

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

Rhy. Fig. 2A

Gtr. IV Bm

(elec.)

F#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

(elec.)

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

mf (Muted)

(2nd time)

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

E9/G#

G

D

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

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

Bm

Em7

F#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;

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 vib)

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

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

(slight vib.)

(end Riff A)

10 10 12 10 12 10
11 12 11 12 11

F#7 **Bm**

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

G **D**

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

(slight vib.) (both notes vib.)

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

time_ of year_ ...an - y time_ of year... you can find_ it here...

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

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, and D5. The guitar accompaniment features a rhythmic pattern of eighth notes. The bass line consists of a single bass note G2. Chord diagrams for A(sus2) and E9/G# are provided.

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. The guitar accompaniment has a similar rhythmic pattern. The bass line changes to D2, E2, and F2. A triplet of eighth notes is marked over the second measure. Chord diagrams for G, D, and Em7 are provided. The system ends with a double bar line and the instruction '(end Riff B)'. Fingering numbers 1, 2, 1, 2 are shown for the final notes.

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, Full Full Full Full

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

Detailed description: This system contains the next four measures. The vocal line has a longer note for 'So' and then eighth notes. The guitar accompaniment features a more complex rhythmic pattern. The bass line has a steady eighth-note accompaniment. Chord diagrams for F#7 and Bm are provided. The system includes detailed guitar techniques such as 'Full' (full pickup), 'vib.' (vibrato), and 'both notes vib.'. Fingering numbers 14, 15, 16, 17 are shown for the guitar parts.

Asus2 E9/G#

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

Detailed description: This system contains the final two measures. The vocal line has a longer note for 'We' and then eighth notes. The guitar accompaniment has a rhythmic pattern similar to the first system. The bass line has a steady eighth-note accompaniment. Chord diagrams for Asus2 and E9/G# are provided. The system includes detailed guitar techniques such as 'Full' (full pickup) and 'vib.' (vibrato). Fingering numbers 16, 17 are shown for the guitar parts.

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 treble clef with lyrics "And still those voices are calling from far a way,". The second line is a guitar accompaniment in treble clef, featuring a wavy line and notes with slurs and "1/2" markings. The bottom line shows guitar fretboard diagrams for chords G and D.

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 treble clef with lyrics "wake you up in the middle of the night just to here them say:". The second line is a guitar accompaniment in treble clef, marked "loco", with notes and slurs. The bottom line shows guitar fretboard diagrams for chords Em7 and F#7.

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

G **D**

Welcome to the Hotel California.

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

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

Detailed description: This system contains the fifth and sixth lines of music, the start of the chorus. The top line is a vocal melody in treble clef with lyrics "Welcome to the Hotel California." and "Such a". The second line is a guitar accompaniment in treble clef with various markings like "rake", "Full", "semi-harm.", and "A.H.". The bottom line shows guitar fretboard diagrams for chords G and D.

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 treble clef with lyrics "love - ly place... such a love - ly place... such a love - ly face... They". The second line is a guitar accompaniment in treble clef with wavy lines. The bottom line shows guitar fretboard diagrams for chords F#7 and Bm.

G D

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

Sva Full Full A.H. Full

Full Full P A.H. Full

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.

Sva (21)

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 7 7 0 7 0 7 0 7 0 7 0 7

A(sus2) E9/G#

3 3

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

0 7 10 0 9 7 10 10 7 7 7 7

7 0 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#

Fill 3 replaces 4th bar of Riff B

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

Resume Riff B

G D

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

Fill 3
Gtr. V

Gtr. VI

Asus2 E9/G#

Full

Full

Full

Full

G D

Full

Full

Full

Full

Em7 F#7

Repeat and fade

Full

Full

Full

Full

D F#7 Bm

nia, (etc.)

G D Em7 F#7 F#7+5

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

Coda I F#7

3rd Verse Bm F#7 A(sus2)

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

Guitar solo Bm F#7

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

D Em7 F#7 F#7

