 0 | Sl 7 7 9 | 0 0 | Sl 7 7 9 | 0 0 | 2/4

Sl 7 7 9 | 0 0 | Sl 7 7 9 | 0 0 | Sl 7 7 9 | 0 0 | 2/4

Sl 7 7 9 | 0 0 | Sl 7 7 9 | 0 0 | Sl 7 7 9 | 0 0 | 2/4

1. G

34

0 0 9 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0

H 10-12 | Po 12-10 | Sl 11-12 | 14 | C 13 | Sl 14(17) | Po 19-17 | 17 | 17 | 17 | 17

13 | Sl 14(17) | Po 19-17 | 17 | 17 | 17 | 17 | 17 | 17

13 | Sl 14(17) | Po 19-17 | 17 | 17 | 17 | 17 | 17 | 17

Sl 14(17) | Po 19-17 | 17 | 17 | 17 | 17 | 17 | 17

39

Sl 14(17) | Po 19-17 | 17 | 17 | 17 | 17 | 17 | 17

Sl 14(17) | Po 19-17 | 17 | 17 | 17 | 17 | 17 | 17

H 10-12 | Po 12-10 | Sl 11-12 | 14 | G 13 | Sl 14(17) | Po 19-17 | 17 | 17 | 17 | 17

13 | Sl 14(17) | Po 19-17 | 17 | 17 | 17 | 17 | 17 | 17

Sl 14(17) | Po 19-17 | 17 | 17 | 17 | 17 | 17 | 17

44

Sl 14(17) | Po 19-17 | 17 | 17 | 17 | 17 | 17 | 17

Sl 14(17) | Po 19-17 | 17 | 17 | 17 | 17 | 17 | 17

Sl 14(17) | Po 19-17 | 17 | 17 | 17 | 17 | 17 | 17

Sl 14(17) | Po 19-17 | 17 | 17 | 17 | 17 | 17 | 17

Sl 14(17) | Po 19-17 | 17 | 17 | 17 | 17 | 17 | 17

49

H 10-12 | Po 12-10 | Sl 11-12 | 14 | D7 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16

16 | 16 | 16 | 16 | 16 | 16 | 16 | 16

16 | 16 | 16 | 16 | 16 | 16 | 16 | 16

16 | 16 | 16 | 16 | 16 | 16 | 16 | 16

Sl 17 | 17 | 19 | 19 | C 19 | 19 | 19 | 19

D7 See notes

54

19 19 | Sl 17-19 | 3/4

19 19 | Po 19-17 | 19 19 | 0 | Sl 17-19 | 19 19 | Po 19-17 | 19 19 | 0 | Sl 17-19

19 19 | Po 19-17 | 19 19 | 0 | Sl 17-19 | 19 19 | Po 19-17 | 19 19 | 0 | Sl 17-19

19 19 | Po 19-17 | 19 19 | 0 | Sl 17-19 | 19 19 | Po 19-17 | 19 19 | 0 | Sl 17-19

G

57

19 19 17 0 14 1/4

0 0 11 12 14 16

17 17 16 16

17 17 16 16

19 19 17 17

D7

62

19 19 17 19 17 17

19 19 17 19 19 19

19 19 17 19 19 19

G

2. G

65

19 19 17 0 14 1/4

0 0 7 0 0 2

0 0 0

This tune became popular in old time music circles through California fiddler and mandolin player Kenny Hall, who recorded it for his Philo records LP in 1974. Hall said that he learned it from a Texas piano player who had moved to California during the Great Depression. The B part of the tune has two extra beats, and most transcriptions just add an extra measure at the end of the part. I have added the two beats instead where I believe they actually occur, in the long repetitive V chord phrase that occurs just before the end, convertint two 2/4 measures into 3/4 measures.