

# Fernando

Words & Music by Benny Andersson, Stig Anderson & Bjorn Ulvaeus.

Moderate slow march

The piano introduction consists of two staves in 4/4 time, key of F# major. The right hand features a melody of eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

A

A guitar chord diagram for the A major chord, showing the fretting on strings 1-4.

Can you hear the drums, Fer - nan-do? I re-mem-ber long a -  
 They were clo-ser now, Fer - nan-do. Ev - 'ry hour, ev - 'ry min -  
 Now we're old and grey Fer - nan-do, and since ma - ny years I

The first vocal line is written on a single staff in F# major, 4/4 time. It begins with a half rest followed by a quarter note, then continues with a melody of eighth and quarter notes. The piano accompaniment continues with the same pattern as the introduction.

F#m

A guitar chord diagram for the F#m chord, showing the fretting on strings 1-4.

- go an - oth - er star - ry night like this. In the fire - light, Fer -  
 - ute seemed to last e - ter - nal - ly. I was so a - fraid Fer -  
 have - n't seen a ri - fle in your hand. Can you her the drums Fer -

The second vocal line continues the melody from the first line. The piano accompaniment features a more active bass line with eighth notes.


Bm

A guitar chord diagram for the Bm chord, showing the fretting on strings 1-4.


- nan-do, you were hum-ming to your - self and soft - ly strum-ming your gui -  
 - nan-do, we were young and full of life and none of us pre-pared to  
 - nan-do, do you still re-call the fright-ful night we crossed the Ri - o

The third vocal line concludes the piece. The piano accompaniment features a steady eighth-note bass line.

E






- tar. I could hear the dis - tant drums and sounds of bu - gle calls were  
 die. And I'm not a - shamed to say the roar of guns and can - nons  
 Grande? I can see it in your eyes, how proud you were to fight for



1.  2.3.

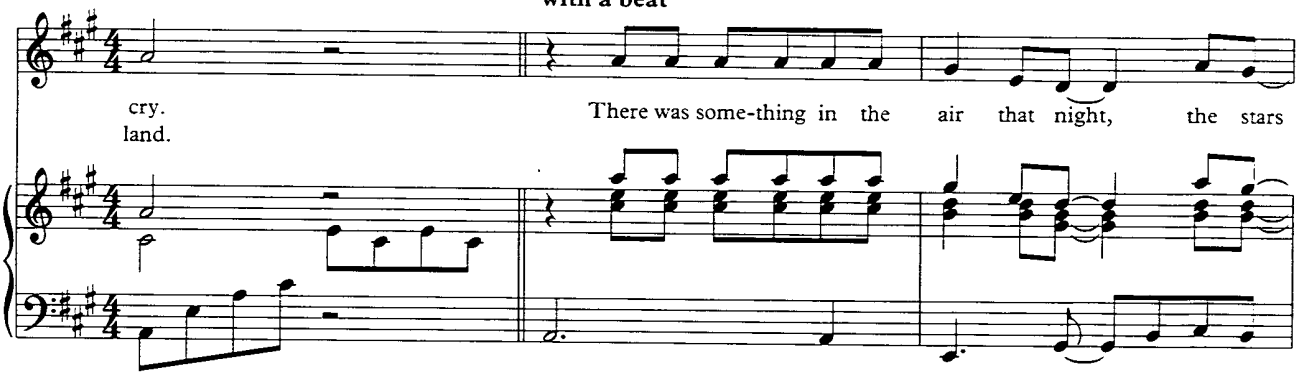
com - ing from a - far. al - most made me  
 free - dom in this




A  A  E7 


with a beat

cry. There was some-thing in the air that night, the stars  
 land.



A 

— were bright, Fer - nan - do. They were shin - ing there for



E7  A 


you and me, for li - ber - ty, Fer - nan - do. Though we




A/G  F#  B7 

ne - ver thought that we could lose, there's no re - gret.



E7 

If I had to do the same a - gain I would my friend, Fer - nan -



A  E7 

do. If I had to do the same a - gain I would

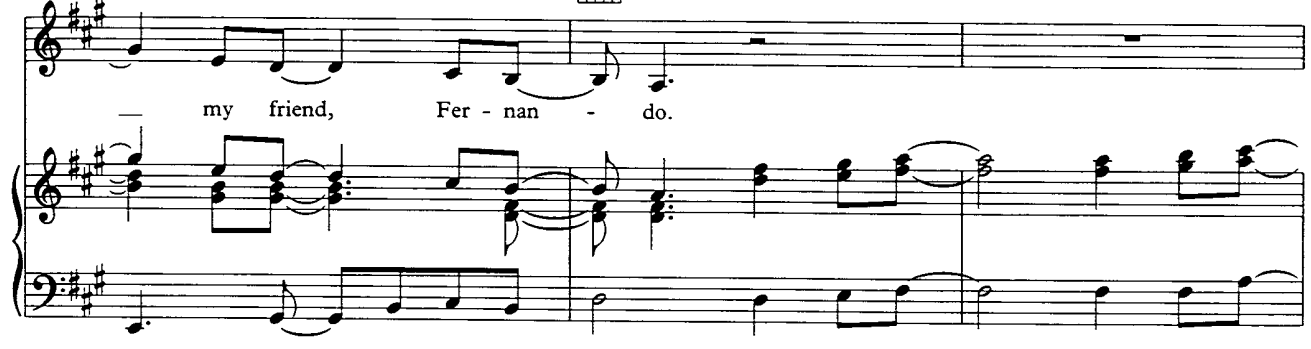
*to Coda* ⊕





D



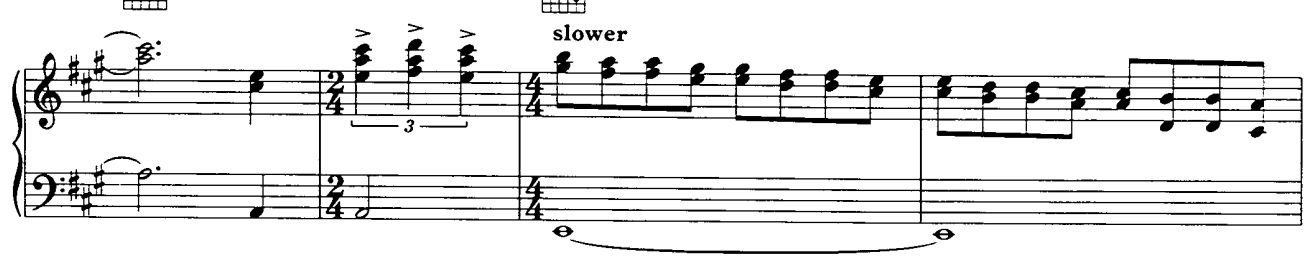
my friend, Fer - nan - do.



A                      E7

slower



A



in tempo                      D:  $\text{\textcircled{S}}$  al Coda

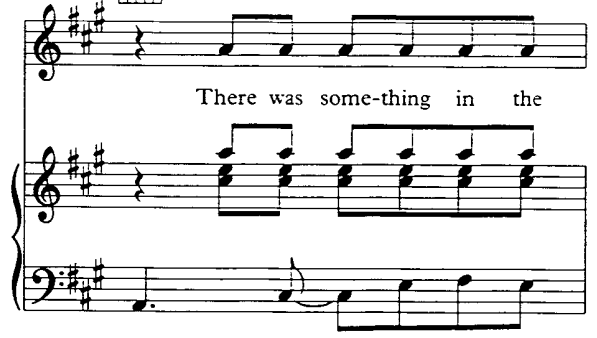


⊕ CODA

A



There was some-thing in the



E7                      A




air that night, the stars — were bright, Fer - nan - do.



E7

They were shin-ing there for you and me, — for lib - er - ty, — Fer - nan -

A A/G F#

- do. Though we ne - ver thought that we could lose, — there's no re -

B7 E7

- gret. If I had to do the same a - gain — I would

A

— my friend, Fer - nan - do. If I had to do the

*repeat and fade*