

# Scenes From An Italian Restaurant

Words and Music by Billy Joel

## Intro I

Moderately (not too fast) ♩ = 66

Piano

*mf*

F Gm7 C7

8va bassa .....

## Verse

Bb/F F C7 F Gm7/F

A bot-tle of white, \_ a bot-tle of red, \_

8vb.....

Accordion

*mp*

8vb.....

C7/F Bb/F F(add9)

per-haps a bot - tle of ro - sé \_\_\_\_\_ in - stead. \_

.....

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C C/B $\flat$  F/A B $\flat$ 6

We'll get a ta - ble near\_ the street\_ in our old\_ fa - mil - iar \_ place, -

8vb

C Gm7/C C7 Gm B $\flat$ /C C B $\flat$ /C

you and I, face to face, mm, hmm.

mf

Verse

F B $\flat$ /F

A bot - tle of red, a bot - tle of white,

8vb

mp

C7/F

Bb/F

F

it all de-pends up - on your ap - pe - tite.

gliss.

G

F/A

Em/B

C

Bb/D

C

I'll meet you an - y - time you want in our It - al - ian res -

mf

Interlude 1

F

Bb/F

Gm7/F

Cmaj7

Fmaj7

- tau-rant.

Sax solo

Strings

8vb.....

mp

B♭maj7                      Cmaj7                      Fmaj7                      B♭maj7

E♭maj7                      A♭maj7                      E♭maj7

A♭maj7                      C/D                      D

*Solo ends*

*Verse*  
Faster, steady tempo ♩ = 94

G                      D/(G)                      G9                      G7

Things are o - kay with me \_ these days. I got a good job. I got a good of - fice. I

C Fmaj7 Am G/D D

got a new wife, — got a new life — and the fam - 'ly is fine. Oh, —

8vb

G D(G) G9 G7

— we lost touch long — a - go. — You lost weight. I did not know —

8vb

C Fmaj7 Am7 G/D D

you could ev - er look — so nice — af - ter so much time. — Do you re -

8vb

E♭ B♭ F

mem-ber those days hang-ing out at the Vil-lage Green, — the

8vb

Clarinet

*f*

E $\flat$  B $\flat$  F

en-gin-eer boots, leath-er jack-ets and tight\_ blue jeans? \_\_\_\_\_ Oh, \_\_\_ you drop a

8vb

3

E $\flat$  B $\flat$  F

dime in the box, play a song a-bout New Or - leans. \_

8vb

E $\flat$  B $\flat$  C D7sus

Cold beer, hot lights, my sweet ro-man - tic teen-age nights. \_

Interlude 2

G D/G G9 G7

Ooo, \_\_\_\_\_ hoo. \_\_\_\_\_

8vb

C F Am7 D6

Yeah, \_\_\_\_\_ yeah, \_\_\_\_\_

8vb

G D/G G9 G7

— yeah. \_\_\_\_\_ Ooo, \_\_\_\_\_ hoo. \_\_\_\_\_

8vb

C F Am7 G/D D7 G/D D7

8vb.

N.C.

*f*

8vb.



Intro 2

G F C/E D

Oh, \_\_\_\_\_ oh, \_\_\_\_\_ oh, \_\_\_\_\_

G F C/E D

Oh, \_\_\_\_\_ oh, \_\_\_\_\_ oh, \_\_\_\_\_

Verse

G D(add9) D C

Bren-da and Ed - die were the pop-u - lar stead - ies and the king and the queen \_ of the prom \_

2.,3. See additional lyrics  
2nd and 3rd times - sim.

G G7/B C

rid - ing a - round \_ with the car \_ top down \_ and the ra - di - o on \_

8vb

G D C G C

No-bod-y looked an - y fin - er or was more of a hit \_\_\_ at the park - way din - er.

8vb.....

G(add9) F(add9) E F#m7b5 E7/G# E *To Coda* ⊕

We nev-er knew\_ we could want \_ more than that\_ out of life. \_\_\_ Sure - ly Bren-

*Play Fill 1 (2nd time)*

8vb.....

Am G/B C D | 1 G F

- da and Ed - die would al - ways know how\_ to sur-vive. \_\_\_ Oh, \_\_\_ oh, -

8vb.....

**Fill 1**

Esus Esus/F# E E/G# E

8vb.....

C/E D G F

oh. Oh, oh,

C/E D G F

oh. Oh, oh,

2

8vb

*Bridge*

C/E D F/C C F/C C

oh. Well, they got an a-part - ment with deep - pile car - pets and a

D G F/C C F/C C

cou-ple of paint - ings from Sears, a big wa-ter-bed that they bought with the bread they had saved.

8vb

D C/G G C/G G F/C C F/C C

— for a cou - ple of years, — but they start-ed to fight\_ when the mon - ey got tight and they

8vb

D Em A9 C/D

just did-n't count on the tears. \_ Woh, \_ ho, \_ woh, \_ ho, \_ yeah, rock and roll!

8vb

*Interlude 3*

G D

*Sax. solo*

*f*

G G7 C

Ba!

8va

G D G C

This system contains the first four measures of the piece. The treble clef staff features a melodic line with various intervals and rests, while the bass clef staff provides a steady accompaniment. Chord symbols G, D, G, and C are placed above the treble staff. A dashed line under the first measure indicates a first ending.

G F E D/F# E7/G# E7

This system contains the next six measures. The treble clef staff continues the melodic development, and the bass clef staff maintains the accompaniment. Chord symbols G, F, E, D/F#, E7/G#, and E7 are placed above the treble staff. A dashed line under the first measure indicates a first ending.

8vb.....

Am G/B C C/D G F

Oh, — oh, —

This system contains the next six measures, including a vocal line. The treble clef staff has a vocal line with lyrics "Oh, — oh, —" and rests. The bass clef staff continues the piano accompaniment. Chord symbols Am, G/B, C, C/D, G, and F are placed above the treble staff. A dashed line under the first measure indicates a first ending.

8vb.....

*Bridge*  
C/E D F(C) C

— oh. — Well, they lived for a while in a ver - y nice style, but it's

This system contains the bridge section, starting with a vocal line. The treble clef staff has a vocal line with lyrics "oh. — Well, they lived for a while in a ver - y nice style, but it's". The bass clef staff continues the piano accompaniment. Chord symbols C/E, D, F(C), and C are placed above the treble staff.

*Solo ends*

This system contains the solo ending, consisting of two measures. The treble clef staff has a melodic line, and the bass clef staff has an accompaniment. The text "Solo ends" is centered above the first measure.

G/(D) D G F/(C) C

al-ways the same \_ in the end.\_ They got a di-voce \_ as a mat - ter of course \_ and they part-

G/(D) G F/(C) C

- ed the clos - est of friends \_ then the king and the queen \_ went back \_ to the Green, \_ but you can

G/(D) D Em7 A7 C/D *D.S. al Coda*

nev-er go back there a - gain. \_ Oh, \_ ho, \_ oh, \_ ho. \_

*8vb*.....J

**CODA**

Am G/B C D Am G/B C D

That's all I heard a-bout Bren-da and Ed - die. Can't tell you more \_ 'cause I told \_ you al-read - y and here \_

*(8vb)*.....J *8vb*.....J

Am G/B C D G F

— we are wav - ing Bren - da and Ed - die good-bye. — Oh, — oh, —

8vb ..... J

8vb .....

C/E D7sus G F

— oh. — Oh, — oh, —

8vb .....

C/E D G F

— oh. — Oh, — oh, —

8vb .....

C/E      G/E D      N.C.

woh. \_\_\_\_\_

*slower*

8vb

Strings *mf*

**Interlude 4**  
**Moderately (not too fast)** ♩ = 74  
**Return to original tempo**

F      Gm7/F      C/F

Yeah, \_\_\_\_\_ yeah, — yeah. —

*f*

Strings\* *f*

Horns *f*

Bb/F      F      C      Bb

*mp*

Accordion *mp*

\*String part is doubled one octave lower.



F/A B $\flat$  C Gm C Gm

B $\flat$ maj7/C Verse F

a bot-tle of red, \_ oo, \_

*mf*

Gm/F C7/F

— a bot-tle of white, what-ev-er kind \_ of mood \_ you're \_ in \_

3 3

Bb/F      F                      G                      F/A                      G7/B

to - night.                      I'll meet you an-y - time                      you <sup>3</sup> want

*mp*

*mf*

C                      Bb/D                      C7/E                      F

in our It - al - ian                      res - tau - rant.

*mf*

*Interlude 5*

Gm/F                      Cmaj7                      Fmaj7                      Bb

*Sax. solo*

*Strings*

*8vb ...*

C Fmaj7 Bb Dm7 C7/E

8vb ...

F F/G F/C C 8va ...

rit.

rit.

*Additional Lyrics*

2. Brenda and Eddie were still going steady in the summer of seventy-five  
 When they decided the marriage would be at the end of July  
 Everyone said they were crazy  
 "Brenda, you know that you're much too lazy" and  
 Eddie could never afford to live that kind of life.  
 Oh, but there we were waving Brenda and Eddie goodbye.
  
3. Brenda and Eddie had had it already by the summer of seventy-five  
 From the high to the low to the end of the show for the rest of their lives.  
 They couldn't go back to the greasers  
 Best they could do was pick up their pieces and  
 We always knew they would both find a way to get by, oh and (To Coda)