

2 BE LOVED

(Am I Ready)

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

Performance time: approx 2:50

Arranged by
JACK ZAINO

Words and Music by
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With energy (♩ = ca. 152)

SOLO

PIANO

mp

mp

mp

Sheesh!

4

hmm

G *D* *Em* *Am*

* Also available for S.A.T.B. (50220) and S.S.A. (50222).
SoundTrax available (50223). Visit alfred.com for digital scores and audio.

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7 SOLO 9 *mf*

Girl, I'm 'bout to have a pan-ic at-tack. I did the work, it

SOPRANO

ALTO

BARITONE

G C

mf

10

did-n't work. That truth it hurts, you know it hurts.

(loud whisper) *mf*

ah ah ah ah

D Em G D

That lov-ey dov-ey bit, was not a fan of it.

I'm good with my friends, I

Girl, I'm in my bed. I'm way too fine to be here a-lone.

don't want a man.

19

On oth-er hand, I know my worth. And now he call-in' me, why

(lip trill, like a phone ringing)

ah ah _____ brrr

G D

22

(end solo)

do I feel like this?

cresc.

f

What's hap - 'nin' to me? Oh, oh, oh, ___ am I read-

cresc.

f

Em Am7 G/B C

25

(What you

- y? (Girl, there ain't a doubt.) Am I read - y?

D Em7

28

talk - in' 'bout?) Am I read - y to be loved, -

Am I read - y (You gon' fig-ure it out.)

G D Em Am7

31

to be loved? _____

to be loved, to be loved?

G/B C

33

mf

How am I sup-posed to love some-bod - y else when I don't

D Em

mf

35

like my - self? Like oo. Guess I bet-ter learn to like this,

mf

G D

38

cresc.

f

oo. It might take my whole life just to do. Am I read -

cresc. *f*

Em Am7 G/B C

cresc. *f*

41

(What you

- y? (Girl, there ain't a doubt.) Am I read - y?

D Em7

44

talk - in' 'bout?) Am I read - y to be loved, -

Am I read - y (You gon' fig - ure it out.)

G D Em Am7

47

to be loved? _____

to be loved, to be loved? Am I read -

G/B C

49

(That's what I'm

- y? (You de - serve it now.) 'Cause I want ___ it.

talk-in' a-bout!) Am I read - y to be loved, _

Am I read - y (You gon' fig-ure it out.)

52 talk-in' a-bout!) Am I read - y to be loved, _

Am I read - y (You gon' fig-ure it out.)

55 to be loved? _____

to be loved, to be loved?

55 to be loved? _____

to be loved, to be loved?

to be loved, to be loved?

57

You found me, I was fed up with the fan - ta -

D Em7

59

sy. What you wan - na do? Think I'm read - y, oo. Think you

G D

61

like that Think you like that when I clap

Em Am7

63

back like that, let me know.

G/B C

HANDCLAPS

65

You found me, I was fed up with the fan - ta -

D Em

67

What you wan - na do? Think I'm read - y, oo. Think you

G

69

like that. Think you like that when I clap

D Em

71

back like that, let me know. Am I read -

(end claps) SOLO

Am7 A/C#

73

(What you - y? (Girl, there ain't a doubt.) Am I read - y?

E F#m7

76 talk - in' 'bout?) Am I read - y to be loved, -

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are: "talk - in' 'bout?) Am I read - y to be loved, -".

Am I read - y (You gon' fig-ure it out.)

Piano accompaniment for the first system with chord labels: A, E, F#m, Bm7.

79 to be loved? _____

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line is in treble clef. The piano accompaniment is in bass clef. The lyrics are: "to be loved, to be loved? Am I read -".

to be loved, to be loved? Am I read -

Piano accompaniment for the second system with chord labels: A/C#, D.

81 (That's what I'm

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line is in treble clef. The piano accompaniment is in bass clef. The lyrics are: "- ? (You de - serve it now.) 'Cause I want ___ it."

- ? (You de - serve it now.) 'Cause I want ___ it.

Piano accompaniment for the third system with chord labels: E, F#m7.

84 talk-in' a-bout!) Am I read - y to be loved, -

Am I read - y (You gon' fig-ure it out.)

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two sharps (F# and C#). The music features eighth and quarter notes with some rests.

A E F#m Bm7

This system contains the next two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Chord symbols A, E, F#m, and Bm7 are written above the piano staff. The piano accompaniment includes chords and moving bass lines.

87 to be loved? _____

to be loved, to be loved?

This system contains the next two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The vocal line has a long note with a fermata over it.

A/C# D

This system contains the next two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Chord symbols A/C# and D are written above the piano staff. The piano accompaniment features sustained chords and moving bass lines.

89

Yes - ter - day _____ I would have _____

This system contains the next two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The vocal line has a long note with a fermata over it.

E F#m7

This system contains the final two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Chord symbols E and F#m7 are written above the piano staff. The piano accompaniment includes chords and moving bass lines.

91

run a way and I don't know why,

I don't know why,

93

I don't know why

know why.

95

to be loved, to be loved, to be loved.

to be loved, to be loved, to be loved.

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2.

97 *ff*

but I'm read - y to be loved! _

ff

This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in the key of D major (two sharps). The music starts with a fermata over a whole note chord. The vocal line begins with a quarter note 'but', followed by a quarter rest, then 'I'm' on a quarter note, another quarter rest, 'read' on a quarter note, a quarter rest, 'y' on a quarter note, a quarter rest, 'to' on a quarter note, a quarter rest, 'be' on a quarter note, a quarter rest, and 'loved!' on a quarter note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

2.

This system contains the next two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with a fermata over a whole note chord. The piano accompaniment continues with eighth-note patterns and chords.

99

ff

E F#m E F#m

This system contains the final two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music begins with a fermata over a whole note chord. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The system concludes with a double bar line. The chord progression E, F#m, E, F#m is indicated above the right-hand staff.