

Hotel California

Words & Music by Don Felder, Glenn Frey & Don Henley

♩ = 148

N.C.

The first system of piano accompaniment for "Hotel California" is written in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 148. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a chord of F#4, C#5, and G#5, followed by a melodic line of eighth notes: F#4, G#4, A4, B4, C#5, B4, A4, G#4. The bass staff starts with a whole note chord of F#2, C#3, and G#3, which is sustained throughout the system.

The second system continues the piano accompaniment. The treble staff features a melodic line of eighth notes: A4, B4, C#5, B4, A4, G#4, F#4, E4, D4, C#4. The bass staff has a whole note chord of F#2, C#3, and G#3, which is sustained throughout the system.

The third system continues the piano accompaniment. The treble staff features a melodic line of eighth notes: D4, E4, F#4, G#4, A4, B4, C#5, B4, A4, G#4. The bass staff has a whole note chord of F#2, C#3, and G#3, which is sustained throughout the system.

The fourth system concludes the piano accompaniment. The treble staff features a melodic line of eighth notes: F#4, G#4, A4, B4, C#5, B4, A4, G#4. The bass staff has a whole note chord of F#2, C#3, and G#3, which is sustained throughout the system.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with sustained notes and chords.

Second system of musical notation, continuing the piece. The treble staff shows a more active melodic line with some slurs, and the bass staff maintains a steady accompaniment.

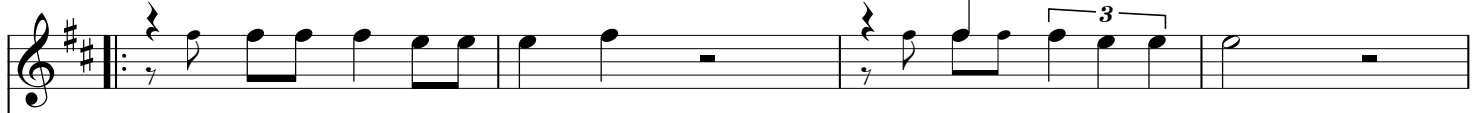
Third system of musical notation, showing further development of the melody and accompaniment. The treble staff includes some grace notes and slurs, and the bass staff continues with its accompaniment.

Fourth system of musical notation, concluding the page. The treble staff features a melodic line that ends with a double bar line, and the bass staff provides a final accompaniment.

Bm

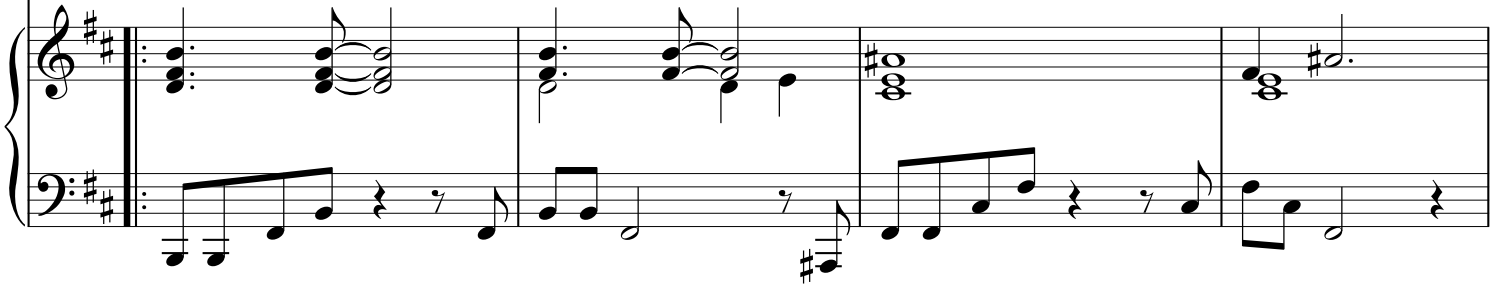


F#7

1. On a dark des-ert high - way, cool wind in my hair,
 3. Her mind is Tif - fa - ny twist - ed. She got the Mer - ce - des bends.

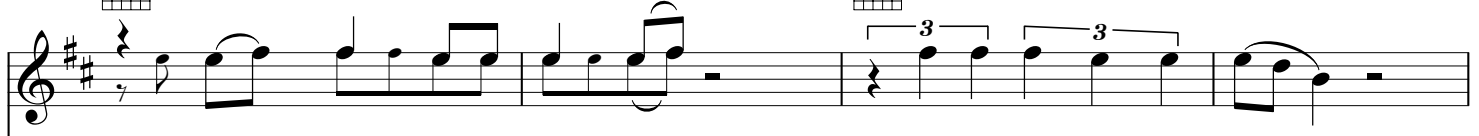
**(Instrumental to Fine)*



A



E9

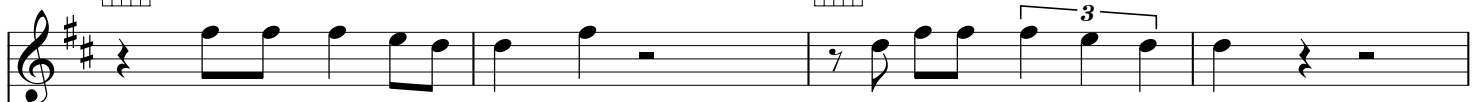
warm smell of co - li - tas_ ris - ing up through the air____
 She got a lot of pret - ty, pret - ty boys that she calls friends__



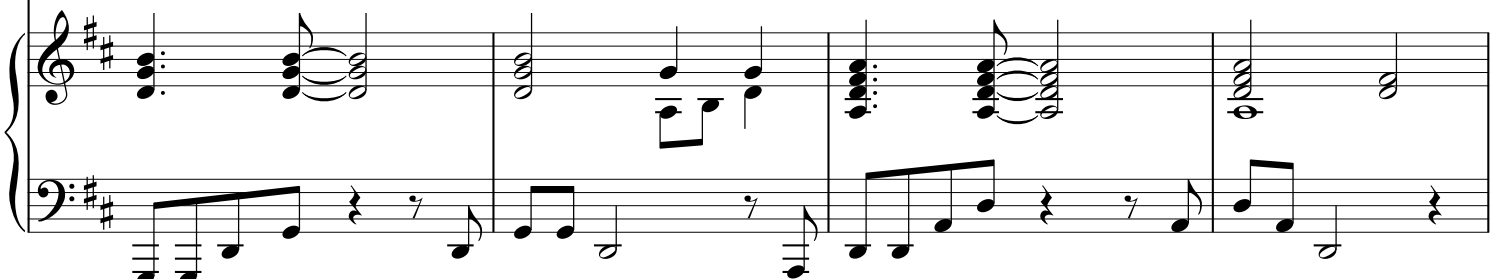
G



D

Up a - head in the dis - tance, I saw a shim - mer - ing light.
 How they dance in the court - yard; sweet_____ sum - mer sweat.



Em



F#7



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

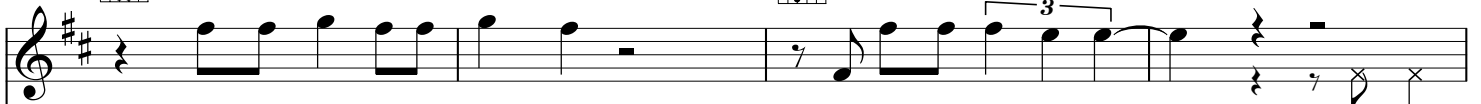
I had to stop for the night.
some dance to for - get._



Bm

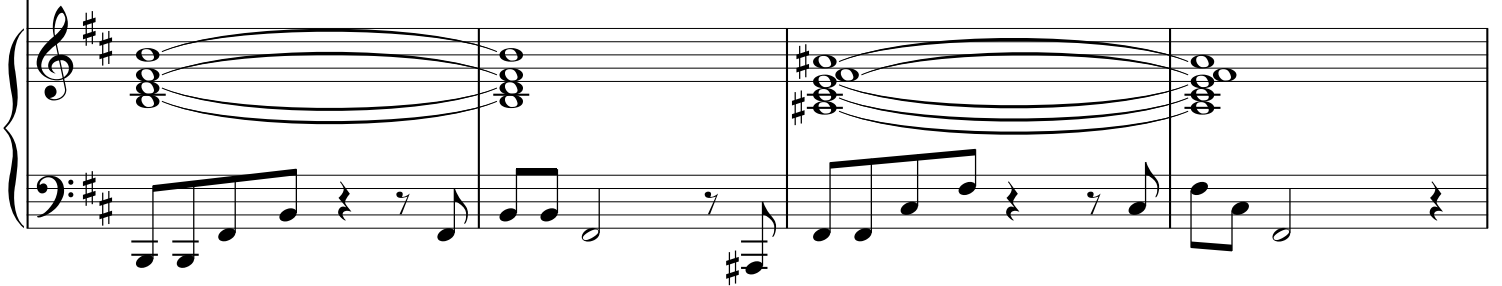


F#7



2. There she stood in the door - way;
4. So I called up the cap - tain:

I heard the mis-sion bell._
"Please bring me my wine." He said,



A



E9



And I was think-ing to my - self:_ this could be hea-ven or this could be hell._
"We have-n't had that spi-rit here_ since nine - teen six - ty - nine."_



G D

Then she lit up a can - dle, and she showed me the way.
 And still those voi - ces are call - ing from far a - way;

Em F#7 *Fine*

There were voi - ces down the cor - ri - dor;_ I thought I heard them say:_
 wake you up in the mid - dle of the night just to hear them say:_

G D

"Wel - come_ to the Ho - tel Ca - li - for - nia. Such a
 "Wel - come_ to the Ho - tel Ca - li - for - nia. Such a

F#7

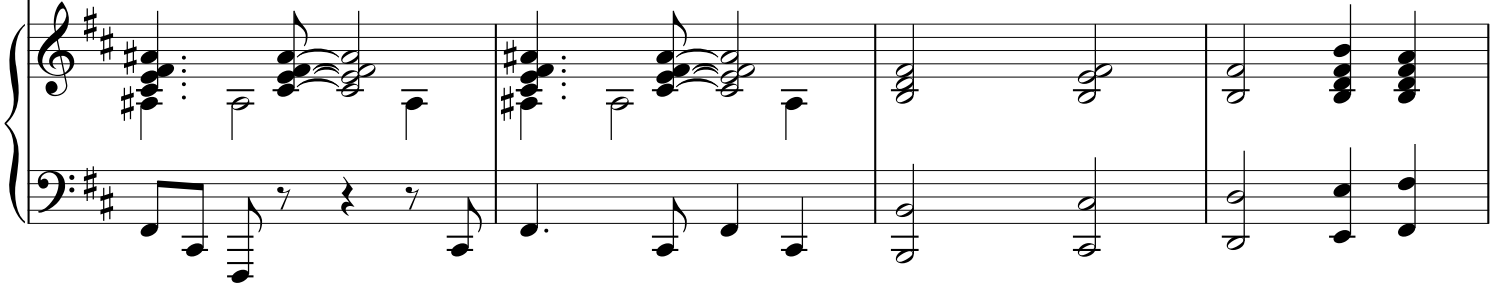


Bm



love - ly place, (such a love - ly place) such a love - ly face.
love - ly place, (such a love - ly place) such a love - ly face.

They



G



D



Plen - ty of room at the Ho - tel Ca - li - for - nia.
liv - in' it up at the Ho - tel Ca - li - for - nia.

An - y

What a



Em



1.

F#7



time of year, (an - y time of year) you can find it here."
nice sur - prise; (what a nice sur - prise) bring your



2.

F#

Bm



al - i - bis.”

5. Mir - rors on the ceil - ing,

6. Last thing I re - mem - ber, I was

(1st time RH ad lib., LH roots only)

F#7

A



the pink cham - pagne on ice, and she said,
run - ning for the door.

“We are all just
I had to find the

E9



pris - on - ers here
pas - sage back to the

of our own de - vice.”
place I was be - fore.



And in the mas - ter's cham - bers, they gath - ered for the
 "Re - lax," said the night man. "We are pro - grammed to re -



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



1.

2.

N.C. *D.S. al Fine*

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