



## **Hotel California SSAA**

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SSAA Combo C

# Hotel California

- Eagles -

Words and Music by D. Felder, G. frey, D. Henley  
Arranged by Frank de Vreeze  
Original Key

Pop ballad ♩ = 72

**A** *Falsetto with a lot of air*

*pp*  
Soprano 1  
Ooh Ooh Ooh Ooh Ooh

*pp*  
Soprano 2  
Ooh Ooh Ooh Ooh Ooh

*pp*  
Alto 1  
Ooh Ooh Ooh Ooh Ooh

*pp*  
Alto 2  
Ooh Ooh Ooh Ooh Ooh

*p*  
C Instr.  
B<sup>m</sup> F#<sup>7</sup> A E<sup>7</sup> G D E<sup>m7</sup> F#<sup>7</sup>

*No guitar: play small notes*  
Piano Combo

*Rock Organ*  
Synthesizer

*Ac. Guitar (steel)*  
Guitar

Bass Guitar

*Cymbals (soft mallets)*  
Drums

*Shakers*  
Percussion



# Hotel California 3

SSAA Combo C

20

S1  
ri-sing up through the air. — Up a-head in the dis-tance, I saw a shim-mer-ring light. My head grew hea-vy and my sight grew dim, I had to stop for the night.

S2  
ri-sing up through the air. — Up a-head in the dis-tance, I saw a shim-mer-ring light. My head grew hea-vy and my sight grew dim, I had to stop for the night.

A1  
Ah — Ah — Ah —

A2  
Ah — Ah — Ah —

C  
E<sup>7</sup> G D E<sup>m7</sup> F<sup>#7</sup>

P.C.

Synth

Gtr.

Bass

Dr.

Perc.

25

S1  
There she stood in the door-way, I heard the mis-sion bell. And I was think-ing to my-self. This could be Heav-en or this could be Hell. — Then she lit up a can-dle,

S2  
There she stood in the door-way, I heard the mis-sion bell. And I was think-ing to my-self. This could be Heav-en or this could be Hell. — Then she lit up a can-dle,

A1  
Ah — Ah — This could be hell, oh she —

A2  
There she stood in the door-way, I heard the mis-sion bell. Ah — This could be hell, oh she —

C  
B<sup>m</sup> F<sup>#7</sup> A E<sup>7</sup> G

P.C.

Synth

Gtr.

Bass

Dr.

Perc.

# Hotel California 5

SSAA Combo C

D

39

S1 time of year you can find it here." Ah

S2 An - y time of year you can find it here." Ah

A1 time of year you can find it here." Her mind is Tif - fan - y twist - ed, she got the Mer - ce - des bends.

A2 An - y time of year you can find it here." Her mind is Tif - fan - y twist - ed, she got the Mer - ce - des bends.

C

P.C.  $E^m$   $F\#$   $B^m$   $F\#7$

Synth

Gtr. *p* *Ac. Guitar (steel)* *mp*

Bass

Dr.

Perc.

43

S1 Ah Ah Ah

S2 Ah Ah Ah

A1 She got a lot of pret - ty pret - ty boys, she calls friends. How they dance in the court yard, sweet sum - mer sweat. Some dance to remem - ber,

A2 She got a lot of pret - ty pret - ty boys, she calls friends. How they dance in the court yard, sweet sum - mer sweat. Some dance to remem - ber,

C

P.C. A  $E^7$  G D  $E^m7$

Synth

Gtr.

Bass

Dr.

Perc.

# Hotel California 7

## SSAA Combo C

**E**  
57

S1 "Wel-come to the Ho - tel Cal - i - for - nia, such a love - ly place, such a love - ly face." Li-ving it up... at the Hot - el Cal - i - for -

S2 "Wel-come to the Ho - tel Cal - i - for - nia, such a love - ly place, such a love - ly face." Li-ving it up... at the Hot - el Cal - i - for -

A1 "Wel-come to the Ho - tel Cal - i - for - nia, such a love - ly place, such a love - ly face." Li-ving it up... at the Hot - el Cal - i - for -

A2 "Wel-come to the Ho - tel Cal - i - for - nia, such a love - ly place, such a love - ly face." Li-ving it up... at the Hot - el Cal - i - for -

C

G D F# B<sup>m</sup> G

P.C.

Synth

Gtr. *p* *f*

Bass

Dr.

Perc.

**F**  
62

S1 - nia. what a nice sur-prise bring your a - li - bis.

S2 - nia. what a nice sur-prise bring your a - li - bis. ...

A1 - nia. what a nice sur-prise bring your a - li - bis. Mir-rors on the cell-ing, the pink cham-pagne on ice, and she said:

A2 - nia. what a nice sur-prise bring your a - li - bis. ... Mir-rors on the cell-ing, the pink cham-pagne on ice, and she said:

C

D E<sup>m</sup> F# B<sup>m</sup> F#7

P.C. *No guitar: play small notes*

Synth *Rock Organ*

Gtr. *p* *Ac. Guitarr (steel)*

Bass

Dr.

Perc.

# Hotel California 9

SSAA Combo C

77

S1 "Re-lax" said the night - man. "We are pro - grammed to re - ceive." "You can check out an - y time you like, but you can ne - ver leave."

S2 "Re-lax" said the night - man. "We are pro - grammed to re - ceive." "You can check out an - y time you like, but you can ne - ver leave."

A1 Ah Ah but you can ne - ver leave."

A2 Ah Ah but you can ne - ver leave."

C

G D E<sup>m</sup>7 F<sup>#</sup>7

P.C.

Synth

Gtr. distortion

Bass

Dr.

Perc.

H  
81

Conductor: for solo see guitar part

No Falsetto

S1 And still those voi - ces are call - ing from far a way

S2 And still those voi - ces are call - ing from far a way

A1 And still those voi - ces are call - ing from far a way

A2 And still those voi - ces are call - ing from far a way

C

B<sup>m</sup> F<sup>#</sup>7 A E<sup>7</sup> G D

P.C.

Synth

Gtr.

Bass

Dr.

Perc.

# Hotel California 11

SSAA Combo C

97

*No Falsetto*

S1 Ooh Ooh And still those voi - ces are call - ing from

S2 Ooh Ooh And still those voi - ces are call - ing from

A1 Ooh Ooh And still those voi - ces are call - ing from

A2 Ooh Ooh And still those voi - ces are call - ing from

C B<sup>m</sup> F#<sup>7</sup> A E<sup>7</sup> G

P.C.

Synth

Gtr.

Bass

Dr.

Perc.

102

S1 far a way And still those voi - ces are call - ing from far a way

S2 far a way And still those voi - ces are call - ing from far a way

A1 far a way And still those voi - ces are call - ing from far a way

A2 far a way And still those voi - ces are call - ing from far a way

C D E<sup>m7</sup> F#<sup>7</sup> B<sup>m</sup>

P.C.

Synth

Gtr.

Bass

Dr.

Perc.

# Hotel California

- Eagles -

Words and Music by D. Felder, G. frey, D. Henley  
Arranged by Frank de Vreeze  
Original Key

Pop ballad ♩ = 72

**A** *Falsetto with a lot of air*  
*pp*

Soprano 1  
Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

Soprano 2  
Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

Alto 1  
Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

Alto 2  
Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

Bb Instr. *p*

Piano Combo  
*No guitar: plays small notes*  
B<sup>m</sup> F#<sup>7</sup> A E<sup>7</sup> G D E<sup>m7</sup> F#<sup>7</sup>

Synthesizer  
*Rock Organ*  
*Rock Organ*

Guitar  
*Ac. Guitar (steel)*

Bass Guitar

Drums  
*Cymbals (soft mallets)*

Percussion  
*Shakers*

Hotel California 3  
SSAA Combo Bb

20

S1  
ri-sing up through the air. Up a-head in the dis-tance, I saw a shim-mer-ring light. My head grew hea-vy and my sight grew dim, I had to stop for the night.

S2  
ri-sing up through the air. Up a-head in the dis-tance, I saw a shim-mer-ring light. My head grew hea-vy and my sight grew dim, I had to stop for the night.

A1  
Ah Ah Ah

A2  
Ah Ah Ah

Bb

P.C.  
E7 G D Em7 F#7

Synth

Gtr.

Bass

Dr.

Perc.

25

S1  
There she stood in the door-way, I heard the mis-sion bell. And I was think-ing to my-self. This could be Heav-en or this could be Hell. Then she lit up a can-dle,

S2  
There she stood in the door-way, I heard the mis-sion bell. And I was think-ing to my-self. This could be Heav-en or this could be Hell. Then she lit up a can-dle,

A1  
Ah Ah This could be hell, oh she

A2  
There she stood in the door-way, I heard the mis-sion bell. Ah This could be hell, oh she

Bb

P.C.  
Bm F#7 A E7 G

Synth

Gtr.

Bass

Dr.

Perc.

# Hotel California 5

SSAA Combo Bb

D

39

S1 time of year you can find it here." Ah

S2 An-y time of year you can find it here." Ah

A1 time of year you can find it here." Her mind is Tif-fan-y twist-ed, she got the Mer-ce-des bends.

A2 An-y time of year you can find it here." Her mind is Tif-fan-y twist-ed, she got the Mer-ce-des bends.

Bb

P.C.  $E^m$   $F\sharp$   $B^m$   $F\sharp 7$

Synth

Gtr. *p* *mp* Ac. Guitar (steel)

Bass

Dr.

Perc.

43

S1 Ah Ah Ah

S2 Ah Ah Ah

A1 She got a lot of pret-ty pret-ty boys, she calls friends. How they dance in the court yard, sweet sum-mer sweat. Some dance to re-mem-ber,

A2 She got a lot of pret-ty pret-ty boys, she calls friends. How they dance in the court yard, sweet sum-mer sweat. Some dance to re-mem-ber,

Bb

P.C. A  $E^7$  G D  $E^m 7$

Synth

Gtr.

Bass

Dr.

Perc.

# Hotel California 7

SSAA Combo Bb

**E**

S1 "Wel-come to the Ho - tel Cal - i - for - nia, such a love - ly place, such a love - ly face." Li-ving it up\_\_ at the Hot-el Cal - i - for -

S2 "Wel-come to the Ho - tel Cal - i - for - nia, such a love - ly place, such a love - ly face." Li-ving it up\_\_ at the Hot-el Cal - i - for -

A1 "Wel-come to the Ho - tel Cal - i - for - nia, such a love - ly place, such a love - ly face." Li-ving it up\_\_ at the Hot-el Cal - i - for -

A2 "Wel-come to the Ho - tel Cal - i - for - nia, such a love - ly place, such a love - ly face." Li-ving it up\_\_ at the Hot-el Cal - i - for -

Bb

P.C. G D F# Bm G

Synth

Gtr. *p* *f*

Bass

Dr.

Perc.

**F**

62

S1 - nia. what a nice sur-prise bring your a - li - bis. \_

S2 - nia. what a nice sur-prise bring your a - li - bis. \_

A1 - nia. what a nice sur-prise bring your a - li - bis. \_ Mir-rors on the ceil-ing, the pink cham-pagne on ice, and she said:

A2 - nia. what a nice sur-prise bring your a - li - bis. \_ Mir-rors on the ceil-ing, the pink cham-pagne on ice, and she said:

Bb

P.C. D E<sup>m</sup> F# B<sup>m</sup> F#<sup>7</sup>  
*No guitar: play small notes*

Synth *Rock Organ*

Gtr. *Ac. Guitar (steel)*

Bass

Dr.

Perc.

Hotel California 9  
SSAA Combo Bb

77

S1 "Re-lax" said the night - man. "We are pro-grammed to re-ceive." "You can check out an - y time you like, but you can ne - ver leave."

S2 "Re-lax" said the night - man. "We are pro-grammed to re-ceive." "You can check out an - y time you like, but you can ne - ver leave."

A1 Ah Ah but you can ne - ver leave."

A2 Ah Ah but you can ne - ver leave."

Bb

P.C. G D Em7 F#7

Synth

Gtr. distortion

Bass

Dr.

Perc.

H  
VI

Conductor: for solo see guitar part

No Falsetto

S1 And still those voi-ces are call - ing from far a way

S2 And still those voi-ces are call - ing from far a way

A1 And still those voi-ces are call - ing from far a way

A2 And still those voi-ces are call - ing from far a way

Bb

P.C. B<sup>m</sup> F#7 A E7 G D

Synth

Gtr.

Bass

Dr.

Perc.

# Hotel California 11

SSAA Combo Bb

97

*No Falsetto*

S1 Ooh Ooh And still those voi - ces are call - ing from

S2 Ooh Ooh And still those voi - ces are call - ing from

A1 Ooh Ooh And still those voi - ces are call - ing from

A2 Ooh Ooh And still those voi - ces are call - ing from

Bb

P.C. B<sup>m</sup> F#7 A E7 G

Synth

Gtr.

Bass

Dr.

Perc.

102

S1 far a way And still those voi - ces are call - ing from far a way

S2 far a way And still those voi - ces are call - ing from far a way

A1 far a way And still those voi - ces are call - ing from far a way

A2 far a way And still those voi - ces are call - ing from far a way

Bb

P.C. D E<sup>m7</sup> F#7 B<sup>m</sup>

Synth

Gtr.

Bass

Dr.

Perc.

# Hotel California

- Eagles -

Words and Music by D. Felder, G. frey, D. Henley  
Arranged by Frank de Vreeze  
Original Key

Pop ballad ♩ = 72

**A** *Falsetto with a lot of air*  
*pp*

Soprano 1  
Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

Soprano 2  
Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

Alto 1  
Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

Alto 2  
Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

Eb Instr.  
*p*

Piano Combo  
*No guitar: play small notes*  
B<sup>m</sup> F#<sup>7</sup> A E<sup>7</sup> G D E<sup>m7</sup> F#<sup>7</sup>

Synthesizer  
*Rock Organ*  
*Rock Organ*

Guitar  
*Ac. Guitar (steel)*

Bass Guitar

Drums  
*Cymbals (soft mallets)*

Percussion  
*Shakers*

# Hotel California 3

SSAA Combo Eb

20

S1  
ri-sing up through the air. Up a-head in the dis-tance, I saw a shim-mer-ring light. My head grew hea-vy and my sight grew dim, I had to stop for the night.

S2  
ri-sing up through the air. Up a-head in the dis-tance, I saw a shim-mer-ring light. My head grew hea-vy and my sight grew dim, I had to stop for the night.

A1  
Ah Ah Ah

A2  
Ah Ah Ah

Eb

P.C.  
E<sup>7</sup> G D E<sup>m7</sup> F<sup>#7</sup>

Synth

Gtr.

Bass

Dr.

Perc.

25

S1  
There she stood in the door-way, I heard the mis-sion bell. And I was think-ing to my-self. This could be Heav-en or this could be Hell. Then she lit up a can-dle,

S2  
There she stood in the door-way, I heard the mis-sion bell. And I was think-ing to my-self. This could be Heav-en or this could be Hell. Then she lit up a can-dle,

A1  
Ah Ah This could be hell, oh she

A2  
There she stood in the door-way, I heard the mis-sion bell. Ah This could be hell, oh she

Eb

P.C.  
B<sup>m</sup> F<sup>#7</sup> A E<sup>7</sup> G

Synth

Gtr.

Bass

Dr.

Perc.

# Hotel California 5

SSAA Combo Eb

D

39

S1 time of year you can find it here." Ah

S2 An - y time of year you can find it here." Ah

A1 time of year you can find it here." Her mind is Tif - fan - y twist - ed, she got the Mer - ce - des bends.

A2 An - y time of year you can find it here." Her mind is Tif - fan - y twist - ed, she got the Mer - ce - des bends.

Eb

P.C. E<sup>m</sup> F# B<sup>m</sup> F#<sup>7</sup>

Synth

Gtr. *p* *mp* Ac. Guitar (steel)

Bass

Dr.

Perc.

43

S1 Ah Ah Ah

S2 Ah Ah Ah

A1 She got a lot of pret - ty pret - ty boys, she calls friends. How they dance in the court yard, sweet sum - mer sweat. Some dance to re - mem - ber,

A2 She got a lot of pret - ty pret - ty boys, she calls friends. How they dance in the court yard, sweet sum - mer sweat. Some dance to re - mem - ber,

Eb

P.C. A E<sup>7</sup> G D E<sup>m7</sup>

Synth

Gtr.

Bass

Dr.

Perc.

# Hotel California 7

SSAA Combo Eb

**E**

S1  
"Wel-come to the Ho - tel Cal - i - for - nia, such a love - ly place, such a love - ly face." Li-ving it up\_\_ at the Hot-el Cal - i - for -

S2  
"Wel-come to the Ho - tel Cal - i - for - nia, such a love - ly place, such a love - ly face." Li-ving it up\_\_ at the Hot-el Cal - i - for -

A1  
"Wel-come to the Ho - tel Cal - i - for - nia, such a love - ly place, such a love - ly face." Li-ving it up\_\_ at the Hot-el Cal - i - for -

A2  
"Wel-come to the Ho - tel Cal - i - for - nia, such a love - ly place, such a love - ly face." Li-ving it up\_\_ at the Hot-el Cal - i - for -

Eb

P.C.  
G D F# Bm G

Synth

Gtr.  
Bass  
Dr.  
Perc.

**F**

S1  
- nia. what a nice sur-prise bring your a - li - bis...

S2  
- nia. what a nice sur-prise bring your a - li - bis...

A1  
- nia. what a nice sur-prise bring your a - li - bis... Mir-rors on the cell-ing, the pink cham-pagne on ice, and she said:

A2  
- nia. what a nice sur-prise bring your a - li - bis... Mir-rors on the cell-ing, the pink cham-pagne on ice, and she said:

Eb

P.C.  
D Em F# Bm F#7  
*No guitar: play small notes*

Synth  
*Rock Organ*

Gtr.  
*Ac. Guitar (steel)*

Bass  
Dr.  
Perc.

Hotel California 9  
SSAA Combo Eb

77

S1 "Re-lax" said the night - man. "We are pro - grammed to re - ceive." "You can check out an - y time you like, but you can ne - ver leave." —

S2 "Re-lax" said the night - man. "We are pro - grammed to re - ceive." "You can check out an - y time you like, but you can ne - ver leave." —

A1 Ah Ah but you can ne - ver leave." —

A2 Ah Ah but you can ne - ver leave." —

P.C. G D E<sup>m7</sup> F<sup>7</sup>

Synth

Gtr. distortion f

Bass

Dr.

Perc.

H  
31

Conductor: for solo see guitar part

No Falsetto

S1 And still those voi - ces are call - ing from far a way

S2 And still those voi - ces are call - ing from far a way

A1 And still those voi - ces are call - ing from far a way

A2 And still those voi - ces are call - ing from far a way

P.C. B<sup>m</sup> F<sup>7</sup> A E<sup>7</sup> G D

Synth

Gtr.

Bass

Dr.

Perc.

# Hotel California 11

SSAA Combo Eb

97

S1 *No Falsetto*  
Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ And still those voi - ces are call - ing from

S2  
Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ And still those voi - ces are call - ing from

A1  
Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ And still those voi - ces are call - ing from

A2  
Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ And still those voi - ces are call - ing from

Eb

P.C.  
B<sup>m</sup> F<sup>#7</sup> A E<sup>7</sup> G

Synth

Gtr.

Bass

Dr.

Perc.

102

S1  
far \_\_\_\_\_ a way \_\_\_\_\_ And still those voi - ces are call - ing from far \_\_\_\_\_ a way \_\_\_\_\_

S2  
far \_\_\_\_\_ a way \_\_\_\_\_ And still those voi - ces are call - ing from far \_\_\_\_\_ a way \_\_\_\_\_

A1  
far \_\_\_\_\_ a way \_\_\_\_\_ And still those voi - ces are call - ing from far \_\_\_\_\_ a way \_\_\_\_\_

A2  
far \_\_\_\_\_ a way \_\_\_\_\_ And still those voi - ces are call - ing from far \_\_\_\_\_ a way \_\_\_\_\_

Eb

P.C.  
D E<sup>m7</sup> F<sup>#7</sup> B<sup>m</sup>

Synth

Gtr.

Bass

Dr.

Perc.



Hotel California 3  
SSAA 4 extra staves

10

S1 Warm smell of co-li - tas, ri-sing up through the air. Up a-head in the dis-tance, I saw a shin-mer-ring light. My head grew hea-vy and my sight grew dim. I had to stop for the night.

S2 Warm smell of co-li - tas, ri-sing up through the air. Up a-head in the dis-tance, I saw a shin-mer-ring light. My head grew hea-vy and my sight grew dim. I had to stop for the night.

A1 Ah Ah Ah Ah Ah Ah Ah Ah

A2 Ah Ah Ah Ah Ah Ah Ah Ah

1  
2  
3  
4

A E7 G D Em7 F#7

P.C.

Smith

Gtr.

Bass

Dr.

Perc.

3/1

S1 There were voi - ces down the cor - ri - dor - I thought I heard them say: "Wel - come to the Ho - tel Cal - i - for - na, such a love - ly place, such a love - ly face."

S2 There were voi - ces down the cor - ri - dor - I thought I heard them say: "Wel - come to the Ho - tel Cal - i - for - na, such a love - ly place, such a love - ly face."

A1 I thought I heard them say: "Wel - come to the Ho - tel Cal - i - for - na, such a love - ly place, such a love - ly face."

A2 I thought I heard them say: "Wel - come to the Ho - tel Cal - i - for - na, such a love - ly place, such a love - ly face."

1

2

3

4

P.C. *Em7* *F#7* *G* *D* *F#* *Bm*

Smith

Gtr. *distortion* *p*

Bass

Dr.

Perc.

# Hotel California 7

SSAA 4 extra staves

43

S1 Ah \_\_\_\_\_ Ah \_\_\_\_\_ Ah \_\_\_\_\_ Ah \_\_\_\_\_

S2 Ah \_\_\_\_\_ Ah \_\_\_\_\_ Ah \_\_\_\_\_ Ah \_\_\_\_\_

A1 She got a lot of pret-ty pret-ty boys, she calls friends, — How they dance in the court yard, sweet — sum-mer sweat Some dance to re-mem-ber, — some dance to for - get. So I called up the Cap-tain:

A2 She got a lot of pret-ty pret-ty boys, she calls friends, — How they dance in the court yard, sweet — sum-mer sweat Some dance to re-mem-ber, — some dance to for - get. So I called up the Cap-tain:

1 \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

4 \_\_\_\_\_

P.C. A E7 G D Em7 F#7 Bm

Smith

Gtr.

Bass

Dr.

Perc.





82

*No Falsetto*

S1 And still those voi-ces are call - ing from far \_\_\_\_\_ a way \_\_\_\_\_ And still those voi-ces are call - ing from

S2 And still those voi-ces are call - ing from far \_\_\_\_\_ a way \_\_\_\_\_ And still those voi-ces are call - ing from

A1 And still those voi-ces are call - ing from far \_\_\_\_\_ a way \_\_\_\_\_ And still those voi-ces are call - ing from

A2 And still those voi-ces are call - ing from far \_\_\_\_\_ a way \_\_\_\_\_ And still those voi-ces are call - ing from

1

2

3

4

P.C. F#7 A E7 G D Em7

Smith

Chr.

Bass

Dr.

Perc.

Hotel California 15  
SS/AA 4 extra staves

95

S1 Ooh Ooh Ooh Ooh Ooh

S2 Ooh Ooh Ooh Ooh Ooh

A1 Ooh Ooh Ooh Ooh Ooh

A2 Ooh Ooh Ooh Ooh Ooh

1

2

3

4

P.C. Em7 F#7 Bm F#7 A E7

Synth

Gtr.

Bass

Dr.

Perc.

# Hotel California

- Eagles -

Words and Music by D. Felder, G. frey, D. Henley  
Arranged by Frank de Vreeze  
Original Key

Pop ballad ♩ = 72

**A** *Falsetto with a lot of air*  
*pp*

Soprano 1  
Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

Soprano 2  
Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

Alto 1  
Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

Alto 2  
Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

Piano Combo  
*No guitar: play small notes*  
B<sup>m</sup> F<sup>#7</sup> A E<sup>7</sup> G D

Guitar  
*Ac. Guitar (steel)*

Bass Guitar

Drums  
*Cymbals (soft mallets)*

Percussion  
*Shakers*

# Hotel California 3

SSAA small Combo

**B**  
17

S1  
On a dark des-ert high-way, cool wind in my hair. Warm smell of co-li-tas, ri-sing up through the air.

S2  
On a dark des-ert high-way, cool wind in my hair. Warm smell of co-li-tas, ri-sing up through the air.

A1  
Ah

A2  
Ah

P.C.  
B<sup>m</sup> Like muted guitar F<sup>#7</sup> A E<sup>7</sup>

Gtr.  
Bass  
Dr. *mp*

Perc. *Cabasa*

21

S1  
Up a-head in the dis-tance, I saw a shim-mer-ring light. My head grew hea-vy and my sight grew dim,

S2  
Up a-head in the dis-tance, I saw a shim-mer-ring light. My head grew hea-vy and my sight grew dim,

A1  
Ah Ah

A2  
Ah Ah

P.C.  
G D E<sup>m7</sup>

Gtr.  
Bass  
Dr.  
Perc.

Hotel California 5  
SSAA small Combo

30

S1 and she showed me the way. There were voi - ces down the cor - ri - dor \_ I thought I heard them say:

S2 and she showed me the way. There were voi - ces down the cor - ri - dor \_ I thought I heard them say:

A1 \_ showed me the way. \_ I thought I heard them say:

A2 \_ showed me the way. \_ I thought I heard them say:

P.C. D Em7 F#7

Gtr. distortion

Bass

Dr.

Perc.

C  
33

S1 "Wel - come to the Ho - tel Cal - i - for - nia, such a love - ly place, such a love - ly face."

S2 "Wel - come to the Ho - tel Cal - i - for - nia, such a love - ly place, such a love - ly face."

A1 "Wel - come to the Ho - tel Cal - i - for - nia, such a love - ly place, such a love - ly face."

A2 "Wel - come to the Ho - tel Cal - i - for - nia, such a love - ly place, such a love - ly face."

P.C. G D F# Bm

Gtr. p f

Bass

Dr.

Perc.

Hotel California 7  
SSAA small Combo

45

S1 Ah Ah Ah

S2 Ah Ah Ah

A1 How they dance in the court yard, sweet sum-mer sweat. Some dance to re-mem-ber, some dance to for-get.

A2 How they dance in the court yard, sweet sum-mer sweat. Some dance to re-mem-ber, some dance to for-get.

P.C. G D E<sup>m7</sup> F<sup>#7</sup>

Gtr.

Bass

Dr.

Perc.

49

S1 Ah oh

S2 So I called up the Cap-tain: "Please bring me my wine." He said: "We have-nt had that spir-it here since nine-teen six-ty nine."

A1 So I called up the Cap-tain: "Please bring me my wine." He said: "We have-nt had that spir-it here since nine-teen six-ty nine."

A2 So I called up the Cap-tain: "Please bring me my wine." Ah oh

P.C. B<sup>m</sup> F<sup>#7</sup> A E<sup>7</sup>

Gtr.

Bass

Dr.

Perc.

Hotel California 9  
SSAA small Combo

61

S1  
Li-ving it up\_\_ at the Hot-el Cal-i-for - nia. what a nice sur-prise bring your a - li-bis.

S2  
Li-ving it up\_\_ at the Hot-el Cal-i-for - nia. what a nice sur-prise bring your a - li-bis. \_

A1  
Li-ving it up\_\_ at the Hot-el Cal-i-for - nia. what a nice sur-prise bring your a - li-bis.

A2  
Li-ving it up\_\_ at the Hot-el Cal-i-for - nia. what a nice sur-prise bring your a - li-bis. \_

P.C.  
G D E<sup>m</sup> F#

Gtr.  
p

Bass

Dr.

Perc.

65

S1  
"We are all just pris-o-ners here, Of our own de-vice."

S2  
"We are all just pris-o-ners here, Of our own de-vice."

A1  
Mir-rors on the ceil-ing, the pink cham-pagne on ice, and she said:

A2  
Mir-rors on the ceil-ing, the pink cham-pagne on ice, and she said:

P.C.  
B<sup>m</sup> F#<sup>7</sup> A E<sup>7</sup>  
No guitar: play small notes

Gtr.  
Ac. Guitar (steel)

Bass

Dr.

Perc.

Hotel California 11  
SSAA small Combo

77

S1 "Re-lax" said the night - man. "We are pro - grammed to re - ceive." "You can check out an - y \_\_\_ time you like,

S2 "Re-lax" said the night - man. "We are pro - grammed to re - ceive." "You can check out an - y \_\_\_ time you like,

A1 Ah Ah

A2 Ah Ah

G D E m7

P.C.

Gtr.

Bass

Dr.

Perc.

80

II Conductor: for solo see guitar part

S1 but you can \_\_\_ ne - ver leave." \_\_\_

S2 but you can \_\_\_ ne - ver leave." \_\_\_

A1 but you can \_\_\_ ne - ver leave."

A2 but you can \_\_\_ ne - ver leave."

F#7 Bm F#7 A

P.C.

Gtr. distortion f

Bass

Dr.

Perc.

Hotel California 13  
SSAA small Combo

92

S1 Ooh Ooh

S2 Ooh Ooh

A1 Ooh

A2 Ooh

P.C. E<sup>7</sup> G D E<sup>m7</sup>

Gtr.

Bass

Dr.

Perc.

96

S1 Ooh Ooh

S2 Ooh Ooh

A1 Ooh Ooh

A2 Ooh Ooh

P.C. F<sup>#7</sup> B<sup>m</sup> F<sup>#7</sup> A

Gtr.

Bass

Dr.

Perc.



**B**

S1 On a dark des-ert high - way, cool wind in my hair. Warm smell of co - li - tas, ri - sing up through the air. Up a - head in the dis - tance,

S2 On a dark des-ert high - way, cool wind in my hair. Warm smell of co - li - tas, ri - sing up through the air. Up a - head in the dis - tance,

A1 Ah Ah Ah

A2 Ah Ah Ah

1

2

**Bm** Like muted guitar

**F#7**

**A**

**E7**

**G**

P.C.

Gtr. *mp*

Bass *mp*

Dr. *mp*

Perc. *Cabasa*

26

S1 I heard the mis-sion bell. And I was think-ing to my - self. This could be Heav-en or this could be Hell. Then she lit up a can - die,

S2 I heard the mis-sion bell. And I was think-ing to my - self. This could be Heav-en or this could be Hell. Then she lit up a can - die,

A1 — Ah — This could be hell, oh she —

A2 I heard the mis-sion bell. Ah — This could be hell, oh she —

1

2

P.C. F#7 A E7 G

Gtr. 8

Bass

Dr.

Perc.

35

S1 love - ly place, such a love - ly face." "Plen - ty of room at the Hot - el Cal - i - for - - nia. An - y time of year you can

S2 such a love - ly place, such a love - ly face." "Plen - ty of room at the Hot - el Cal - i - for - - nia. An - y time of year

A1 love - ly place, such a love - ly face." "Plen - ty of room at the Hot - el Cal - i - for - - nia. An - y time of year you can

A2 such a love - ly place, such a love - ly face." "Plen - ty of room at the Hot - el Cal - i - for - - nia. An - y time of year

1

2

PC: F# Bm G D Em

Gtr. *p* *f* *p*

Bass

Dr.

Perc.

45

S1 Ah \_\_\_\_\_

S2 Ah \_\_\_\_\_

A1 How they dance in the court yard, sweet \_\_\_\_\_ sun-mer sweat.

A2 How they dance in the court yard, sweet \_\_\_\_\_ sun-mer sweat.

1 Some dance to remem-ber \_\_\_\_\_

2 Some dance to remem-ber \_\_\_\_\_

Some dance to for-get.

So I called up the Cap-tain:

Some dance to for-get.

So I called up the Cap-tain:

G D Em7 F#7 B m

P.C.

Gtr.

Bass

Dr.

Perc.

55

**F**

S1 She wakes you up in the mid-dle of the night just to hear them say, ——— "Wel-come to the Ho - tel Cal-i-for - nia, such a love-ly place, such a

S2 She wakes you up in the mid-dle of the night just to hear them say, ——— "Wel-come to the Ho - tel Cal-i-for - nia, such a love - ly place, such a love - ly place,

A1 She wakes you up in the mid-dle of the night just to hear them say, ——— "Wel-come to the Ho - tel Cal-i-for - nia, such a love-ly place, such a

A2 She wakes you up in the mid-dle of the night just to hear them say, ——— "Wel-come to the Ho - tel Cal-i-for - nia, such a love - ly place, such a love - ly place,

1

2

PC: *Em7* *F#7* *G* *D* *F#*

Gtr: *distortion*

Bass

Dr:

Perc:

**F** 05

S1  
S2  
A1  
A2

Mir-rors on the cell-ing, the pink cham-pagne on ice, and she said:  
Mir-rors on the cell-ing, the pink cham-pagne on ice, and she said:

"We are all just pris-o-ners here, Of our own de-vice."  
"We are all just pris-o-ners here, Of our own de-vice."

And in the mas-ter's cham-bers. And in the mas-ter's cham-bers.  
And in the mas-ter's cham-bers. And in the mas-ter's cham-bers.

1  
2

**Bm** **F#7** **A** **E7** **G**

*No guitar: play small notes*

*Ac. Guitar (steel)*

P.C.  
Gtr.  
Bass  
Dr.  
Perc.

75

S1 I had to find the pas-sage back to the place I was be-fore. "Re-lax" said the night-man. "We are pro-grammed to re-ceive." "You can check out an-y\_\_ time you like,

S2 I had to find the pas-sage back to the place I was be-fore. "Re-lax" said the night-man. "We are pro-grammed to re-ceive." "You can check out an-y\_\_ time you like,

A1 Ah \_\_\_\_\_ Ah \_\_\_\_\_ Ah \_\_\_\_\_ Ah \_\_\_\_\_

A2 Ah \_\_\_\_\_ Ah \_\_\_\_\_ Ah \_\_\_\_\_ Ah \_\_\_\_\_

1

2

A E7 G D Em7

P.C.

Gtr.

Bass

Dr.

Perc.

85

No Falsetto

Falsetto with a lot of air  
ppp

S1  
And still those voi - ces are call - ing from far \_\_\_\_\_ a way \_\_\_\_\_  
And still those voi - ces are call - ing from far \_\_\_\_\_ a way \_\_\_\_\_  
Ooh \_\_\_\_\_  
ppp

S2  
And still those voi - ces are call - ing from far \_\_\_\_\_ a way \_\_\_\_\_  
And still those voi - ces are call - ing from far \_\_\_\_\_ a way \_\_\_\_\_  
Ooh \_\_\_\_\_  
ppp

A1  
And still those voi - ces are call - ing from far \_\_\_\_\_ a way \_\_\_\_\_  
And still those voi - ces are call - ing from far \_\_\_\_\_ a way \_\_\_\_\_  
Ooh \_\_\_\_\_  
ppp

A2  
And still those voi - ces are call - ing from far \_\_\_\_\_ a way \_\_\_\_\_  
And still those voi - ces are call - ing from far \_\_\_\_\_ a way \_\_\_\_\_  
Ooh \_\_\_\_\_  
ppp

1  
2  
G D Em7 F#7 Bm

P.C.  
Musical notation for Piano/Chorus part

Gtr.  
Musical notation for Guitar part

Bass  
Musical notation for Bass part

Dr.  
Musical notation for Drums part

Perc.  
Musical notation for Percussion part

95

S1  
S2  
A1  
A2

1  
2

Em7 F#7 B m F#7 A

P.C.  
Gtr.  
Bass  
Dr.  
Perc.



SSAA Piano Solo Advanced

# Hotel California

- Eagles -

Words and Music by D. Felder, G. frey, D. Henley  
Arranged by Frank de Vreeze  
Original Key

Pop ballad ♩ = 72

**A** *Falsetto with a lot of air*  
*pp*

Soprano 1  
Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

Soprano 2  
Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

Alto 1  
Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

Alto 2  
*pp*  
Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

Piano Solo  
Advanced  
B<sup>m</sup> F<sup>#7</sup> A E<sup>7</sup>

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Hotel California 3  
SSAA Piano Solo Advanced

**B**

14

S1  
far a way And still those voi-ces are call - ing from far a way On a dark des-ert high-way,

S2  
far a way And still those voi-ces are call - ing from far a way On a dark des-ert high-way,

A1  
far a way And still those voi-ces are call - ing from far a way Ah

A2  
far a way And still those voi-ces are call - ing from far a way Ah

P.S.A.  
D E<sup>m7</sup> F<sup>#7</sup> B<sup>m</sup>  
*RH if possible  
Otherwise chords*

18

S1  
cool wind in my hair. Warm smell of co-li - tas, ri - sing up through the air.

S2  
cool wind in my hair. Warm smell of co-li - tas, ri - sing up through the air.

A1  
Ah

A2  
Ah

P.S.A.  
F<sup>#7</sup> A E<sup>7</sup>

Hotel California 5  
SSAA Piano Solo Advanced

27

S1  
And I was think - ing to my - self. This could be Heav - en or this could be Hell.

S2  
And I was think - ing to my - self. This could be Heav - en or this could be Hell.

A1  
Ah This could be

A2  
Ah This could be

P.S.A.  
A E7

29

S1  
Then she lit up a can - dle, and she showed me the way. There were voi - ces down the cor - ri - dor

S2  
Then she lit up a can - dle, and she showed me the way. There were voi - ces down the cor - ri - dor

A1  
hell, oh she showed me the way.

A2  
hell, oh she showed me the way.

P.S.A.  
G D Em7

38

S1  
- nia. An - y time of year you can find it here."

S2  
- nia. An - y time of year you can find it here."

A1  
- nia. An - y time of year you can find it here."

A2  
- nia. An - y time of year you can find it here."

P.S.A.  
D E<sup>m</sup> F<sup>#</sup>

**D**  
41

S1  
Ah Ah

S2  
Ah Ah

A1  
Her mind is Tif - fan - y twist - ed, she got the Mer - ce - des bends. She got a lot of pret - ty pret - ty boys,

A2  
Her mind is Tif - fan - y twist - ed, she got the Mer - ce - des bends. She got a lot of pret - ty pret - ty boys,

P.S.A.  
B<sup>m</sup> *RH if possible*  
*Otherwise chords* F<sup>#7</sup> A

Hotel California 9  
SSAA Piano Solo Advanced

50

S1  
Ah \_\_\_\_\_ oh

S2  
"Please bring me my wine." Hesaid: "We have-nt had that spir - it here since nine - teen six - ty nine."

A1  
"Please bring me my wine." Hesaid: "We have-nt had that spir - it here since nine - teen six - ty nine."

A2  
"Please bring me my wine." Ah \_\_\_\_\_ oh

P.S.A.  
F#7 A E7

53

S1  
— And still those voi-ces are call - ing from far \_\_\_\_\_ a way \_\_\_\_\_ She wakes you up in the mid-dle of the night

S2  
And still those voi-ces are call - ing from far \_\_\_\_\_ a way \_\_\_\_\_ She wakes you up in the mid-dle of the night

A1  
And still those voi-ces are call - ing from far \_\_\_\_\_ a way \_\_\_\_\_ She wakes you up in the mid-dle of the night

A2  
— And still those voi-ces are call - ing from far \_\_\_\_\_ a way \_\_\_\_\_ She wakes you up in the mid-dle of the night

P.S.A.  
G D Em7

62

S1  
- nia. what a nice sur-prise bring your a - li - bis.

S2  
- nia. what a nice sur-prise bring your a - li - bis. \_

A1  
- nia. what a nice sur-prise bring your a - li - bis.

A2  
- nia. what a nice sur-prise bring your a - li - bis. \_

P.S.A.  
D Em F#

65

S1  
"We are all just pris-o-ners here, Of our own de-vice."

S2  
"We are all just pris-o-ners here, Of our own de-vice."

A1  
Mir-rors on the ceil-ing, the pink cham-pagne on ice, and she said:

A2  
Mir-rors on the ceil-ing, the pink cham-pagne on ice, and she said:

P.S.A.  
B<sup>m</sup> F<sup>#7</sup> A E<sup>7</sup>

75

S1  
I had to find the pas-sage back to the place I was be-fore. — "Re-lax" said the night - man. "We are

S2  
I had to find the pas-sage back to the place I was be-fore. — "Re-lax" said the night - man. "We are

A1  
Ah

A2  
Ah

A  
E<sup>7</sup> G

P.S.A.

78

S1  
pro-grammed to re-ceive." "You can check out an-y \_\_\_ time you like, but you can ne-ver leave." —

S2  
pro-grammed to re-ceive." "You can check out an-y \_\_\_ time you like, but you can ne-ver leave." —

A1  
Ah but you can ne-ver leave."

A2  
Ah but you can ne-ver leave."

D E<sup>m7</sup> F<sup>#7</sup>

P.S.A.

88 *Falsetto with a lot of air*  
*pp*

S1 far a way Ooh Ooh

S2 far a way Ooh Ooh

A1 far a way Ooh Ooh

A2 far a way Ooh Ooh

F#7 Bm F#7 A

P.S.A.

92

S1 Ooh Ooh

S2 Ooh Ooh

A1 Ooh

A2 Ooh

E7 G D Em7

P.S.A.

103

S1  
And still those voi - ces are call - ing from far \_\_\_\_\_ a way

S2  
And still those voi - ces are call - ing from far \_\_\_\_\_ a way

A1  
And still those voi - ces are call - ing from far \_\_\_\_\_ a way

A2  
And still those voi - ces are call - ing from far \_\_\_\_\_ a way

P.S.A.  
E<sup>m7</sup> F<sup>#7</sup> B<sup>m</sup>



SSAA Piano Solo Intermediate

# Hotel California

- Eagles -

Words and Music by D. Felder, G. frey, D. Henley  
Arranged by Frank de Vreeze  
Original Key

Pop ballad ♩ = 72

**A** *Falsetto with a lot of air*  
*pp*

Soprano 1  
Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

Soprano 2  
Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

Alto 1  
Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

Alto 2  
Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

*pp*

**B<sup>m</sup> F<sup>#7</sup> A E<sup>7</sup>**

Piano Solo Intermediate

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Hotel California 3  
SSAA Piano Solo Intermediate

B

14

S1  
far a way And still those voi-ces are call - ing from far a way On a dark des-ert high-way,

S2  
far a way And still those voi-ces are call - ing from far a way On a dark des-ert high-way,

A1  
far a way And still those voi-ces are call - ing from far a way Ah

A2  
far a way And still those voi-ces are call - ing from far a way Ah

P.S.I.  
D E<sup>m7</sup> F<sup>#7</sup> B<sup>m</sup>

18

S1  
cool wind in my hair. Warm smell of co-li - tas, ri - sing up through the air.

S2  
cool wind in my hair. Warm smell of co-li - tas, ri - sing up through the air.

A1  
Ah

A2  
Ah

P.S.I.  
F<sup>#7</sup> A E<sup>7</sup>

Hotel California 5  
SSAA Piano Solo Intermediate

27

S1  
And I was think-ing to my - self. This could be Heav-en or this could be Hell. Then she lit up a can-dle,

S2  
And I was think-ing to my - self. This could be Heav-en or this could be Hell. Then she lit up a can-dle,

A1  
Ah This could be hell, oh she

A2  
Ah This could be hell, oh she

A E<sup>7</sup> G

P.S.I.

30

S1  
and she showed me the way. There were voi-ces down the cor - ri-dor I thought I heard them say:

S2  
and she showed me the way. There were voi-ces down the cor - ri-dor I thought I heard them say:

A1  
— showed me the way. I thought I heard them say:

A2  
— showed me the way. I thought I heard them say:

D E<sup>m7</sup> F<sup>#7</sup>

P.S.I.

40

**D**

S1  
find it here." Ah

S2  
you can find it here." Ah

A1  
find it here." Her mind is Tif-fan-y twist-ed, she got the Mer-ce-des bends.

A2  
you can find it here." Her mind is Tif-fan-y twist-ed, she got the Mer-ce-des bends.

P.S.I.  
F# Bm F#7

43

S1  
Ah Ah

S2  
Ah Ah

A1  
She got a lot of pret-ty pret-ty boys, she calls friends. How they dance in the court yard,

A2  
She got a lot of pret-ty pret-ty boys, she calls friends. How they dance in the court yard,

P.S.I.  
A E7 G

Hotel California 9  
SSAA Piano Solo Intermediate

52

S1  
oh \_\_\_\_\_ And still those voi-ces are call - ing from far \_\_\_\_\_ a way \_\_\_\_\_

S2  
nine - teen six - ty nine." \_\_\_\_\_ And still those voi-ces are call - ing from far \_\_\_\_\_ a way \_\_\_\_\_

A1  
nine - teen six - ty nine." \_\_\_\_\_ And still those voi-ces are call - ing from far \_\_\_\_\_ a way \_\_\_\_\_

A2  
oh \_\_\_\_\_ And still those voi-ces are call - ing from far \_\_\_\_\_ a way \_\_\_\_\_

P.S.I.  
E<sup>7</sup> G D

55

S1  
She wakes you up in the mid-dle of the night just to hear them say. \_\_\_\_\_ "Wel-come to the Ho - tel Cal - i - for -

S2  
She wakes you up in the mid-dle of the night just to hear them say. \_\_\_\_\_ "Wel-come to the Ho - tel Cal - i - for -

A1  
She wakes you up in the mid-dle of the night just to hear them say. \_\_\_\_\_ "Wel-come to the Ho - tel Cal - i - for -

A2  
She wakes you up in the mid-dle of the night just to hear them say. \_\_\_\_\_ "Wel-come to the Ho - tel Cal - i - for -

P.S.I.  
E<sup>m7</sup> F<sup>#7</sup> G

E

F

64

S1  
a - li - bis. \_

S2  
bring your a - li - bis. \_

A1  
a - li - bis. \_ Mir - rors on the ceil - ing, the pink cham - pagne on ice, and she said:

A2  
bring your a - li - bis. \_ Mir - rors on the ceil - ing, the pink cham - pagne on ice, and she said:

P.S.I.  
F# Bm F#7

67

S1  
"We are all just pris - o - ners here, Of our own de - vice." And in the \_ mas - ter's cham - bers.

S2  
"We are all just pris - o - ners here, Of our own de - vice." And in the \_ mas - ter's cham - bers.

A1  
And in the \_ mas - ter's cham - bers.

A2  
And in the \_ mas - ter's cham - bers.

P.S.I.  
A E7 G

76

S1  
place I was be-fore. — "Re-lax" said the night - man. "We are pro - grammed to re - ceive."

S2  
place I was be-fore. — "Re-lax" said the night - man. "We are pro - grammed to re - ceive."

A1  
Ah

A2  
Ah

E<sup>7</sup> G D

P.S.I.

79

S1  
"You can check out an - y \_\_\_ time you like, but you can \_\_\_ ne - ver leave." —

S2  
"You can check out an - y \_\_\_ time you like, but you can \_\_\_ ne - ver leave." —

A1  
Ah but you can \_\_\_ ne - ver leave."

A2  
Ah but you can \_\_\_ ne - ver leave."

E<sup>m7</sup> F<sup>#7</sup> B<sup>m</sup>  
*for solo see guitar part*

P.S.I.

**H** Conductor: for solo see guitar part

Hotel California 15  
SSAA Piano Solo Intermediate

89 *Falsetto with a lot of air*  
*pp*

S1  
Ooh Ooh Ooh

S2  
Ooh Ooh Ooh

A1  
Ooh Ooh

A2  
*pp*  
Ooh Ooh

B<sup>m</sup> F<sup>#7</sup> A E<sup>7</sup>

P.S.I.

93

S1  
Ooh Ooh

S2  
Ooh Ooh

A1  
Ooh

A2  
Ooh

G D E<sup>m7</sup> F<sup>#7</sup>

P.S.I.

103

S1  
And still those voi - ces are call - ing from far \_\_\_\_\_ a way

S2  
And still those voi - ces are call - ing from far \_\_\_\_\_ a way

A1  
And still those voi - ces are call - ing from far \_\_\_\_\_ a way

A2  
And still those voi - ces are call - ing from far \_\_\_\_\_ a way

P.S.I.  
E<sup>m7</sup> F<sup>#7</sup> B<sup>m</sup>

# Hotel California

- Eagles -

Words and Music by D. Felder, G. frey, D. Henley  
Arranged by Frank de Vreeze  
Original Key

Pop ballad ♩ = 72

**A** *Falsetto with a lot of air*  
*pp*

Soprano 1  
Soprano 2  
Alto 1  
Alto 2

Ooh  
Ooh  
Ooh  
Ooh

6

S1  
S2  
A1  
A2

Ooh  
Ooh  
Ooh  
Ooh

21

S1  
Up a-head in the dis-tance, I saw a shim-mer-ring light. My head grew hea-vy and my sight grew dim,

S2  
Up a-head in the dis-tance, I saw a shim-mer-ring light. My head grew hea-vy and my sight grew dim,

A1  
Ah Ah

A2  
Ah Ah

24

S1  
I had to stop for the night. There she stood in the door-way, I heard the mis-sion bell.

S2  
I had to stop for the night. There she stood in the door-way, I heard the mis-sion bell.

A1  
Ah Ah

A2  
Ah There she stood in the door-way, I heard the mis-sion bell.

27

S1  
And I was think-ing to my - self. This could be Heav-en or this could be Hell. \_\_\_

S2  
And I was think-ing to my - self. This could be Heav-en or this could be Hell. \_\_\_

A1  
Ah This could be

A2  
Ah This could be

37

S1  
"Plen-ty of room at the Hot-el Cal-i-for - nia. An-y time of year you can

S2  
"Plen-ty of room at the Hot-el Cal-i-for - nia. An-y time of year

A1  
"Plen-ty of room at the Hot-el Cal-i-for - nia. An-y time of year you can

A2  
"Plen-ty of room at the Hot-el Cal-i-for - nia. An-y time of year

D

40

S1  
find it here." Ah

S2  
you can find it here." Ah

A1  
find it here." Her mind is Tif-fan-y twist-ed, she got the Mer-ce-des bends.

A2  
you can find it here." Her mind is Tif-fan-y twist-ed, she got the Mer-ce-des bends.

43

S1  
Ah Ah

S2  
Ah Ah

A1  
She got a lot of pret-ty pret-ty boys, she calls friends. — How they dance in the court yard,

A2  
She got a lot of pret-ty pret-ty boys, she calls friends. — How they dance in the court yard,

53

S1  
And still those voi-ces are call - ing from far \_\_\_ a way \_\_\_\_\_ She wakes you up in the mid-dle of the night

S2  
And still those voi-ces are call - ing from far \_\_\_ a way \_\_\_\_\_ She wakes you up in the mid-dle of the night

A1  
And still those voi-ces are call - ing from far \_\_\_ a way \_\_\_\_\_ She wakes you up in the mid-dle of the night

A2  
And still those voi-ces are call - ing from far \_\_\_ a way \_\_\_\_\_ She wakes you up in the mid-dle of the night

E

56

S1  
just to hear them say. \_\_\_\_\_ "Wel-come to the Ho - tel Cal - i - for - nia, such a

S2  
just to hear them say. \_\_\_\_\_ "Wel-come to the Ho - tel Cal - i - for - nia,

A1  
just to hear them say. \_\_\_\_\_ "Wel-come to the Ho - tel Cal - i - for - nia, such a

A2  
just to hear them say. \_\_\_\_\_ "Wel-come to the Ho - tel Cal - i - for - nia,

59

S1  
love - ly place, such a love - ly face."

S2  
such a love - ly place, such a love - ly face."

A1  
love - ly place, such a love - ly face."

A2  
such a love - ly place, such a love - ly face."

70

S1 They gath - ered for the\_\_ feast. They stab it\_\_\_ with their\_\_ steel - y knives but they

S2 They gath - ered for the\_\_ feast. They stab it\_\_\_ with their\_\_ steel - y knives but they

A1 They gath - ered for the\_\_ feast. They stab it\_\_\_ with their\_\_ steel - y knives but they

A2 They gath - ered for the\_\_ feast. They stab it\_\_\_ with their\_\_ steel - y knives but they

G

72

S1 just can't kill the beast. Last thing I re-mem - ber I was run - ning for the door.

S2 just can't kill the beast. Last thing I re-mem - ber I was run - ning for the door.

A1 just can't kill the beast. Ah \_\_\_\_\_

A2 just can't kill the beast. Ah \_\_\_\_\_

75

S1 I had to find the pas - sage back to the place I was be - fore. "Re - lax" said the night - man. "We are

S2 I had to find the pas - sage back to the place I was be - fore. "Re - lax" said the night - man. "We are

A1 Ah \_\_\_\_\_ Ah \_\_\_\_\_

A2 Ah \_\_\_\_\_ Ah \_\_\_\_\_

92

S1  
Ooh Ooh Ooh

S2  
Ooh Ooh Ooh

A1  
Ooh Ooh

A2  
Ooh

98

S1  
Ooh Ooh And still those voi-ces are call - ing from

S2  
Ooh Ooh And still those voi-ces are call - ing from

A1  
Ooh And still those voi-ces are call - ing from

A2  
Ooh Ooh And still those voi-ces are call - ing from

*No Falsetto*

102

S1  
far a way And still those voi-ces are call - ing from far a way

S2  
far a way And still those voi-ces are call - ing from far a way

A1  
far a way And still those voi-ces are call - ing from far a way

A2  
far a way And still those voi-ces are call - ing from far a way

# Hotel California

- Eagles -

Pop ballad ♩ = 72

Words and Music by D. Felder, G. frey, D. Henley  
Arranged by Frank de Vreeze  
Original Key

**A**

C Instr. 

8 

**B**

14 

27 

**C**

33 

**D**

39 

**E**

53 

58 

**F** **G** **H**

65 

# Hotel California

- Eagles -

Pop ballad ♩ = 72

Words and Music by D. Felder, G. frey, D. Henley  
Arranged by Frank de Vreeze  
Original Key

**A**

Bb Instr. 

8 

**B**

14 

27 

**C**

33 

**D**

39 

**E**

53 

58 

**F** **G** **H**

65 

# Hotel California

- Eagles -

Pop ballad ♩ = 72

Words and Music by D. Felder, G. Frey, D. Henley  
Arranged by Frank de Vreeze  
Original Key

**A**

E♭ Instr.

8

**B**

14

27

**C**

32

**D**

37

51

**E**

56

61

**F** **G** **H**

# Hotel California

- Eagles -

Words and Music by D. Felder, G. frey, D. Henley  
Arranged by Frank de Vreeze  
Original Key

Pop ballad ♩ = 72

A

B<sup>m</sup> F<sup>#7</sup> A E<sup>7</sup> G D

No guitar: play small notes

7 E<sup>m7</sup> F<sup>#7</sup> B<sup>m</sup> F<sup>#7</sup> A E<sup>7</sup> G D

Play

B

15 E<sup>m7</sup> F<sup>#7</sup> B<sup>m</sup> F<sup>#7</sup>

Like muted guitar

19 A E<sup>7</sup> G D

23 E<sup>m7</sup> F<sup>#7</sup> B<sup>m</sup> F<sup>#7</sup>

# 4 Hotel California

Piano Combo

H

81 **B<sup>m</sup>** **F<sup>#7</sup>** **A** **E<sup>7</sup>**

85 **G** **D** **E<sup>m7</sup>** **F<sup>#7</sup>**

89 **B<sup>m</sup>** **F<sup>#7</sup>** **A** **E<sup>7</sup>**

93 **G** **D** **E<sup>m7</sup>** **F<sup>#7</sup>**

97 **B<sup>m</sup>** **F<sup>#7</sup>** **A** **E<sup>7</sup>**

101 **G** **D** **E<sup>m7</sup>** **F<sup>#7</sup>** **B<sup>m</sup>**

# Hotel California

- Eagles -

Words and Music by D. Felder, G. frey, D. Henley  
Arranged by Frank de Vreeze  
Original Key

Pop ballad ♩ = 72

A

B<sup>m</sup> F<sup>#7</sup> A E<sup>7</sup> G

6 D E<sup>m7</sup> F<sup>#7</sup> B<sup>m</sup> F<sup>#7</sup>

11 A E<sup>7</sup> G D

15 E<sup>m7</sup> F<sup>#7</sup> B<sup>m</sup> F<sup>#7</sup>

RH if possible  
Otherwise chords

19 A E<sup>7</sup> G

# Hotel California

- Eagles -

Words and Music by D. Felder, G. frey, D. Henley  
Arranged by Frank de Vreeze  
Original Key

Pop ballad ♩=72

A

Musical notation for measures 1-4. Chords: B<sup>m</sup>, F<sup>#7</sup>, A, E<sup>7</sup>.

Musical notation for measures 5-8. Chords: G, D, E<sup>m7</sup>, F<sup>#7</sup>.

Musical notation for measures 9-13. Chords: B<sup>m</sup>, F<sup>#7</sup>, A, E<sup>7</sup>, G.

Musical notation for measures 14-17. Chords: D, E<sup>m7</sup>, F<sup>#7</sup>, B, B<sup>m</sup>.

Musical notation for measures 18-21. Chords: F<sup>#7</sup>, A, E<sup>7</sup>, G.

# Hotel California

- Eagles -

Words and Music by D. Felder, G. frey, D. Henley  
Arranged by Frank de Vreeze  
Original Key

Pop ballad ♩=72

A

Rock Organ

7

B

14

21

C

28

# Hotel California

- Eagles -

Words and Music by D. Felder, G. frey, D. Henley  
Arranged by Frank de Vreeze  
Original Key

Pop ballad ♩ = 72

**A**

B<sup>m</sup> F<sup>#7</sup> A E<sup>7</sup>

Ac. Guitar (steel)

Guitar

5 8

9 8

13 8

**B**

B<sup>m</sup> F<sup>#7</sup> A E<sup>7</sup> G

17 8

22 8

27 8

**C**

E<sup>m7</sup> F<sup>#7</sup> G D

31 8

distortion

The sheet music is written for guitar in the key of D major (one sharp) and 4/4 time. It consists of three sections: A, B, and C. Section A (measures 1-16) features a repeating rhythmic pattern of eighth notes with a steady accompaniment. Chords Bm, F#7, A, and E7 are used. Section B (measures 17-26) continues the pattern with chords Bm, F#7, A, E7, and G. Section C (measures 27-32) includes chords E7, G, D, and F#7, with a 'distortion' effect indicated at the end. The music is arranged for acoustic guitar (steel strings).

# Hotel California

- Eagles -

Words and Music by D. Felder, G. frey, D. Henley  
Arranged by Frank de Vreeze  
Original Key

Pop ballad ♩ = 72

**A**

B<sup>m</sup> F<sup>#7</sup> A E<sup>7</sup> G

Bass Guitar



6 D E<sup>m7</sup> F<sup>#7</sup> B<sup>m</sup> F<sup>#7</sup> A



12 E<sup>7</sup> G D E<sup>m7</sup> F<sup>#7</sup> **B** B<sup>m</sup>



18 F<sup>#7</sup> A E<sup>7</sup> G



22 D E<sup>m7</sup> F<sup>#7</sup> B<sup>m</sup>



26 F<sup>#7</sup> A E<sup>7</sup> G



30 D E<sup>m7</sup> F<sup>#7</sup> **C** G



# Drumkit/Percussion

Hi-Hat closed  
Hi-Hat open  
High Tom  
Mid Tom  
Low Tom  
Floor Tom  
Ride Cymbal  
Ride Bell/Cup  
Crash Cymbal  
Splash Cymbal  
Triangle mute  
Bassdrum (Kick)  
Shareclick  
Sharedrum  
Hi-Hat Foot  
Tambourine Beating  
Triangle open

- Shaker (eggs)
- Claves
- High Timbale
- Sleigh Bells
- Bell Tree
- Maracas
- Wind Chimes

Handclap  
Guiro  
Woodblock High  
Timbale Low  
Agogo High  
Cowbell  
Conga Cabasa  
Woodblock Low  
Agogo Low

# Hotel California

- Eagles -

Words and Music by D. Felder, G. frey, D. Henley  
Arranged by Frank de Vreeze  
Original Key

Pop ballad ♩ = 72

A

Drums

6 Cymbals (soft mallets) Cymbals (stick)

B

12 *f* *mp*

19 2 2 2 2 2 2

C

31

36

D

41 2 2 2 2

51 2 2

# Drumkit/Percussion

High Tom  
Hi-Hat closed  
Hi-Hat open  
Shareclick  
Bassdrum (Kick)  
Sharedrum  
Hi-Hat Foot  
Mid Tom  
Low Tom  
Floor Tom  
Ride Cymbal  
Ride Bell/Cup  
Crash Cymbal  
Splash Cymbal  
Triangle mute  
Tambourine Beating  
Triangle open

Detailed description: This musical staff contains various percussion symbols. It starts with a double bar line. The first two notes are quarter notes on the first line, marked as 'Shareclick' and 'Bassdrum (Kick)'. The third note is a quarter note on the second line, marked as 'Sharedrum'. The fourth note is a quarter note on the second line, marked as 'Hi-Hat Foot'. The fifth note is a quarter note on the second line, marked as 'Hi-Hat closed'. The sixth note is a quarter note on the second line, marked as 'Hi-Hat open'. The seventh note is a quarter note on the second line, marked as 'Mid Tom'. The eighth note is a quarter note on the second line, marked as 'Low Tom'. The ninth note is a quarter note on the second line, marked as 'Floor Tom'. The tenth note is a quarter note on the second line, marked as 'Ride Cymbal'. The eleventh note is a quarter note on the second line, marked as 'Ride Bell/Cup'. The twelfth note is a quarter note on the second line, marked as 'Crash Cymbal'. The thirteenth note is a quarter note on the second line, marked as 'Splash Cymbal'. The fourteenth note is a quarter note on the second line, marked as 'Triangle mute'. The fifteenth note is a quarter note on the second line, marked as 'Tambourine Beating'. The sixteenth note is a quarter note on the second line, marked as 'Triangle open'.

Shaker (eggs)  
Claves  
High Timbale  
Sleigh Bells  
Bell Tree  
Maracas  
Wind Chimes  
Cowbell  
Handclap  
Conga Cabasa  
Guiro  
Woodblock High  
Woodblock Low  
Timbale Low  
Agogo High  
Agogo Low

Detailed description: This musical staff contains various percussion symbols. It starts with a double bar line. The first note is a quarter note on the first line, marked as 'Shaker (eggs)'. The second note is a quarter note on the first line, marked as 'Claves'. The third note is a quarter note on the first line, marked as 'High Timbale'. The fourth note is a quarter note on the first line, marked as 'Sleigh Bells'. The fifth note is a quarter note on the first line, marked as 'Bell Tree'. The sixth note is a quarter note on the first line, marked as 'Maracas'. The seventh note is a quarter note on the first line, marked as 'Wind Chimes'. The eighth note is a quarter note on the first line, marked as 'Cowbell'. The ninth note is a quarter note on the first line, marked as 'Handclap'. The tenth note is a quarter note on the first line, marked as 'Conga Cabasa'. The eleventh note is a quarter note on the first line, marked as 'Guiro'. The twelfth note is a quarter note on the first line, marked as 'Woodblock High'. The thirteenth note is a quarter note on the first line, marked as 'Woodblock Low'. The fourteenth note is a quarter note on the first line, marked as 'Timbale Low'. The fifteenth note is a quarter note on the first line, marked as 'Agogo High'. The sixteenth note is a quarter note on the first line, marked as 'Agogo Low'.

# Hotel California

- Eagles -

Words and Music by D. Felder, G. frey, D. Henley  
Arranged by Frank de Vreeze  
Original Key

Pop ballad ♩ = 72

A

Percussion

3 Shakers 3 8

B

17 Cabasa

2 2

C

23

2 2 2 2 2 2 2 2

D

E

41

2 2 2 2 2 2 2 2 2 2 2

F

63

G H

G

H

67

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

97

2 2 2 2

# Hotel California

- Eagles -

Words and Music by D. Felder, G. frey, D. Henley

Arranged by Frank de Vreeze

Original Key

Pop ballad ♩ = 72

**A**

B<sup>m</sup>

F<sup>#7</sup>

A

E<sup>7</sup>



5

G

D

E<sup>m7</sup>

F<sup>#7</sup>

B<sup>m</sup>



10

F<sup>#7</sup>

A

E<sup>7</sup>

G

D



15

E<sup>m7</sup>

F<sup>#7</sup>

**B**

B<sup>m</sup>

F<sup>#7</sup>



On a dark des-ert high-way, cool wind in my hair.

19

A

E<sup>7</sup>

G



Warm smell of co-li-tas, ri-sing up through the air. Up a-head in the dis-tance,

22

D

E<sup>m7</sup>

F<sup>#7</sup>



I saw a shim-mer-ring light. My head grew hea-vy and my sight grew dim, I had to stop for the night.

# Hotel California

- Eagles -

*Words and Music by D. Felder, G. frey, D. Henley*

*Arranged by Frank de Vreeze*

*Original Key*

A:  
Ooh  
Ooh...And still those voices are calling from far away (2x)

B:  
On a dark desert highway, cool wind in my hair  
Warm smell of colitas, rising up through the air  
Up ahead in the distance, I saw a shimmering light  
My head grew heavy and my sight grew dim  
I had to stop for the night.  
There she stood in the doorway;  
I heard the mission bell  
And I was thinking to myself  
'This could be heaven or this could be Hell'  
Then she lit up a candle and she showed me the way  
There were voices down the corridor,  
I thought I heard them say

C:  
Welcome to the Hotel California  
Such a lovely place (such a lovely place)  
Such a lovely face. (such a lovely face)  
Plenty of room at the Hotel California  
Any time of year (any time of year) you can find it here (you can find it here)

D:  
Her mind is Tiffany-twisted, she got the Mercedes bends  
She got a lot of pretty, pretty boys, that she calls friends  
How they dance in the courtyard, sweet summer sweat  
Some dance to remember, some dance to forget  
So I called up the Captain: 'Please bring me my wine'  
He said, 'we haven't had that spirit here since nineteen sixty-nine'  
And still those voices are calling from far away,  
She wakes you up in the middle of the night  
Just to hear them say"

E = C

F:  
Mirrors on the ceiling, the pink champagne on ice, and she said,  
'we are all just prisoners here, of our own device'  
And in the master's chambers, they gathered for the feast  
They stab it with their steely knives, but they just can't kill the beast

G:  
Last thing I remember, I was running for the door  
I had to find the passage back to the place I was before  
'Relax' said the night man, 'We are programmed to receive.'  
You can check out any time you like, but you can never leave!'

H:  
And still those voices are calling from far away (2x)  
Ooh,  
And still those voices are calling from far away (2x)