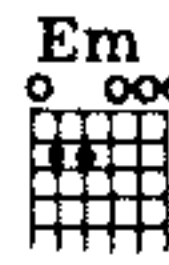
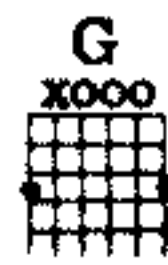
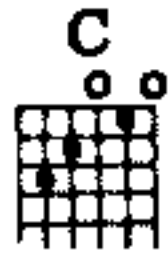


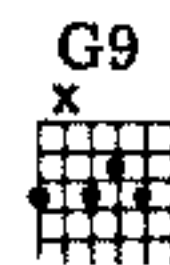
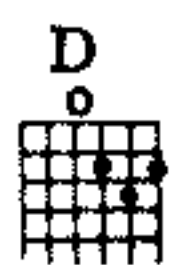
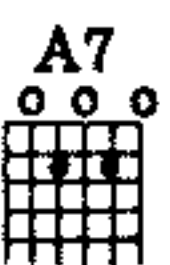
DESPERADO

Words and Music by
DON HENLEY and GLENN FREY

Slowly

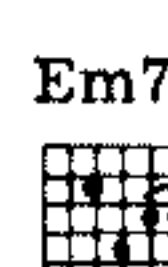
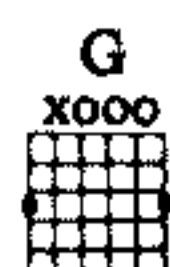
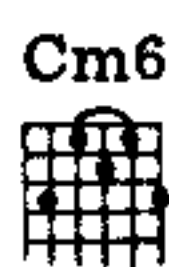
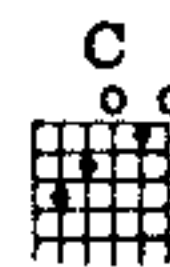


Musical notation for the first system, including guitar chord diagrams and piano accompaniment. The system consists of three staves: a top staff with guitar chord diagrams for G, G7, C, Cm6, G, and Em; a middle staff with a vocal line starting with a *mp* dynamic; and a bottom staff with piano accompaniment.



Des - per - a - do, why don't_ you

Musical notation for the second system, including guitar chord diagrams and piano accompaniment. The system consists of three staves: a top staff with guitar chord diagrams for A7, D, G, and G9; a middle staff with a vocal line; and a bottom staff with piano accompaniment. Dynamics include *rit.* and *a tempo*.



come to your sens - es? You been out rid - in' fenc - es for

Musical notation for the third system, including guitar chord diagrams and piano accompaniment. The system consists of three staves: a top staff with guitar chord diagrams for C, Cm6, G, and Em7; a middle staff with a vocal line; and a bottom staff with piano accompaniment.

A7 D7 G G^{sus4} G^{sus2}

so long now. — Oh, you're a hard one, I know that

C Cm6 G/D B/D# Em7

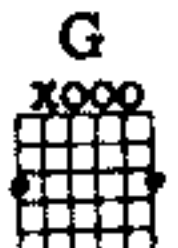

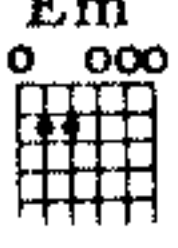
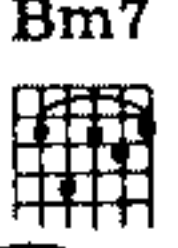
you got your rea - sons, these things that are pleas - in' you — can

A7 D7 G D/F# Em Bm7


hurt you some-how. Don't you draw the queen — of dia - monds, boy, — she'll.

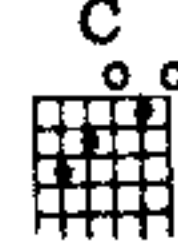
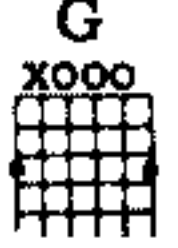
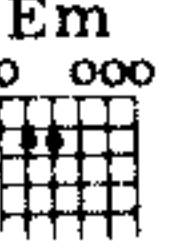
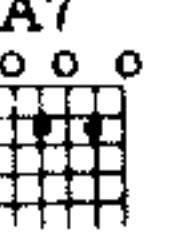
C G G/F# Em7 C

beat you if she's a - ble, — you know the queen of hearts — is al - ways your best bet. —

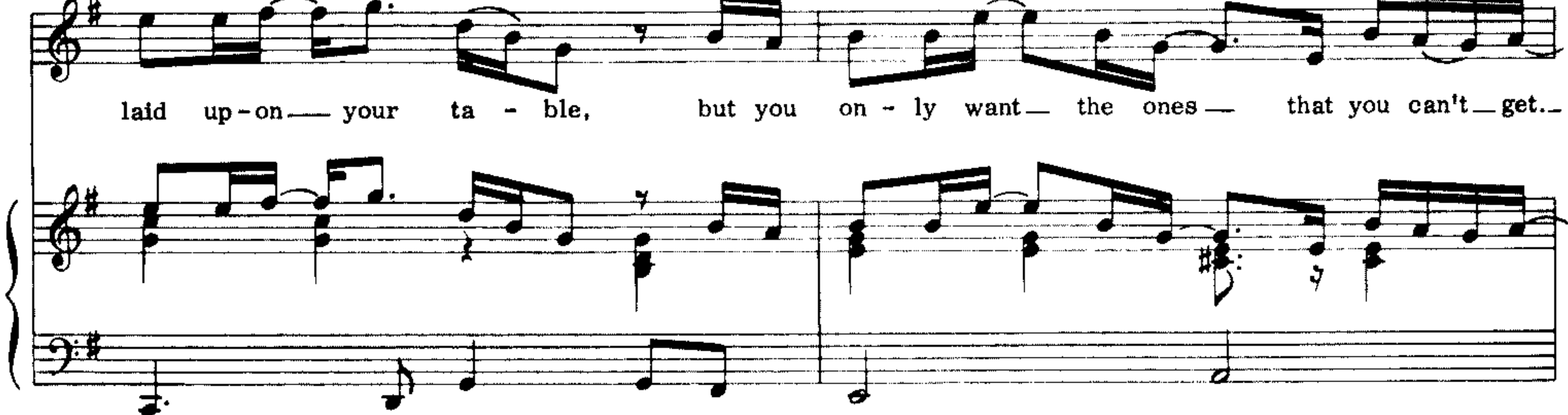
G  D/F#  Em  Bm7 

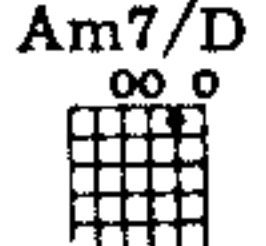
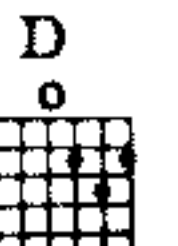
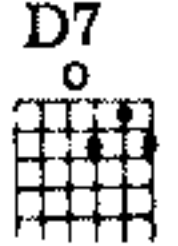
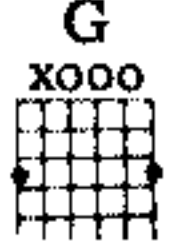
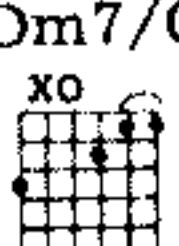
Now it seems to me — some fine — things — have been



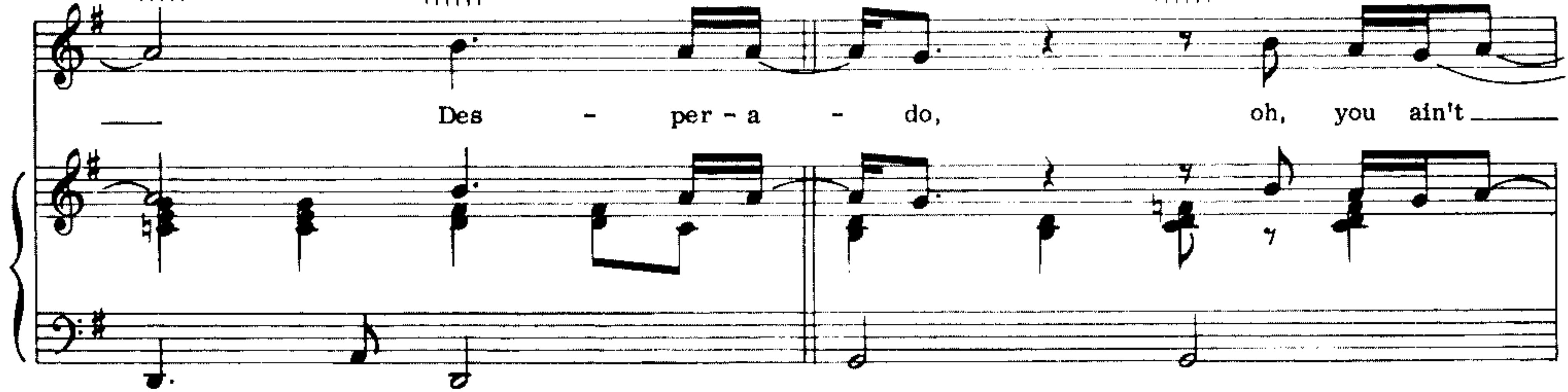
C  G  Em  A7 

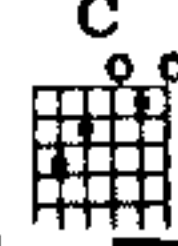

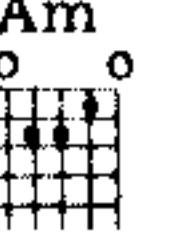
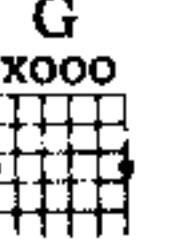

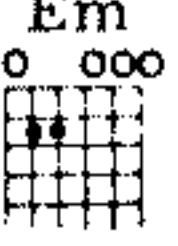
laid up-on — your ta - ble, but you on - ly want — the ones — that you can't — get..




Am7/D  D  D7  G  Dm7/G 

Des - per - a - do, oh, you ain't —



C  Bm  Am  G  D/F#  Em 

get-tin' no young - er, — your pain and your hun - ger, — they're



A7 D7 G Dm7/G

driv - in' you home. ——— And free - dom, oh, ——— free - dom, ——— well, that's just

C Bm Am G B7/F# Em

some peo - ple talk - in', your pris - on is walk - in' through this

A7 D7 G D/F# Em Bm7

world all a - lone. Don't your feet get cold in the win - ter time? ——— The

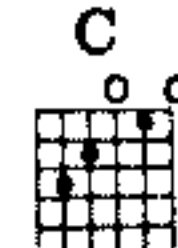
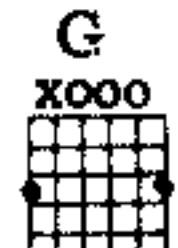
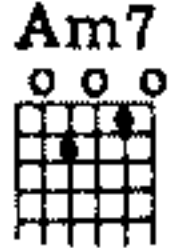
C G D/F# Em C

sky won't snow and the sun won't shine, ——— it's hard to tell ——— the night - time from the

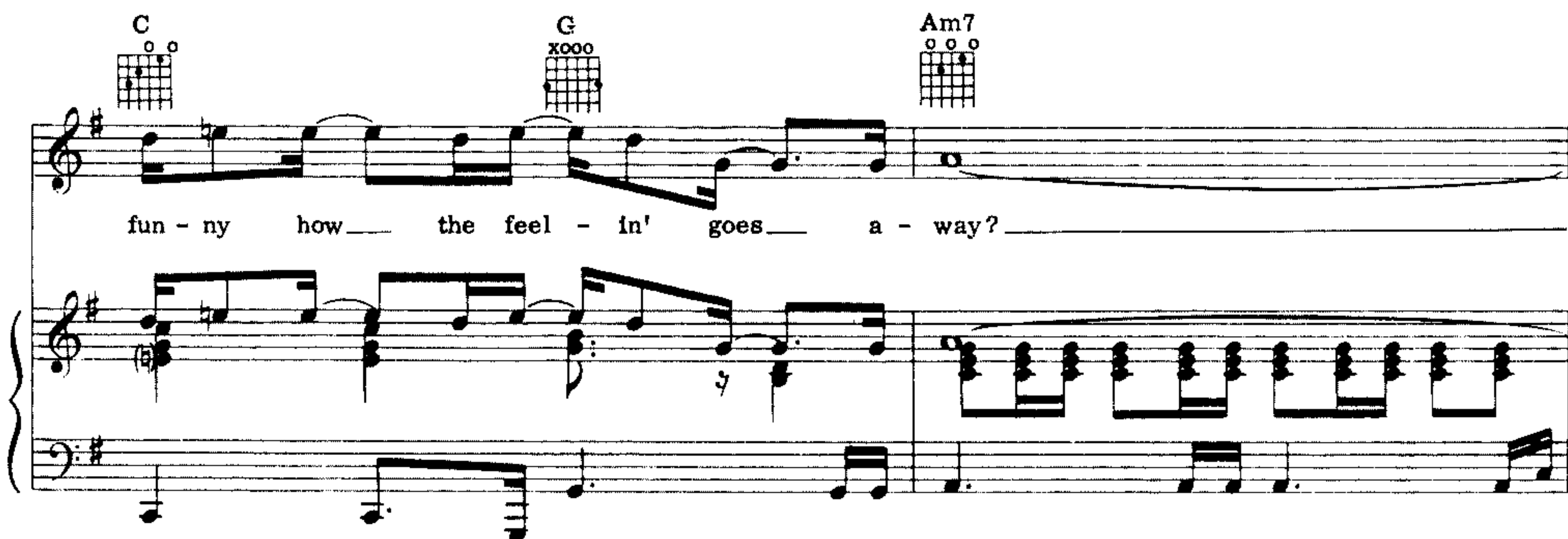
G  D/F#  Em  Bm7 

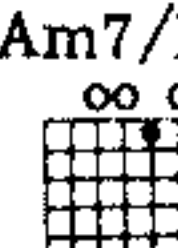
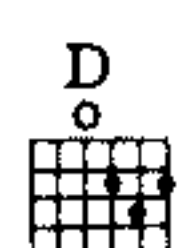
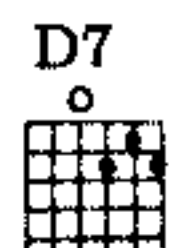

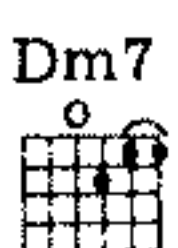
day. _____ You're los - in' all your highs and lows. _____ Ain't it



C  G  Am7 

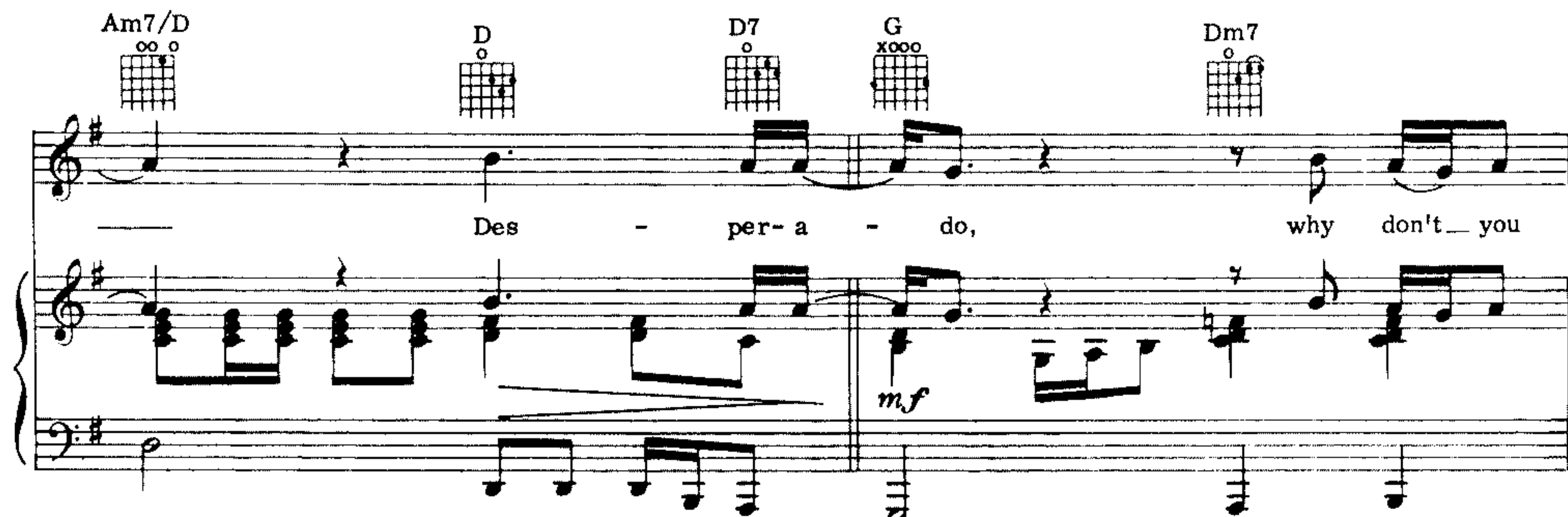
fun - ny how the feel - in' goes a - way? _____

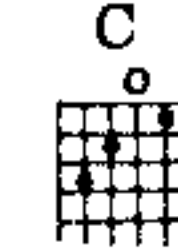

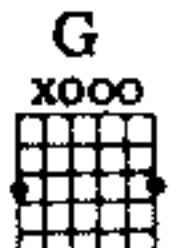
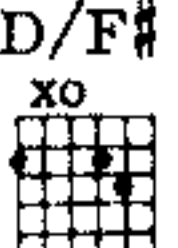
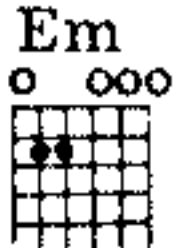


Am7/D  D  D7  G  Dm7 

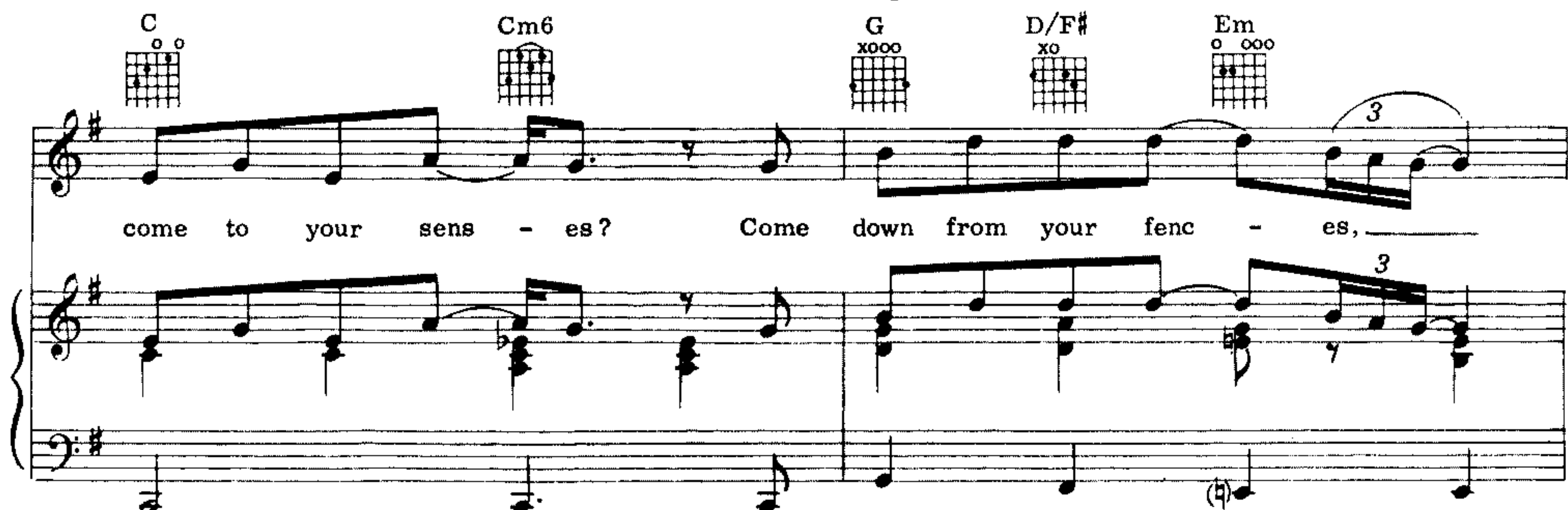
Des - per - a - do, why don't you

mf



C  Cm6  G  D/F#  Em 

come to your sens - es? Come down from your fenc - es, _____



A7 D7 G Dm7

o - pen the gate. — It may be rain - in', but there's a

C Cm6 G B7/F# Em

rain - bow a - bove you. — You bet - ter let some - bod - y love — you,

C G/B Am G/D B7/D# Em

you — bet - ter let some - bod - y love — you — be -

Am7/D G G7 C Cm6 G

fore it's too — late. —

mp *rit.*