

Potential

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Chord diagrams: C#m7 (fr. 4), Amaj7, C#m7 (fr. 4), A, C#m7 (fr. 4), Amaj7, A, B, E, B, A.

Voice: [Musical notation]

Acoustic Guitar: [Musical notation]

let ring

5

9

I have to tell you Some - thing you don't want to know.

12

E F#m7 E/G#

I know it's late, I know you're tired, And you

15

A Bsus4 B E

wish I'd let_ this go. I owe you more than

18

B A C#m fr. 4

hon - es - ty, You were there when times got hard. You

21

F#m7 E/G# A

on - ly see the best_ in me When I let down my guard.

Detailed description: This system covers measures 21 to 23. The key signature has four sharps (F#, C#, G#, D#). The guitar part features three chords: F#m7 (x23332), E/G# (x23332), and A (x02220). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The vocal line follows the lyrics: "on - ly see the best_ in me When I let down my guard." Measure 21 ends with a fermata over the word "best".

24

Bsus4 B B E

I know you all too

Detailed description: This system covers measures 24 to 26. The guitar part features four chords: Bsus4 (x22442), B (x24442), B (x24442), and E (x02220). The piano accompaniment continues with the same eighth-note pattern. The vocal line says: "I know you all too".

27

B A E

well, my friend, You can nev - er hide from me. I

Detailed description: This system covers measures 27 to 29. The guitar part features three chords: B (x24442), A (x02220), and E (x02220). The piano accompaniment continues with the same eighth-note pattern. The vocal line says: "well, my friend, You can nev - er hide from me. I".

30

F#m7 E/G# A

know you both for what_ you are And for what you long to be.

33

Bsus4 B E B




I can't be - lieve I'm strand - ed_ here, But I'm

36


A C#m F#m7

hol - low and I'm lost. Nei - ther com - fort nor se - cur -

48




A  Bsus4  B 

an - y - one I've ev - er known. And

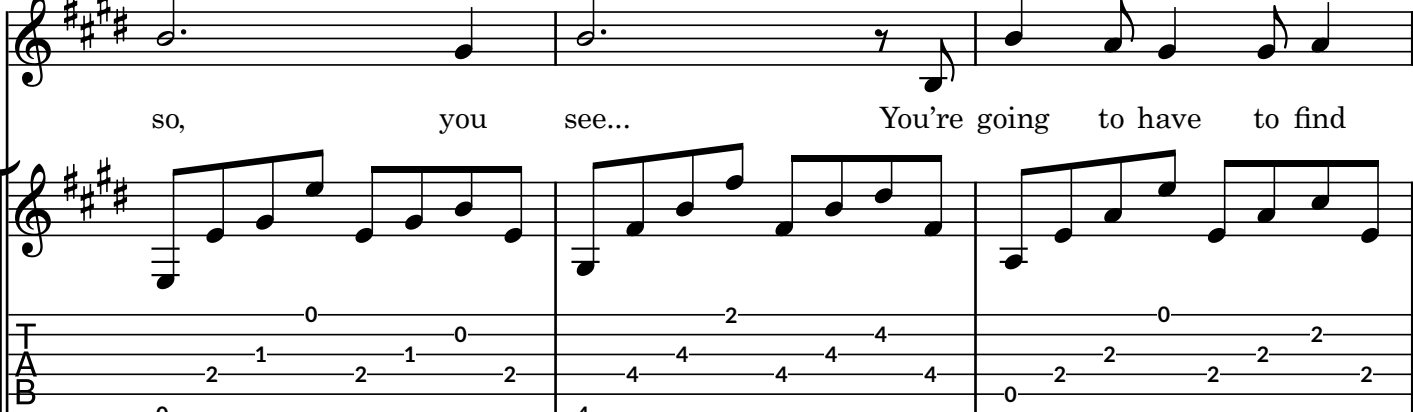


T
A
B

51



E  G#m7  A 

so, you see... You're going to have to find

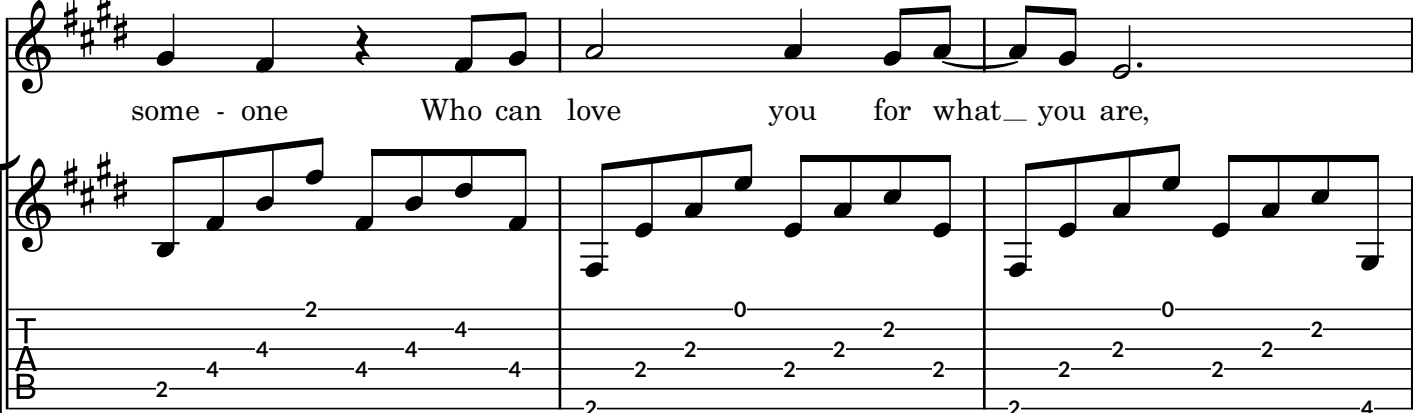


T
A
B

54





B  F#m7 

some - one Who can love you for what_ you are,




T
A
B


57

A  F#m7  Bsus4  B 

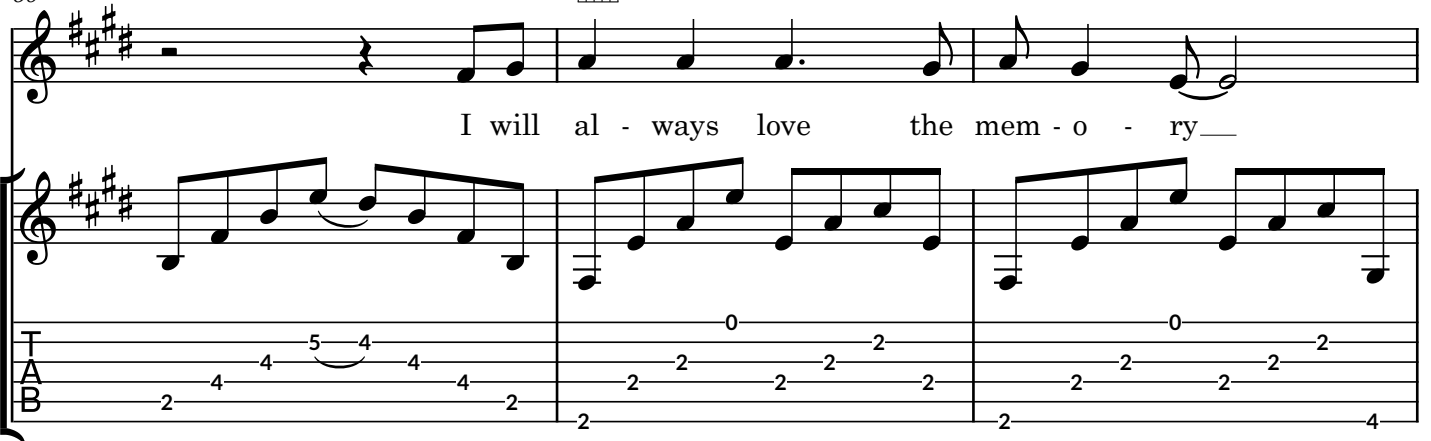
And not for what you could have been.







60

F#m7 

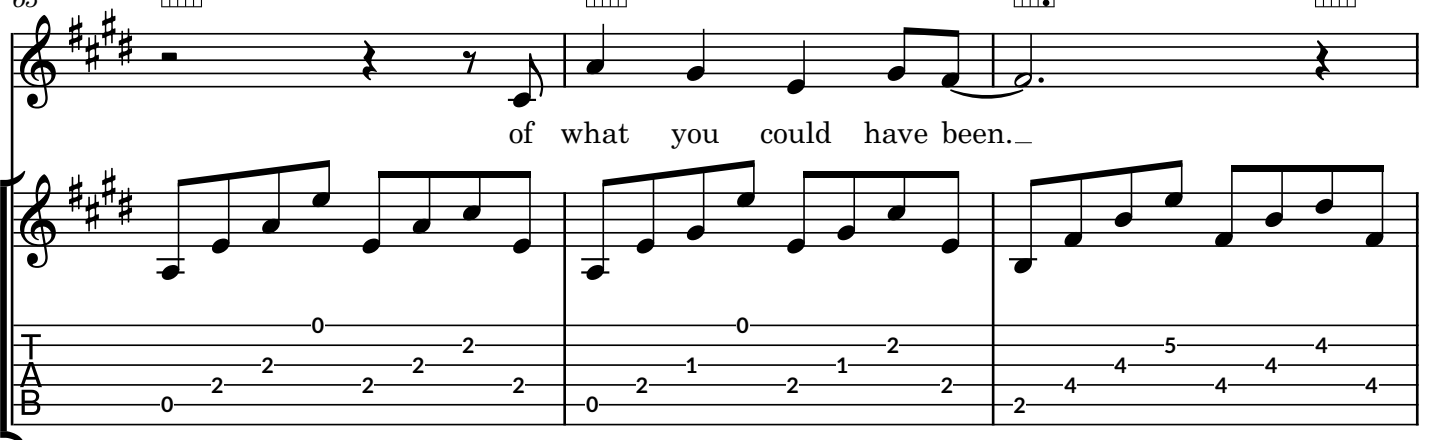
I will al - ways love the mem - o - ry__



63

A  Amaj7  Bsus4  B 

of what you could have been._



C#m7

Amaj7

C#m7

A

66

Musical notation for measures 66-70. The system includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. Below it is a bass clef staff with guitar tablature. The tablature shows fingerings for strings T, A, and B. Chord diagrams for C#m7 (fr. 4), Amaj7, C#m7 (fr. 4), and A are provided above the staff. Measure 66 has a whole rest. Measures 67-70 contain eighth and quarter notes with various fingerings and a 7th fret barre.

C#m7

Amaj7

A

B

71

Musical notation for measures 71-73. The system includes a treble clef staff with a key signature of three sharps and a common time signature. Below it is a bass clef staff with guitar tablature. Chord diagrams for C#m7 (fr. 4), Amaj7, A, and B are provided above the staff. Measure 71 has a whole rest. Measures 72-73 contain eighth and quarter notes with various fingerings and a 7th fret barre.

E

B

74

Musical notation for measures 74-76. The system includes a treble clef staff with a key signature of three sharps and a common time signature. Below it is a bass clef staff with guitar tablature. Chord diagrams for E and B are provided above the staff. Measure 74 has a whole rest. Measures 75-76 contain eighth and quarter notes with various fingerings and a 7th fret barre. The lyrics "Some - times I see the light_ In your" are written below the treble staff.

77

A E F#m7

sweet, sweet soul. And I wish I were a heal

80

E/G# A Bsus4 B

- er: May - be I could make you whole. But

83

E B A

I'm not here to fix you, And I know you can't fix

86

C#m fr. 4 F#m7 E/G#

me. Noth - ing chang-es, it just re - ar - rang - es What was

T 4 6 6 5 5 6 2 2 2 2 2 2 2 1 2 1 0 2

A 6 6 6 6 2 2 2 2 2 1 2 1 0 2

B 4 4 4 4 2 2 2 2 2 2 1 2 1 0 2

89

A Bsus4 B

nev - er going to be. And

T 0 2 2 2 2 2 2 4 4 5 4 4 4 4 5 4 4 2

A 2 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4 4

B 0 2 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4 2

92

E G#m7 A

so, you see... It real - ly does - n't mat-

T 0 2 1 2 1 0 2 4 4 4 4 4 0 2 2 2 2 2

A 2 1 2 1 0 4 4 4 4 4 0 2 2 2 2 2

B 0 2 1 2 1 0 4 4 4 4 4 0 2 2 2 2 2

95

B F#m7 A

- ter That I love you more than an - y - one I've ev - er

TAB

98

Bsus4 B E

known. And so, you

TAB



101

G#m7 A B


see... You're going to have to find some - one Who can

TAB




104

F#m7  A 


love you for what_ you are, And





107

F#m7  Bsus4  B 

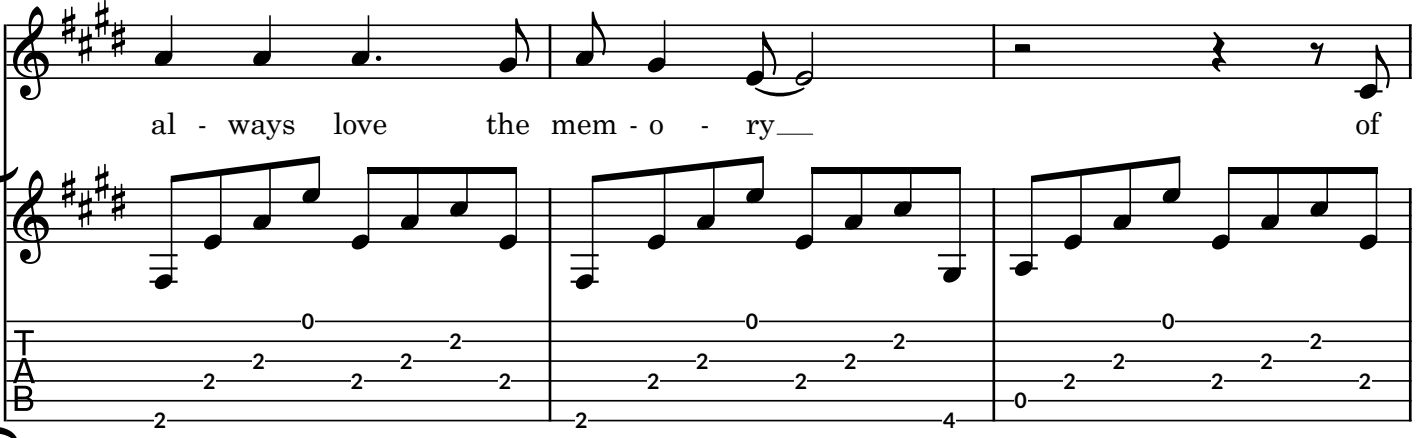
not for what you could have been. I will



110

F#m7  A 

al - ways love the mem - o - ry_ of



113

Amaj7 Bsus4 B

what you could have been...

T 0 2 1 2 1 2 2 4 4 5 4 4 2 4 4 5 4 4 4 2

A 0 2 1 2 1 2 2 4 4 5 4 4 2 4 4 5 4 4 4 2

B 0 2 1 2 1 2 2 4 4 5 4 4 2 4 4 5 4 4 4 2

116

C#m7 Amaj7 C#m7 A

T 4 5 4 4 5 2 4 5 4 5 2 4 5 4 5 2 4 5 4 5

A 4 5 4 4 5 2 4 5 4 5 2 4 5 4 5 2 4 5 4 5

B 4 4 4 4 4 0 4 4 4 4 4 4 4 4 4 4 4 4 4 4

120

C#m7 Amaj7 A9 B

T 4 5 4 4 5 2 2 2 4 4 4 4 4 4 4 4 4 4 4 4

A 4 5 4 4 5 2 2 2 4 4 4 4 4 4 4 4 4 4 4 4

B 4 4 4 4 4 0 2 1 2 2 2 4 4 4 4 4 4 4 4 4