

Hotel California

The Eagles

$\text{♩} = 74$

Verse 1

On a dark de sert high way, _

cool _ wind in my hair, warm _ smell _ of co li tas _

ris ing up through the air. _ _ Up a head in the dis tance

I saw a shim mer ing light. My head grew heav y and my sight grew dim, _

Verse 2

I had to stop for the night. _ There she stood in the door way;

I heard the mis sion bell. An' I was think in' to my self, this could be

heav en or this could be hell. _ _ Then she lit up a can dle, _

an' she showed me the way. _ _ There were voic es down the cor ri dor, _

Chorus

32 I thought I heard them _ say: "Wel come to the Ho tel Cal _ i for

34 _ nia, such a love _ ly place, (such a love _ ly place), such a

36 love _ ly face. Plen ty of room at the Ho tel Cal _ i for

38 _ nia. Any time _ of year, (an y time _ of year), you can

Verse 3

40 find _ it here. Her mind is Tif fa ny twist ed.

42 She got the Mer ce des bends. _ (Uh) She got a lot of pret ty, pret ty boys _

44 that she calls friends. _ _ How they dance in the court yard, _

46 sweet sum mer sweat. Some dance to re mem _ ber, _

Verse 4

48 some dance to for get. _ So I called up the cap tain,

50

 "Please bring me my wine." _ He said that "We have n't had that spir it here since

52

 nine _ teen six ty nine. _ _ An' _ still those voic es are call ing from

54

 far _ _ a way. _ _ Wake you up in the mid dle of the night _

Chorus

56

 just to hear them _ say: _ "Wel come to the Ho tel Cal _ i for

58

 _ nia, such a love _ ly place, (such a love _ ly place), such a

60

 love _ ly face. _ They're liv in' it up at the Ho tel Cal _ i for _ nia. What a

Verse 5

63

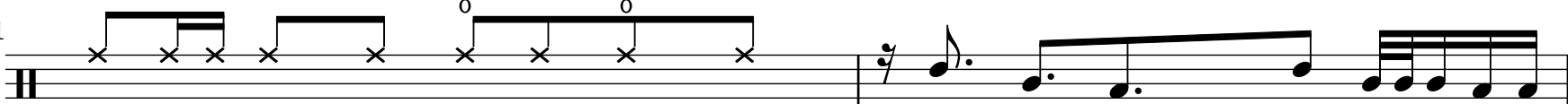
 nice _ sur prise. (What a nice _ sur prise.) Bring your al _ i bis. Mir rors on the ceil ing, _

66


 the pink cham pagne on ice, _ An' she said, "We are all just pris on ers here _

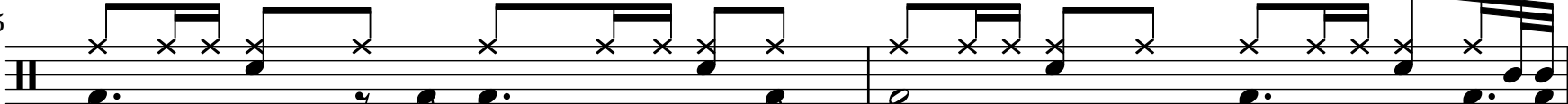
68

 of our own _ de vice." An' in the mas ter's cham bers _ they gath ered for the feast.

71 
 They stab it with their steel y knives _ but they just can't kill the beast. _

Verse 6


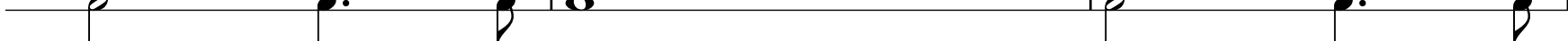
73 
 Last thing I re mem ber _ I was run ning for the door. _

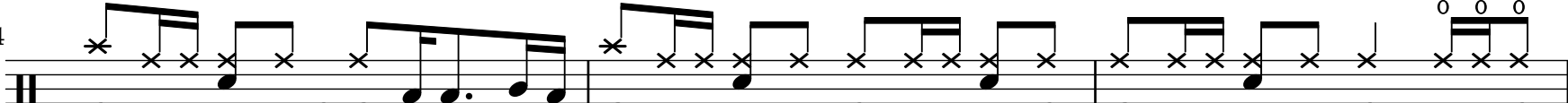
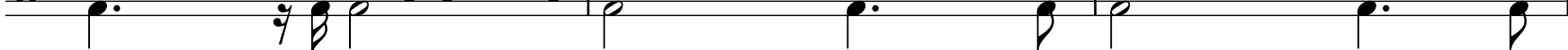
75 
 I had to find the pas sage back to the place I was _ be fore. _ _

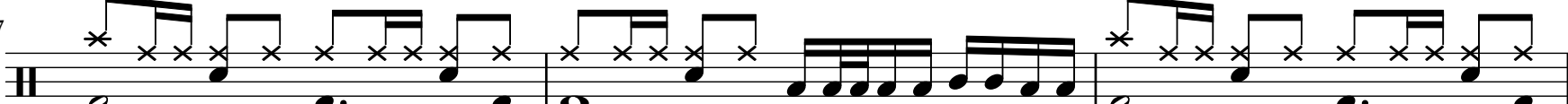

77 
 "Re lax," said the night man, _ "We are pro grammed to re ceive. _

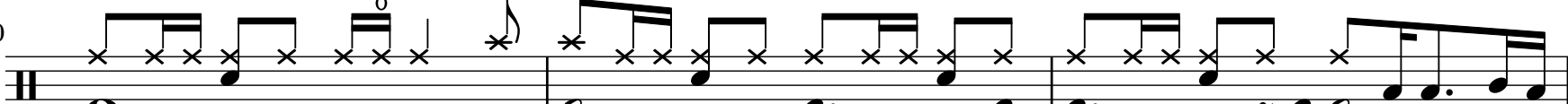

79 
 You can check out an y time you like, _ but you can nev er _ leave." _ _

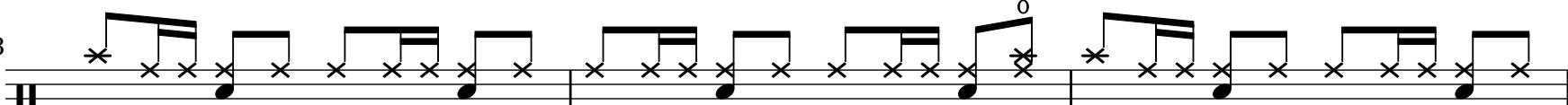
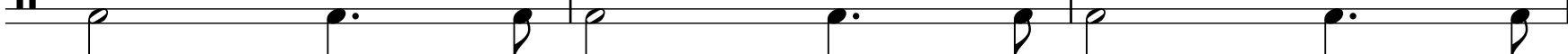
Solo

81 


84 


87 


90 



93 


96

This block contains the musical notation for measures 96 through 100. The notation is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures featuring beamed sixteenth notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. The measure numbers 96, 97, 98, 99, and 100 are written at the beginning of each measure.

99

102



Example 102 is a musical score for a single melodic line, likely for a flute or violin. It consists of two staves, a treble staff and a bass staff. The treble staff contains the main melody, which begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The bass staff provides a harmonic accompaniment, starting with a half note and then a series of eighth notes. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked 'Allegretto' and the mood is 'Moderato'. The score is divided into two measures, with a double bar line separating them. The first measure contains the main melody and the bass accompaniment, while the second measure contains the continuation of the melody and the bass accompaniment. The score is written in a standard musical notation style, with notes, rests, and accidentals clearly visible.

105

The musical score for measures 105-108 is as follows:

Measure 105: Treble clef, key signature of one sharp (F#). The melody starts with a quarter note G4, followed by an eighth note A4, a sixteenth note B4, and a quarter note C5. The bass line has a half note G3, a quarter note F3, and a quarter note E3.

Measure 106: Treble clef, key signature of one sharp (F#). The melody starts with a quarter note D5, followed by an eighth note E5, a sixteenth note F#5, and a quarter note G5. The bass line has a half note D3, a quarter note C3, and a quarter note B2.

Measure 107: Treble clef, key signature of one sharp (F#). The melody starts with a quarter note A5, followed by an eighth note B5, a sixteenth note C6, and a quarter note D6. The bass line has a half note A2, a quarter note G2, and a quarter note F2.

Measure 108: Treble clef, key signature of one sharp (F#). The melody starts with a quarter note E6, followed by an eighth note F#6, a sixteenth note G6, and a quarter note A6. The bass line has a half note E2, a quarter note D2, and a quarter note C2.

108

111

The musical score for Example 111 is presented on two staves. The upper staff, representing the right hand, contains a sequence of chords and single notes. It begins with a half note chord, followed by a series of eighth and sixteenth notes, some of which are beamed together. There are several instances of notes marked with an 'x', possibly indicating specific articulation or performance techniques. The lower staff, representing the left hand, provides a bass line with half and quarter notes, supporting the upper part.

114

117

118

119

120

The musical score for Example 120 consists of two staves. The upper staff features a series of beamed eighth and sixteenth notes, with some notes marked with 'x' symbols. The lower staff contains a few notes, including a half note and a quarter note, with some notes marked with 'x' symbols. The piece concludes with a double bar line.