

# HOTEL CALIFORNIA

As recorded by The Eagles

(From the 1976 Album HOTEL CALIFORNIA)

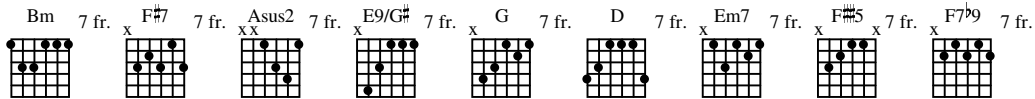
Transcribed by Roadkill

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

## Performance Notes

This tune features a whopping eight guitars, which Joe Walsh and Glenn Frey managed to fit in without making the song sound cluttered. Guitar 1 is a 12-string acoustic with a capo at the seventh fret. Often, when using a capo, the chord name used is based on the capo being thought of as the nut, or open position. In this arrangement the chord name used is in terms of the actual pitch. Guitar II is a six-string acoustic which plays an eight-bar counter-melody and is then out for the remainder of the tune. All other guitars are electric; one essentially doubling the bass (guitar III), one strumming muted strings, reinforcing the reggae feel (guitar IV), two playing chord tones in thirds (guitars V and VI), and two more playing a counter-melody in thirds (guitars VII and VIII). It's great the way the Eagles add another guitar or pair of guitars in each subsequent verse, eventually reaching seven separate parts by the middle of the second verse. Try overdubbing all these parts on a four or eight-track tape machine for a great lesson in how to build up an arrangement, examining how each single note overdub or harmony overdub relates to the rest of the arrangement.

The fills that trade with the vocals during the chorus are based on D major (D,E,F#,G,A,B,C#) during the first chorus and D Pentatonic major (D,E,F#,A,B) during the second chorus. All of the lead guitars sound like Les Pauls. By the time we get to the middle of the third verse, all the guitar parts have been labeled with specific ones repeated, without any guitar parts shown in notation. Hopefully, you won't be confused figuring out which guitar does what. The guitar solo is primarily based on B Pentatonic minor (B,D,E,F#,A) with the occasional use of other tones to follow the chord movement. The guitar harmonies that are presented during the second half of the solo are all based on thirds and sound great; work them out with another guitar player, or overdub them, studying how they fit together and how they relate to the chords.



## A Intro

Moderately Slow  $\text{♩} = 80$

Capo at 7th fret

Gtr I *mf* (12 stg. acous.)  
let ring

1

T	7	7	7	7	7	7	9	7	9	7	12	10	10	10	9	7
A	7	7	9	9	7	7	9	8	9	9	8	7	9	7	9	7
B	9	9	9	9	7	7	9	8	9	8	7	7	9	7	9	7

let ring

4

T	7	7	7	7	7	8	7	8	7	10	7	7	7	7	7	7
A	7	9	7	7	7	7	7	8	7	7	7	7	7	7	7	7
B	11	9	7	7	7	10	9	10	7	9	7	7	7	7	7	7

H

8

Gtr II (6 stg. acous.) *mf* ~~~~~ ~~~~~ let ring-----|

T							
A	0	2	4	2	0	4	2 0 1 0 1 0
B				4			2 2 0 0 2

Gtr I  
let ring-----|

T		9	10	7 7	7 7	7 7	9	12 7	7	7 7	7
A	9 9	7 9	7 7 7	7 7	7 7	7 9	8 9	7 10	10	9 7	7 7 7 7
B	9	8 8	9	9	7	7 9	8 9	7 7	7	7	11 9 7 7

13

let ring-----|

T											
A	2	0	0	0	0	0	0	0	0	0	3 0 3 3 0 3
B	2	2	2	2	4	0	2	0	0	4	2 2 2 2

let ring-----|

T	7	7	8	7	8	10	7	7	7	7	7	7	8	8	7	7	9			
A	7	8	7	7	7	7	7	7	7	7	7	7	7	8	8	7	9			
B	10	9	10	10	7 9	7	7	7	7	9	7	7	7	9	9	9	9	9	8	9 9 8 9

H

**B** 1st Verse

Gtr IV *mf* (elec.)

Bm F#7 Asus2

Gtr III *mf* (elec.)

T			
A	9	8 8	7 7
B	7 7 9 9	8 8 9 9	5 5 7 7

Gtr I *let ring*

T	7 7 7 7 7 7	9 7 9 7	12 7 10 10 7
A	9 7 9 7 7 7 9	8 9 7 9 8	7 9 10 10 9 7
B		8 9 8	7 7 7

E9/G# G D

T			
A	9 9	5 5	7 7
B	7 7 9 9	3 3 5 5	5 5 7 7

*let ring*

T	7 7 7	7 7 8 7 8	10 7 7 7
A	7 9 7 7	7 8 9 7 10 7 9 7	7 7 7 7 7 7 7
B	11	10 9 10 7 9 7	7 7 7 7 9 10

H



28

E9/C# G D

T  
A  
B 7 7 9 9 3 3 5 5 5 5 7 7

T  
A  
B 4 4 2

T  
A  
B 6 5 4 5

*sl.*

31

Em7 F#7

T  
A  
B 0 0 2 2 2 4 4 4 4 4 4 4

T  
A  
B 5 5 8 8 8 9 9

T  
A  
B 7 7 9 9 9 2 6 7 4

*sl.*

**C** Chorus

33

G D

Gtr V

T

A 5

B

Gtr VI

T

A 10 10 12 10 12 14 12 10

B 5 11 12 11 12 14 12 11

*sl.*

35

F#7 Bm

T

A

B 2 4 0 0 0 2 4

37

G D

T

A 5

B 14 15 14 15 15 10 7 7 8 8 5

H H *sl.* *sl.*

39

Em7 F#7 F#5

T

A

B

**D** 2nd Verse

41

Gtr I  
*let ring*

T	7	7	7	7	7	7	9	7	9	8	9	7	9	7	8
A	9	7	9	9	7	7	9								
B	9	9	9	9	7	7	9								

Gtrs V, VI

T	7	9	9	11	11	6	6
A	9						
B							

Gtr III

T															
A															
B	7	7	9	9			2	2	4	4					

43

*let ring*

T		12	10	7	10	10	9	7	7	7	7	7	7	7	7
A	7	9	10	10	7	9	10	9	7						
B					7	9	7	7		11					

*let ring*

T	6	4	6	5	5	1/2
A	7	6	6	5	5	
B						

T															
A			7	7			7	7	9	9					
B	5	5					7	7							

45

let ring-----|

T	7	7	8	7	8	7	7	7	7	7	7	7	7	7	7	7	7	7	7
A	7	7	8	7	8	7	7	7	7	7	7	7	7	7	7	7	7	7	7
B	10		9		10	7	9		10	7	9		10	7	9		10	7	9

H

T	4	5	4	5	4	5	4	5	4	5	4	5	4	5	4	5	4	5	4
A	4	5	4	5	4	5	4	5	4	5	4	5	4	5	4	5	4	5	4
B	5	7	4	5	4	5	4	5	4	5	4	5	4	5	4	5	4	5	4

T	3	3	5	5	5	7	7	0	0	2	2
A	3	3	5	5	5	7	7	0	0	2	2
B	3	3	5	5	5	7	7	0	0	2	2

48

Gtr I  $Bm$   $F\#7$

let ring-----|

T	9	9	9	7	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
A	9	8	9	9	8	9	7	9	9	9	9	9	9	9	9	9	9	9	9
B	9	8	9	9	8	9	7	9	9	9	9	9	9	9	9	9	9	9	9

Gtr V

8va-----|

T	8	8	9	8	8	9	8	8	9	8	8	9	8	8	9	8	8	9	8
A	8	8	9	8	8	9	8	8	9	8	8	9	8	8	9	8	8	9	8
B	9	9	9	9	10	8	9	9	9	9	9	9	9	9	9	9	9	9	9

Gtr VI

Full

T	14	15	17	17	(17)	14	14	17	(17)
A	15	15	17	17	(18)	15	15	17	(17)
B	9	9	9	9	10	9	9	9	10



Asus2 E9/G#

51

T 6 4  
A 7 6  
B

1/2 1/2 1/2 1/2

16 16 (16) (16) 16 16 (16) (16)  
17 17 (17) (17) 15 15 (15) (15)

G D

53

T 4 2  
A 5 4  
B 5 sl.

1/2 1/2 1/2 1/2

14 14 (14) (14) 14 14 (14) (14)  
15 15 (15) (15) 13 (13) (13) (13)

55

Em7 Gtr IV F#7

sl.

sl.

**E** Chorus

Gtr IV G D

57

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

C C

Gtr I

T	7	7	7	7	7	7	7	7	7	7	x	x	10	10	10	10	10	10
A	7	7	7	7	7	7	7	7	7	7	x	x	7	7	7	7	7	7
B	9	9	9	9	9	9	9	9	9	9	x	x	9	9	9	9	9	9
	10	10	10	10	10	10	10	10	10	10	x	x	10	10	10	10	10	10

59

F#7      Bm

A.H.

T																			
A																			
B									2		4			5	5	5	7	7	9

C

T	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
A	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
B	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

G      D

8va

61

Full      Full      A.H. Full

T																			
A																			
B	10																		

P      E      E

T	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
A	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
B	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10

Em7 F#7  
Gtr I.

63

T  
A  
B

E

T x 7 7 7 7 7 7 7 7 7 7  
A x 9 9 9 9 9 9 9 9 9 9  
B x 7 7 7 7 7 7 7 7 7 7

**F** 3rd Verse

65

Gtr I (w/capo)  
let ring

T 7 7 7 7 7 7 7 7 7 7 9 7  
A 9 9 7 9 9 7 7 7 9 8 9 7 9 9 7 8 9 7  
B 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

67

let ring

T 9 7 10 10 9 7 7 7 7 7 7 7  
A 7 9 10 7 10 9 10 10 9 7 7 7 7 7 7 7 7  
B 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

69

let ring


T 7 7 8 7 8 10 10 10 7 7 7 7  
A 7 7 8 7 8 7 7 7 7 7 7 7 7 7 7 7 7  
B 10 10 10 7 7 7 7 7 7 7 7 7 7 7 7 7 7


H

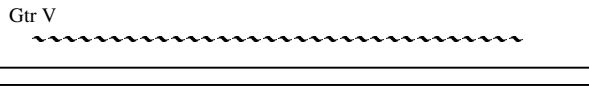
71

let ring

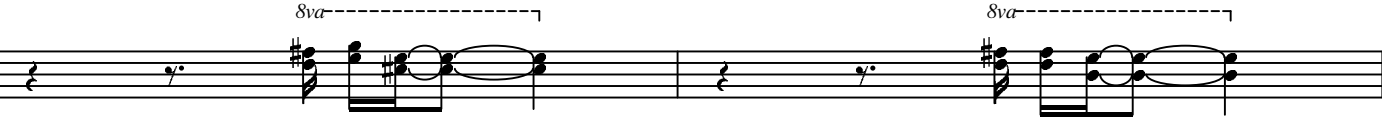
T 7 7 8 7 7 7 7 7 7 7 7 7  
A 7 7 9 7 7 7 7 7 7 7 7 7 7 7 7 7 7  
B 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

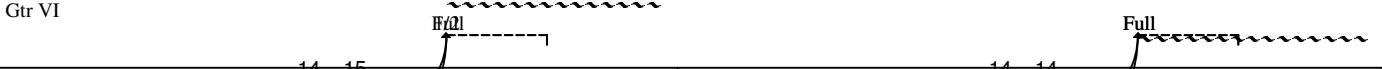
**Gtr IV** *Bm* *F#7* 

73 

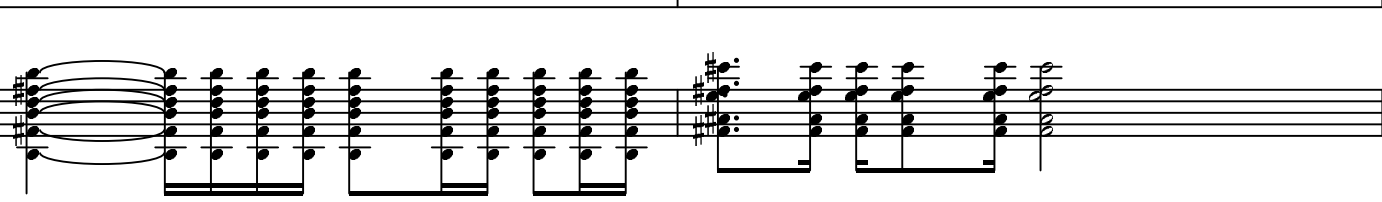
**Gtr V** 


T	7				6
A	9	9	9		6
B		11	11		8

*sva* 

**Gtr VI** *Full* 

T		14	15		14	14	
A		15	17	17	(17)	15	15
B			18	(18)		17	(17)
						16	(16)



**Gtr I** 

T	7	7	7	7	7	7	7	7	7	7	7	7	7
A	9	9	9	9	9	9	9	9	9	9	9	9	9
B	9	9	9	9	9	9	9	9	9	9	9	9	9

75

Asus2 E9/G#

77

G D

Em7 Gtr I F#7 F7b9 F#7

79

T A B 5 7 8 9

T A B 11 11 11 14 13 14 15 14 15 11 10 12

f

sl. H

Gtr IV

T	7	7	7	7	7	7	x	x	x	x	x	x
A	8	8	8	8	8	8	x	x	x	x	x	x
B	7	7	7	7	7	7	x	x	x	x	x	x

**G** Guitar Solo

Bm  
Gtr IV

81

Gtr III

T  
A  
B

7 7 9 9      2 2 4 4

1 1/2      10 12      1/2

T  
A  
B

(12) 7 9      7 9 7 7      6 8 9 11 9 7 (7) (7)

H *sl.*

Gtr I

T 7 7 7 7 7 7 7 7 7 7 9 9 9 9 9 9

A 7 7 7 7 7 7 7 7 7 7 9 9 9 9 9 9

B 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9



Asus2 E9/G#

83

T

A

B

5 5 7 7 7 7 7 7 7 7 7 7 9 9

rake 1/2 1/2 Full 1/2 Full

T

A

B

7 7 7 8 9 11 7 9 7 9 7 9 7 9 7 9 7 10 10 10 (10) 7 10 8 7 7 10

sl. P H P P P H

T

A

B

7 10 7 10 7 10 7 10 7 10 7 10 7 10 7 10 7 7 7 7 9 9 9 9 9 9 11 11 11 11 11 11

G D

85

T  
A  
B 3 3 5 5 5 5 7 7

T  
A  
B 4 5 9 9 7 10 10 10 (10) 8 10 8 9 9 9 (9) 7 7 6 7 4 x

P P sl.

T 7 7 7 7 7 7 7 7 7 10 10 10 10 10 10 10 10 10

A 8 8 8 8 8 8 8 8 8 7 7 7 7 7 7 7 7 7

B 10 10 10 10 10 10 10 10 10 9 9 9 9 9 9 9 9 9

87

Em7 F#7

The image shows a guitar score for the song "Hotel California" by The Eagles. It includes a guitar line with a treble clef and a bass line with a bass clef. The guitar line starts at measure 87 with an Em7 chord and continues with various notes and techniques. The bass line includes fret numbers and techniques such as "H" (harmonic), "P" (palm mute), and "Full". A chord diagram is provided at the bottom of the page.

T	7	7	7	7	7	7	9	9	9	9	9	9	9
A	7	7	7	7	7	7	9	9	9	9	9	9	9
B	7	7	7	7	7	7	9	9	9	9	9	9	9

89

Bm F#7

T A B

7 7 9 9 2 2 4 4

Full Full Full Full Full 1/2 Full Full

T A B

7 7 10 7 7 7 7 9 (9) 7 9 7 9 8 (9) 9 9 11 11

P sl.

T A B

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

Asus2

E9/G#

91

The musical score consists of four systems of staves. The top system shows a vocal line and a guitar line with tablature. The guitar line includes a 'rake' instruction and a '1 1/2' fretting pattern. The second system shows a bass line with tablature and a 'P' (pizzicato) instruction. The third system shows a guitar line with tablature and a 'sl.' (slide) instruction. The fourth system shows a bass line with tablature. The score is for the song 'Hotel California' by The Eagles, page 21 of 30.

G  $\gamma$   $\gamma$   $\gamma$   $\gamma$   $\gamma$  D  $\gamma$   $\gamma$   $\gamma$   $\gamma$   $\gamma$

93

T

A

B 3 3 5 5 5 5 7 7

Full  $\frac{1}{4}$  Full  $\frac{1}{2}$  Full Full

T (14) 16 15 17 15 17 17 17 6 15 17 15 17 15 16 17 17 19 17 15 17 17 15

A 5 2 4 4 5

B

*sl.*

T 7 7 7 7 7 7 7 7 7 10 10 10 10 10 10 10 10 10

A 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

B 10 10 10 10 10 10 10 10 10 9 9 9 9 9 9 9 9 9

95

Em7 F#7

The image shows a page of guitar tablature for 'Hotel California' by The Eagles. It features a guitar melody line at the top, a bass line below it, and a guitar solo section with detailed fretting and dynamics. The solo section includes a 'Full' dynamic marking and a 'P' (piano) marking. The solo is written in a key with one sharp (F#) and is in a 4/4 time signature. The solo starts with a 17th fret power chord and moves through various frets, including a 15th fret power chord. The solo ends with a 15th fret power chord. The page number 95 is in the top left corner. The page number 23 of 30 is in the top right corner. The chords Em7 and F#7 are indicated above the first two measures of the melody line.

T A B

0 0 2 2 2 4 4 4 4 4 4

Full Full 1/2 Full Full

T 17 17 17 17 17 17 (17) 15 17 17 17 17 17 17 17 15 16

A 5 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

B 7 9 9 9 9 9 9 9 9 9 9 9 9 9 8 8

P

T 7 7 7 7 7 7 9 9 9 9 9 9 9 9

A 7 7 7 7 7 7 9 9 9 9 9 9 9 9

B 7 7 7 7 7 7 9 9 9 9 9 9 9 9

97

Bm F#7 Asus2

8va

Full Full Full

grad. release Full

17 13 13 11+9~7 9 8 11 6 8 12 12 12 12 12 12 12 12 12 10 12 10 12

sl. sl. P

T A B

T A B

T A B



Gtr I *mp* E9/G#

100

*mf*

G

T  
A  
B

7 7 9 9

3 3 5 5

Gtr V

Full

Full

T  
A  
B

12 4 6

10 11 9 7 9 11 10 (10) 7 9

7 7 10 9 7 7 9 9 7 9 7 9 7 5 7 9

*sl.* *sl.* *sl.* *sl.* *sl.*

T  
A  
B

10

10 10 9 8 7 7 10 9 8 9 7 7 5 4 5 7

*sl.* *sl.*

102

D Em7 F#7

T  
A  
B

5 5 7 7 0 0 2 2 2 4 4 4 4 4 4

T  
A  
B

7 7 7 10 7 9 7 7 9 9 7 8 7 11 12 9 17

P Full

T  
A  
B

7 7 12 10 12 11 11 12 12 10 12 11 14 15 17

P Full

Bm

F#7

105

Musical staff with treble clef. It contains two measures of music. The first measure starts with a Bm chord and features a melodic line with eighth notes. The second measure starts with an F#7 chord and continues the melodic line.

TAB staff for guitar with strings T, A, B labeled. The first measure shows fret numbers 7, 7, 9, 9. The second measure shows fret numbers 2, 2, 4, 4.

Musical staff with treble clef. It contains two measures of music. The first measure features a melodic line with eighth notes. The second measure features a melodic line with eighth notes and a final chord with a 7th fret marking.

TAB staff for guitar with strings T, A, B labeled. The first measure shows fret numbers 10, 12, 11, 12, 11, 12, 11, 10, 12, 11, 11. The second measure shows fret numbers 9, 11, 11, 11, 9, 11, 12, 9, 11, 11, 11. Annotations include '1/2' above the 11th fret in the first measure, and 'Full' and 'Harmonics' above the 12th fret in the second measure.

Musical staff with treble clef. It contains two measures of music. The first measure features a melodic line with eighth notes. The second measure features a melodic line with eighth notes and a final chord with a # sign above it.

TAB staff for guitar with strings T, A, B labeled. The first measure shows fret numbers 14, 15, 16, 15, 16, 15, 16, 15, 16, 15, 16. The second measure shows fret numbers 12, 14, 15, 14, 15, 14, 16. An annotation 'Full' with a wavy line is above the 16th fret in the second measure.

107

Asus2

E9/G#

T

A

B

5 5 7 7 7 7 7 7 7 7 7 7 7 7 7 7 9 9

9 10 9 10 9 10 9 10 9 10 9 10 9 10 9 6 9 6 7 9 9 9 9 10

6 7 9 9 9 9 9 9 9 9 9 9 9 9 4 6 9 9 9 9 10

12 14 14 14 14 14 14 14 14 14 14 14 14 14 10 12 13 12 13 12 14

Full

Full

109

G D

T  
A  
B

3 3 5 5 5 5 7 7

Full Full

T  
A  
B

7 8 7 8 7 8 7 8 7 5 8 5 6 7 6 5 7 7 5 7 5 7 8

4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5

T  
A  
B

10 12 10 12 10 12 10 12 10 12 12 10 10 11 10 11 10 12

*Repeat and fade*

The image displays two systems of musical notation for guitar. Each system consists of a standard notation staff, a guitar tablature staff, and a bass line staff. The first system includes a treble clef staff with a melodic line, a guitar tablature staff with fret numbers (0, 2, 4) and a '1/2' marking, and a bass line staff with notes and a 'Full' marking. The second system includes a treble clef staff with a melodic line, a guitar tablature staff with fret numbers (3, 5, 6, 7, 8, 9, 10, 11, 12) and a 'Full' marking, and a bass line staff with notes and a 'Full' marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.