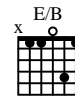
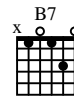
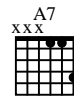
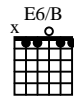
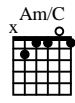
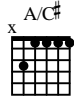
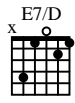
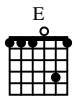
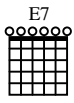


# I BELIEVE I'LL DUST MY BR

(Released as a Single in 1930)

Transcribed by Marooned

Words and  
Arranged



Open Abadd9 tuning: (6)Eb(5)Bb(4)Eb(3)Ab(2)C(1)Eb

## A Intro

Moderately Slow Blues ♩ = 98 (♩-♩♩)

\*E E7/D A/C# Am/C E6/B Badd9

Gtr I w/fingers

T 12 12 12 12 12 9 12 12 12 9 9 8 8 8 9

A 7 (7) 10 9 8 8 7 0 6 8 8 8 9

B 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

\*Chord symbols merely reflect implied tonality.

## B Verse 1

E7

T 10 10 10 10 10 10 10 10 10 10 10 10

A 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0

sl. 0 2 2 0 0 0 2 sl.

T 10 10 10 10 10 10 10 10 10 10 10 10 7 7

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 5

sl.

A7

8

T 9 8 8 9 8 10

A

B 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 sl.

E7

10

T 10 10 10 10 10 10 12 12 12 10 10 12 10 7 7 7 9

A 0 0 0 0 0 0 9 10 10 10 10 10 7 8 9

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 5 7

P sl.

B7 A7

12

T 7 8 9 9 8 7

A

B 7 7 9 9 7 7 9 5 5 5 5 5 5 5 5

E/B E7/D A/C# Am/C E/B Badd9

14

T 12 12 10 10 10 12 12 12 7 7 12 12 8 8 8 6

A 7 10 7 9 8 7 7 7 7 0 6 8 8 6

B 7 7 9 9 7 7 7 7 7 7 7 7 7 7 7 7

**C** Verse 2

16 E7

T 10 10 10 10 10 10 10 10 10 10 10 10 12 10

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*sl.* *sl.*

18

T 10 10 10 10 10 10 10 10 10 10 12 10 10 7 8

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 5

20 A7

T 9 9 9 8 9 8 9 8 10

A 5 5 7 7 5 5 7 5 0

B 5 5 5 5 5 5 5 5 5

*sl.*

22 E7

T 10 10 10 10 10 10 12 12 12 10 12 10 7 7

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*sl.*

Musical notation for measures 24-25. Chords: B7, A7.

T 7 7 9 9 7 7 9 7 9 9 8 8 9 9 7

A 7 7

B 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 0

Musical notation for measures 26-27. Chords: E, E7/D, A/C#, Am/C, E/B, B7.

T 12 12 12 12 12 12 12 12 12 7 0 6 8 8 8 8

A 10 7 7 8 8 7 0 7 7 7 7

B 0 0 9 8 8 7 7 7 7 7 7 7 7 7 7 7

**D** Verse 3

Musical notation for measures 28-29. Chord: E7.

T 10 10 10 10 10 10 10 10 12 10 10 0 0 2 2 0 2 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 sl.

Musical notation for measures 30-31. Chords: E7, B7.

T 10 10 10 10 10 10 12 12 12 12 12 10 7 0 0 2 2 0 0 0 0 0 5

A 0

B 0 5

A7

T 9 8 9 9 10

A

B 5 5 7 5 5 5 7 5 5 5 7 7 5 5 5 5 0

sl.

E7

T 10 10 10 10 10 10 12 12 12 10 12 10 7 7

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 7

B7 A7

T 7 7 9 8 8 8 8 7

A 7 7 9 9 7 7 9 5

B 7 7 9 9 7 7 9 5 5 5 5 5 5 5 5 7

E/B E7/D A/C# Am/C E/B Badd9

T 12 12 12 12 12 12 12 12 12 12 7 8 9 8 9

A 7 10 9 7 8 7 0 6 8 8 8 7 7

B 7 10 9 8 7 7 0 0 7 7 7 7 7

**E** Verse 4

Musical notation for measures 40-41. Treble clef, key signature of three sharps (F#, C#, G#), and 3/4 time signature. The first measure contains three triplet chords. The second measure contains a triplet chord followed by a quarter note. The guitar part includes fret numbers for strings T, A, and B. A barre is indicated at measure 41. The piece concludes with a slide (*sl.*) on the B string.

Musical notation for measures 42-43. Treble clef, key signature of three sharps (F#, C#, G#), and 3/4 time signature. The first measure contains three triplet chords. The second measure contains a triplet chord followed by a quarter note. The guitar part includes fret numbers for strings T, A, and B. The piece concludes with a slide (*sl.*) on the B string.

Musical notation for measures 44-45. Treble clef, key signature of three sharps (F#, C#, G#), and 3/4 time signature. The first measure contains four triplet chords. The second measure contains a triplet chord followed by a quarter note. The guitar part includes fret numbers for strings T, A, and B. The piece concludes with a slide (*sl.*) on the B string.

Musical notation for measures 46-47. Treble clef, key signature of three sharps (F#, C#, G#), and 3/4 time signature. The first measure contains a half note chord. The second measure contains a half note chord. The guitar part includes fret numbers for strings T, A, and B. The piece concludes with a slide (*sl.*) on the B string.

48 **E7**

T 10 10 10 10 10 10 10 12 12 12 10 12 10 10 | 7 7

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 7

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 2 2 0 0 0 7

P sl.

50 **B7** **A7**

T 7 7 7 7 7 7 7 7 5 | 9 8 8 9 8 7

A 0 0 0 0 0 0 0 0 0 | 0 5 7 5 5 5 5 7

B 7 7 9 9 7 7 7 5 | 5 5 5 5 5 5 5 5

52 **E/B** **E7/D** **A/C#** **Am/C** **E/B** **Badd9**

T 12 12 12 12 12 12 12 12 12 | 12 12 8 8 8 8 9

A 7 7 10 7 7 7 7 7 7 | 7 0 6 8 6 6 6

B 0 0 0 0 0 0 0 0 0 | 7 0 7 7 7 7 7

**F** Verse 5

54 **E7**

T 10 10 10 10 10 10 10 12 12 10 10 12 10 | 7 7

A 0 0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 10

B 0 0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 2 2 0 0 0 2

P sl.

56

T 10 10 10 12 10 10 10 10 10 10 12 10 12 10 7 7

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5

P

58

A7

T 9 9 8 9 9 10

A 5 5 7 7 5 5 7 5 5 5 7 5 5 5 5

B 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

sl.

60

E7

T 10 10 10 10 10 10 12 12 12 10 12 10 7 7 7 7

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 2 2 0 0 0 0 0 0 0 0 0 0 0 7

sl.

62

B7 A7

T 7 7 0 5 5 7 7 5 5 5 5 5 0

A 7 7 9 9 7 7 9 5 0 5 5 5 5 5 0

B 7 7 7 7 7 7 7 5 0 5 5 5 5 5 0



64

E A7/G B7

T 3 0 2 3 0 2 8 8 8 8

A 0 0 0 0 0 0 6 6 6 6

B 0 0 0 3 3 0 7 7 7 7 7 7 7

*sl.*

**G** Verse 6

66

E7

T 10 10 10 10 10 10 10 10 10 10 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 2 0 0 0

*sl.*

68

T 10 10 10 10 10 10 10 10 10 12 10 10 7 0 0 0 0 0 0 0 5

A 0

B 0 0 0 0 0 0 0 0 0 0 0 0 7 0 0 2 0 0 0 0 0 5

*sl.*

70

A7

T 9 9 8 9 8 7 5 5 5 5 5

A 5 5 7 5 5 5 5 7 5 5 5

B 5 5 5 7 5 5 5 5 5 5 5

*sl.*

72

E7

T 10 10 10 10 10 10 12 12 12 10 12 10

A 10 10 10 10 10 10 9 9 9 10 10 10

B 0 0 0 0 0 0 0 0 0 0 0 0

7 7 0 0 2 2 0 0 0 7 7

sl. 7

74

B7

T 7 7 9 9 7 7 9 0

A 7 7 7 7 7 7 7 0

B 7 7 9 9 7 7 9 0

9 8 8 0 0

5 5 5 5 5 0

E/B E7/D A/C# Am/C E/B E7/B

T 12 12 12 12 12 12 7 12 7 10 10

A 7 7 7 7 7 7 7 7 7 7 7

B 0 10 9 8 8 7 7 7 7 7 7