

# GHOST

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

Performance time: approx. 2:50

Arranged by  
ANDY BECK

Words and Music by  
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and STEFAN JOHNSON

Moderate ballad, in two (♩ = ca. 76)

PIANO

*mp*

Bm G D A

The first system of piano accompaniment consists of two staves. The right hand starts with a treble clef and a key signature of one sharp (F#). The left hand starts with a bass clef. The music is in common time (C). The first measure is a whole note chord of Bm. The second measure is a whole note chord of G. The third measure is a whole note chord of D. The fourth measure is a whole note chord of A. The dynamics are marked *mp*.

4 Bm G D A

The second system of piano accompaniment consists of two staves. The right hand starts with a treble clef and a key signature of one sharp (F#). The left hand starts with a bass clef. The music is in common time (C). The first measure is a whole note chord of Bm. The second measure is a whole note chord of G. The third measure is a whole note chord of D. The fourth measure is a whole note chord of A.

8 SOPRANO 9

ALTO

BARITONE *mp*

Young blood thinks there's al - ways to - mor - row.

Bm G(add2) D A(add4)

The third system of music includes vocal parts and piano accompaniment. It consists of four staves. The top staff is for Soprano, the second for Alto, and the third for Baritone. The bottom two staves are for piano accompaniment. The vocal parts enter at measure 8. The lyrics are "Young blood thinks there's al - ways to - mor - row." The piano accompaniment includes chords Bm, G(add2), D, and A(add4). The dynamics are marked *mp*.

\* Also available for S.A.T.B. (50214) and S.S.A. (50216).  
SoundTrax CD available (50217). Visit [alfred.com](http://alfred.com) for digital scores and audio.

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12 *mp*

I miss your touch on nights \_\_\_ when I'm hol - low.

Bm G(add2) D A(add4)

16

I know you crossed a bridge that can't fol - low.

Bm G

19

Since the love that you left \_\_\_ is all that  
Oh, \_\_\_ woh \_\_\_

D A(add4) Em7 F#m G

22 I get, *cresc.*  
 I want you to know that if I

*cresc.*  
 Bm A

25 *mf-f* *opt. DESCANT (top cue size notes)—2nd time only*

can't be close to you, I'll set-tle for the

*mf-f*  
 Bm G(add9) D A

ghost of you. I miss you more than, than life.

Bm G

31 33

more than life. And if you can't be next

D(sus4) D A Bm G(add2)

34

to me, your mem - o - ry is ec - sta - sy.

D A

37

2nd time to CODA (p. 9, m. 57)

I miss you more than life. I miss you

Bm G D A

2nd time to CODA (p. 9, m. 57)

40

41

SOPRANO

more than \_ life.

ALTO

more than \_ life.

BARITONE

Young blood thinks there's al - ways to - mor - row.

Bm

43

*mf*

Need more time, but time \_

*mp*

Noo noo noo noo \_ noo noo.

*mp*

Noo noo noo noo \_ noo noo.

D

A(add4)

Bm

G(add2)

46 *mp*

\_\_\_ can't be bor - rowed. *Noo noo noo noo* \_\_\_ *noo noo.* \_\_\_

*mf* I'd

*mp*

*Noo noo noo noo* \_\_\_ *noo noo.* \_\_\_

D A(add4)

49 *mf*

\_\_\_ I could fol - low. \_\_\_

leave it all be - hind if I could fol - low. \_\_\_

*mf*

\_\_\_ I could fol - low, \_\_\_ fol - low. \_\_\_

Bm G D A(add4)

Since the love that you left \_\_\_ is all that

Since the love that you left \_\_\_ is all that

Since the love that you left \_\_\_ is all that

Em7 F#m G

D. S. al CODA  
(p. 4, m. 25)

*cresc.*  
I get, I want you to know \_\_\_ that if I

*cresc.*  
I get, I want you to know \_\_\_ that if I

*cresc.*  
I get, I want you to know \_\_\_ that if I

Bm A

*cresc.*

D. S. al CODA  
(p. 4, m. 25)

57 CODA 58

more than life. Woh, woh.

CODA

Bm G(add2)

(solo, bring out)

60

Nah nah nah. I miss you

D A Bm G

63

more than life. So if I

decresc. opt. SOLO

D A

decresc.



66

can't get close \_\_\_\_\_ to you, I'll set-tle for the ghost of you.

*mp*

Bm G D A

*mp*

70

I miss you more than \_\_\_\_\_ life. \_\_\_\_\_ And if you

*mp*

(end solo) ALL *mp*

Bm G D A

74

can't be next \_\_\_\_\_ to me, your mem-o-ry is ec - sta-sy.

Bm G D A

78

I miss you more than life. I miss you more than life.

life. \_\_\_\_\_

Bm G D A

82

*rit. to end* *p*

Bm G D A

*p* *rit. to end*

86

*decresc.* *pp*

miss you more than life.

*decresc.* *pp*

Bm G D

*decresc.* *pp*