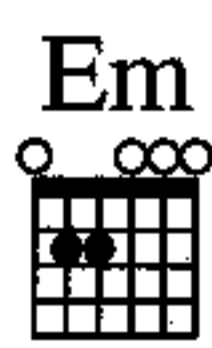
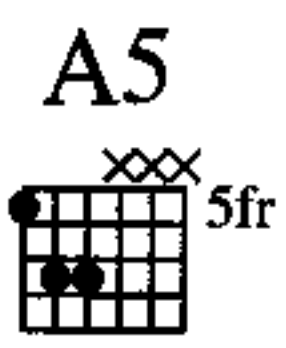


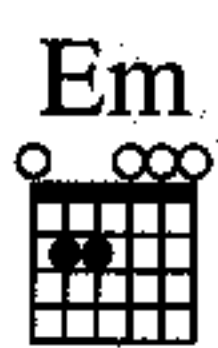
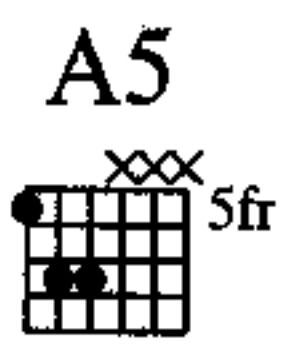
# SPEED OF SOUND

Words and Music by GUY BERRYMAN,  
JON BUCKLAND, WILL CHAMPION  
and CHRIS MARTIN

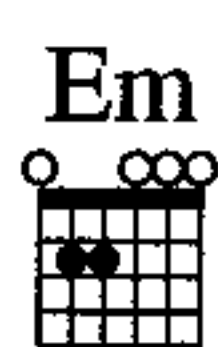
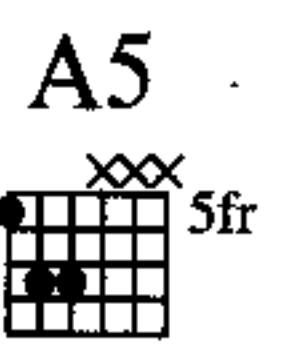
Moderately



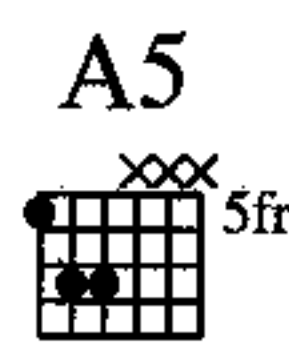
*f*



How



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



\_\_\_\_\_ How long be - fore you de - cide, \_\_\_\_\_ be - fore I know \_\_\_\_\_

D A5

— what it feels — like? — Where to, where do I go? —

Em D


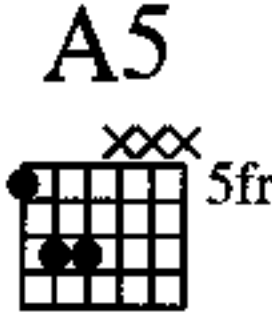
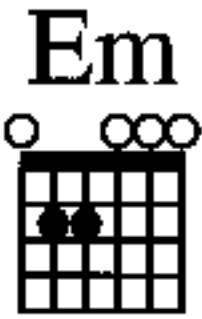
— If you nev - er try, — then you'll nev - er know. — How

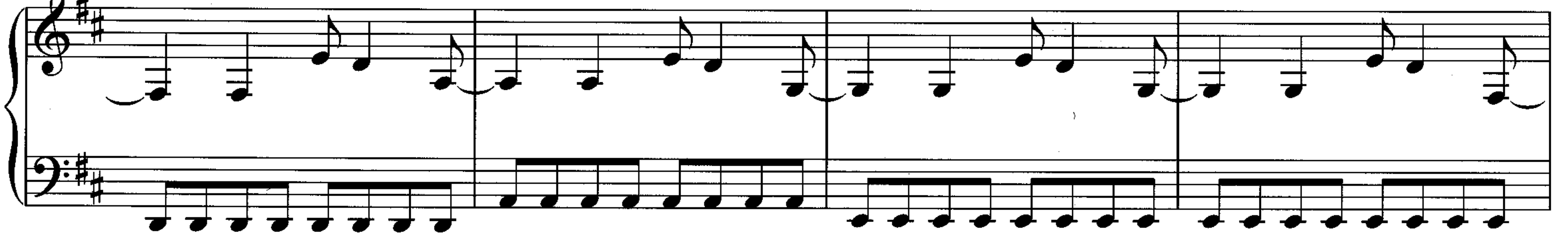
A5 Em


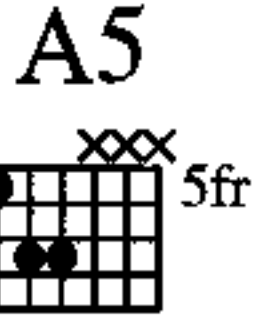

long do I have to climb — up on the side — of this moun-tain of mine? —

D A5 Em

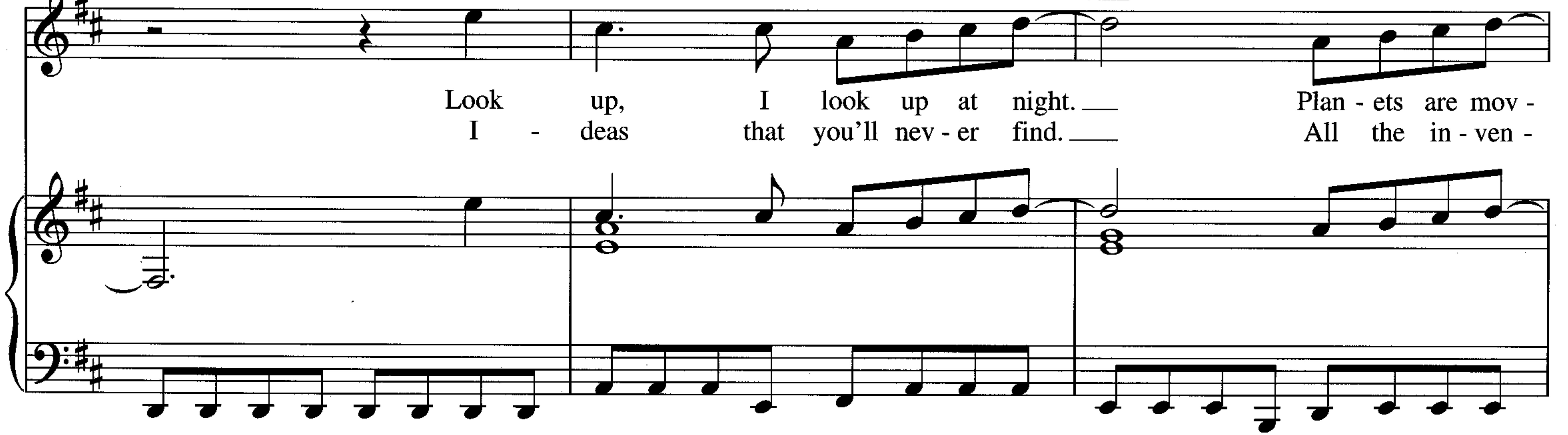
—


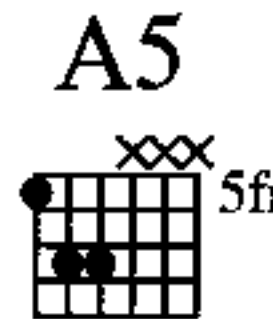
D  A5  5fr Em 



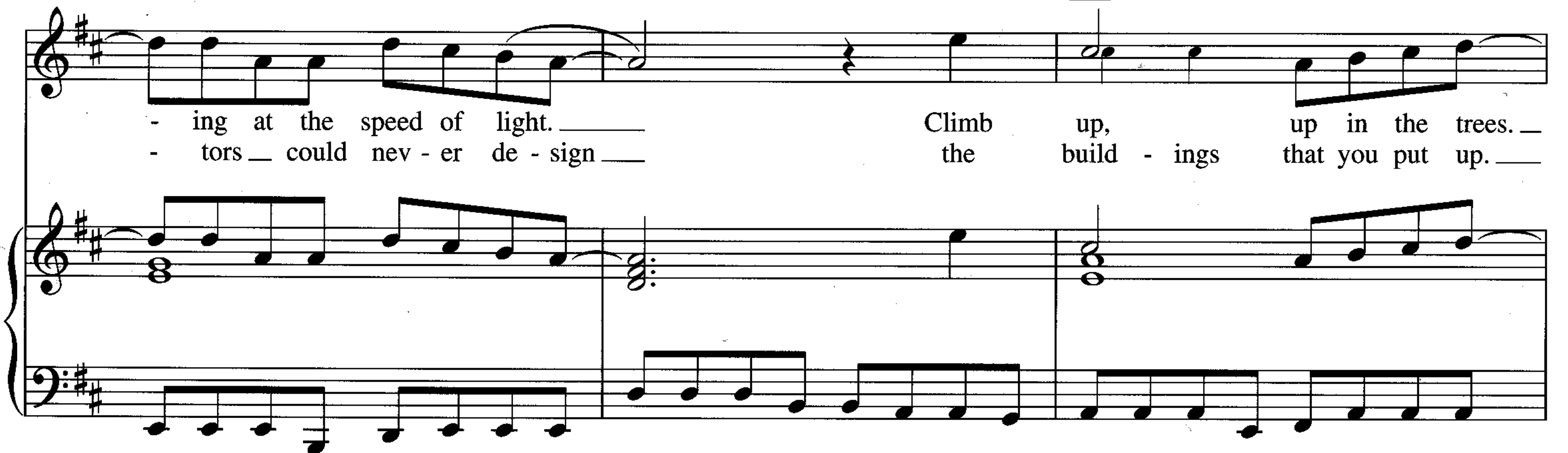
D  A5  5fr Em 

Look up, I look up at night. — Plan - ets are mov -  
 I - deas that you'll nev - er find. — All the in - ven -



D  A5  5fr

- ing at the speed of light. — Climb up, up in the trees. —  
 - tors — could nev - er de - sign — the build - ings that you put up. —

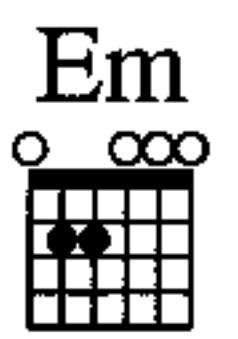
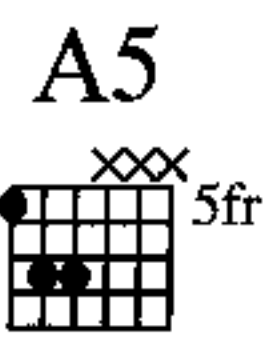


Em  D 

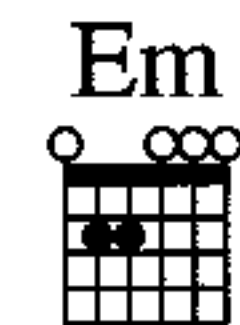
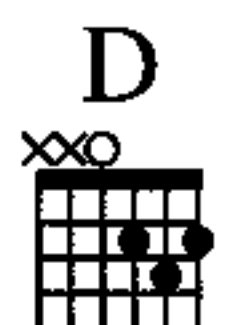
— Ev - 'ry chance that you get — is a chance you seize. — How  
 — Like Ja - pan and Chi - na — all lit up. — A



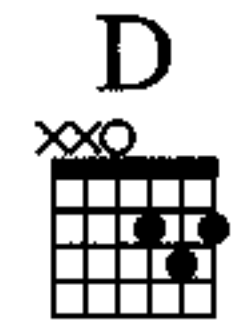




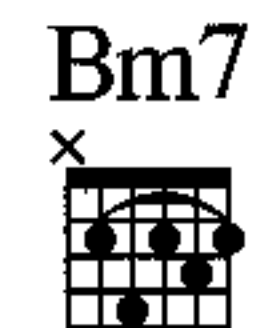
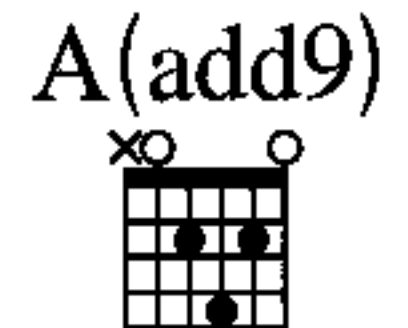
long sign am I gon - na stand with my head stuck un - der the sand?\_  
 that I could - n't read or a light that I could - n't see. \_



I'll start be - fore I can stop, but be - fore I see  
 Some things you have to be - lieve, but oth - ers are puz -



things the right way up. All that noise  
 zles, - puz - zl - in' me. }



and all that sound. \_ All those plac -

A(add9)

Bm7

- es I got found. \_ And

G

Bm

D

birds go fly - in' at the speed of sound \_ to show ya how it all be - gan. \_

G

Bm

Birds \_ came fly - in' from the un - der - ground. \_ If you could

F#m

To Coda

1

G

2

G

see it then you'd un - der - stand. \_ Ah, when you

F#m G

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

Detailed description: This system contains the first two measures of music. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The lyrics "see it then you'll un - der - stand." are written below the notes. The piano accompaniment consists of two staves: the right hand plays chords and moving lines, while the left hand plays a steady eighth-note bass line. Chord diagrams for F#m and G are shown above the vocal staff.

D5 Gsus2

Detailed description: This system contains measures 3 and 4. The vocal staff has rests in both measures. The piano accompaniment continues with the eighth-note bass line in the left hand. The right hand features sustained chords in the first two measures, which then transition to a new chord in the third measure. Chord diagrams for D5 and Gsus2 are shown above the vocal staff.

D

Detailed description: This system contains measures 5 and 6. The vocal staff has rests in both measures. The piano accompaniment continues with the eighth-note bass line. The right hand has sustained chords in the first two measures, followed by a change in the third measure, and a final sustained chord in the fourth measure. A chord diagram for D is shown above the vocal staff.

G(add9) A(add9)

All those signs, — I knew what they

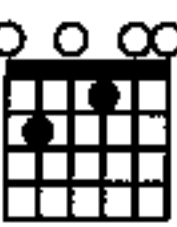
Detailed description: This system contains measures 7 and 8. The vocal line resumes with the lyrics "All those signs, — I knew what they". The piano accompaniment continues with the eighth-note bass line. The right hand plays chords that change in the second measure. Chord diagrams for G(add9) and A(add9) are shown above the vocal staff.



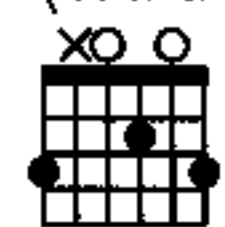
Bm7



E7

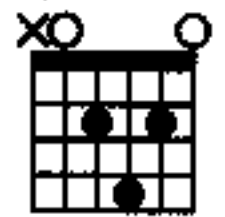


G(add9)



meant. Some things you can't in - vent. Some get made -

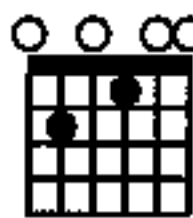
A(add9)



Bm7



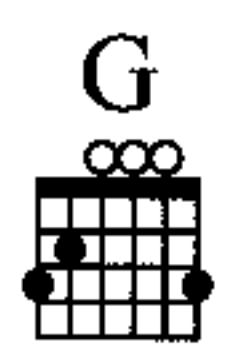
E7



D.S. al Coda

and some get sent, ooh. And

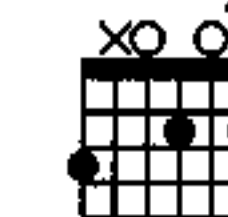
CODA



F#m

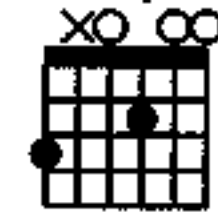


Gmaj9

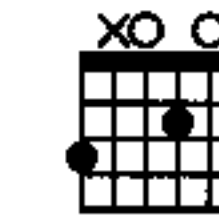


Ah, when you see it then you'll un - der - stand.

G6/9



Gmaj9



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