

# Hotel California

Words and Music by  
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Moderate Rock beat

Tacet

*mp legato*

The first system of the piano introduction features a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The melody begins with a quarter note chord, followed by eighth notes. The bass clef staff provides a simple accompaniment with quarter notes.

The second system continues the piano introduction, showing more of the treble and bass staves. A slur is present under the bass line in the final two measures of this system.

The third system concludes the piano introduction. The treble staff features a melodic line that ends with a triplet of eighth notes. The bass staff continues with its accompaniment.

Bm

A guitar chord diagram for the B minor (Bm) chord, showing the fretting pattern on a six-string guitar.

F#

A guitar chord diagram for the F# major (F#) chord, showing the fretting pattern on a six-string guitar.

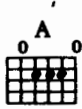
The vocal line begins with a treble clef staff. It includes a double bar line and a repeat sign. The melody consists of quarter and eighth notes, with a triplet of eighth notes at the end of the first phrase.

On a dark des - ert high - way,  
Her mind is Tif - fa - ny twist - ed.

cool wind in my  
She got the Mer - ce - des

*mf*

The piano accompaniment for the vocal line is shown in a grand staff. The treble staff has a key signature of two sharps and a common time signature. The melody is marked with a mezzo-forte (*mf*) dynamic. The bass staff provides a simple accompaniment with quarter notes.



hair, Benz. She got a lot of pret - ty, pret - ty boys —

warm\_ smell of co - li - tas —



ris - ing up through the air. — Up a - head in the  
that she calls friends. — How they dance in the



dis - tance, court - yard; I saw a shim - mer - ing light.  
sweet sum - mer sweat.



My head grew heav - y and my sight grew dim; —  
Some dance to re - mem - ber;

7  
E:  
B:  
IV:  
V:  
B:  
T:  
2

F#  Bm 


I had to stop for the night.— There she stood in the  
 some dance to for - get. — So I called up the




F# 


door - way; I heard the mis - sion bell. —  
 cap - tain: "Please bring me my wine." He said,



A 

And I was think - ing to my - self: — this could be  
 "We have - n't had that spir - it here — since



E  G 

heav - en and this could be hell. — Then she lit up a  
 nine - teen six - ty - nine." — And still those





can - dle,  
voic-es are call - ing from

and she showed me the way.  
far a - way;



There were voic-es down the cor - ri - dor;—  
wake you up in the mid-dle of the night

I thought I heard them  
just to hear them



say:— "Wel - come\_ to the Ho - tel Cal - i - for-  
say:— "Wel - come\_ to the Ho - tel Cal - i - for-




nia.  
nia.


Such a love - ly place,— (such a  
Such a love - ly place,— (such a

7  
E  
B  
N  
V  
E  
T  
2

Bm




love - ly place — ) such a love - ly face. —  
 love - ly place — ) such a love - ly face. —




G

x000



They Plen - ty of room - at the Ho - tel Cal - i - for -  
 liv - in' it up - at the Ho - tel Cal - i - for -



D



Em

0000



nia. An - y time - of year, - (an - y  
 nia. What a nice - sur - prise; - (what a



1. F#



time - of year - ) you can find - it here. -  
 nice - sur - prise - ) bring your



2. F#

Bm

al - i - bis." Mir - rors — on the  
Last thing — I re -

F#

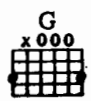
cell - ing, the pink cham - pagne on  
mem - ber, I was run - ning — for the

A

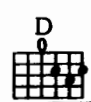
ice, — and she said, "We are all just  
door. — I had to find the

E

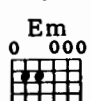
pris - on - ers here — of our own — de - vice."  
pas - sage back to the place I was — be - fore.



And in the mas - ter's — cham - bers, —  
 "Re - lax," said the night man. — "We are



they gath - ered for the feast.  
 pro - grammed to re - ceive.



They stab it — with their steel - y knives, — but they  
 You can check out an - y time you like, — but



just can't — kill the beast. —  
 you can nev - er leave."

1. | 2. *D. C. and fade*