

LEEDS STAGE BAND SERIES

# C'EST SI BON

(It's So Good)

French Lyric by ANDRE HORNEZ  
English Lyric by JERRY SEELEN  
Music by HENRI BETTI  
Arranged by Glenn Osser

1st Eb ALTO SAX  
BRIGHT "4"

**A**

1. 1. 2. *Soli* (MED. LOUD) *mf*

**B**

**C**

**D**

*Tutti*  
*f (LOUD)*

**E**  
*1 soli*

**1.**  
*Tutti*

**2.**  
*Tutti*

**F**

**G**  
*1 soli*

*Tutti*  
**H**  
*(ACCENT) fz*

*Soli*  
*(ACCENT) fz*

**GRAD. SOFTER**

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2nd Bb TENOR SAX  
BRIGHT "4"

The musical score for the 2nd Bb Tenor Sax part consists of five systems of music. The first system is the main melody. The second system, marked with a square 'A', begins with a dynamic of *p* (SOFT). The third system has two first endings, with the second ending marked 'Soli' and a dynamic of (MED. LOUD) *mf*. The fourth system, marked with a square 'B', features a dynamic of (SOFT) *p*. The fifth system, marked with a square 'C', continues the melody. The sixth system, marked with a square 'D', concludes with a dynamic of *fz* (ACCENT).

- 2 -  
2nd TENOR SAX

Musical staff with notes and dynamics. Dynamics include *Tutti* and *f (LOUD)*.

**E**

Musical staff with notes and dynamics. Dynamics include *Soli* and *fz (ACCENT)*.

1.

Musical staff with notes and dynamics. Dynamics include *Tutti*.

2.

Musical staff with notes and dynamics. Dynamics include *Tutti*.

**F**

Musical staff with notes and dynamics.

Musical staff with notes and dynamics.

**G**

Musical staff with notes and dynamics. Dynamics include *Soli* and *fz (ACCENT)*.

Musical staff with notes and dynamics. Dynamics include *Tutti* and *fz (ACCENT)*.

Musical staff with notes and dynamics. Dynamics include *Soli* and *fz (ACCENT)*.

Musical staff with notes and dynamics. Dynamics include *GRAD. SOFTER*.

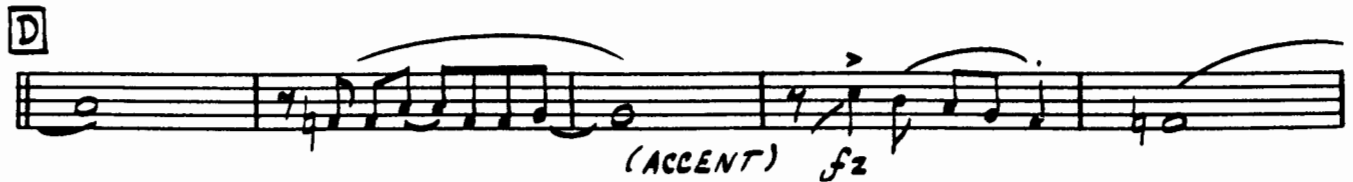
LEEDS STAGE BAND SERIES

# C'EST SI BON

(It's So Good)

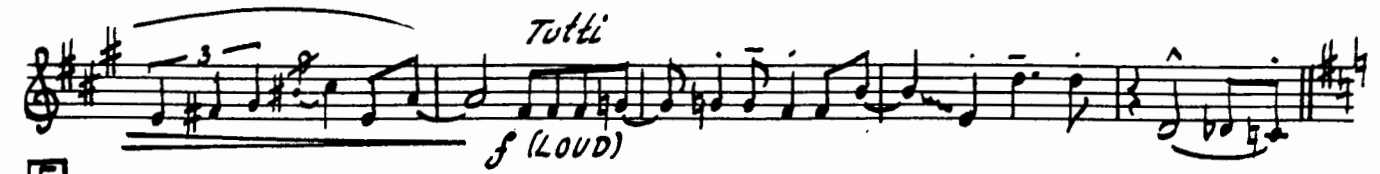
French Lyric by ANDRE HORNEZ  
English Lyric by JERRY SELEN  
Music by HENRI BETTI  
Arranged by Glenn Osser

3rd Eb ALTO SAX  
BRIGHT "4"



-2-  
3rd ALTO SAX

*Tutti*  
*f (LOUD)*



**E**  
*1 Soli*



*1.* *Tutti*



*2.* *Tutti*



**F**



**G**  
*1 Soli*



*Tutti*  
**H**  
*(ACCENT) fz*



*Soli*  
*fz (ACCENT)*



*GRAD. SOFTER*

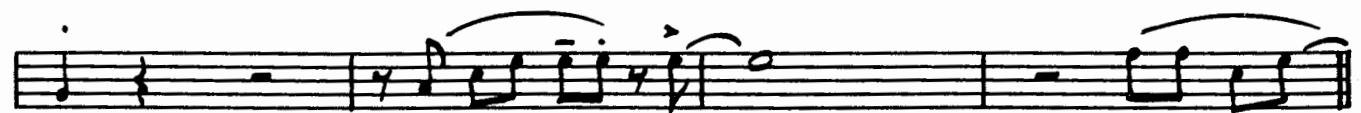


# C'EST SI BON

(It's So Good)

French Lyric by ANDRE HORNEZ  
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4<sup>th</sup> B $\flat$  TENOR SAX  
BRIGHT "4"



- 2 -  
4<sup>th</sup> TENOR SAX

*Tutti*  
*f (LOUD)*

*Soli*  
1

*Tutti*  
1

*Tutti*  
2

*fz (ACCENT)*

*fz (ACCENT)*

*Soli*  
1

*Tutti*  
*fz (ACCENT)*

*Soli*  
*fz (ACCENT)*

*GRAD. SOFTER*



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French Lyric by ANDRE HORNEZ  
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## 5th Eb BARITONE SAX

BRIGHT "4"

**A**

**B**

**C**

**D**

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French Lyric by ANDRE HORNEZ  
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Music by HENRI BETTI  
Arranged by Glenn Osser

## 5th Eb BARITONE SAX

BRIGHT "4"

*Tutti*  
*f (LOUD)*

**E**

*1 Soli*

**1.**

*Tutti*

**2.**

*Tutti*

**F**

**G**

*1 Soli*

*Tutti*  
**H**  
*(ACCENT) fz*

*Soli*  
*(ACCENT) fz*

GRAD. SOFTER

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**1<sup>st</sup> B $\flat$  TRUMPET**  
**BRIGHT "4"**

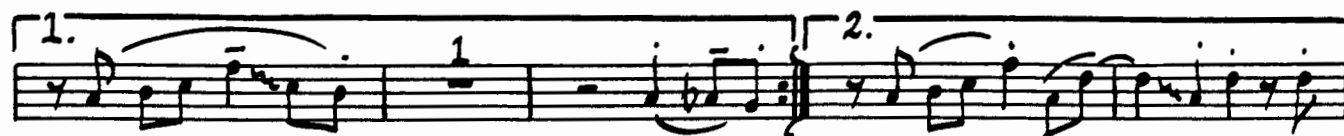
3 **1<sup>ST</sup> MUTE** *sol $\acute{e}$*



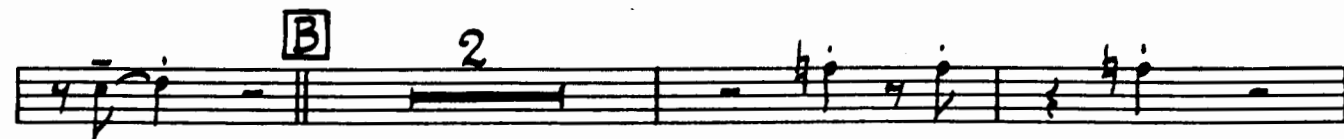
**A**



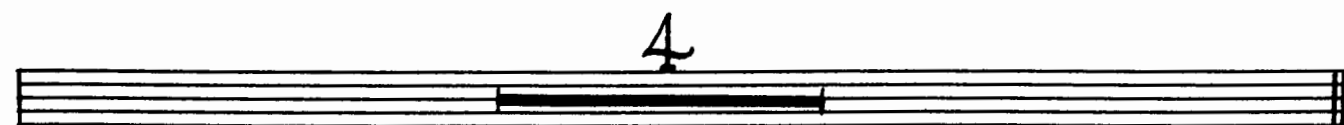
1. 2.



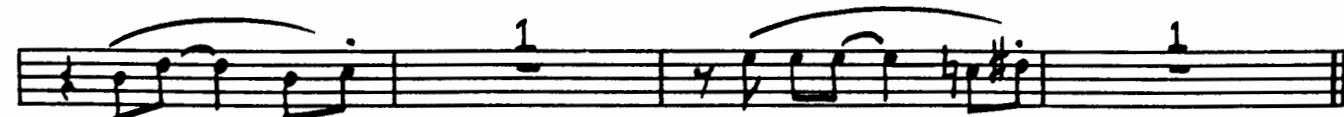
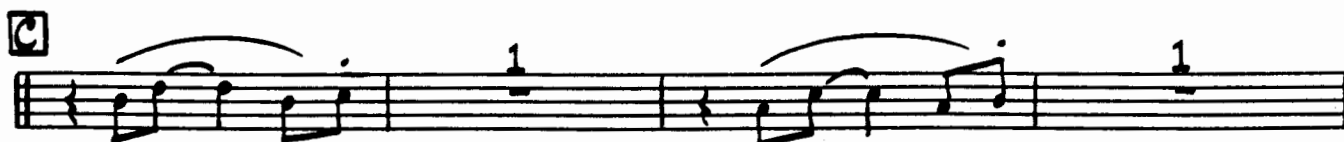
**B** 2



4



**C**



1<sup>st</sup> - 2<sup>nd</sup> -  
TRUMPET

**D**

Musical staff D: Treble clef, key signature of two sharps (D major). The staff contains a sequence of notes with slurs and accents. Above the staff, there are markings for fingerings: '1' above the first measure, '3' above the second measure, and 'OPEN' in a box above the third measure. A thick horizontal line is drawn across the staff between the second and third measures.

(LOUD) *f*

**E**

Musical staff E: Treble clef, key signature of two sharps. The staff contains a sequence of notes with slurs and accents. Above the staff, there is a marking for fingering: '5' above the first measure. A thick horizontal line is drawn across the staff between the first and second measures.

**F**

Musical staff F: Treble clef, key signature of two sharps. The staff contains a sequence of notes with slurs and accents. Above the staff, there are markings for fingerings: '1' above the first measure, '2' above the second measure, and 'Tutti' above the third measure. A thick horizontal line is drawn across the staff between the first and second measures.

**F**

Musical staff F: Treble clef, key signature of two sharps. The staff contains a sequence of notes with slurs and accents.

Musical staff F: Treble clef, key signature of two sharps. The staff contains a sequence of notes with slurs and accents.

**G**

Musical staff G: Treble clef, key signature of two sharps. The staff contains a sequence of notes with slurs and accents. Above the staff, there is a marking for fingering: '7' above the first measure. A thick horizontal line is drawn across the staff between the first and second measures.

**H**

Musical staff H: Treble clef, key signature of two sharps. The staff contains a sequence of notes with slurs and accents.

*fz* (ACCENT)

(ACCENT) *fz*

**CUP MUTE**

Musical staff H: Treble clef, key signature of two sharps. The staff contains a sequence of notes with slurs and accents. Above the staff, there is a marking for fingering: '3' above the first measure. A thick horizontal line is drawn across the staff between the first and second measures.

Musical staff H: Treble clef, key signature of two sharps. The staff contains a sequence of notes with slurs and accents.

GRAD. SOFTER

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Music by HENRI BETTI  
Arranged by Glenn Osser

**2<sup>nd</sup> B $\flat$  TRUMPET**  
**BRIGHT "4"**

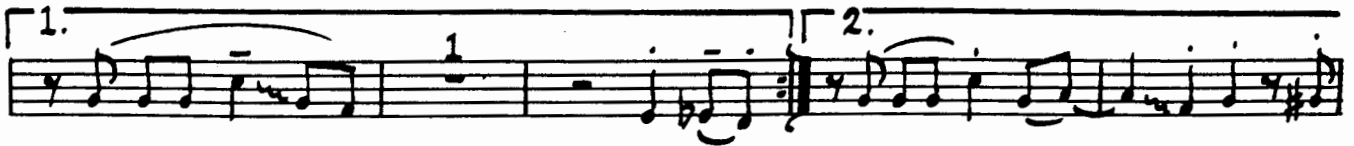
3 **ST. MUTE** *Soli*



**A**



1. 2.



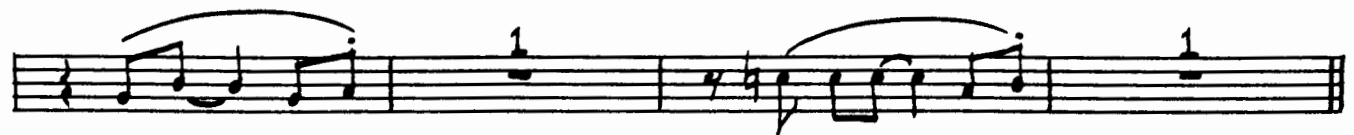
**B** 2



4



**C**





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English Lyric by JERRY SEELEN

Music by HENRI BETTI

Arranged by Glenn Osser

3<sup>rd</sup> B $\flat$  TRUMPET

BRIGHT "4"

3 **ST. MUTE** *Soli*

**A**

1. 2.

**B** 2

4

**C** 1

1





LEEDS STAGE BAND SERIES

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French Lyric by ANDRE HORNEZ

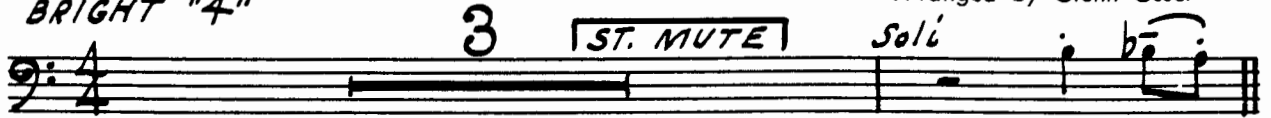
English Lyric by JERRY SEELEN

Music by HENRI BETTI

Arranged by Glenn Osser

**1<sup>st</sup> TROMBONE**  
**BRIGHT "4"**

3 **ST. MUTE** *solé*



**A**




1. 2.



**B** 2



4



**C** 1



1







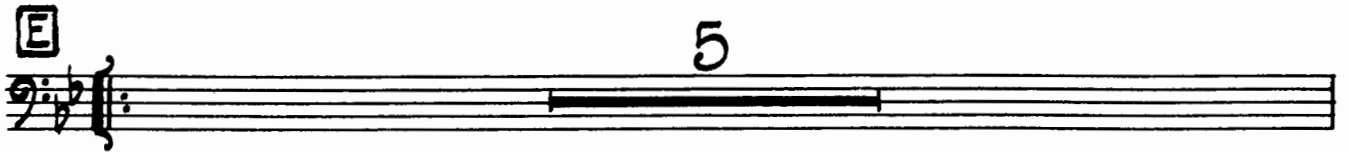
2<sup>nd</sup> TROMBONE

**D**



*f (LOUD)*

**E**



1. 1

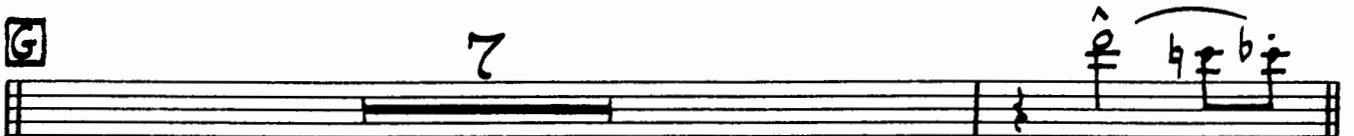


2. 2 *Tutti*

**F**



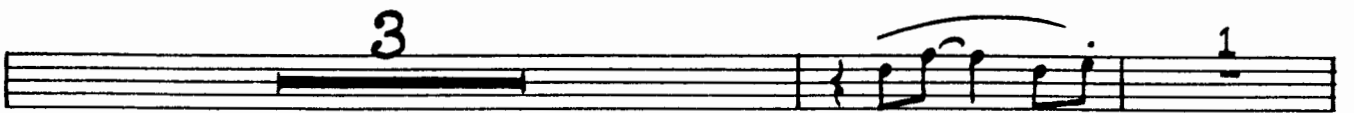
**G**



**H**



*fz (ACCENT)* (ACCENT) *fz*



GRAD. SOFTER

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Music by HENRI BETTI

Arranged by Glenn Osser

**3<sup>rd</sup> TROMBONE**  
*BRIGHT "4"*

3 **ST. MUTE** *soli*

**A**

**B** 2

4

**C**



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Arranged by Glenn Osser

**(Suggested Staging) —**

Muted **BRASS** up one measure before letter **A** to letter **B**

**SAXES** up one measure before letter **B** to one measure before letter **F**

Open **BRASS** up from 7th measure of letter **D** to letter **E**

**SAXES** up at letter **G** to end

**BRASS** up one before letter **H** with instruments held high and brought down gradually as arrangement fades out.

**CONDUCTOR**

BRIGHT "4" (♩ = 144)

The musical score is written for a conductor and includes several staves with various instrument parts. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked as BRIGHT "4" with a quarter note equal to 144 (♩ = 144). The score is divided into sections marked with letters A, B, and C. Section A starts with a Saxophone part (mf) and a Piano part. Section B includes a Brass part (p) and a Saxophone part (mf). Section C features a Brass part (p) and a Saxophone part (mf). There are also markings for Muted Brass (Muted Br.) and Soli. The score includes dynamic markings such as mf, p, and articulation markings like mf and p. The score is arranged by Glenn Osser.



CONDUCTOR

D

Sax *Simile*  
 Br. *fz*

*Tutti* (OPEN BR.)  
*f*

E  
 Sax  
 (Rhythm)

1.  
*Tutti*

*Tutti*

F  
 Pno. *Tutti*

G  
 Sax  
 (Rhythm)

*Tutti*

H  
*Tutti* *fz* *Soli* *p*

Muted Br. Sax

Br. sax Br. *p.*

GRAD. SOFTER

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(It's So Good)

## PIANO (ACCORDION)

(♩ = 144) BRIGHT "4"

The musical score is written for Piano (Accordion) in 4/4 time with a tempo of 144 beats per minute. It consists of four systems of music, each with a treble and bass staff. The first system includes dynamics like *mf* and *Sax*, and chords such as  $Dm7$ ,  $G7$ ,  $Cmaj7$ ,  $C$ ,  $E\flat7$ , and  $E\flat m7$ . The second system is marked with a box 'A' and includes dynamics like *p* and *Br.*, with chords  $Dm7$ ,  $G7$ ,  $Cmaj7$ ,  $C$ , and  $Dm7$ . The third system has a first ending (1.) and includes dynamics like *Sax* and *Br.*, with chords  $Dm7$ ,  $G7$ ,  $Cmaj7$ , and  $E\flat7$   $E\flat m7$ . The fourth system has a second ending (2.) and includes dynamics like *Sax* and *mf*, with chords  $G7$ ,  $C$ ,  $F$ ,  $A\flat$ ,  $C$ , and  $E\flat9$ .

**B**

mf

Ab Cm7 Bbm7 Eb7 Db Ab Ab Db

Br. Sax

Am7 D7 Dm7 G7

Bell Sax

p

**C**

Br. Sax simile

Dm7 G7 Cmaj7 C

Dm7 G7 Gmb A7

**D**

Br. Sax fz

Dm7 Fmb Cmaj7 C Fmb

*Tutti*

G7 C Cm7 F7 Bb F0 F7 Dm7 Dbm7

**E** *Sax Solo*

Cm7 F7 Bb Bb Cm7

1. *Tutti*

F7 Bb Dm7 Dbm7

2. *Tutti*

F7 Bb Cm7 F7 Bb Db Db9

**F** *Solo*

Gb Bbm7 Abm7 Db9 Abm7 Gb Gb cb

Chords: Gm7, C7, A0, C7, Cm7, F7, Dm7, Dbm7

**G** Sax Soli

Chords: Cm7, F7, Bb, Bb, Cm7

Tutti

Chords: F7, Fm6, G7, Cm7, Ebm6

*fz* Sax Soli

Chords: Dm7, Bb P, Ebm6, F7, Bb

Sax Br. Sax

Chords: F7, Bb, F7, Bb, Ab9, Bb

GRAD. SOFTER

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**STRING BASS**  
**BRIGHT "4"**  
*pizz*

*mf (MED. LOUD)*

**A**

*p (SOFT)*

*mf (MED. LOUD)*

*mf (MED. LOUD)*

*mf (MED. LOUD)*

**C**

*p (SOFT)*

*p (SOFT)*

**D**

*p (SOFT)*

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-2-  
STRING BASS

*f (LOUD)*

**E**

**F**

**G**

**H**

*p (SOFT)*

*GRAD. SOFTER - - - -*

LIBRARY NUMBER

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## GUITAR

*BRIGHT "4"*  
D<sup>m7</sup> G<sup>7</sup> C<sup>maj.7</sup> C E<sup>m7</sup> E<sup>b</sup>m<sup>7</sup>  
mf (MED. LOUD)

**A**  
D<sup>m7</sup> G<sup>7</sup> C<sup>maj.7</sup> C D<sup>m7</sup>  
p (SOFT)

1. G<sup>7</sup> C E<sup>m7</sup> C C E<sup>m7</sup> E<sup>b</sup>m<sup>7</sup> 2. G<sup>7</sup> C F

A<sup>0</sup> C E<sup>b</sup>9 **B** A<sup>b</sup> C<sup>m7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup>7 D<sup>b</sup> A<sup>b</sup> A<sup>b</sup> D<sup>b</sup>  
mf (MED. LOUD)

A<sup>m7</sup> D<sup>7</sup> D<sup>m7</sup> G<sup>7</sup>

**C** D<sup>m7</sup> G<sup>7</sup> C<sup>maj.7</sup> C  
p (SOFT)

D<sup>m7</sup> G<sup>7</sup> G<sup>m6</sup> A<sup>7</sup>

**D** D<sup>m7</sup> F<sup>m6</sup> C<sup>maj.7</sup> C F<sup>m6</sup>



-2-  
GUITAR

G7 C Cm7 F7 Bb F0 F7 Dm7 Dbm7  
f (LOUD)

E Cm7 F7 Bb Bb Cm7

1. F7 Bb Dm7 Dbm7 2. F7 Bb Cm7 F7

Bb Db Db9 F Gb Bbm7 Abm7 Db9 Abm Gb Gb Cb

Gm7 C7 A0 C7 Cm7 F7 Dm7 Dbm7

G Cm7 F7 Bb Bb

Cm7 F7 Fm6 G7

H Cm7 Ebm6 Dm7 Bb  
P (SOFT)

Ebm6 F7 Bb F7  
GRAD. SOFTER - - -

Bb F7 Bb Ab9 Bb

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Music by HENRI BETTI  
Arranged by Glenn Osser

## DRUMS

BRIGHT "4" BRUSHES - (LIGHTLY "2" BEAT RHYTHM)

The drum score consists of several staves with rhythmic notation. The first staff is in bass clef, 4/4 time, with a *mf* (MED. LOUD) dynamic. It features a pattern of quarter notes followed by eighth notes, with a '4' above the final measure. The second staff is in treble clef, 4/4 time, with a *p* (SOFT) dynamic, showing a similar rhythmic pattern with a '4' and a '5' above the final measure. The third staff shows two first endings: the first ending has measures 6, 7, and 8, and the second ending has measures 4 and 5. The fourth staff is marked 'B (4 BEAT)' and *mf* (MED. LOUD), with a '4' above the final measure. The fifth staff includes a 'BELL' section in treble clef and a 'DRS.' section in bass clef. The sixth staff is marked 'C (2 BEAT)' and *p* (SOFT), with a '4' above the final measure. The seventh staff is marked 'D' and has a '4' and a '5' above the final measure.

-2-  
DRUMS

6 7 8

*f* (LOUD)

**E** (4 BEAT)

4 5

1. 2.

*Tutti* **F** (CYM.)

4

5 6

**G**

4

5 6 7

**H**

4

*p* (SOFT)

(2 BEAT)

4

GRAD. SOFTER - - - -

5 6

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English Lyric by JERRY SEELEN  
 French Lyric by ANDRE HORNEZ  
 Music by HENRI BETTI  
 Arranged by Glenn Osser

VOCAL  
 BRIGHT "4"

Sax

VOICE

"C'EST SI BON,"  
 "C'EST SI BON,"  
 "C'EST SI BON,"

**A**

Lov - ers say that in France,  
 De par - tir n'im porte ou,  
 De pou - voir l'em bras - ser

When they thrill to ro - mance, It means that it's so good.  
 Bras des - sus bras des - sous En chan-tant des chan-sons.  
 Et puis de r'com - men - cer A la moindre oc - ca - sion.

C'EST SI BON, - -  
 C'EST SI BON, - -  
 C'EST SI BON, - -

So I say it to you, Like the French peo - ple  
 De se dir' des mots doux. Des pe - tits riens du  
 De jou - er du pia - no. Tout le long de son

do, Be - cause it's oh, so good. -  
 tout Mais qui en di - sent long. -  
 dos Tan - dis que nous dan - sons. -

Ev - 'ry word - - ev - 'ry sigh, - ev - 'ry  
 En voy - ant - - no - tre mi - ne ra -  
 C'est i - noui - - ce qu'elle a - pour se -

- 2 -  
VOCAL

kiss dear, - - Leads to on - - ly one thought  
vi e - - - Les pas - sant - - dans la rue,  
dui re, - - - Sans par - ler - - de c'que je

- and it's this, - - dear, - It's so good, -  
- nous en - vient. - - C'EST SI BON, -  
- n'peux pas dire. - - C'EST SI BON, -

- - Noth - ing else can re - place,  
- - De guet - ter dans ses yeux  
- - Quand j'la tiens dans mes bras,

Just your slight-est em - brace. And if you on - ly would, -  
Un es - poir mer veil - leux. Qui don - ne le fris - son. -  
De me dir' que tout ca C'est a moi pour de bon. -

- - Be my own, - -  
- - C'EST SI BON, - -  
- - C'EST SI BON, - -

For the rest - of my days, - - I will whis - per this  
Ces pe - tit's - sen - sa - tions. - - Ca vaut moiux qu'un mil -  
Et si nous - nous ai - mons. - - Cher - chez pas la rai -

phrase, My dar - ling, "C'EST SI BON." - -  
lion. Tell' - ment, tell' - ment c'est bon. - -  
son C'est parc' que "C'EST SI BON." - -

3