

Scenes From An Italian Restaurant

Words and Music by Billy Joel

Intro I

Moderately (not too fast) ♩ = 66

Piano

mf

F Gm7 C7

Sua bassa

Verse

Bb/F F C7 F Gm7/F

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

mp

Accordion

Sua bassa

C7/F Bb/F F(add9)

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

Sua bassa

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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,

mp

C7/F Bb/F F

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

G F/A Em/B C Bb/D C

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

F Bb/F Gm7/F Cmaj7 Fmaj7

- tau - rant. —

Interlude 1

Sax solo

Strings

Bbmaj7 Cmaj7 Fmaj7 Bbmaj7

8vb.....

Ebmaj7 Abmaj7 Ebmaj7

8vb.....

Abmaj7 C/D D

Solo ends

8vb.....

Strings tacet

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

mf

8vb.....

C Fmaj7 Am G/D D

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

G D/(G) G9 G7

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

C Fmaj7 Am7 G/D D

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

Eb Bb F

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

Clarinet

f

E \flat B \flat F

en-gin-er boots, leath-er jack-ets and tight_ blue jeans? _____ Oh, ___ you drop a

The first system of music consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains the lyrics "en-gin-er boots, leath-er jack-ets and tight_ blue jeans? _____ Oh, ___ you drop a". Above the staff are three chords: E \flat , B \flat , and F. The piano accompaniment is in the left hand, with a bass clef and a key signature of one flat. It features a steady eighth-note accompaniment. The guitar line is in the bottom staff, with a treble clef and a key signature of one flat. It features a triplet of eighth notes.

E \flat B \flat F

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

The second system of music consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains the lyrics "dime in the box, play a song a-bout New Or - leans. _". Above the staff are three chords: E \flat , B \flat , and F. The piano accompaniment is in the left hand, with a bass clef and a key signature of one flat. It features a steady eighth-note accompaniment. The guitar line is in the bottom staff, with a treble clef and a key signature of one flat. It features a steady eighth-note accompaniment.

E \flat B \flat C D7sus

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

The third system of music consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. It contains the lyrics "Cold beer, hot lights, my sweet ro-man - tic teen-age nights. _". Above the staff are four chords: E \flat , B \flat , C, and D7sus. The piano accompaniment is in the left hand, with a bass clef and a key signature of one flat. It features a steady eighth-note accompaniment. The guitar line is in the bottom staff, with a treble clef and a key signature of one flat. It features a steady eighth-note accompaniment.

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

sub.

N.C.

f

sub.

sub.

sub.

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.

mf

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,

1 2

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

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

Bridge

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,

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

Svb ----- J

D Em A9 C/D

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

Svb ----- J

Interlude 3

G D

Sax. solo

f

G G7 C

Ba!

Sva -----

G D G C

Musical notation for the first system, featuring a treble and bass clef. The treble clef has a G chord above the first measure, a D chord above the second measure, a G chord above the third measure, and a C chord above the fourth measure. The bass clef has a steady eighth-note accompaniment.

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

Musical notation for the second system, featuring a treble and bass clef. The treble clef has a G chord above the first measure, an F chord above the second measure, an E chord above the third measure, a D/F# chord above the fourth measure, an E7/G# chord above the fifth measure, and an E7 chord above the sixth measure. The bass clef has a steady eighth-note accompaniment.

Am G/B C C/D G F

Oh, — oh, —

Musical notation for the third system, featuring a treble and bass clef. The treble clef has a vocal line with lyrics "Oh, — oh, —" and chords Am, G/B, C, C/D, G, and F. The bass clef has a steady eighth-note accompaniment.

C/E D

Bridge

F/(C) C

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

Musical notation for the fourth system, featuring a treble clef. The treble clef has a vocal line with lyrics "oh, — Well, they lived for a while — in a ver - y nice style, but it's" and chords C/E, D, F/(C), and C. The bass clef has a steady eighth-note accompaniment.

Solo ends

Musical notation for the fifth system, featuring a treble and bass clef. The treble clef has a solo line with the instruction "Solo ends" above it. The bass clef has a steady eighth-note accompaniment.

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

al-ways the same _ in the end._ They got a di-voice _ 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

C/E D7sus G F

oh. — Oh, — oh, —

C/E D G F

oh. — Oh, — oh, —

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*

B♭/F F C B♭

mp

Accordion *mp*

*String part is doubled one octave lower.

F/A Bb C Gm C Gm

Bb maj7/C Verse F

a bot-tle of red, oo,

Gm/F C7/F

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

B \flat /F F G F/A G7/B

to - night. I'll meet you an - y - time you want

mp

mf

C B \flat /D C7/E F

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

mf

Interlude 5

Gm/F Cmaj7 Fmaj7 B \flat

Sax. solo

Strings

8vb ...

C Fmaj7 Bb Dm7 C7/E

Sub ...

F F/G F/C C

rit.

Coda

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)