

# Speed of Sound

Words & Music by Guy Berryman, Jon Buckland, Will Champion & Chris Martin

1.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase in the key of D major, marked with a first ending bracket. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex eighth-note melody in the right hand.

5

2.

How long \_\_\_ be-fore I get in? \_\_\_ Be-fore it \_\_\_ starts, \_\_\_ be-fore I be-gin? \_\_\_ How

5

2.

The second system continues the vocal line with lyrics. The piano accompaniment consists of four measures of chords, with the right hand playing chords and the left hand playing single notes.

10

long \_\_\_ be-fore you de-cide? \_\_\_ Be-fore I know \_\_\_ what it feels \_\_\_ like? \_\_\_ Where

10

The third system continues the vocal line with lyrics. The piano accompaniment consists of four measures of chords, with the right hand playing chords and the left hand playing single notes.

14

to, where do I go? \_\_\_ If you ne-ver try, \_\_\_ then you'll ne-ver know. \_\_\_ How \_\_\_

14

The fourth system continues the vocal line with lyrics. The piano accompaniment consists of four measures of chords, with the right hand playing chords and the left hand playing single notes.

2  
18

long — do I have to climb, — Up on the side — of this moun-tain of mine? —

22

1. 2. Look

27

up, — I look up at night, — Plan-ets are mov - ing at the speed of light. —  
de - as — that you'll ne - ver find, — All the in - ven - tors — could ne - ver de - sign. —

30

— Climb up, — up in the trees, — eve - ry chance that you get, —  
The build - ings that you put up, — Ja - pan and Chi -

33

is a chance you seize. How long am I gon-na stand, with my  
 na all lit up. The sign that I could-n't read, or a

37

head stuck un-der the sand? I'll start be-fore I can stop,  
 light that I could-n't see, some things you have to be-lieve,

40

be-fore I see things the right way up. All that noise,  
 but oth-ers are puz-zles, puz-zling me.

44

and all that sound, All those pla-

*simile*

4  
48

- ces — I — got — found. —

51

Birds go fly-ing at the speed of sound, — to show you how it all be-gan. — Birds —

55

— came fly-ing from the un-der-ground, — if you could see it then you'd un-der-stand... —

To Coda ⊕

1st - play through  
2nd - to coda m. 65  
3rd - to coda m. 85

59

62

1. 2. *D.S. al Coda (m. 27)*

62

1. 2. *D.S. al Coda (m. 27)*

65

ah when you see it then you'll un - der - stand... \_\_\_\_\_

65

65

69

69

69

73

73

73

6  
77

All those \_\_\_ signs, \_\_\_ I knew what they meant. Some things you can in-vent. \_\_\_

Piano accompaniment for measures 77-80, featuring a steady eighth-note bass line and a treble line with eighth-note chords.

81

Some get \_\_\_ made, \_\_\_ some \_\_\_ get \_\_\_ sent, \_\_\_ Ooh... \_\_\_

*D.S. al Coda (m. 51)*

Piano accompaniment for measures 81-84, continuing the eighth-note bass line and chordal accompaniment.

85

ah when you see it then you'll un - der - stand... \_\_\_

Piano accompaniment for measures 85-88, featuring a rhythmic eighth-note bass line and block chords in the treble.

89

Vocal line for measures 89-92, consisting of whole rests.

Piano accompaniment for measures 89-92, featuring a rhythmic eighth-note bass line and block chords in the treble.