

Hotel California

Eagles - Album Version

Music & Words:
Don Felder/Donald Henley/Glenn Frey
Bearbeitung: B. Scherler

♩ = 74

Intro ad lib.

i m a m i m a m i m a m

klingen lassen / *let ring*

TAB: 0 1 2 2 0 1 1 2 1 3 1 2 1 3 4 3 4 4 3 0 3 5 3 0 3 3 0 0 3 0

TAB: 4 5 3 3 5 3 5 3 2 1 1 2 1 1 1 0 2 1 0 1 3 1 3 1 0 3 2 3

a m i m

Verse

TAB: 0 2 1 1 2 1 2 1 2 1 3 1 3 3 1 3 0 0 0 0 1 3 3 3 0 2 1 0 2 2 1 0 2

a m i

TAB: 0 0 0 3 3 3 1 2 1 0 0 0 3 3 3 0 0 3 0 0 0 1 3 3 3 1 0 2 0 2 0 2

13

Musical notation for measures 13-15. The top staff shows a treble clef with a 7/8 time signature. The music consists of eighth and sixteenth notes, with some chords. The guitar tablature (TAB) is shown below, with fret numbers (0-3) and techniques like hammer-ons (H) and bends. Chord diagrams are provided for each measure, showing fingerings for the strings.

16

Musical notation for measures 16-18. The top staff shows a treble clef with a 7/8 time signature. The music features eighth and sixteenth notes, with some chords. The guitar tablature (TAB) is shown below, with fret numbers (0-3) and techniques like hammer-ons (H) and bends. Chord diagrams are provided for each measure, showing fingerings for the strings.

19

Musical notation for measures 19-21. The top staff shows a treble clef with a 7/8 time signature. The music consists of eighth and sixteenth notes, with some chords. The guitar tablature (TAB) is shown below, with fret numbers (0-3) and techniques like hammer-ons (H) and bends. Chord diagrams are provided for each measure, showing fingerings for the strings.

22

Musical notation for measures 22-24. The top staff shows a treble clef with a 7/8 time signature. The music consists of eighth and sixteenth notes, with some chords. The guitar tablature (TAB) is shown below, with fret numbers (0-4) and techniques like hammer-ons (H) and bends. Chord diagrams are provided for each measure, showing fingerings for the strings.

Refrain

25 C I

TAB 3 1 1 1 1 1 1 3 1 1 1 0 H 0 0 0 3 3 3 0 0 0 3 3 3 3 3

3 2 3 2 3 2 3 0 2 3 2 0 1 0 2 1 2 2

TAB 3 1 1 1 2 2 0 2 3 1 1 1 1 1 1 1 3 1 1 1 0 H 0 0 0 3 3 3 3 3

0 2 3 0 2 3 2 3 2 3 0 2 3 0 2 3 2 3 3 3 3 3 3 3

31

TAB 0 1 3 3 3 3 0 0 1 3 3 3 0 1 1 0 0 0 0 H 0 0 1 0 1 0 2 0

0 2 2 2 2 0 2 3 2 0 2 1 1 0 2 0

Dal S al C - C

Solo ad lib.

33 C a m i a m i

TAB 0 1 0 0 0 1 0 1 0 1 0 1 2 3 0 1 3 0 3 0 4

0 2 2 2 2 2 2 2 2 2 2 2 3 0 1 2 2 1 3 0 0 0 2 0 0 0

35

T
A
B

37 **CI**

T
A
B

39

T
A
B

41 *Fine*

rit.

T
A
B

Version ohne Solo:
gehe vom ⊕ direkt zu Fine

Version without solo:
from ⊕ go directly to Fine

Refrain

F **C** **E7**
 ___ We1- come to the Ho - tel Ca - li - for | - nia, _____ such a | love - ly place, such a love - ly place, such a |
 ___ We1- come to the Ho - tel Ca - li - for | - nia, _____ such a | love - ly place, such a love - ly place, such a |

Am **F** **C**
 love - ly face. _____ | Plen - ty of room at the Ho - tel Ca - li - for | - nia, _____ an - y time |
 love - ly face. _____ They | liv - in' it up at the Ho - tel Ca - li - for | - nia, _____ what a |

Dm7 **E7**
 ___ of year, an - y time of year, you can | find it here. _____ :|| Dal $\frac{8}{8}$ al $\phi - \phi$
 nice sur - prise, what a nice sur - prise, bring your | al - i - bis. _____ :||

ϕ **Am** **E7** **G** **D7** **F** **C** **Dm7** **E7** *Fine* **Am**
 ||: _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ :|| _____ | _____ ||

Am **E7** **G** **D7/F#** **F** **C** **Dm7** **D7**

2 3 1 2 1 4 2 1 3 2 3 1 4 1 3 4 2 1 1 3 2 1 2 1 1 2 1 3

Am

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

etc. usw.
etc. usw.

First system of musical notation with treble clef, key signature of one sharp (F#), and 7/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with a 3/8 time signature. Fingering numbers 1, 2, 3, and 4 are shown above the notes. A circled '2' is present in the second measure. A circled '5' is shown in the bass line of the second measure with a 'p' dynamic marking. The word 'm' is written above the notes in the second measure. Below the staff is a guitar tablature with six lines, showing fret numbers 0, 2, 3, 0, 1, 0 in the first measure, and 0, 0, 7, 8 in the second measure.

Second system of musical notation, continuing the melody and bass line from the first system. The tablature shows fret numbers 0, 2, 3, 0, 1, 0 in the first measure, and 3, 0, 0, 2, 0, 2 in the second measure.

Verse

First system of the 'Verse' section. The treble clef staff shows a melodic line with eighth notes and a bass line with a 3/8 time signature. Fingering numbers 1, 2, 3, and 4 are shown. The word 'm' is written above the notes in the first measure. The tablature shows fret numbers 0, 0, 0, 0, 0, 0 in the first measure, and 0, 3, 0, 0 in the second measure.

Second system of the 'Verse' section. The tablature shows fret numbers 0, 3, 3, 0, 0, 0 in the first measure, and 3, 3, 0, 0 in the second measure.

§

T
A
B

T
A
B

(Verse)

T
A
B

T
A
B

⊕ Refrain

Musical notation for the first system of the Refrain. The staff shows a melodic line in G major (one sharp) and 7/8 time. The guitar TAB below it includes fret numbers and a fretboard diagram.

Musical notation for the second system of the Refrain. The staff continues the melodic line with slurs and accents. The guitar TAB and fretboard diagram continue below.

Musical notation for the third system of the Refrain. This system includes a double bar line and a dynamic marking of 'p' (piano). The melodic line features accents and slurs. The guitar TAB and fretboard diagram continue below.

Musical notation for the fourth system of the Refrain. It continues the melodic line with various note values and rests. The guitar TAB and fretboard diagram continue below.

1* Ossia

2* Ossia

Nothing Else Matters

Intro *1-----

Em | | | | | Am | | | C | D |

Em | | | | | D C | Em | D C | Em | D C | G B7 |

Em | | | | | Verse

1. So close, no mat-ter | how far. | Em | | | Couldn't be much more |

D | C^{add9} | Em | | | D | C^{add9} | G | B7 |

from the heart. | For-ev-er trust-ing | who we are. | And noth-ing else |

Em | | | | | %

mat-ters. | 2.+5. I nev-er o-pened my- | D | C^{add9} | Em |

self this way. | Life is ours, we live it |

D | C^{add9} | Em | | | D | C^{add9} | G | B7 |

our way. | All these words | I don't | just say. | And noth-ing else |

(Verse)

Em | | | | | Em | | | D | C^{add9} |

mat-ters. | 3.+6. Trust I seek and I | find in you. |

4. So close, no mat-ter | how far. |

Em | | | | | D | C^{add9} | Em | | | D | C^{add9} |

Ev - 'ry day for us | some-thing new. | O - pen mind for a | dif-f'rent view. |

Couldn't be much more | from the heart. | For-ev-er trust-ing | who we are. |

G | B7 | Em | | | C | A |

And noth-ing else | mat-ters. | } || D |

And noth-ing else | mat-ters. | } || Nev-er cared | for what they |

C | A | D | | | C | A | D | Em |

do. | Nev-er cared | for what they | know. | And I | know. | :||

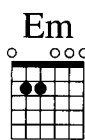

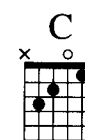


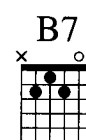
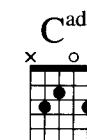
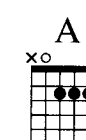

*2-----

||: (Em) | Am | C | D^{sus2} | Em | :|| Dal $\frac{8}{8}$ al
 $\phi - \phi$

⊕ Refrain

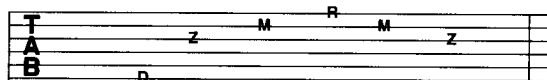
||: D | Nev - er cared | for things they | say. | C A D | Nev - er cared | for games they | play. | C A | I nev-er cared | for what they | do. | I nev-er cared | for what they | know. | :||

*2-----
 D And I know. Em Coda *1----- 1. 2. :||

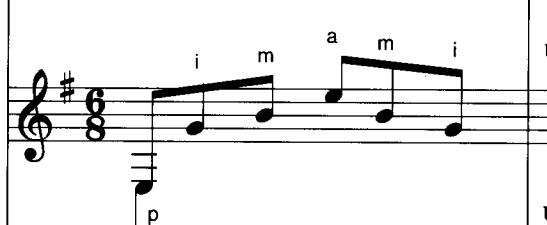
 12	 231	 32 1	 132	 21 3	 213 4	 21 3	 123	 13
---	--	---	--	---	---	---	--	---

Em

Zupfbegleitung:
 Picking Pattern:




etc. usw.



etc. usw.

Rhythmusbegleitung:
 Strum Pattern:



* 1) **Em**



etc. usw.




etc. usw.



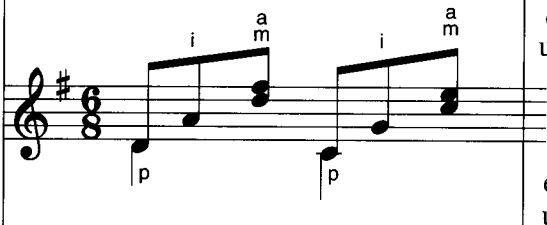
2 Akkorde pro Takt:
 2 chords in a bar:

D C

Zupfbegleitung:
 Picking Pattern:




etc. usw.



etc. usw.

Rhythmusbegleitung:
 Strum Pattern:



* 2) **D**



etc. usw.



etc. usw.



STAIRWAY TO HEAVEN

Led Zeppelin – Album Version

Text und Musik:
Robert Plant, Jimmy Page
Bearbeitung: B. Scherler

♩ = 72 **C** V m a **CII**

Intro

2.x (p)

T
A
B

1. 2.

T
A
B

T
A
B

T
A
B

Verse

First system of guitar music for the Verse. The treble clef staff shows a sequence of notes: a whole chord of F4-A4-C5, followed by a quarter note G4, an eighth note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The TAB staff shows the corresponding fret numbers: 0-1-2, 0-1-2, 0-1-2, 2 0, 1 0 2 0 0, 1 3 1 0 2 1 3, and 0 2 2 2 2 0. Below the TAB are six vertical bars representing the guitar strings.

Second system of guitar music for the Verse. The treble clef staff shows notes: a quarter note G4, an eighth note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2. The TAB staff shows fret numbers: 0 3 2 1 0 2 3 0, 0 2 2 2 0, 1 0 2 0 0, and 0 2 2 2 2 0. Below the TAB are six vertical bars representing the guitar strings.

Third system of guitar music for the Verse. The treble clef staff shows notes: a quarter note G4, an eighth note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2. The TAB staff shows fret numbers: 1 3 1 0 2 1 3, 0 3 2 1 0 0 0, 0 2 2, and 0 2 2 0 2. Below the TAB are six vertical bars representing the guitar strings.

Fourth system of guitar music for the Verse. The treble clef staff shows notes: a quarter note G4, an eighth note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2. The TAB staff shows fret numbers: 1 0 3 2 4 2, 3 2 3 1 0 1 2 2 0, 1 3 0 3 3 1 0 0, and 3 3 0 0 2 3. Below the TAB are six vertical bars representing the guitar strings.

0 2 2 2 0 1 0 2 0 2 2 0 1 3 1 2 1 3
 0 0 0 0 2 3 2 2 0 0 2 3 2 3 0 2 0 2



0 3 0 1 0 0 2 0 0 0 3 2 3 2 0 1 3 1 0 0 2 2 2 0
 3 0 0 0 0 3 3 3 2 0 0 2 2 2 2 0 4



1 3 1 0 2 1 3 0 2 3 1 2 0 3 2 0 0 2 2 SL
 2 0 0 0 0 0 8 7
 3 2 1 1 2 0 0 0 0 0 8 7



Interlude

5 7 5 5 7 5 5 5 5 8 5 5 5 4 2 3 2 3 2 4
 0 7 5 6 5 5 5 5 5 5 5 4 2 3 2 4



First system of musical notation. The top staff is a treble clef staff with a key signature of one flat and a 7/8 time signature. The bottom staff is a guitar TAB staff with fret numbers. A capo sign is present above the TAB staff. The system contains two measures of music.

Second system of musical notation. The top staff is a treble clef staff with a key signature of one sharp and a 7/8 time signature. The bottom staff is a guitar TAB staff with fret numbers. The system contains two measures of music.

Third system of musical notation. The top staff is a treble clef staff with a key signature of one sharp and a 7/8 time signature. The bottom staff is a guitar TAB staff with fret numbers. The word "Verse" is written above the staff. The system contains two measures of music.

Fourth system of musical notation. The top staff is a treble clef staff with a key signature of one sharp and a 7/8 time signature. The bottom staff is a guitar TAB staff with fret numbers. First and second endings are indicated by "1." and "2." above the staff. The system contains two measures of music.

Interlude

p

TAB
1 0 3 1 0 3 3 0
3 2

⊕
§§

Dal § al ⊕ - ⊕
con rep.

TAB
3 3 3 3 3 3 0 0
0 0 0 0 0 0 3 0
0 0 0 0 0 0

TAB
0 2 2 2 2 0 3 3 3 3 3 3 0 7 7 5 5 3 3 5 5 7 5 0
0 0 0 0 0 0 0 0 0 0 0 0 9 9 8 7 0 5 5 5 7 4 0 :.

Verse

f

TAB
0 1 3 1 3 1 2 0 2 1 2 2 2 0 2 1 1 0 3 1 2 0 1
3 2 0 2 0 2 3 2 2 2 2 0 2 0 2 0 2 2 0 1

mi mi

TAB
1 2 2 2 2 2 0 2 0 3 1 3 1 2 0 2 1 2 2 2 0 2 0 2
0 0 0 0 2 3 2 2 0 2 0 2 0 2 0 2

Stairway To Heaven

Intro

Am* E^{addb13}/G# | C/G D/F# | Fmaj7* | ^{*1} 1. G/B Am : || ^{*1} 2. G/B Am

C D | Fmaj7* Am | C G | D | C D | Fmaj7* Am |

C | Fmaj7* | Verse Am* | E^{addb13}/G# | C/G D/F# |
 1. There's a la-dy who's sure all that glit-ters is gold and she's

Fmaj7* | ^{*1} G/B Am | Am* | E^{addb13}/G# | C/G D/F# |
 buy-ing a stair-way to hea-ven. When she gets there she knows if the stores are all closed with a

Fmaj7* | ^{*1} G/B Am | C D | Fmaj7* Am |
 word she can get what she came for. Ooh, and she's

C G | D | C D | Fmaj7* Am |
 buy-ing a stair-way to hea-ven. There's a sign on the wall, but she wants to be sure, 'cause you

C D | Fmaj7* | Am* | E^{addb13}/G# |
 know some-times words have two mean-ings. In a tree by the brook, there's a

C/G D/F# | Fmaj7* | ^{*1} G/B Am | Interlude Am* | E^{addb13}/G# |
 song-bird who sings, some-times all of our thoughts are mis-giv-en.

C/G D/F# | Fmaj7* | ^{*2} G/B Am G/B | \S Am7 | D | Am7 |

^{*3} 1. Em/D D C/D D : || ^{*3} 2. Em/D D C/D D | Verse C | G/B |
 2. There's a feel - ing I get when I
 : thoughts I have seen rings of
 3. And it's whis-pered that soon if we
 : new day will dawn, for

Am | ^{*4} C | G/B | Fmaj7 | Am |
 look to the west, and my spir - it is cry - ing for leav- ing. In my :
 smoke through the trees, and the voic-es of these who stand look- ing. :
 all call the tune, then the pi - per will lead us to rea- son. And a :
 those who stand long, and the for-ests will ech-o with laugh- ter. :

Interlude \oplus | C G/B | \oplus | Dal \S al \oplus - \oplus | $\S\S$ | Am7 | D | Am7 | ^{*1} Em/D D C/D D : ||
 con rep.

Verse

C | G/B | Am |
 4. If there's a bus - tle in your hedge-row, don't be a - larmed now,
 5. Your head is hum-ming and it won't go, in case you don't know, _____

*4
C **G/B** **Fmaj7** | **Am** **C** **G/B**
 _____ it's just a spring-clean for the May- _____ queen. _____ Yes, there are two paths you can
 _____ the pi-per's call - ing you to join _____ him. _____ Dear la - dy can you hear the

Am **C** **G/B** **Fmaj7** | **Am**
 go by, but in the long run, _____ there's still time to change the road _____ you're on. _____
 wind blow, and did you know, _____ your stair-way lies on the whisp'r- _____ in' wind. _____

Interlude $\oplus\oplus$
C **G/B** || **Dal** $\S\S$ al $\oplus\oplus$ - $\oplus\oplus$ con rep.

$\oplus\oplus$
D || **Dsus4** | **D** | **C^{add9/#11}** **C^{add9}** | 1. **C^{add9/#11}** **C^{add9}** | 2. **G/B**

Am **Am/G** | **Fmaj7** *(ohne Begleitung)* | *(no chord)* And she's buy - ing a stair-way to heav-en. ||

Am* 3 1 1 1	E^{addb13}/G# 2 1 1 4	C/G 1 1 1 4	D/F# 3 1 2 1	Fmaj7* 3 2 1	G/B 1 3 4
Am 2 3 1	C 3 2 1	D 1 3 2	G 2 1 3	Am7 2 3 1 4	Em/D 2 3 1
Fmaj7 1 3 4 2	Dsus4 1 3 4	C^{add9/#11} 2 3 1	C^{add9} 2 3	G6/B 2	Am/G 4 2 3 1

Dust in the Wind

from repertoire of the rock group Kansas

Kerry Livgren
arr. by M.Ludenhoff

Guitar

5

9

13

17

21

25

29

The score is written for guitar in a single system. It begins with a treble clef and a common time signature. The melody is characterized by a series of eighth notes with grace notes, creating a rhythmic pattern. The bass line consists of a steady sequence of chords, primarily triads and dyads, providing a harmonic foundation. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, and 29 indicated. A key signature change to one sharp (F#) is shown at measure 17. The piece concludes with a final chord and a repeat sign.

69 *i m i m i m i* *m i a m i m i m*

73 *i m i m i m* *i m a i m a i m* e

77

81