

Performed by **BILLIE EILISH**
from **BARBIE**

What Was I Made For?

For 2-Part* and Piano

Duration: ca. 3:30

Arranged by
ROGER EMERSON

Words and Music by
BILLIE EILISH O'CONNELL
and **FINNEAS O'CONNELL**

Andante (♩ = ca. 82)

Part I

Part II

Piano

p

p

p

C Em Fmaj⁷ C Em F⁵

Pedal liberally

5

— now I just fall — down. I used to know, — but I'm not sure —

— now I just fall — down. I used to know, — but I'm not sure —

C Em Fmaj⁷ C Em

5

*Available separately:
3-Part Mixed (01720860), 2-Part (01720861)
halleonard.com/choral
Visit sheetmusicdirect.com to purchase and download digital choral scores and audio (MP3s).



This arrangement is for concert use only. The use of costumes, choreography or other elements that evoke the story or characters of this musical work is prohibited in the absence of a performance license.

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— now. What I was made — for? — What was I made —

— now. What I was made — for? — What was I made —

Fmaj⁷ Am Em Fmaj⁷

8

— for? — Tak-ing a drive, — I was an i -

— for? — Tak-ing a drive was an i -

C Em Fmaj⁷ C Em

mp 13

11

- deal. Looked so a - live, — turns out I'm not — real, just some-thing you paid —

- deal. Looked so a - live, I'm not — real,

Fmaj⁷ C Em Fmaj⁷

14

WHAT WAS I MADE FOR? – 2-Part

for. _____ What was I made _____ for? _____

paid _____ for, made _____

Am Em Fmaj7 C Em

21 *cresc.*

'Cause I, _____ ('cause) I, _____ I

for? _____ 'Cause I, _____ I, _____ I

Fmaj7 *cresc.* Dm7 G7

mf

don't know how to feel. _____ But I wan - na try.

mf

don't know how to feel. _____ But I wan - na try.

C Em F C Em

I don't know how to feel. But some - day I might.

I don't know how to feel. But some - day I might.

Fmaj7 C Em Fmaj7 C Em

26

Second time to Coda (p. 7) ⊕

dim. Some - day I might.

dim. Some - day I might.

Second time to Coda (p. 7) ⊕

Fmaj9 Am7 Em7 Fmaj9 C Em

dim.

30

mp 37

When did it end, all the en - joy -

mp When did it end, all the en - joy -

Fmaj7 C Em Fmaj7 C Em

mp

34

- ment? I'm sad a - gain. Don't tell my boy - friend. It's not what he's made

- ment? I'm sad a - gain. Don't tell my boy - friend. It's not what he's made

Fmaj7 C Em Fmaj7

38

D.S. al Coda (p. 5) Φ

for. What was I made for? 'Cause

for. What was I made for?

C Em Fmaj7 Am Em Fmaj7 Em7

41

D.S. al Coda (p. 5) Φ

Φ CODA *dim.* *Solo mp* 48 Think I for-got how to be hap-

dim.

Φ CODA

Fmaj9 Em F C Em

45

*Slightly arpeggiate chords, meas. 48-53.

py. Some-thing I'm not, but some-thing I can be. Some-thing I wait

F C Em F

end Solo *mp*

for, some-thing I'm made for.

mp

Some-thing I'm made for.

C Em F C Em Fmaj7 Em

rit. *Slowly* *let fade*

Some - thing I'm made for. Oo.

rit. *Slowly* *let fade*

Some - thing I'm made for. Oo.

Slowly *let fade*

Dm7 G7 C(add9)

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RANGES



PERFORMANCE NOTES

"What Was I Made For?" from the hit movie, "Barbie," was written by Billie Eilish O'Connell and her brother, Finneas. Finneas has been the genius behind many of Billie's songs not only as her co-writer but also as producer.

CHORAL PREPARATION

What makes this song so memorable is the "hook," the melodic fragment found in the first four notes. The "hook" sticks in your head; that's why it's called a hook.

This song is very personal to Billie, asking herself, "Who am I?" and "Where do I fit in?" Those questions are central to the theme of the movie, "Barbie." These same questions resonate with all people at sometime in their lives.

I hope you enjoy singing this timeless pop ballad!

Roger Emerson



ARRANGER

Roger Emerson is one of the leading choral composers in America today with over 500 titles in print and 30 million copies in circulation. After years of teaching music in the public schools and at the college level, Roger now devotes full time to composing, arranging and consulting. He is known for creating "songs kids love to sing." He is the recipient of many ASCAP Standard Awards, and his works have been performed at the Kennedy Center, the White House and Carnegie Hall. In addition, Roger recently served as the Northern California ACDA Representative and Board Member.



AUDIO

Digital audio includes a full performance track, an instrumental only version, and individual part predominant tracks.