

SEE YOU AGAIN

for S.S.A. 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♭ E♭(add2)/B♭ B♭ F

The piano introduction is in 4/4 time, starting with a mezzo-piano (*mp*) dynamic. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The key signature has two flats (B♭ major or D♭ minor).

3 *opt. SOLO*

mp

It's been a long day with-

Gm7 B♭ E♭(add2) B♭ Gm7 B♭

This system shows the vocal line starting at measure 3. The vocal melody is marked *mp* and includes a fermata over the word 'day'. 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

F B♭ Gm B♭ E♭ B♭ F

This system shows the vocal line continuing from measure 6. The vocal melody is marked *mp* and includes a fermata over the word 'again'. The piano accompaniment continues with the same harmonic structure.

* Also available for S.A.T.B. (45428) and S.A.B. (45429). 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.

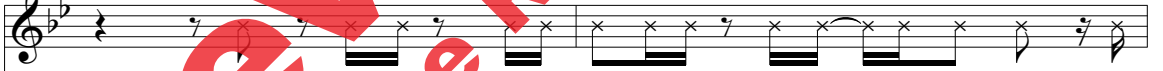
Gm7 Bb Eb Bb Eb Bb



14

SMALL GROUP

mf



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

SOP. I

mf



SOP. II

Oo oo

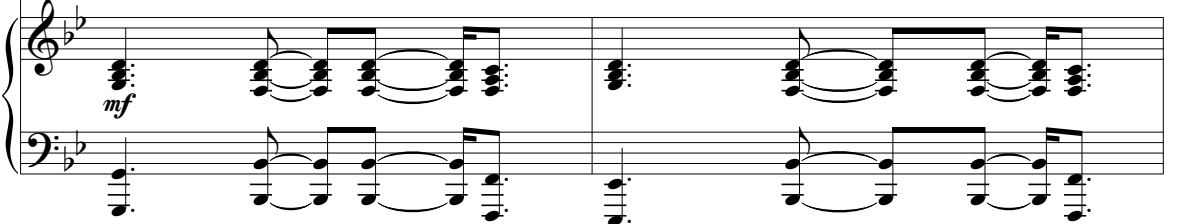
ALTO

mf



Oo oo

Gm Bb F Ebmaj7 Bb F




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

Gm Bb F

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

Ebmaj7 Bb F

18



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



Gm Bb F

19



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



Ebmaj7 Bb F

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

Gm Bb F

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

How could we not —

How could we not —

Ebmaj7 Bb Gm Bb F

23

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

— 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.

'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. Long _____ day _____ with-

Ebmaj7 Bb Gm7 Bb

mp

27

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

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

E \flat B \flat Gm B \flat

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

Yeah, we came a long way.

29

30

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

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

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

31

You know where we started.

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

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

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

33

I'll tell you.

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

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

f *f*

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

35

oh *oo*

oh *oo*

f

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

37

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

39 SMALL GROUP

semi-spoken
mf

Musical staff for SMALL GROUP, starting with a treble clef and a key signature of two flats. The melody begins with a rest, followed by a series of eighth notes.

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

SOP. I

Musical staff for Soprano I (SOP. I), starting with a treble clef and a key signature of two flats. The melody begins with a rest, followed by a series of eighth notes. Dynamics include *mf*.

SOP. II

Oo _____ oo _____

ALTO

Musical staff for Alto, starting with a treble clef and a key signature of two flats. The melody begins with a rest, followed by a series of eighth notes. Dynamics include *mf*.

Oo _____ oo _____

Piano accompaniment for measures 39-40, showing chords and bass line. Chords are Gm, Bb, F, Ebmaj7, Bb. Dynamics include *mf*.

41

Musical staff for measure 41, starting with a treble clef and a key signature of two flats. The melody begins with a rest, followed by a series of eighth notes.

___ turn to a friend- ship, a friend - ship turn to a bond, and that bond

Musical staff for Soprano I (SOP. I), starting with a treble clef and a key signature of two flats. The melody begins with a rest, followed by a series of eighth notes. Dynamics include *mf*.

oo _____

Musical staff for Soprano II (SOP. II), starting with a treble clef and a key signature of two flats. The melody begins with a rest, followed by a series of eighth notes. Dynamics include *mf*.

oo _____

Piano accompaniment for measures 41-42, showing chords and bass line. Chords are Gm, Bb, F. Dynamics include *mf*.

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-

Ebmaj7 Bb Cm Bb F

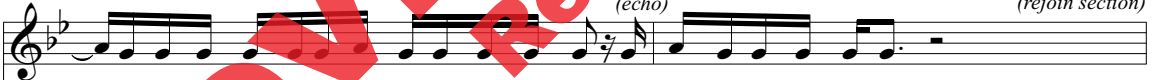
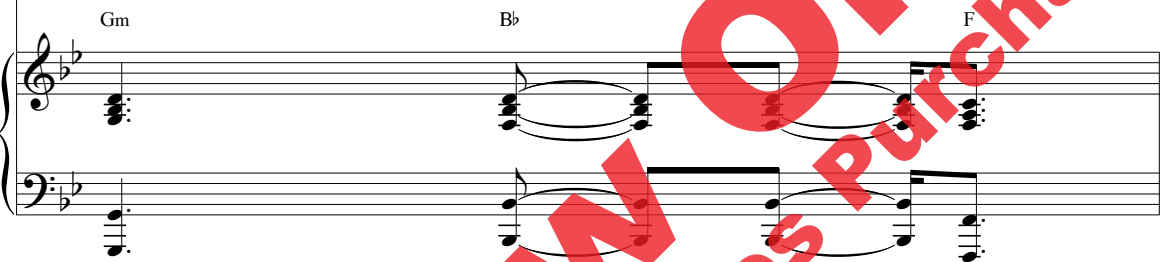
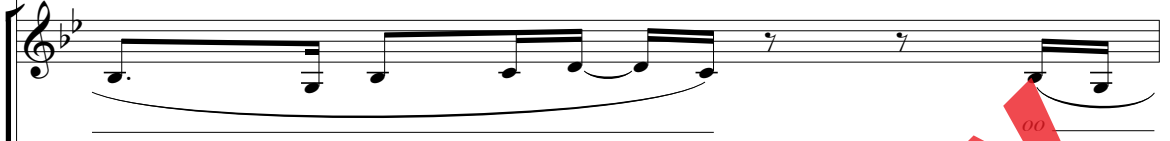
44

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

Ebmaj7 Bb F



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



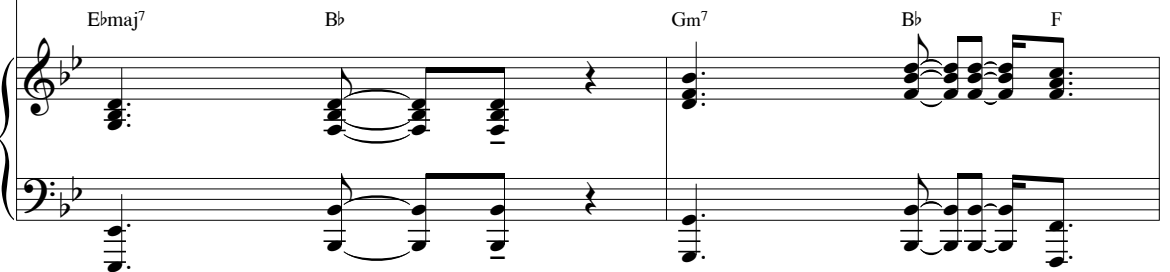
is what we reach. So re-mem-ber me when I'm gone. Re - mem-ber me when I'm gone.

(echo)

(rejoin section)



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♭*

51

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

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

mf
Cm7 Bb F(sus4) Cm7 Bb

54

And ev-'ry road you take — — — — — will

Ah
breathy

Ah

F(sus4) Cm7 Cm7 Bb

56

al — ways — lead you — home, — — — — — home. — — — — — *mp*

It's been a

F/A Gm7 F Eb(add2)

59

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

mp

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

Gm7 Bb Eb(add2) Bb Gm7 Bb

mp

62

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

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

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 _____

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

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

68

Musical score for measures 68-70. The score is in G minor (three flats) and 4/4 time. It features a vocal line with lyrics "oh" and "oo" and a piano accompaniment. The piano part includes a dynamic marking of *f* (forte) and a series of chords: Gm7, Bb, F, Eb, Bb, F, Gm7, Bb, F.

71

Musical score for measures 71-73. The score continues with the vocal line and piano accompaniment. The piano part includes a series of chords: Eb, Bb, F, Gm7, Bb, F, Eb, Bb, F.

74

Musical score for measures 74-76. The score concludes with the vocal line and piano accompaniment. The piano part includes a series of chords: Gm7, Bb, F, Eb, Bb.