

# SEE YOU AGAIN

for S.A.T.B. voices and piano  
with optional SoundTrax CD\*

Performance time: approx. 3:50

Arranged by ALAN BILLINGSLEY

Words and Music by CAMERON THOMAZ,  
CHARLIE PUTH, ANDREW CEDAR,  
and JUSTIN FRANKS

Power ballad (♩ = ca. 80)

PIANO

*mp*

Gm7 B♭ Eb(add2)/B♭ B♭ F

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of chords: Gm7, B♭, Eb(add2)/B♭, B♭, and F. The left hand plays a simple bass line with chords: Gm7, B♭, Eb(add2), B♭, Gm7, and B♭.

3 *opt. TENOR SOLO (or unison)*

*mp*

It's been a long day with

Gm7 B♭ Eb(add2) B♭ Gm7 B♭

The vocal line starts on a whole note G4, followed by a half note G4, and then a quarter note G4. The piano accompaniment continues with the same chord sequence as the introduction.

6

out you, my friend, and I'll tell you all a-bout it when I see you a-gain. We've come a

Eb B♭ Gm B♭ Eb B♭ F

The vocal line continues with a quarter note G4, a quarter note G4, a quarter note G4, a quarter note G4, a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4. The piano accompaniment continues with the same chord sequence.

\* Also available for S.A.B. (45429) and S.S.A. (45430). SoundTrax CD available (45431).

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9

long \_\_\_\_\_ way \_\_\_\_\_ from where we be - gan. \_\_\_\_\_ Oh, I'll

Gm7 Bb Eb Bb F

11

tell you all a - bout it when I see you a - gain, \_\_\_\_\_ when I see you a - gain. *(end solo)*

Gm7 Bb Eb Bb Eb Bb

14

SMALL GROUP

*mf*

Damn, who knew? All the planes we flew, good things we've been through, that

SOPRANO

*mf*

ALTO

TENOR

*mf*

BASS

Gm

Bb

F

Ebmaj7

Bb

F

I'll be stand - in' right here talk - in' to you 'bout an -

Musical notation for the first system, including vocal line and piano accompaniment.

Gm Bb F

Musical notation for the second system, including chord symbols and piano accompaniment.

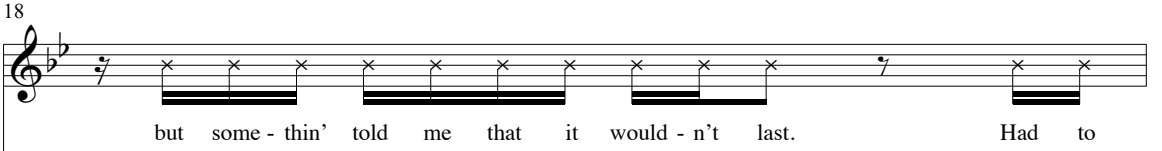
oth - er path. I know we love to hit the road and laugh,

Musical notation for the third system, including vocal line and piano accompaniment.

Ebmaj7 Bb F

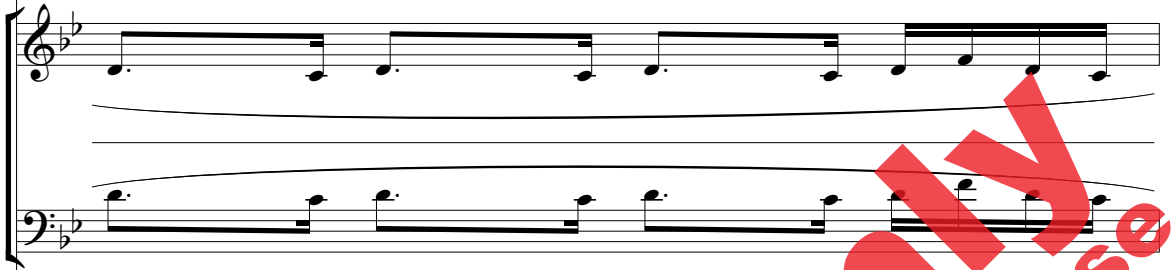
Musical notation for the fourth system, including chord symbols and piano accompaniment.

18

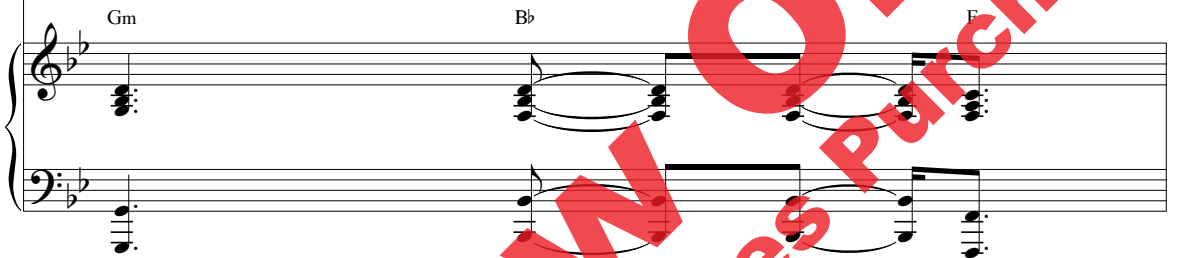


but some - thin' told me that it would - n't last. Had to

Detailed description: This block shows the vocal line for measure 18. The melody consists of eighth notes with stems pointing down, followed by a quarter rest, and then another eighth note with a stem pointing down. The lyrics are "but some - thin' told me that it would - n't last. Had to".



Detailed description: This block shows the piano accompaniment for measure 18. The right hand plays a series of eighth notes with stems pointing down, while the left hand plays a steady eighth-note bass line.



Gm Bb F

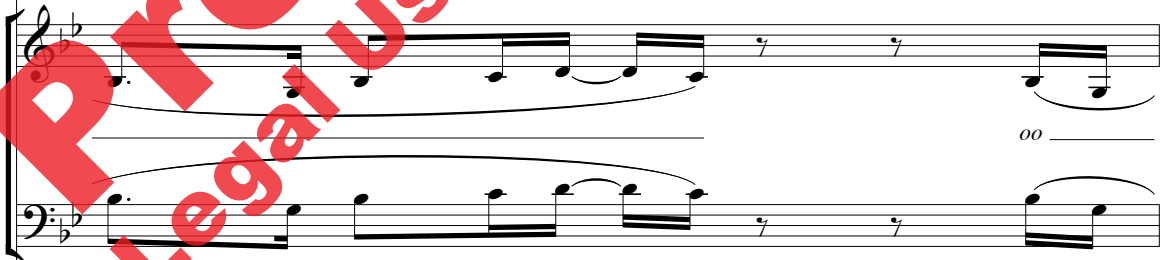
Detailed description: This block shows the piano accompaniment for measure 18, including chord voicings. The right hand has chords for Gm, Bb, and F. The left hand has a bass line. A large red watermark "Preview Only" is overlaid on this section.

19



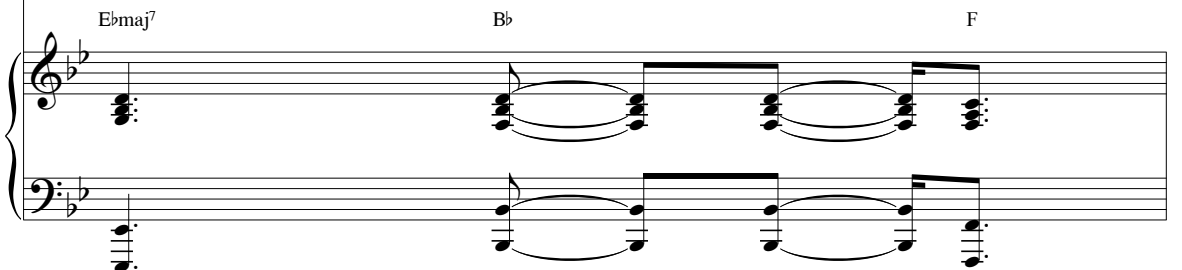
switch up, look at things dif - f'rent, see the big - ger pic - ture.

Detailed description: This block shows the vocal line for measure 19. The melody consists of eighth notes with stems pointing down, followed by a quarter rest, and then another eighth note with a stem pointing down. The lyrics are "switch up, look at things dif - f'rent, see the big - ger pic - ture."



oo

Detailed description: This block shows the piano accompaniment for measure 19. The right hand plays a series of eighth notes with stems pointing down, while the left hand plays a steady eighth-note bass line. The word "oo" is written below the right hand staff.



Ebmaj7 Bb F

Detailed description: This block shows the piano accompaniment for measure 19, including chord voicings. The right hand has chords for Ebmaj7, Bb, and F. The left hand has a bass line. A large red watermark "Preview Only" is overlaid on this section.

Those were the days. Hard work for - ev - er pays.

Musical notation for the vocal line and piano accompaniment of the first system, including treble and bass clefs, notes, and rests.

Gm Bb F

Musical notation for the piano accompaniment of the second system, showing chords and bass line.

21 *(echo)* *(rejoin section)*  
 Now I see you in a bet-ter place. See you in a bet-ter place. Aw.

Musical notation for the vocal line and piano accompaniment of the third system, including treble and bass clefs, notes, and rests.

How could we not \_

Ebmaj7 Bb Gm Bb F

Musical notation for the piano accompaniment of the fourth system, showing chords and bass line.

23

— talk a - bout fam - 'ly when fam - 'ly's all that we got? Ev -

Ebmaj7

Bb

F

24

'ry - thing I went through, you were stand - in' there by my side. And

Gm

Bb

F

25

It's been a long \_\_\_\_\_ day \_\_\_\_\_ with -  
now you gon' be with me for the last ride.

*mp*

Ebmaj7

Bb

Gm7

Bb

*mp*

27

out you, my friend, and I'll tell you all a - bout it when I

E<sub>b</sub> B<sub>b</sub> G<sub>m</sub> B<sub>b</sub>

29

SPOKEN SOLO (echo):  
I see you again.

30

Yeah, we came a long way.

see you a - gain. We've come a long way from

TENOR only *mp*

E<sub>b</sub> B<sub>b</sub> F G<sub>m</sub> B<sub>b</sub>

31

You know where we started.

where we be - gan. Oh, I'll tell you all a - bout it when I

+BASS  
*mp*

E<sub>b</sub> B<sub>b</sub> F G<sub>m</sub><sup>7</sup> B<sub>b</sub>

33 I'll tell you.

see you a - gain, when I see you a - gain. Oh

E $\flat$  B $\flat$  E $\flat$  B $\flat$

35

oh oo

Gm<sup>7</sup> B $\flat$  E $\flat$  B $\flat$  F

37

f

Gm<sup>7</sup> B $\flat$  F E $\flat$  B $\flat$



39

SMALL GROUP

*semi-spoken*  
*mf*

Musical staff for SMALL GROUP, featuring a treble clef and a key signature of two flats. The melody consists of eighth and sixteenth notes.

First you both \_\_\_ go out your way and the vibe \_ is feel-in' strong. And what's small \_

SOPRANO  
*mf*

Musical staff for SOPRANO, featuring a treble clef and a key signature of two flats. The melody consists of eighth and sixteenth notes.

ALTO

Oo

TENOR  
*mf*

Musical staff for TENOR, featuring a bass clef and a key signature of two flats. The melody consists of eighth and sixteenth notes.

BASS

Gm

Bb

F

Ebmaj7

Bb

Piano accompaniment for measures 39-40, featuring a grand staff with treble and bass clefs and a key signature of two flats. The left hand plays a steady eighth-note bass line, while the right hand plays chords and moving lines.

41

\_\_\_ turn to a friend - ship, a friend - ship turn to a bond, and that bond

Musical staff for Soprano, featuring a treble clef and a key signature of two flats. The melody consists of eighth and sixteenth notes.

Oo

Musical staff for Tenor, featuring a bass clef and a key signature of two flats. The melody consists of eighth and sixteenth notes.

Gm

Bb

F

Piano accompaniment for measures 41-42, featuring a grand staff with treble and bass clefs and a key signature of two flats. The left hand plays a steady eighth-note bass line, while the right hand plays chords and moving lines.

42 *(echo)*

will nev-er be bro-ken. The love will nev-er get lost. 'Cuz the love will nev-er get lost. And when broth-

oo

Ebmaj7 Bb Cm Bb F

44

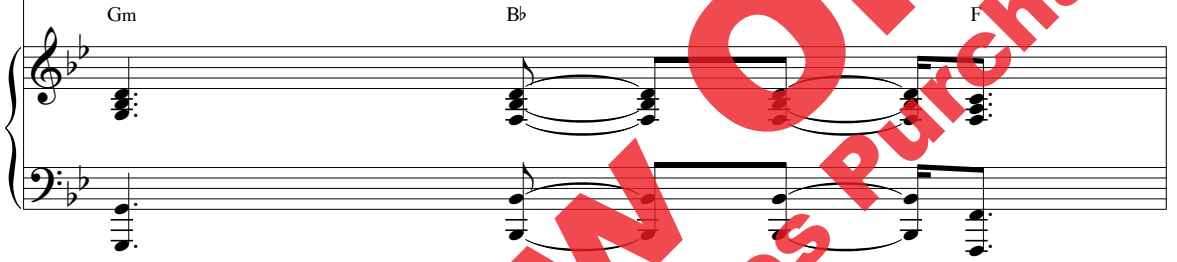
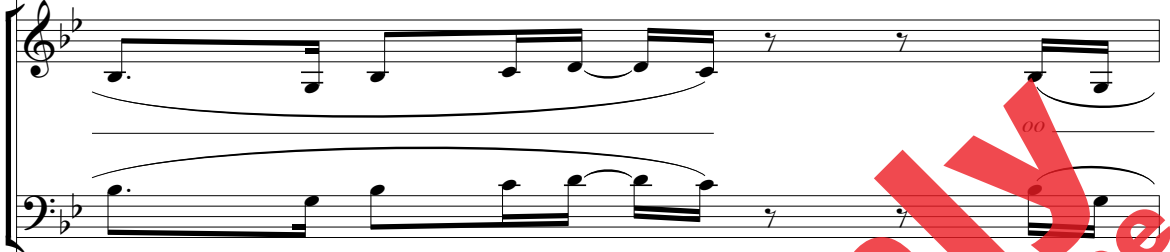
er - hood come first, then the line will nev - er be crossed. Es - tab -

oo

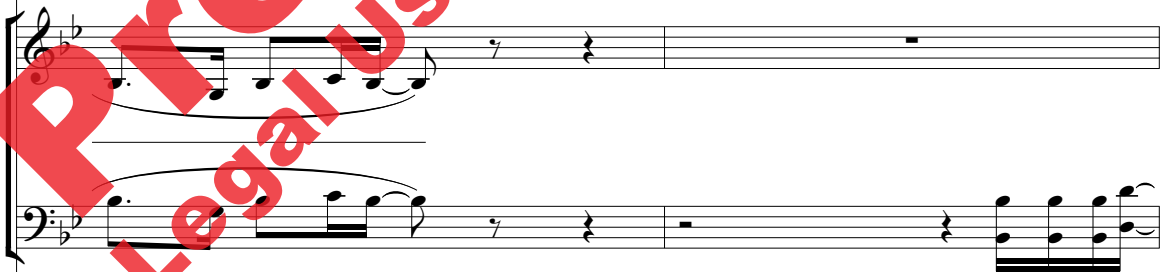
Ebmaj7 Bb F



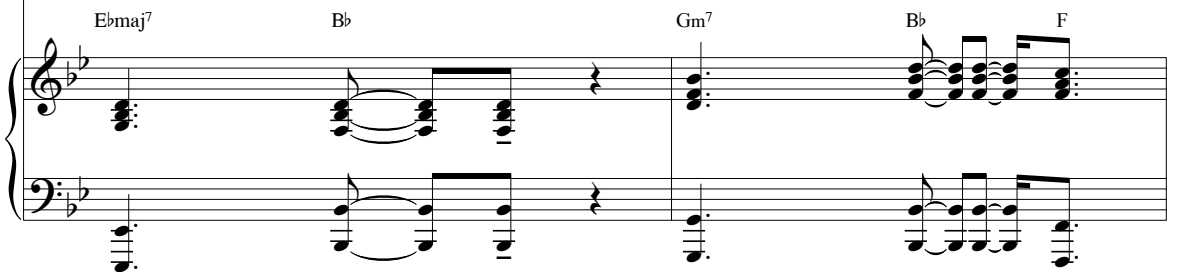
lished it on our own when that line — had to be drawn. And that line —



— is what we reach. So re-mem-ber me when I'm gone. Re - mem-ber me when I'm gone.



How could we not ..



48

— talk a - bout fam - 'ly when fam - 'ly's all that we got? Ev -

*E♭maj7* *B♭* *F*

49

'ry - thing I went through, you were stand - in there by my side. And

*Gm7* *B♭* *F*

50

*mf*  
So let the  
now you gon' be with me for the last ride.

*E♭maj7* *B♭*



59

long \_\_\_\_\_ day \_\_\_\_\_ with - out you, my friend, and I'll tell you all a - bout it when I

Gm<sup>7</sup> B $\flat$  E $\flat$ (add2) B $\flat$  Gm<sup>7</sup> B $\flat$

*mp*

62

see you a - gain. — We've come a long \_\_\_\_\_ way \_\_\_\_\_ from where we be - gan. — Oh, I'll

TENOR only *mp* +BASS *mp*

E $\flat$ (add2) B $\flat$  Gm<sup>7</sup> B $\flat$  E $\flat$ (add2) B $\flat$  F

65

tell you all a - bout it when I see you a - gain, — when I see you a - gain. — Oh \_\_\_\_\_

*f*

Gm<sup>7</sup> B $\flat$  E $\flat$ (add2) B $\flat$  E $\flat$ (add2) B $\flat$

68

Musical notation for measures 68-70. The top staff is a vocal line with lyrics "oh" and "oo". The bottom staff is a piano accompaniment. Both staves feature a melodic line with eighth and sixteenth notes, often beamed together. The piano accompaniment consists of chords and moving lines in both hands.

Piano accompaniment for measures 68-70. The right hand has a treble clef and the left hand has a bass clef. Chords are indicated above the right hand: Gm7, Bb, F, Eb, Bb, F, Gm7, Bb, F. A dynamic marking of *f* is present at the beginning.

71

Musical notation for measures 71-73. The top staff is a vocal line with lyrics "oh" and "oo". The bottom staff is a piano accompaniment. The notation continues with similar melodic and harmonic patterns as the previous system.

Piano accompaniment for measures 71-73. Chords are indicated above the right hand: Eb, Bb, F, Gm7, Bb, F, Eb, Bb, F.

74

Musical notation for measures 74-76. The top staff is a vocal line. The bottom staff is a piano accompaniment. The notation concludes with a final cadence.

Piano accompaniment for measures 74-76. Chords are indicated above the right hand: Gm7, Bb, F, Eb, Bb.