

JUST LOOK UP

Words and Music by ARIANA GRANDE,
SCITT MESCUDI, TAURA STINSON
and NICOLAS BRITEL

Moderately



mp



We knew no bounds, fell at the speed of sound rid - in' a -



-gainst all odds but soon a - gainst our - selves. You haunt

F#m A/E D A/C#

- ed ev - 'ry mem - o - ry, _____ with no good - byes _ all _____ bad for me. _____ Your

Bm A ESus E F#m A/E

pride put out _ the fire _____ in _ our flames. _____ Then _ just one look _ is all _ it takes. _ I feel.

D A/C# Bm A ESus E

— your eyes, _ they're locked _ on ev - 'ry part of me _ and then my dumb _ heart says, — just look

A E/G# F#m A/E

up. _____ There is no _____ place _ to _ hide. _____ True love _

D A/C# D E A E/G#

— does-n't die, — it holds — on tight — and nev - er lets — you go. — Just look up, — you can-

F#m A/E D A/C#

-not de - ny — the signs. — What you've wait - ed for, — don't wait — no more. — It's

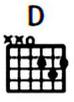
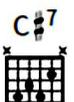
D E F#m E/G#

Male:

right up a - bove you, — just look up. — Ba - by, know I let you down, a nig-ga can't de-ny it.

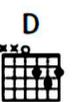
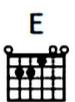
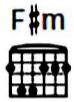
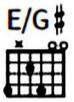
A

Uh, uh, and there's so much I could lose and yes, that mat - ters.

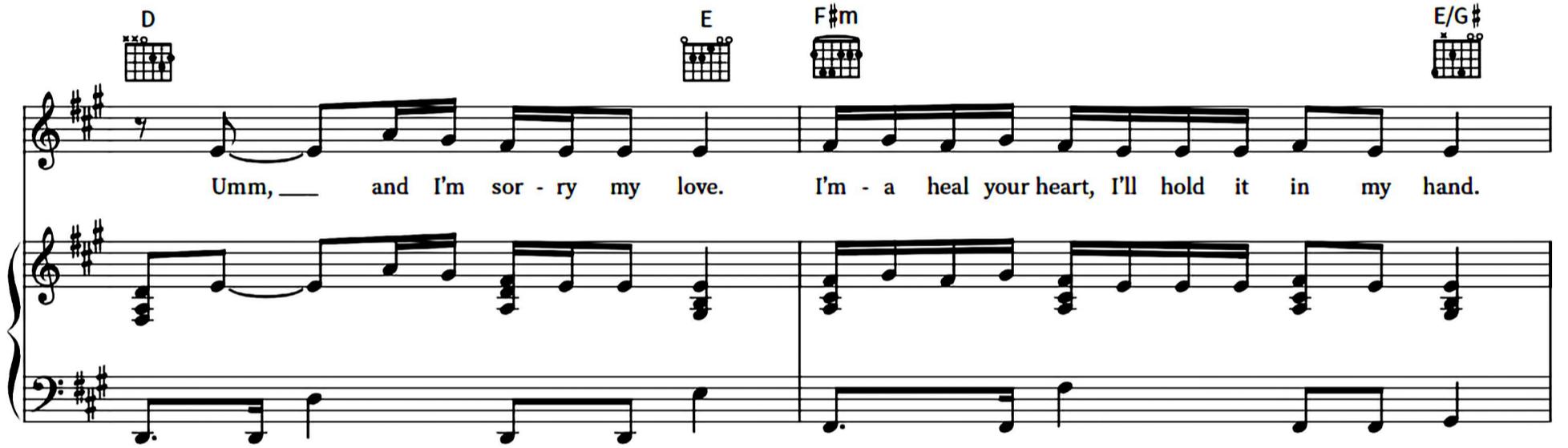
D  C#7 

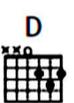
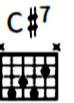
Yeah, I been deal-in' with mad-ness. Yeah, was-n't the man you need-ed. Hmm, you deal-in' with sad-ness. Truth-ful-ly, it's all on me.



D  E  F#m  E/G# 

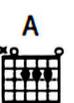
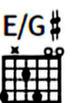
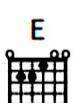
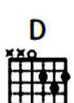
Umm, — and I'm sor - ry my love. I'm - a heal your heart, I'll hold it in my hand.



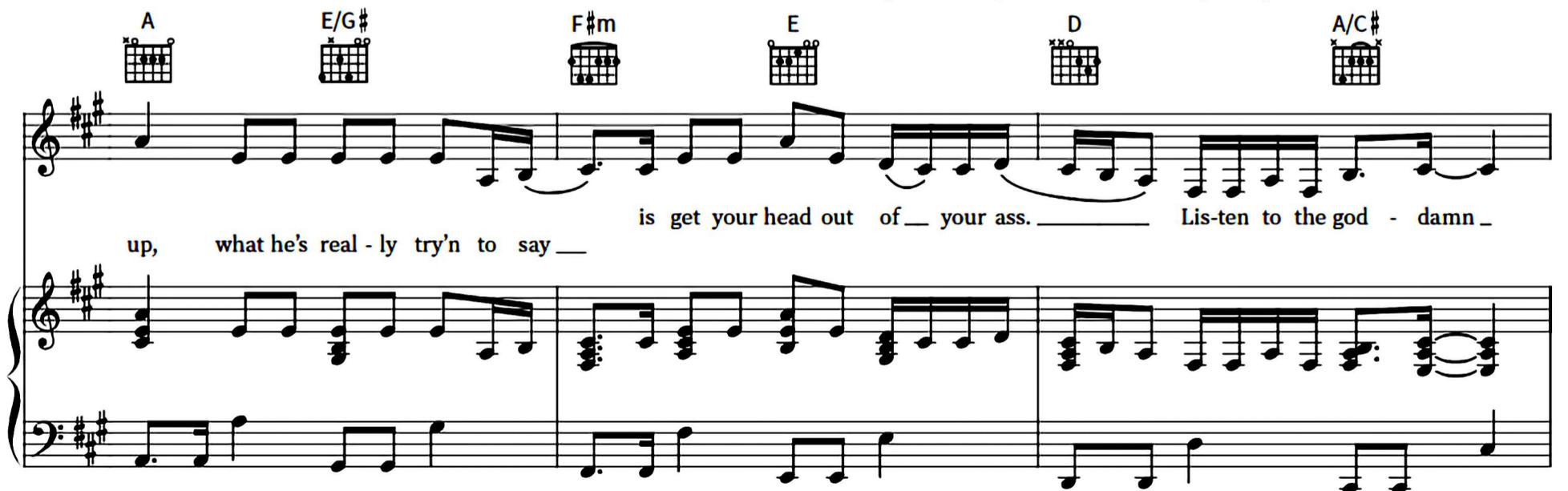
D  C#7 

Female:
Time is oh so pre-cious, we don't real - ly have much left now. Take my hand ba - by, nev - er leave you Ri - ley. Look



A  E/G#  F#m  E  D  A/C# 

up, what he's real - ly try'n to say — is get your head out of — your ass. — Lis - ten to the god - damn —



C#m E A E/G#

qual - i - fied_ sci - en - tists._ We real - ly fucked it up, _ fucked it up _ this time._

F#m E D A/C#

It's so close_ I can feel the heat big time._ And you can act like ev - 'ry-thing is al - right

C#m E F#m A/E

but this is prob - a - bly hap - pen - ing in real time._ Cel - e - brate, or cry, _ or pray, _ what - ev -

D A/C# Bm A Esus E

- er it takes_ to get_ you through_ the mess_ we made_ 'cause to - mor - row may nev - er come. Just look

B \flat F/A Gm B \flat /F

up, _____ turn off that shit__ box news _____ 'Cause you're a -

This system contains the first four measures of the piece. The guitar chord diagrams are: B \flat (x212021), F/A (x02321), Gm (x02321), and B \flat /F (xx0232). The vocal line features a melodic line with a 7-measure rest in the second measure. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

E \flat B \flat /D Cm F

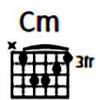
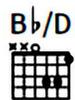
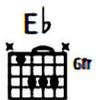
-bout to die__ soon ev - 'ry - bod - y Ooh, _____ I, _____ I, _____ look__

This system contains measures 5 through 8. The guitar chord diagrams are: E \flat (xx0232), B \flat /D (xx0232), Cm (x02321), and F (x0232). The vocal line has a melodic line with a 7-measure rest in the fifth measure. The piano accompaniment features triplets in the right hand and a bass line in the left hand.

B \flat F/A Gm B \flat /F

up. _____ Here__ it comes _____

This system contains the final three measures of the piece. The guitar chord diagrams are: B \flat (x212021), F/A (x02321), Gm (x02321), and B \flat /F (xx0232). The vocal line has a melodic line with a 7-measure rest in the first measure. The piano accompaniment features triplets in the right hand and a bass line in the left hand.



N.C.

A musical score for piano and voice. The piano part consists of two staves (treble and bass clef) with chords and a bass line. The voice part is on a single staff with lyrics: "I'm so glad I'm here with you, for - ev - er in your arms." The score is in a key with one flat and a 4/4 time signature. The piano accompaniment features a steady bass line and chords that support the vocal melody. The lyrics are placed below the vocal staff, with some words hyphenated across measures.