

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', continues the melody with 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 the piece 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*.

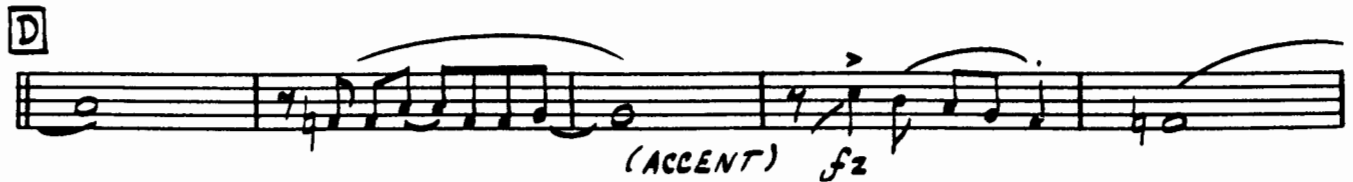
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3rd Eb ALTO SAX
BRIGHT "4"



-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)

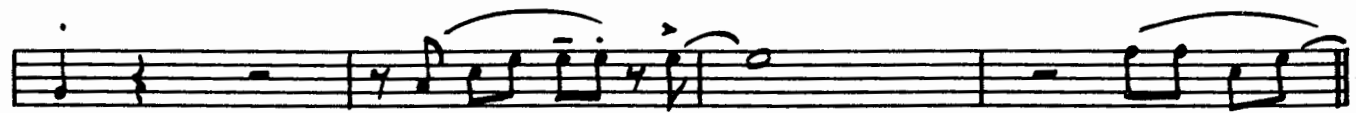
GRAD. SOFTER

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4th B \flat TENOR SAX
BRIGHT "4"



- 2 -
4th 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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5th Eb BARITONE SAX

BRIGHT "4"

A

1. 1 2. 2 *Soli*

B

C

D

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5th Eb BARITONE SAX

BRIGHT "4"

Tutti
f (LOUD)

Soli
1

Tutti
1

Tutti
2

1

1

Soli
1

Tutti
(ACCENT) *fz*
H

Soli
(ACCENT) *fz*

1

GRAD. SOFTER

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1st B \flat TRUMPET
BRIGHT "4"

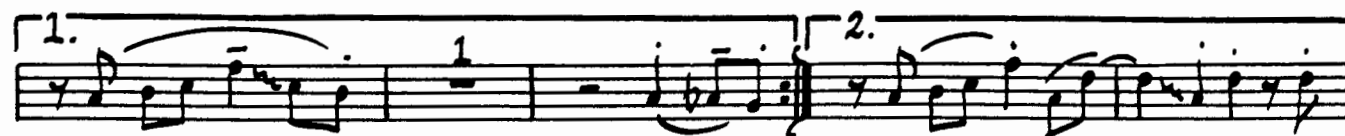
3 **1ST MUTE** *sol \acute{e}*



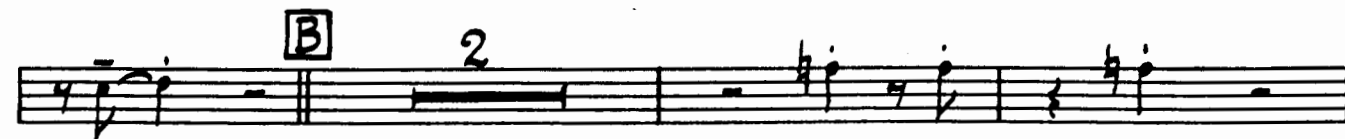
A



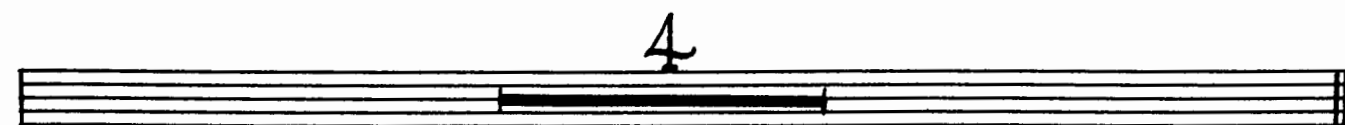
1. 2.



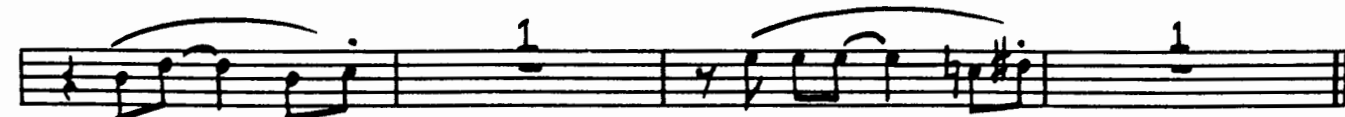
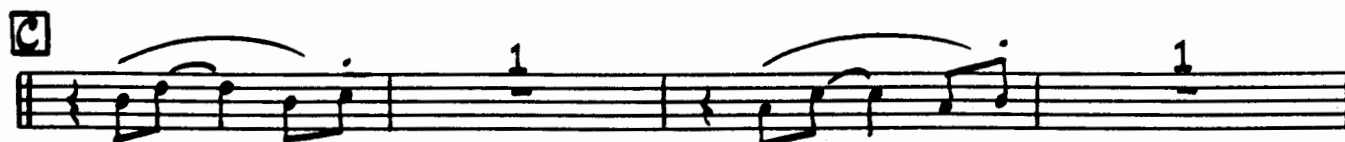
B 2



4



C



1st - 2nd -
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.

Musical staff continuation: Treble clef, key signature of two sharps. The staff contains a sequence of notes with slurs and accents. The key signature changes to one sharp (E major) at the end of the staff.

(LOUD) *f*

E

Musical staff E: Treble clef, key signature of one sharp (E major). The staff contains a sequence of notes with slurs and accents. A thick horizontal line is drawn across the staff.

Musical staff with first and second endings: Treble clef, key signature of one sharp. 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 endings.

F

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

Musical staff continuation: Treble clef, key signature of one sharp. The staff contains a sequence of notes with slurs and accents.

G

Musical staff G: Treble clef, key signature of one sharp. The staff contains a sequence of notes with slurs and accents. A thick horizontal line is drawn across the staff.

H

Musical staff H: Treble clef, key signature of one sharp. The staff contains a sequence of notes with slurs and accents. Below the staff, there are markings: *fz* (ACCENT) under the first measure and (ACCENT) *fz* under the last measure.

CUP MUTE

Musical staff with cup mute: Treble clef, key signature of one sharp. The staff contains a sequence of notes with slurs and accents. Above the staff, there are markings: '3' above the first measure and '1' above the last measure. A thick horizontal line is drawn across the staff.

Musical staff continuation: Treble clef, key signature of one sharp. The staff contains a sequence of notes with slurs and accents.

GRAD. SOFTER

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2nd B \flat TRUMPET
BRIGHT "4"

3 **ST. MUTE** *Soli*



A



1. 2.



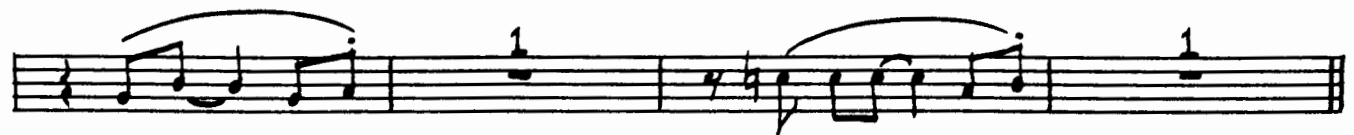
B 2



4



C



2nd - 2 -
TRUMPET

D

3 OPEN

f (LOUD)

E

5

1. 1 2. 2 *Tutti*

1 2 *Tutti*

F

F

G

G

7

H

fz (ACCENT) (ACCENT) *fz*

CUP MUTE 3 1

CUP MUTE 3 1

GRAD. SOFTER

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3rd B \flat TRUMPET
BRIGHT "4"

3 **ST. MUTE** *Soli*

A

1. 2.

B 2

4

C 1

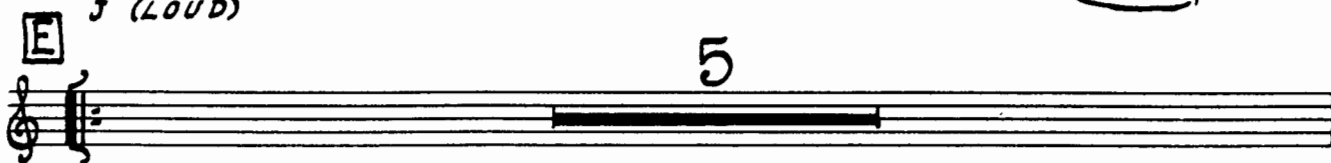
1

3rd⁻²⁻ TRUMPET

D




E



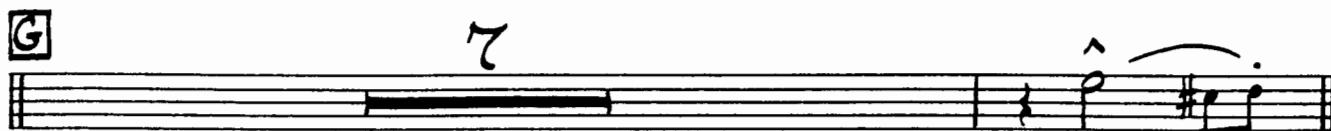
1. 1. 2. *tutti*



F



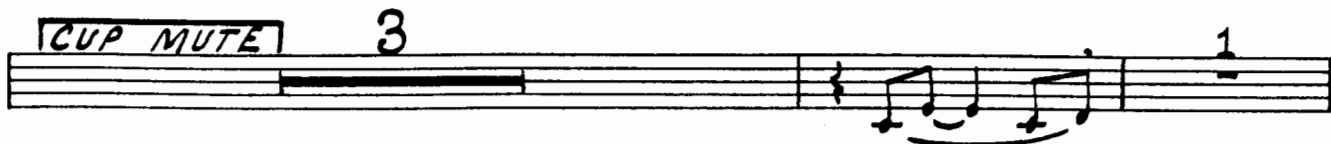
G



H



CUP MUTE 3 1



1



GRAD. SOFTER

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French Lyric by ANDRE HORNEZ

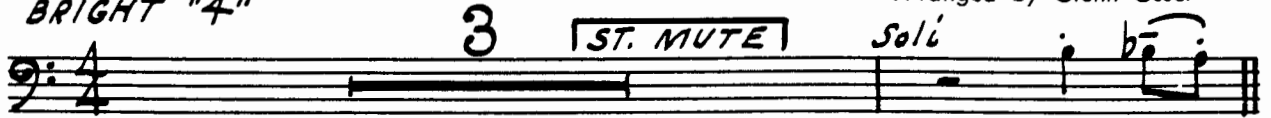
English Lyric by JERRY SEELEN

Music by HENRI BETTI

Arranged by Glenn Osser

1st TROMBONE
BRIGHT "4"

3 **ST. MUTE** *solé*



A




1. 2.



B 2



4



C



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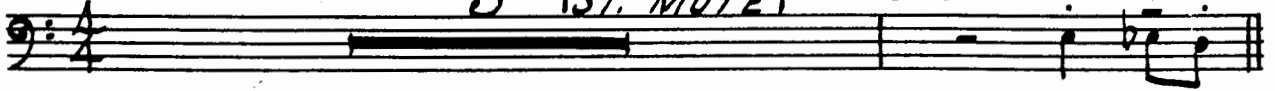
3rd TROMBONE

BRIGHT "4"

3

ST. MUTE

Soli



A



B

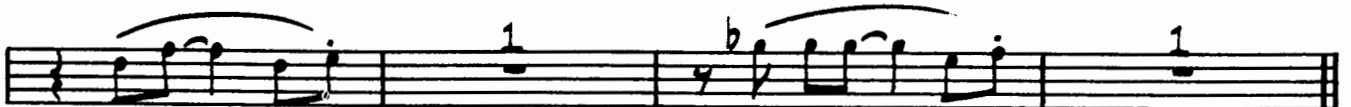
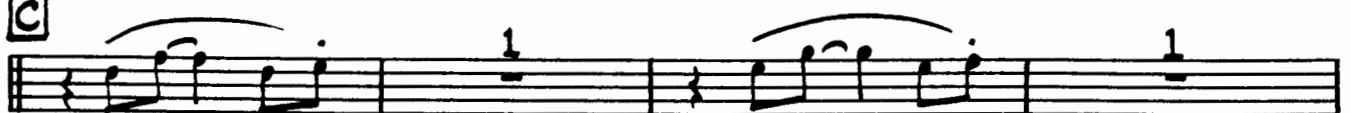
2



4



C



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(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 conductor's score consists of several staves of music. The first staff is marked with a treble clef and a 4/4 time signature. It begins with a *mf* dynamic and includes markings for Saxophone, Piano, and Muted Brass. A first ending bracket labeled '1.' spans several measures, followed by a second ending bracket labeled '2.'. The score includes various performance markings such as *mf*, *p*, *Br.*, *Sax*, *Pno.*, *Muted Br.*, *Soli*, and *Simile*. The music is written in a style typical of a conductor's part, with notes and rests for the various instruments.

2
CONDUCTOR

D Sax *Simile*
Br. *fz*

Tutti (OPEN BR.) *f*

E Sax
(Rhythm)

F *Tutti*
Pno. *Tutti*

G Sax
(Rhythm) *Tutti*

H *Tutti* *fz* *Soli* *fz* *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. The first system has four measures with dynamics *mf* and *Sax* markings. The second system, marked with a box 'A', has five measures with dynamics *p* and *Br.* markings. The third system has two measures, with the first marked '1.' and the second 'Solo Br.', with dynamics *mf*. The fourth system has three measures, with the first marked '2.' and the second 'Sax', with dynamics *mf*. Chord progressions are indicated below the notes, including *Dm7*, *G7*, *Cmaj7*, *C*, *Ebm7*, *Ebm7*, *F*, *A0*, and *Eb9*. The score includes various musical notations such as slurs, accents, and dynamic markings.

B

mf

Ab Cm7 Bbm7 Eb7 Db Ab Ab Db

Br. Sax

A^m7 D7 D^m7 G7

Bell Sax

p

C

Br. Sax

simile

D^m7 G7 C^{maj}7 C

D^m7 G7 G^m6 A7

D

Br. Sax

D^m7 F^m6 C^{maj}7 C F^m6

fz

Tutti

Chords: G7, C, Cm7, F7, Bb, F0, F7, Dm7, Dbm7

E *Sax Solo*

Chords: Cm7, F7, Bb, Bb, Cm7

1. *Tutti*

Chords: F7, Bb, Dm7, Dbm7

2. *Tutti*

Chords: F7, Bb, Cm7, F7, Bb, Db, Db9

F *Solo*

Chords: Gb, Bbm7, Abm7, Db9, Abm7, Gb, Gb, cb

Musical notation for the first system, featuring piano accompaniment with chords and a melodic line in the treble clef. The chords are: Gm7, C7, A0, C7, Cm7, F7, Dm7, Dbm7.

Musical notation for the second system, marked "Sax Soli" and "G". It features piano accompaniment and saxophone melody. The chords are: Cm7, F7, Bb, Bb, Cm7.

Musical notation for the third system, marked "Tutti" and "H". It features piano accompaniment and saxophone melody. The chords are: F7, Fm6, G7, Cm7, Ebm6.

Musical notation for the fourth system, marked "Sax Soli" and "Br.". It features piano accompaniment and saxophone melody. The chords are: Dm7, Bb P, Ebm6, F7, Bb.

Musical notation for the fifth system, marked "Sax" and "Br.". It features piano accompaniment and saxophone melody. The chords are: F7, Bb, F7, Bb, Ab9, Bb.

GRAD. SOFTER

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STRING BASS
BRIGHT "4"
pizz

mf (MED. LOUD)

A

p (SOFT)

1. 2.

mf (MED. LOUD)

mf (MED. LOUD)

C

p (SOFT)

p (SOFT)

D

p (SOFT)

-2-
STRING BASS

Musical staff 1: Bass clef, key signature of two flats (B-flat and E-flat). The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are accents (^) over the notes G4 and B4. The staff ends with a double bar line and a key signature change to one flat (B-flat). The dynamic marking *f (LOUD)* is written below the staff.

E

Musical staff 2: Bass clef, key signature of one flat (B-flat). The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The dynamic marking *f* is written above the staff.

Musical staff 3: Bass clef, key signature of one flat (B-flat). The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are first and second endings marked with '1.' and '2.' above the staff. The dynamic marking *f* is written above the staff.

F

Musical staff 4: Bass clef, key signature of one flat (B-flat). The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The dynamic marking *f* is written above the staff.

Musical staff 5: Bass clef, key signature of one flat (B-flat). The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The dynamic marking *f* is written above the staff.

G

Musical staff 6: Bass clef, key signature of one flat (B-flat). The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The dynamic marking *f* is written above the staff.

Musical staff 7: Bass clef, key signature of one flat (B-flat). The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The dynamic marking *f* is written above the staff.

H

Musical staff 8: Bass clef, key signature of one flat (B-flat). The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The dynamic marking *f* is written above the staff.

Musical staff 9: Bass clef, key signature of one flat (B-flat). The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The dynamic marking *p (SOFT)* is written below the staff.

p (SOFT)

GRAD. SOFTER - - - -

Musical staff 10: Bass clef, key signature of one flat (B-flat). The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The dynamic marking *p* is written above the staff.

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GUITAR

BRIGHT "4"
D^{m7} G⁷ C^{maj.7} C E^{m7} E^bm⁷
mf (MED. LOUD)

A
D^{m7} G⁷ C^{maj.7} C D^{m7}
p (SOFT)

1. G⁷ C E^{m7} C C E^{m7} E^bm⁷ 2. G⁷ C F

A⁰ C E^b9 **B** A^b C^{m7} B^bm⁷ E^b7 D^b A^b A^b D^b
mf (MED. LOUD)

A^{m7} D⁷ D^{m7} G⁷

C D^{m7} G⁷ C^{maj.7} C
p (SOFT)

D^{m7} G⁷ G^{m6} A⁷

D D^{m7} F^{m6} C^{maj.7} C F^{m6}

-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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DRUMS

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

The drum score consists of five systems of notation:

- System 1:** Bass clef, 4/4 time. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *mf* (MED. LOUD). A fermata is placed over the final two measures.
- System 2:** Treble clef, 4/4 time. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *p* (SOFT). A fermata is placed over the final two measures.
- System 3:** Treble clef, 4/4 time. First ending: notes 6, 7, 8. Second ending: notes 4, 5. Dynamics: *mf* (MED. LOUD).
- System 4:** Treble clef, 4/4 time. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *mf* (MED. LOUD). A fermata is placed over the final two measures. Includes articulation boxes for **BELL** and **DRS.**
- System 5:** Treble clef, 4/4 time. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *p* (SOFT). A fermata is placed over the final two measures.
- System 6:** Treble clef, 4/4 time. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *p* (SOFT). A fermata is placed over the final two measures.
- System 7:** Treble clef, 4/4 time. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. Dynamics: *p* (SOFT). A fermata is placed over the final two measures.

-2-
DRUMS

6 7 8

f (LOUD)

E (4 BEAT)

4 5

1. 2.

1. 2.

Tutti **F** (CYM.)

Tutti **F** (CYM.)

4

5 6

5 6

G

G

4

5 6 7

5 6 7

H

H

P (SOFT)

(2 BEAT)

4

4

GRAD. SOFTER - - - -

5 6

5 6

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 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