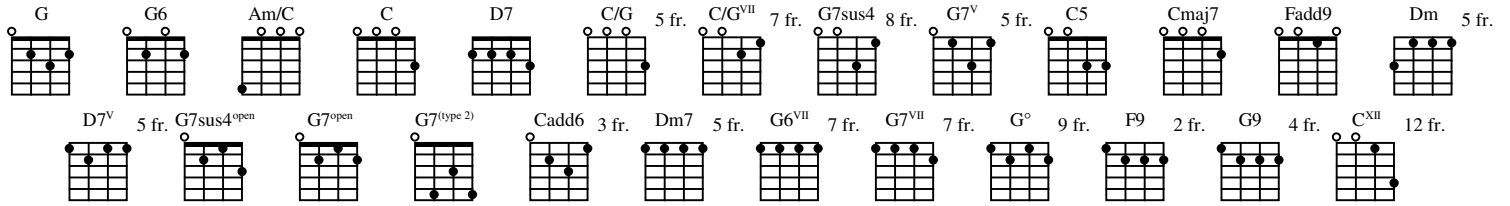


THE STAR SPANGLED BANNER

As recorded by Dominator

Transcribed by Dominator & Jon Prown
Tune Ukulele GCEA

Words by Francis Scott Key
Music by John Stafford Smith



♩ = 85

8va----- C G6 Am/C C D7

Gtr I

T 3 0 0 0 5 7 5 0 0 0 2 0
A (2) 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

8va----- C/G G C G

Gtr I

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

8va----- C C G6 Am/C C D7

Gtr I

T 0 0 (3) 0 0 0 5 7 5 0 0 0 0
A 0 0 (2) 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

8va----- G C/GVII G C G

Gtr I

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

8va----- C C/G^{VII} G7sus4 G7^V

17

T 0 3 7 7 7 8 10 10 8 7 5 7 8

A 0 0 8 8 0 0 0 0 0 0 0 0 0

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

sl.

8va----- C/G^{VII} G C D7

21

T 8 8 7 5 3 0 2 3 3 0 3 3 0

A 10 10 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

H

8va----- G C5 Cmaj7 Fadd9

25

T 2 2 2 2 2 2 2 2 2 2 2 2 2

A 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

$\text{♩} = 75$
8va----- Dm D7^V D7 G7sus4^{open}G7^{open} G7(type 2)

28

T 5 5 5 5 5 5 5 5 5 5 5 5 5

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

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

8va----- Cadd6 Dm7 G6^{VII} G7^{VII} G^o

31

T 0 0 0 7 8 10 7 7 7 7 7 7 7

A 0 0 0 7 7 7 7 7 7 7 7 7 7

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

sl.

♩ = 80
C5

F9
8va

G6^{vii}

G7^{vii} G9

C^{xii}

T	0	0	7	8	3	7	8	10	15	15	15	15	15
A	0	0	7	7	0	8	10	12	12	12	12	12	12
B	0	0	7	4	0	0	0	0	0	0	0	0	0

The Star Spangled Banner

Performance Notes

Song Specific Performance Notes

Here is an arrangement of our National Anthem that should be fairly easy to duplicate. The tonal center is C major and the use of open chord voices adds richness to the arrangement. Pay close attention to the direction of the “rake” notations because if your eyes are like mine it’s hard to differentiate between the up stroke versus a down stroke. This first occurs in measures 2 and 3 and is key to making it sound right since the melody note is on the 4th string. You stroke up to the melody note.

Aside from that it is pretty straightforward. It was hard to duplicate the tremolo strumming that is used toward the end. I tried to emulate it as much as I could but just play this in free time and make it flow for you as you see fit. Make it your own by experimenting with chord voicings of your own choosing. If the stretch that occurs at measures 20 and 21 proves to be too much then you could substitute 0588 for the 05108 chord. That one does require a bit of a stretch. Jon may adjust my arrangement a bit to make it playable in low G tuning for all the low G players out there.

General Performance Notes

Keep in mind that the tablature is just a guideline. I try to transcribe the parts as close as I can to the original recording, however, that doesn’t mean that I play them exactly as written. It is hard to duplicate the exact strums that the player is using so I get something close and go from there. The main reason I transcribe is to learn the song and have a permanent reference to make it easier to learn the song again after I have forgotten it months later. I find it very helpful to follow along in the tab while listening to the recording several times before actually attempting to play the song. This gets you familiar with the tab as it relates to the recording.

Tablature can be intimidating to some people. Here is a tip I realized one day. Playing some of the individual fret numbers seemed awkward and uncomfortable until I noticed that they came from within the “**shape of the chord**”. So whenever possible fret the chord and then play the other notes from within the chord. This should eliminate some moving around and make things a bit easier.

Above all else, have fun and if you have any questions feel free to contact me at dominic@rcsis.com
<http://www.ukeland.com/~dominator>