

## VOCAL DUET

## Hotel California

Keyboard

Dm (Guitar - Finger Pick)

A7

C

G

5 B♭

F

Gm

A

9 Dm

A7

(M) On a dark desert high-way,  
cool wind in my hair,

11 C

G 3

warm smell of coli-tas,  
ris-ing up through the air.

13 B♭

F

3

Up a-head in the dis-tance  
saw a shim-mer-ing light.

15 Gm7

A7

My head grew heav-y and my sight grew dim,  
had to stop for the night.

17 Dm

A7

There she stood in the door-way,  
I heard the mis-sion bell.

2  
19 C G 3 3

I was think-ing to my - self, "This could be heav-en or this could be hell."

21 B♭ F 3

Then she lit up a can - dle, and she showed me the way.

23 Gm7 A7

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

25 B♭ F

(F) Wel-come to the Ho - tel Cal - i - for - nia,

(M) Wel-come to the Ho - tel Cal - i - for - nia, such a

27 A Dm /E /F /G /A

such a love - ly place. There's They're

27 love - ly place, such a love - ly face. There's They're

B♭ F

plenty of room at the Ho - tel Cal - i - for - nia,  
liv - in' it up at the Hot - el Cal - i - for - nia.

29 plenty of room at the Ho - tel Cal - i - for - nia  
liv - in' it up at the Ho - tel Cal - i - for - nia, an - y what a

31 Gm A To Coda Ø

an - y time of year.  
what a nice sur - prise.

time of year, you can find it here.  
nice sur -prise, bring your al - i - bis.

This musical score for 'Hotel California' features two staves of music with corresponding lyrics. The first staff begins with a C major chord at measure 19. The lyrics describe a moment of self-reflection where the singer considers heaven or hell. The second staff begins with a B♭ major chord at measure 21, depicting a scene where a woman illuminates the path. Measures 23 and 25 show a return to the hotel, with lyrics about voices in the hallway and the warm welcome of California. The score then shifts to an A major chord at measure 27, where the singer describes the hotel as a lovely place and a face to behold. Finally, the score concludes with a Gm chord at measure 31, leading into the coda. The lyrics in the coda emphasize the unique atmosphere of the hotel, characterized by its abundance of room and surprises.

33 Dm 3 A 3  
 (M)Her mind is Tif - fan - y twist - ed, she's got the Mer - ce - des Benz.

35 C G  
 She got a lot of pret - ty, pret - ty boys she calls friends.

37 B<sub>b</sub> F 3  
 How they dance in the court - yard, sweet sum-mer sweat.

39 Gm7 A7  
 Some dance to re-mem - ber, some dance to for - get.

41 Dm A 3  
 So, I called up the Cap - tain, "Please bring me my wine." He said,

43 C G 3  
 We have-n't had that spir - it here since nine-teen six - ty nine."

45 B<sub>b</sub> F  
 (F) And still those voic - es are call - ing from far a-way.

(M) And still those voic - es are call - ing from far a-way,

47 Gm7 A7 D.S. al Coda  
 (M) wake you up in the mid-dle of the night just to hear them say,

**Φ Coda**

49 Dm 3 A 3  
 (M) Mir-rors on the ceil - ling, the pink cham-pagne on ice. And she said,

4

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

53 B♭ And in the mas - ter's cham-bers they gath - ered for their feast.

55 Gm7 A7 They stabbed it with their steel - y knives, but they just can't kill the beast.

57 Dm A 3 Last thing I re - mem - ber, I was run-ning for the door.

59 C G I had to find the pass-age back to the place I was be-fore.

61 B♭ F "Re - lax," said the night man, "We are pro - grammed to re - ceive.

63 Gm7 A7 3 You can check out an - y time you like, but you can ne - ver leave."

65 Dm (Guitar) A You can check out an - y time you like, but you can ne - ver leave.

67 C G You can check out an - y time you like, but you can ne - ver leave.

69 B♭ F You can check out an - y time you like, but you can ne - ver leave.

71 Gm7 A Dm You can check out an - y time you like, but you can ne - ver leave.