

VIENNA

Words and Music by JOSEPH KING,
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Moderately, flowing

Eb/Ab ^{6fr} Bb5 Cm7 ^{3fr}

mp

The first system of piano accompaniment for the song 'Vienna'. It consists of two staves, treble and bass clef, in a 3/4 time signature with a key signature of two flats (Bb and Eb). The music is marked 'Moderately, flowing' and 'mp' (mezzo-piano). Above the treble staff, three chord diagrams are provided: Eb/Ab (6 fret), Bb5, and Cm7 (3 fret). The right hand plays a melody of quarter notes, while the left hand plays a simple bass line of quarter notes.

Eb/Ab ^{6fr} Bb5 Cm7 ^{6fr} Eb ^{3fr}

The second system of piano accompaniment. It continues the melody and bass line from the first system. Above the treble staff, four chord diagrams are provided: Eb/Ab (6 fret), Bb5, Cm7 (6 fret), and Eb (3 fret).

Eb/Ab ^{6fr} Bb5 Cm7 ^{6fr}

The third system of piano accompaniment. It continues the melody and bass line. Above the treble staff, three chord diagrams are provided: Eb/Ab (6 fret), Bb5, and Cm7 (6 fret). The word 'The' is written at the end of the treble staff.

Eb ^{3fr} Bb Cm7 ^{3fr} Bb7/F Cm7 ^{3fr}

The fourth system of piano accompaniment, which includes the vocal line. The treble staff contains the vocal melody with lyrics underneath. The bass staff continues the piano accompaniment. Above the treble staff, five chord diagrams are provided: Eb (3 fret), Bb, Cm7 (3 fret), Bb7/F, and Cm7 (3 fret).

day's last one way tick - et train pulls
ly so man - y words that we can

Ab(add9)

Bbsus(add2)

in say. We spo

Eb

Bb7

Bb7/F

Cm7

smile for the cas u - al clo - sure cap - tur
ken up - on long dis - tance mel - o

Ab(add9)



Ab/G

ing. dy. There goes the
This is my


Fm(add9)




Fm/Eb

down - pour, here goes my
"hel - lo," this is my


Dm7b5  G7b9 





"fare good the ness. well." There's _




(♩ = ♪) Abmaj9  Bb  Cm11 




real - ly no way _____ to reach me. There's




Abmaj9  Bb  Cm11  Eb(add9) 

real - ly no way _____ to reach me. There's



Abmaj9  Bb  Cm11 

real - ly no way _____ to reach me. 'cause I'm _



1 Abmaj7 Abmaj7/C

al - read - y

Fm9 Eb7sus



gone. On

2 Ab6 Ab6/C


al - read - y




Fm(add9) Fm Fm/Eb

gone. May - be in


Dbmaj9  str Fm9 



live — or ten — yours — and mine — will meet a - gain and straight - en this




Eb  str Abmaj7/C  Bbm 





whole thing out. May - be then —




Dbmaj9  str Fm9 

hon - es - ty — need not be feared — as — a friend — or an



Eb  str Abmaj7/C  Dbmaj9  str Db/C 

en - e - my. This is the



(. = . = .)

Bbm9

Bbm7/Ab

dis - tance and this is my

(. = .)

Gm7b5

C7b9

Dbmaj9

game face. There's real - ly no

Eb

Fm11

Dbmaj9

way to reach me. There's real - ly no

Eb

Fm11

Abmaj9

Dbmaj9

way to reach me. Is there real - ly no

