

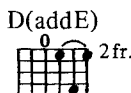
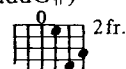
SAILING

Words and Music by
CHRISTOPHER CROSS

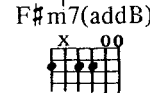
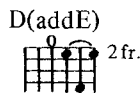
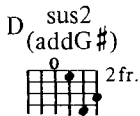
Moderately, in 2



mf R.H.



Well, it's not far down... to par - a - dise. At



least it's not _ for me. _ _ _ And if the wind _ is right, _ you can sail _ _ _

F#m9

F#m7(addB)



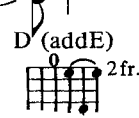
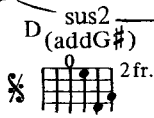
a - way and find tran - quil - i - ty. Oh, the can -



vas can do mir - a - cles. Just you wait and see.

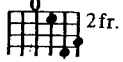


Be - lieve me.

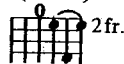


It's not far to nev - er nev - er land. No
far back to san - i - ty. At

^{sus2}
D(addG#)



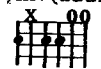
D(addE)



F#m9



F#m7(addB)



rea - son to pre - tend.
least it's not for me.

And if the wind is
And if the wind is

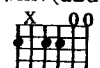
right, you can find
right, you can sail



F#m9

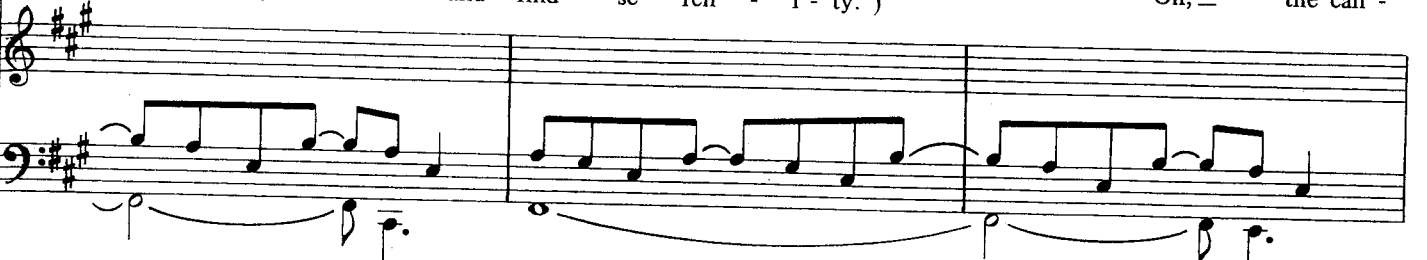


F#m7(addB)



the joy of in - nocence a - gain.
a - way and find se - ren - i - ty.

Oh, the can -



E/D



A/D



E/D



A/D



vas can do mir - a - cles.

Just you wait and see.

Be - lieve -



E/A



A



E/A



A



me.



E/A A E/A A

Sail - ing takes me a - way — to where — I've al - ways

D sus2 (addG#) 2fr. D(addE) 2fr. D sus2 (addG#) 2fr. D(addE) 2fr.

heard it _ could be. — Just a dream —

Bm7 F#m9 C#m7 4fr. D(addE) 2fr.

— and the wind _ to car - ry me, and soon I will _ be free. —

D sus2 (addG#) 2fr.

To Coda ♯

E/A A E/A A

Fan - ta - sy, it gets the best — of me when I'm

E/F# F#m7 E/F# F#m7

sail - ing —

E/D A/D E/D A/D

All caught up_ in the rev - er - ie; ev - 'ry word_ is a sym -

E/A A E/A A

pho - ny. Won't you be - lieve _____ me? —

E/A A E/A A

Sail - ing takes me a - way ___ to where ___

D^{sus2} (addG#) 2fr. D(addE) 2fr.

— I've al - ways heard it ___ could be. ___

D^{sus2} (addG#) 2fr. D(addE) 2fr. Bm7

Just a dream ___ and the wind ___ to car -

F#m9 C#m7 4fr. D(addE) 2fr.

ry me, and soon I will _ be free. ___

D^{sus2}
(addG#)
0 2 2 2 3 2
2fr.

The first system of music features a guitar staff with a treble clef and a key signature of two sharps (F# and C#). The staff contains three measures of whole rests. Below it, a piano grand staff (treble and bass clefs) shows a bass line starting with a whole note chord, followed by a melodic line in the right hand consisting of eighth notes with slurs.

A 0 2 2 2 3 2
Fmaj7 x 0 2 2 2 3 2
G x 0 0 0 2 2

The second system continues with the guitar staff showing three measures of whole rests. The piano grand staff shows a more active bass line with chords and a melodic line in the right hand.

Ebmaj7 0 2 2 2 3 2
F 0 2 2 2 3 2
G x 0 0 0 2 2

The third system shows the guitar staff with three measures of whole rests. The piano grand staff continues with complex bass line chords and a melodic line in the right hand.

C 0 0 0 2 2 2
Abmaj7 x 0 2 2 2 3 2 4fr.

The fourth system shows the guitar staff with three measures of whole rests. The piano grand staff concludes with a final bass line chord and a melodic line in the right hand.

B \flat F G

A

D. S. al Coda

Well, it's not

Coda

D sus2 (addG#) 2fr.

D(addE) 2fr.

D sus2 (addG#) 2fr.

D(addE) 2fr.

D sus2 (addG#) 2fr.

D(addE) 2fr.

8va