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from *Jingle Jangle*

# THE SQUARE ROOT OF POSSIBLE

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

Performance time: approx. 3:50

Arranged by  
**ALAN BILLINGSLEY**

Words and Music by  
**PHILIP LAWRENCE, DAVY NATHAN,  
and MICHAEL DISKINT**

**Rubato** (♩ = ca. 60)

SOLO  
(any voice)

PIANO

Where's the world that you cre- at - ed and the

sto-ries that you paint-ed with words that made me feel ten feet

N.C. A♭maj9

E♭(add9)/G Fm7 Fm7/B♭

3

\* Also available for S.A.T.B. (49747) and 2-part (49749).  
SoundTrax CD available (49750). SoundPax available (49751) - includes score and set of parts for 2 Trumpets,  
Trombone, Tenor Saxophone, Baritone Saxophone, Strings, 2 Synthesizers, Guitar, Bass, and Drumset.  
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4

5

tall?                      Where's the mag-ic in — the moon-light,                      the sur-prise \_

*E♭maj7*                      *D♭/E♭*                      *A♭maj9*                      *8va*

7

— hid-den in plain \_ sight? —                      No, I                      don't see much to in-spire — much at

*E♭(add9)/G*                      *Cm7*                      *Fm7*                      *D♭maj13*

*freely*                      *freely*

9

*accel.*                      **10**                      *(end solo)*                      **With movement** (♩ = ca. 80-84)

all. *accel.*                      *mp*                      *mp*

SOPRANO                      And I'm read - y — now —                      to

ALTO

BARITONE

*With movement* (♩ = ca. 80-84)

*B♭9(sus4)*                      *B♭(add9)*                      *B♭(add9)/A♭*                      *E♭/G*                      *A♭(add9)*

*accel.*                      *mp*

11

fly a - way, — and — grav - i - ty — won't get a

Cm<sup>7</sup> B<sup>b</sup> E<sup>b</sup>/G A<sup>b</sup>(sus2)

13

thing — to say. — It's my choice if — I — get to

grad. cresc.

Cm B<sup>b</sup> E<sup>b</sup>/G A<sup>b</sup>(sus2)

grad. cresc.

15

touch the — sky. — Is it pos - si - ble — that the

F/A B<sup>b</sup>(add9) A<sup>b</sup>(sus2)

subtle 16ths

square root of im - pos - si - ble \_\_\_ is me? \_\_\_ It's so

*mf*

*mf*

pos - si - ble. \_\_\_ Watch me rise high a - bove \_\_\_ my

*E<sub>b</sub>* *Cm7* *Fm7* *Fm7/B<sub>b</sub>* *Fm7/A<sub>b</sub>*

ob - sta - cles. \_\_\_ Watch me be - come who I'm \_\_\_ sup -

*Gm7* *Cm7* *Fm7* *Fm7/B<sub>b</sub>* *B<sub>b</sub>/A<sub>b</sub>*

23

posed to be. Oh, the pos - si - bil - i - ties. 'Cause the

Gm7 Cm7 F(sus4) F

25

square root of im - pos - si - ble is pos - si - ble in

Fm7/Bb Bbm

27

me. In

Ab Eb Bb(sus4) Cm7

*f* *sim.*

me. \_\_\_\_\_

No, don't

*mf*

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line features a long note for 'me.' and a short phrase 'No, don't' with a mezzo-forte (*mf*) dynamic. The piano accompaniment consists of a bass line and a treble line with chords.

me. \_\_\_\_\_

me. \_\_\_\_\_

Ab Eb Bb(sus4)

Musical notation for the second system, including piano accompaniment. The treble clef part shows chords labeled Ab, Eb, and Bb(sus4). The bass clef part shows a rhythmic accompaniment. A mezzo-forte (*mf*) dynamic is indicated.

31

un - der - es - ti - mate \_ me, I don't need a he - ro to come and save \_ me. Just 'cause I'm

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line starts with 'Oo,' and continues with the lyrics. A mezzo-forte (*mf*) dynamic is indicated. The piano accompaniment features a bass line and a treble line with chords.

*mf*

Oo, \_\_\_\_\_

*mf*

Ab(add9)

Eb G

Musical notation for the fourth system, including piano accompaniment. The treble clef part shows chords labeled Ab(add9) and Eb G. The bass clef part shows a rhythmic accompaniment.

33

small don't mean that I \_\_\_ can't kiss the clouds. \_\_\_\_\_

Oo. \_\_\_\_\_

Musical notation for the fifth system, including vocal line and piano accompaniment. The vocal line continues with 'small don't mean that I \_\_\_ can't kiss the clouds.' and 'Oo.'. The piano accompaniment features a bass line and a treble line with chords.

Fm11

Ab(sus2)/Bb

Bb/Eb

Musical notation for the sixth system, including piano accompaniment. The treble clef part shows chords labeled Fm11, Ab(sus2)/Bb, and Bb/Eb. The bass clef part shows a rhythmic accompaniment.

35

I might not be there yet, but I'll get there, bet on it. 'Cause I'm

*Eb/Ab* *Eb(add9)/G* *Cm7*

37

al - read - y three feet off the ground. \_

*D $\flat$ maj9* *B $\flat$ 9(sus4)*

39

*f* Shut the win - dows and lock \_ the doors. \_

*f* *E $\flat$*  *E $\flat$ /D $\flat$*  *A $\flat$ (add9)/C* *A $\flat$ (sus2)*

41

I'll take the roof off and then \_\_\_\_\_ I'll soar. \_\_\_\_\_ The

Vocal line for measures 41-42. The melody starts with a quarter rest, followed by eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. There are two measures of rests after "soar." and "The".

Eb Eb/Db Ab(add9)/C Ab(sus2)

Piano accompaniment for measures 41-42. Chords: Eb (measures 41-42), Eb/Db (measure 41), Ab(add9)/C (measures 41-42), Ab(sus2) (measures 41-42). The bass line features a descending eighth-note pattern: G3, F3, E3, D3, C3.

43

rules that \_\_\_\_\_ are writ - ten \_\_\_\_\_ are just the \_\_\_\_\_ be - gin - nin'. \_\_\_\_\_ There's

Vocal line for measures 43-44. The melody consists of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. There are two measures of rests after "nin'." and "There's".

Cb Ebm, Bb

*accented*

Piano accompaniment for measures 43-44. Chords: Cb (measures 43-44), Ebm, Bb (measures 43-44). The bass line features a steady eighth-note pattern: G3, F3, E3, D3, C3.

45

more, so much more. \_\_\_\_\_

Vocal line for measures 45-46. The melody consists of quarter notes: G4, A4, Bb4, C5. There are two measures of rests after "more.".

Adim7 *sva* Bb(sus4) Bb

Piano accompaniment for measures 45-46. Chords: Adim7 (measures 45-46), Bb(sus4) (measures 45-46), Bb (measures 45-46). The bass line features a steady eighth-note pattern: G3, F3, E3, D3, C3.

47

Ab Bb/Ab Ab Bb/Ab

49

*mf* Don't tell me there's too far to go.

*mf*

Ab/Bb

*mf*

51

I know that I'm un - stop - pa - ble. And I'm

Cb6(b5) Bb9(sus4)

53

read - y now, noth-in's gon-na slow me down.

Fm7 Bb Cb/Db Cb Aaug D/Bb E/F

55

Fi - nal - ly I see, —

*cresc.*

E(b5) Ab/Bb

*cresc.*

57

fi nal - ly I see. — It's so

*f*

A/B

59

pos - si - ble. \_\_\_\_\_ Watch me rise high a - bove \_\_\_\_\_ my

E C#m7 F#m7 F#m7/B F#m7/A

61

ob - sta - cles. \_\_\_\_\_ Watch me be - come who I'm \_\_\_\_\_ sup -

G#m7 C#m7 F#m7 F#m7/B F#m7/A

63

posed to be. \_\_\_\_\_ Oh, the pos - si - bil - i - ties. \_\_\_\_\_ Don't

*mf* *mf*

G#m7 C#m7 F#(sus4) F#/A# F#

65

tell me it's too far to go, I know that I'm un-stop-pa-ble. 'Cause the

A/B

Am/B

*mf*

67

*cresc.*

square root of im-pos-si-ble

*f*

is

*cresc.*

*f*

B(sus4)

Bm7

*cresc.*

69

me

is

A

E

B(sus4)

C#m7

*f*

*sim.*

71

Musical score for measures 71-72. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics "me. \_\_\_\_\_ Is \_\_\_\_\_" and a dynamic marking of *ff*. The piano accompaniment features a treble and bass clef with chords labeled A, E(sus2), and B7(sus4). A large red watermark "Preview Only" is overlaid diagonally across the page.

73

Musical score for measures 73-74. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics "me, is me, is me!" and a dynamic marking of *ff*. The piano accompaniment features a treble and bass clef with chords labeled D(add), A, and E. A large red watermark "Preview Only" is overlaid diagonally across the page.