

SEE YOU AGAIN

for S.A.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^b E^b(add2)/B^b B^b F

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The dynamics are marked *mp* (mezzo-piano).

3 *opt. MALE or FEMALE SOLO*
(or unison voices in appropriate octaves) *mp*

It's been a long day with-

Gm⁷ B^b E^b(add2) B^b Gm⁷ B^b

The vocal line begins with a rest for two measures, then enters with the lyrics "It's been a long day with-". The piano accompaniment continues with the same harmonic structure 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

E^b B^b Gm B^b E^b B^b F

The vocal line continues with the lyrics "out you, my friend, and I'll tell you all a-bout it when I see you a-gain. We've come a". The piano accompaniment continues with the same harmonic structure.

* Also available for S.A.T.B. (45428) 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

mf

BARITONE

mf

Gm

Bb

F

Ebmaj7

Bb

F

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

Musical notation for the vocal line and piano accompaniment for measures 16-17. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves, treble and bass clef, with a key signature of two flats. The piano part features a steady bass line and a more melodic upper line.

Gm Bb F

Musical notation for the piano accompaniment for measures 16-17, including chord labels: Gm, Bb, and F. The piano part features a steady bass line and a more melodic upper line.

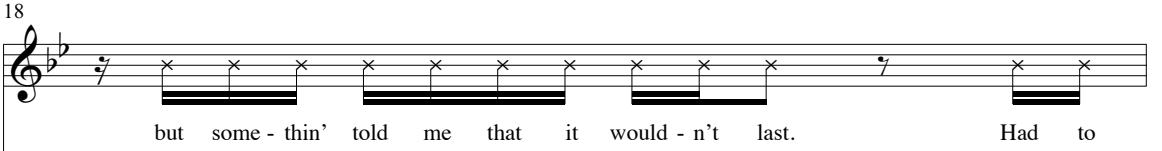
oth - er path. I know we love to hit the road and laugh,

Musical notation for the vocal line and piano accompaniment for measures 17-18. The vocal line is in a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves, treble and bass clef, with a key signature of two flats. The piano part features a steady bass line and a more melodic upper line.

Ebmaj7 Bb F

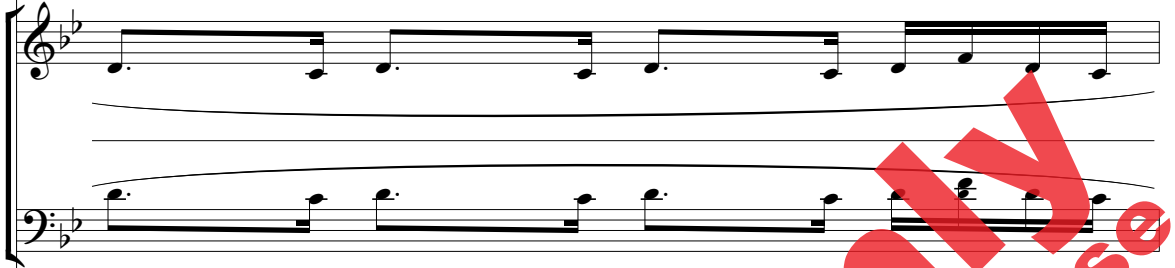
Musical notation for the piano accompaniment for measures 17-18, including chord labels: Ebmaj7, Bb, and F. The piano part features a steady bass line and a more melodic upper line.

18

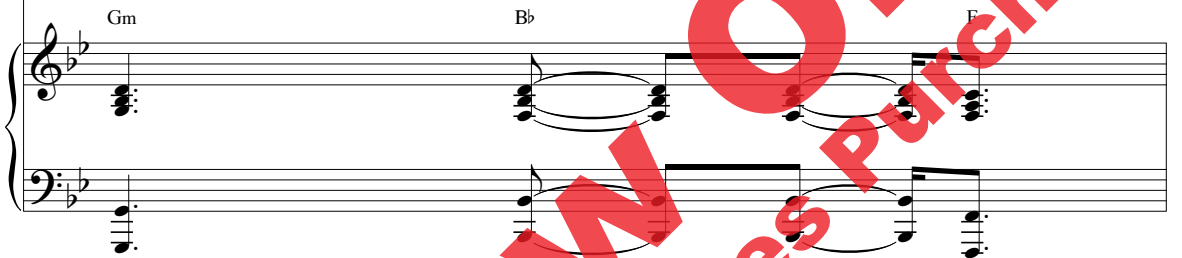


but some - thin' told me that it would - n't last. Had to

This block contains the vocal line for measure 18. It features a treble clef and a key signature of two flats. The melody consists of eighth notes with stems pointing down, followed by a quarter rest and another eighth note with a stem pointing down. The lyrics are "but some - thin' told me that it would - n't last. Had to".



This block contains the piano accompaniment for measure 18. It features a treble and bass clef. The right hand plays a series of eighth notes with stems pointing down, while the left hand plays a series of eighth notes with stems pointing up. The accompaniment is in a steady, rhythmic pattern.



Gm Bb F

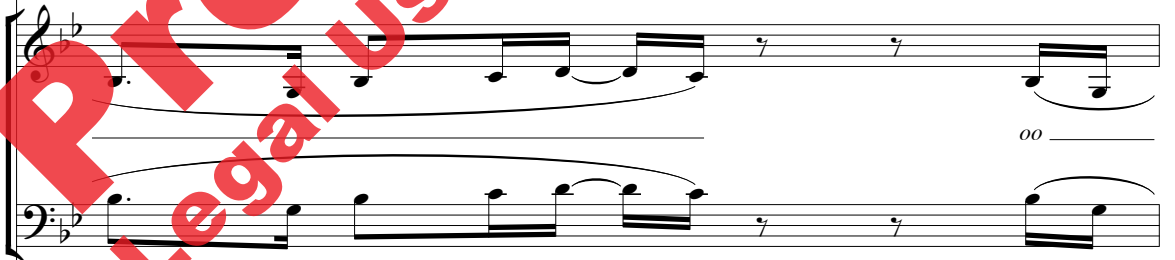
This block contains the piano accompaniment for measure 18, showing the chord progression. The right hand plays chords in the treble clef, and the left hand plays single notes in the bass clef. The chords are Gm, Bb, and F.

19



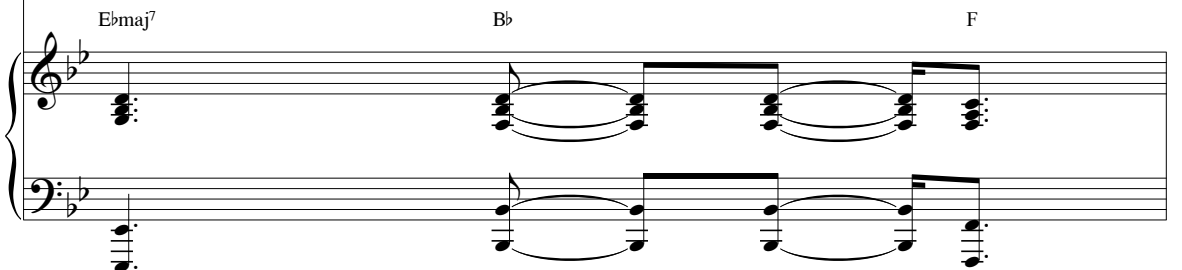
switch up, look at things dif - f'rent, see the big - ger pic - ture.

This block contains the vocal line for measure 19. It features a treble clef and a key signature of two flats. The melody consists of eighth notes with stems pointing down, followed by a quarter rest and 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

This block contains the piano accompaniment for measure 19. It features a treble and bass clef. The right hand plays a series of eighth notes with stems pointing down, while the left hand plays a series of eighth notes with stems pointing up. The accompaniment is in a steady, rhythmic pattern.



Ebmaj7 Bb F

This block contains the piano accompaniment for measure 19, showing the chord progression. The right hand plays chords in the treble clef, and the left hand plays single notes in the bass clef. The chords are Ebmaj7, Bb, and F.

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

Musical notation for the vocal line and piano accompaniment of the first system, including a piano part with a 'oo' vocalization.

Gm Bb F

Musical notation for the piano accompaniment of the second system, showing chords Gm, Bb, and F.

(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 the text 'How could we not...'.

Ebmaj7 Bb Gm Bb F

Musical notation for the piano accompaniment of the fourth system, showing chords Ebmaj7, Bb, Gm, Bb, and F.

23

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

Ebmaj7

Bb

24

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

And

Gm

Bb

F

25

mp

It's been a long _____ day _____ with-

now you gon' be with me for the last ride.

Ebmaj7

Bb

Gm7

Bb

27

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

27 28

E \flat B \flat Gm B \flat

27 28

SPOKEN SOLO (*echo*):
I see you again.

Yeah, we came a long way.

29

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

29 30

E \flat B \flat F Gm B \flat

29 30

31

You know where we started.

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

31 32

E \flat B \flat F Gm 7 B \flat

31 32

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 7 B \flat F E \flat B \flat F

f

Gm 7 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 one flat. The melody consists of eighth and quarter 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 one flat. The melody consists of eighth and quarter notes.

ALTO

Oo

BARITONE
mf

Musical staff for BARITONE, featuring a bass clef and a key signature of one flat. The melody consists of eighth and quarter notes.

Gm Bb F Ebmaj7 Bb F

Piano accompaniment for measures 39-40, featuring a grand staff with treble and bass clefs. The music includes chords and a bass line.

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 one flat. The melody consists of eighth and quarter notes.

Oo

Musical staff for Baritone, featuring a bass clef and a key signature of one flat. The melody consists of eighth and quarter notes.

Gm Bb F

Piano accompaniment for measures 41-42, featuring a grand staff with treble and bass clefs. The music includes chords and a bass line.

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 _____

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

Gm Bb F

_____ is what we reach. So re-mem-ber me when I'm gone. Re - mem-ber me when I'm gone. *(echo)* *(rejoin section)*

_____ 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 _____

Ebmaj7 Bb Gm7 Bb F

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♭

51 *gently*
mf light — guide — your way, — — — — — yeah. Hold ev - 'ry — mem - 'ry as — you go. —
gently

Cm7 Bb F(sus4) Cm7 Bb

54 And ev - 'ry road you take — — — — — will
 Ah
breathily

F(sus4) Cm7 Cm7 Bb

56 all ways — lead you — home, — — — — — home. — — — — — *mp*
 It's been a

F/A Cm7 F Eb(add2)

59

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

mp

Gm7 Bb Eb(add2) Bb Gm7 Bb

62

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

mp

Eb(add2) Bb Gm7 Bb Eb(add2) Bb F

65

tell you all a - bout it when I see you a - gain, _____ when I see you a - gain. _____ Oh _____

f

Gm7 Bb Eb(add2) Bb Eb(add2) Bb

68

Musical notation for measures 68-70. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with lyrics "oh" and "oo" underlined. The piano accompaniment consists of chords and a bass line.

Gm7 Bb F Eb Bb F Gm7 Bb F

Piano accompaniment for measures 68-70. The system includes a treble clef staff with chords and a bass clef staff with a bass line. A dynamic marking of *f* is present at the beginning.

71

Musical notation for measures 71-73. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with lyrics "oh" and "oo" underlined. The piano accompaniment consists of chords and a bass line.

Eb Bb F Gm7 Bb F Eb Bb F

Piano accompaniment for measures 71-73. The system includes a treble clef staff with chords and a bass clef staff with a bass line.

74

Musical notation for measures 74-75. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line. The piano accompaniment consists of chords and a bass line.

Gm7 Bb F Eb Bb

Piano accompaniment for measures 74-75. The system includes a treble clef staff with chords and a bass clef staff with a bass line.