

Table Edited by Michael Corcoran

[illegible]

21

C G

25

A G G

Keith tuner
down to A, up to B

29

C G

33

D G

Second break

37

C G

41

A D G

45

C G

49

D

Keith tuner
down to A, up to B

53

C G

Keith tuner
down to A, up to B

57

A G

Keith tuner
down to A, up to B

61

G C G

65

69

G Third break C G

74

A D

78

G C G

82

D G

86

Keith tuner
down to A, up to B

C

90

G Keith tuner
down to A, up to B A

Keith tuner
down to A, up to B

94

G G C

98

G D

102

G Yet another break G

106

C G

110

A D G

114

C G

118

D G

122

C G

Keith tuner
down to A, up to B

126

A G G

Keith tuner
down to A, up to B

130

C G

134

D

Ending

139

(G) and resolves to the V chord (D) in the next measure. In all the other breaks, however, the measure in question is a II chord (A) -- and this is the way Earl played it in his up-the-neck breaks, as did the other instruments in their breaks. The inconsistency in chord structure introduces an appealing tension to the tune.