

# HOTEL CALIFORNIA

As Recorded by The Eagles  
(From the album HOTEL CALIFORNIA/Asylum Records)

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

Tablature Explanation page 54

\* (Em) (B7) (Dsus2) (A9/C#) (C) (G) (Am7) (B+5) (Bb7b9)  
 Bm F#7 Asus2 E9/G# G D Em7 F#5 F7b9

Capo 7fr. X 7fr. XX 7fr. X 7fr. X 7fr. X 7fr. X 7fr. X 7fr. X 7fr. X

\*Chord names in parentheses represent open position chord forms used as if the 7th fret were thought of as open position.

Intro Moderately slow ♩ = 80

Gtr. I—Capo at 7th fret  
(12 stg. acous.)

Rhy. Fig. 1

Bm F#7 A(sus2)

E9/G# G D Em7

Repeat Rhy. Fig. 1 (Replace 1st bar w/Fill 1)  
Gtr. II (6 stg. acous.)

F#7 (end Rhy. Fig. 1) Bm7 F#7 A(sus2) E9/G#

G D Em7 F#7 (Gtr. II out)

Fill 1  
Gtr. I

Copyright © 1976, 1994 Woody Creek Music, Red Cloud Music & Fingers Music.  
 For Australia: Warner Bros. Music Australia Pty Ltd (ACN 000 876 068), trading as Warner/Chappell Music, 1 Cassins Avenue, North Sydney NSW 2060.  
 For Mexico: © 1976, 1977 Woody Creek Music, Red Cloud Music & Fingers Music, All Rights Administered by WB Music Corp.  
 For the U.K.: Warner Chappell Music Ltd., London W1Y 3FA, reproduced by permission of International Music Publications Ltd.  
 International Copyright Secured. All Rights Reserved. Used by Permission. Unauthorized copying is illegal.

1st Verse—Repeat Rhy. Fig. 1 (replace 1st bar w/Fill 2)

Rhy. Fig. 2A

Gtr. IV Bm

(elec.)  $F\sharp 7$  (cont. till bar before 2nd chorus)

A(sus2)

On a dark des-ert high-way, cool wind in my hair, warm smell of col-i-tas

Gtr. III

(elec.) Rhy. Fig. 2

*mf* (Muted) (2nd time)

\*Use cue notes for this bar 1st time Rhy. Fig. 2 is repeated only.

$E9/G\sharp$

G

D

ris-ing up through the air.— Up a-head in the dis-tance I saw a shim-mer-ing light.

Repeat Rhy. Fig. 2 (w/cue notes)

Bm

$Em7$

$F\sharp 7$

Gtr. I—  
Rhy. Fig. 3

My head grew heav-y and my sight grew dim,— I had to stop for the night.— There she stood in the door-way;

(end Rhy. Fig. 2) Riff A (both gtrs.)  
Gtr. V  
Gtr. VI (both notes vlt)

Fill 2  
Gtr. I

F#7 Asus2

I heard the mis-sion bell... And I was think-ing to my-self, "This could be

E9/G# G D

heav-en and this could be hell." Then she lit up a can-dle and she showed me the way...

Em7 F#7 (end Rhy. Fig. 3)

There were voic-es down the cor-ri-dor, I thought I heard them say:

Chorus Rhy. Fig. 4 G D

Wel-come to the Ho-tel Cal-i-for-nia. Such a

(end Riff A)

(slight vib.)

sl.

10	10	12	10 12-14	12	10
11		12	11 12-14	12	11

F#7 Bm

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

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "love - ly place, ...such a love - ly place... such a love - ly face...". The second staff is a guitar accompaniment line in treble clef, showing a series of chords and melodic fragments. The guitar part includes a 7th fret barre and various rhythmic patterns.

G D

Plen - ty of room at the Ho - tel Cal - i - for - nia. An - y

(slight vib.) (both notes vib.)

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics "Plen - ty of room at the Ho - tel Cal - i - for - nia. An - y". The second staff is a guitar accompaniment line. It features a 5th fret barre and includes a slide technique (sl.) on a note. There are also markings for "H" (harmonic) and "sl." (slide). The guitar part includes a 15th fret barre and a slide technique on a note.

Em7 F#7 (end Rhy. Fig. 4) F#+5

time\_ of year\_ ...an - y time\_ of year... you can find\_ it here...

Detailed description: This system contains the final two staves of music in this section. The top staff is a vocal line with lyrics "time\_ of year\_ ...an - y time\_ of year... you can find\_ it here...". The second staff is a guitar accompaniment line. It features a 7th fret barre and includes a slide technique (sl.) on a note. The guitar part includes a 15th fret barre and a slide technique on a note.

2nd Verse  
w/Rhy. Fig. 1 & Rhy. Fig. 2 (w/cue notes) 2 times

Bm F#7

Her mind is Tif - fa - ny twist - ed, she got the Mer - ce - des bends, uh!

Riff B (both gtrs.)  
Gtr. V Full  
Gtr. VI (both notes vib.) Full

Detailed description: This system contains the musical notation for the 2nd Verse. The top staff is a vocal line with lyrics "Her mind is Tif - fa - ny twist - ed, she got the Mer - ce - des bends, uh!". The second staff is a guitar accompaniment line. It features a 7th fret barre and includes a slide technique (sl.) on a note. The guitar part includes a 15th fret barre and a slide technique on a note.

A(sus2) E9/G#

She got a lot of pret-ty, pret-ty boys... that she calls friends.

Full

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, and a quarter rest. The guitar accompaniment features a rhythmic pattern of eighth notes. Fretboard diagrams show the first measure in the 6th and 7th frets, and the second measure in the 4th and 6th frets.

G D Em7

How they dance in the court-yard, sweet sum-mer sweat, some dance to re-mem-ber

(end Riff B)

Detailed description: This system contains the next three measures. The vocal line continues with eighth notes G4, A4, B4, C5, D5, E5, F5, G5, and a quarter rest. The guitar accompaniment includes a triplet of eighth notes in the second measure. Fretboard diagrams show the 4th and 5th frets for the first measure, the 2nd and 4th frets for the second measure, and the 4th, 5th, and 7th frets for the third measure.

Repeat Riff A (Gtrs. V & VI)  
w/Rhy. Fig. 3 (Gtr. I)  
Bm F#7

some dance to for-get... So -I called up the Cap-tain, "Please- bring me my- (wine)," he said,

Riff C (both gtrs.)  
Gtr. VII  
Gtr. VIII

8va Full 1/2 Full Full Full Full

(both notes vib.)

Detailed description: This system contains the next four measures. The vocal line has a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F5, G5, and a quarter rest. The guitar accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. Fretboard diagrams show the 8th and 9th frets for the first measure, and specific frets (14, 15, 17, 18) for the subsequent measures.

Asus2 E9/G#

"We have-n't had that spir-it here... since nine-teen six-ty-nine."

Detailed description: This system contains the final two measures. The vocal line has a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F5, G5, and a quarter rest. The guitar accompaniment features a rhythmic pattern with triplets and sixteenth notes. Fretboard diagrams show the 16th and 17th frets for the first measure, and the 16th and 15th frets for the second measure.

G D

And still those voices are calling from far a way,

8va

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a G chord and moving to a D chord. The lyrics are "And still those voices are calling from far a way,". The second line is a guitar line in 8va, featuring a rhythmic pattern of eighth notes with accents and slurs, with a 1/2 note duration indicated. The bottom line is a bass line with fret numbers 14, 15, and 18.

Em7 F#7 Gtr. IV

wake you up in the middle of the night just to here them say:

loco

(end Riff C)

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody in E minor, with lyrics "wake you up in the middle of the night just to here them say:". The second line is a guitar line in loco, with a rhythmic pattern of eighth notes and slurs, with a 1/2 note duration indicated. The bottom line is a bass line with fret numbers 11, 12, 14, and 15.

Chorus  
Repeat Rhy. Fig. 4 & Rhy. Fig. 2A (cont. 2A for 6 bars)

G D

Wel-come to the Ho-tel Cal-i-for-nia.

Full Full A.H. (15 ma) 1/2 Such a

rake Full semi-harm. Full A.H. 1/2

Detailed description: This system contains the fifth and sixth lines of music, which form the chorus. The top line is a vocal melody in G major, with lyrics "Wel-come to the Ho-tel Cal-i-for-nia." and "Such a". The second line is a guitar line with various dynamics: "Full", "rake", "semi-harm.", "Full", and "A.H. (15 ma) 1/2". The bottom line is a bass line with fret numbers 10, 7, 7, 10, and 14.

F#7 Bm

love-ly place... such a love-ly place... such a love-ly face... They

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody in F#7 and B minor, with lyrics "love-ly place... such a love-ly place... such a love-ly face... They". The second line is a guitar line with a rhythmic pattern of eighth notes and slurs. The bottom line is a bass line with fret numbers 2, 4, 5, 5, 5, 7, and 6.

G D

liv - in' it up at the Ho - tel Cal - i - for - nia. What a

8va Full Full A.H. Full

Full Full P A.H. Full

22 22 22 22 (22) 19 H 21 21

Em7 F#7

Gtr. I

nice sur - prise, ... what a nice sur - prise... bring your al - i - bis.

8va - -

3rd Verse

Bm F#7

Gtr. I (w/capo) Mir - rors on the ceil - ing, the pink cham - pagne on ice, and she said,

Let ring

7 7 7 7 7 7 7 7 9 9 9 9 7 9 9 9 7 9 7

A(sus2) E9/G#

"We are all just pris - on - ers here of our own de - vice."

7 9 10 10 9 7 7 7 7 7 7 7 7 7 7 7

G D/F#

And in the mas - ter's cham - bers, they gath - ered for the feast,

H

Em7 F#7

they stab it with their steel - y knives, but they just can't kill the beast.

Repeat Riff B (Gtrs. V & VI) & Riff C (Gtrs. VII & VIII)  
w/Rhy. Fig. 3 & Rhy. Fig. 2A

Bm F#7

Last thing I re - mem - ber, I was run - ning for the door.

Asus2 E9/G#

I had to find the pas - sage back to the place I was be - fore.

Fill 3 replaces 4th bar of Riff B

Resume Riff B

G D

"Re - lax," said the night man, "we are pro - grammed to re - ceive,

Fill 3  
Gtr. V

Gtr. VI



Em7

w/Fill 4 & Fill 5  
F#7

Gtr. I

F7b9 F#7

you can check out an - y time you like, but you can - nev - er leave."

Gtr. VII

Gtr. VIII

(both notes vib.)

Guitar solo  
Repeat Rhy. Fig. 2 (w/cue notes), Rhy. Fig. 2A, & Rhy. Fig. 3 (play all 3 figures till fade)  
w/Riff A (1st 6 bars only)

Gtr. VII Bm 1 1/4

F#7

Asus2

E9/G#

Full

hold bend

Full

G

Full

hold bend

Full

D

Full

hold bend

Full

Fill 4

Gtr. V

Gtr. VI

Fill 5

Gtr. IV

w/Fill 6

Em7 F#7

Bm F#7

Riff D (both gtrs.)

Gtr. V

Gtr. VI

Asus2 E9/G#

rake

sl.

sl.

(both notes vib.)

Fill 6

Gtr. V

Gtr. VI

G Full 1/4 Full hold bend D 8va Full sl. Full

Full 1/4 Full hold bend Full 15 16 17 17 19 Full sl. Full 15 17 15

Full 1/2 Full

Full

Em7 8va Full hold bend 1/2 Full hold bend P F#7 Full 1/2 Full (two gtrs.) Full 1/2

Full hold bend 1/2 Full hold bend P Full 1/2 Full (two gtrs.) Full 1/2 17 17 17 17 17 17 (17) 15 17 17 17 17 17 17 17 17 17 17 16 16 16

1/2 1/2 (end Riff D)

1/2 1/2

w/Riff A (1st 6 bars only) Bm 8va- Full loco Full Full sl. F#7 Asus2 Full 1/2 Full P 1/2 grad. release Full 1/2 Full Full sl. Full 1/2 P 1/2

Full 1/2 Full loco Full Full sl. Full 1/2 grad. release Full 1/2 Full Full sl. Full 1/2 P 1/2 17 18 13 13 13 10 11 9 7 9 8 12 12 12 12 12 12 12 12 12 10 12 10

E9/G#

Gtr. VII

sl. sl. sl. Full G

sl. sl. sl. Full

Gtr. VIII

Full sl. sl.

Full sl. sl.

D P Full Em7 F#7

P Full

P Full

P Full

P Full

w/Riff D (till fade)

Bm F#7

Full

Full

Full

Full

Asus2 E9/G#

Full

Full

G D

Full

Full

Em7 F#7

Full

Repeat and fade

Full

# BASS LINE FOR HOTEL CALIFORNIA

As Recorded by The Eagles  
(From the album HOTEL CALIFORNIA/Asylum Records)

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

Moderately slow ♩ = 80

Intro      Bm      F#7      A(sus2)      E9/G#      G      D

1st, 2nd Verses  
Bm

Em7      F#7

1. On a dark des - ert high - way, — (etc.)  
2. Her mind is Tif - fa - ny twist - ed, (etc.)

F#7      A(sus2)      Harm. (8va)      E9/G#

(1st time only)

G      D      Em7      To Coda II

1. F#7      2. F#7      Chorus G

Wel-come to the Ho - tel Cal - i - for-

Copyright ©1976, 1994 Woody Creek Music, Red Cloud Music & Fingers Music.  
For Australia: Warner Bros. Music Australia Pty Ltd (ACN 000 876 068), trading as Warner/Chappell Music, 1 Cassins Avenue, North Sydney NSW 2060.  
For Mexico: ©1976, 1977 Woody Creek Music, Red Cloud Music & Fingers Music, All Rights Administered by WB Music Corp.  
For the U.K.: Warner Chappell Music Ltd., London W1Y 3FA, reproduced by permission of International Music Publications Ltd.  
International Copyright Secured All Rights Reserved Used by Permission Unauthorized copying is illegal

D F#7 Bm

nia, (etc.)

G D Em7 F#7 F#5

To Coda I D.S. (w/repeat) al Coda

Coda I F#7 Bm F#7 A(sus2)

3rd Verse

Mir - rors on the ceil - ing, (etc.)

E9/G# G D/F# Em7 F#7 D.S. al Coda II

Coda II F#7 F7b9 F#7 F#7

Guitar solo Bm

Asus2 Harm. (8va) E9/G# G

D Em7 F#7 F#7

First system of guitar notation. Chords: Bm, F#7, Asus2. Includes a slur (*sl.*) over the final two measures and a tremolo effect on the first measure.

Second system of guitar notation. Chords: E9/G#, G, D, Em7. Includes a slur (*sl.*) over the final measure and a tremolo effect on the first measure.

Third system of guitar notation. Chords: F#7, Bm, F#7, Asus2. Includes a slur (*sl.*) over the first measure, a tremolo effect on the first measure, and accents (*>>*) on the last two notes of the final measure.

Fourth system of guitar notation. Chords: E9/G#, G, D. Consists of a single continuous line of notes with a tremolo effect throughout.

Fifth system of guitar notation. Chords: Em7, F#7, Bm. Includes a slur (*sl.*) over the final two measures and accents (*>>*) on the last two notes of the final measure.

Sixth system of guitar notation. Chords: F#7, Asus2, E9/G#. Includes a slur (*sl.*) over the first measure, a tremolo effect on the first measure, a slur (*sl.*) over the final measure, and an instruction "Begin fade" above the final measure. A "Harm. (8va)" instruction is placed above the second measure.

Seventh system of guitar notation. Chords: G, D, Em7, F#7. Includes a slur (*sl.*) over the first measure, a tremolo effect on the first measure, a slur (*sl.*) over the final measure, and an instruction "Fade out" above the final measure.