

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 and 4/4 time. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melodic line in the right hand. A first ending bracket is placed over the final two measures of the system.

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 the lyrics: "How long ___ be-fore I get in? ___ Be-fore it ___ starts, ___ be-fore I be-gin? ___ How". The piano accompaniment provides harmonic support with chords and a consistent bass line. A second ending bracket is placed over the final two measures of the system.

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 the lyrics: "long ___ be-fore you de-cide? ___ Be-fore I know ___ what it feels ___ like? ___ Where". The piano accompaniment continues with harmonic support. A second ending bracket is placed over the final two measures of the system.

14

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

14

The fourth system concludes the vocal line with the lyrics: "to, where do I go? ___ If you ne-ver try, ___ then you'll ne-ver know. ___ How ___". The piano accompaniment features a more active melodic line in the right hand, with some notes tied across measures. A second ending bracket is placed over the final two measures of the system.

2
18

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

18

22

1. 2.

Look

22

1. 2.

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. —

27

30

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

30

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 $\text{\textcircled{C}}$

To Coda $\text{\textcircled{C}}$

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

59

62

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

65

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

65

69

69

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 treble line with sustained chords and a bass line with eighth notes.

89

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

Piano accompaniment for measures 89-92, featuring a treble line with sustained chords and a bass line with eighth notes.