

Down Yonder

Song by L. Wolfe Gilbert

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2/4

G

5

C

H

G

9

13

A

17

D7

21

This diagram illustrates the fingerboard for a guitar, showing fret numbers (0-5) and techniques (Sl, Po, H) for the song 'Down Yonder'. The diagram is organized into measures, with a 2/4 time signature. The first measure shows a G chord with a 2/4 time signature. The second measure shows a C chord with a 2/4 time signature. The third measure shows a G chord with a 2/4 time signature. The fourth measure shows a C chord with a 2/4 time signature. The fifth measure shows a G chord with a 2/4 time signature. The sixth measure shows a C chord with a 2/4 time signature. The seventh measure shows a G chord with a 2/4 time signature. The eighth measure shows a C chord with a 2/4 time signature. The ninth measure shows a G chord with a 2/4 time signature. The tenth measure shows a C chord with a 2/4 time signature. The eleventh measure shows a G chord with a 2/4 time signature. The twelfth measure shows a C chord with a 2/4 time signature. The thirteenth measure shows a G chord with a 2/4 time signature. The fourteenth measure shows a C chord with a 2/4 time signature. The fifteenth measure shows a G chord with a 2/4 time signature. The sixteenth measure shows a C chord with a 2/4 time signature. The seventeenth measure shows a G chord with a 2/4 time signature. The eighteenth measure shows a C chord with a 2/4 time signature. The nineteenth measure shows a G chord with a 2/4 time signature. The twentieth measure shows a C chord with a 2/4 time signature. The twenty-first measure shows a G chord with a 2/4 time signature. The twenty-second measure shows a C chord with a 2/4 time signature. The twenty-third measure shows a G chord with a 2/4 time signature. The twenty-fourth measure shows a C chord with a 2/4 time signature. The twenty-fifth measure shows a G chord with a 2/4 time signature. The twenty-sixth measure shows a C chord with a 2/4 time signature. The twenty-seventh measure shows a G chord with a 2/4 time signature. The twenty-eighth measure shows a C chord with a 2/4 time signature. The twenty-ninth measure shows a G chord with a 2/4 time signature. The thirtieth measure shows a C chord with a 2/4 time signature. The thirty-first measure shows a G chord with a 2/4 time signature. The thirty-second measure shows a C chord with a 2/4 time signature. The thirty-third measure shows a G chord with a 2/4 time signature. The thirty-fourth measure shows a C chord with a 2/4 time signature. The thirty-fifth measure shows a G chord with a 2/4 time signature. The thirty-sixth measure shows a C chord with a 2/4 time signature. The thirty-seventh measure shows a G chord with a 2/4 time signature. The thirty-eighth measure shows a C chord with a 2/4 time signature. The thirty-ninth measure shows a G chord with a 2/4 time signature. The fortieth measure shows a C chord with a 2/4 time signature. The forty-first measure shows a G chord with a 2/4 time signature. The forty-second measure shows a C chord with a 2/4 time signature. The forty-third measure shows a G chord with a 2/4 time signature. The forty-fourth measure shows a C chord with a 2/4 time signature. The forty-fifth measure shows a G chord with a 2/4 time signature. The forty-sixth measure shows a C chord with a 2/4 time signature. The forty-seventh measure shows a G chord with a 2/4 time signature. The forty-eighth measure shows a C chord with a 2/4 time signature. The forty-ninth measure shows a G chord with a 2/4 time signature. The fiftieth measure shows a C chord with a 2/4 time signature. The fifty-first measure shows a G chord with a 2/4 time signature. The fifty-second measure shows a C chord with a 2/4 time signature. The fifty-third measure shows a G chord with a 2/4 time signature. The fifty-fourth measure shows a C chord with a 2/4 time signature. The fifty-fifth measure shows a G chord with a 2/4 time signature. The fifty-sixth measure shows a C chord with a 2/4 time signature. The fifty-seventh measure shows a G chord with a 2/4 time signature. The fifty-eighth measure shows a C chord with a 2/4 time signature. The fifty-ninth measure shows a G chord with a 2/4 time signature. The sixtieth measure shows a C chord with a 2/4 time signature. The sixty-first measure shows a G chord with a 2/4 time signature. The sixty-second measure shows a C chord with a 2/4 time signature. The sixty-third measure shows a G chord with a 2/4 time signature. The sixty-fourth measure shows a C chord with a 2/4 time signature. The sixty-fifth measure shows a G chord with a 2/4 time signature. The sixty-sixth measure shows a C chord with a 2/4 time signature. The sixty-seventh measure shows a G chord with a 2/4 time signature. The sixty-eighth measure shows a C chord with a 2/4 time signature. The sixty-ninth measure shows a G chord with a 2/4 time signature. The seventieth measure shows a C chord with a 2/4 time signature. The seventy-first measure shows a G chord with a 2/4 time signature. The seventy-second measure shows a C chord with a 2/4 time signature. The seventy-third measure shows a G chord with a 2/4 time signature. The seventy-fourth measure shows a C chord with a 2/4 time signature. The seventy-fifth measure shows a G chord with a 2/4 time signature. The seventy-sixth measure shows a C chord with a 2/4 time signature. The seventy-seventh measure shows a G chord with a 2/4 time signature. The seventy-eighth measure shows a C chord with a 2/4 time signature. The seventy-ninth measure shows a G chord with a 2/4 time signature. The eightieth measure shows a C chord with a 2/4 time signature. The eighty-first measure shows a G chord with a 2/4 time signature. The eighty-second measure shows a C chord with a 2/4 time signature. The eighty-third measure shows a G chord with a 2/4 time signature. The eighty-fourth measure shows a C chord with a 2/4 time signature. The eighty-fifth measure shows a G chord with a 2/4 time signature. The eighty-sixth measure shows a C chord with a 2/4 time signature. The eighty-seventh measure shows a G chord with a 2/4 time signature. The eighty-eighth measure shows a C chord with a 2/4 time signature. The eighty-ninth measure shows a G chord with a 2/4 time signature. The ninetieth measure shows a C chord with a 2/4 time signature. The ninety-first measure shows a G chord with a 2/4 time signature. The ninety-second measure shows a C chord with a 2/4 time signature. The ninety-third measure shows a G chord with a 2/4 time signature. The ninety-fourth measure shows a C chord with a 2/4 time signature. The ninety-fifth measure shows a G chord with a 2/4 time signature. The ninety-sixth measure shows a C chord with a 2/4 time signature. The ninety-seventh measure shows a G chord with a 2/4 time signature. The ninety-eighth measure shows a C chord with a 2/4 time signature. The ninety-ninth measure shows a G chord with a 2/4 time signature. The hundredth measure shows a C chord with a 2/4 time signature.

* See notes

25

G

29

C

33

G

37

A

D7

41

G

1.

2.

B

Down Yonder is an American popular song written by Tin Pan Alley composer L. Wolfe Gilbert in 1921. After Gid Tanner and the Skillet Lickers recorded it in 1934, and sold over a million copies, it became a popular instrumental among country musicians. This is one of the first tunes I worked out on banjo over fifty years ago, when I was regularly attending a jam session back in Cincinnati led by a guitar player named Orville Leach, who had learned to play from Riley Puckett, the Skillet Lickers guitar player.

The way this is usually played, when the D chord phrase that starts in measure 23 of this tab is repeated, the lead and back up musicians all stop, and the phrase is echoed by one of the other musicians.