

# Cool Eyes

Horace Silver

*f* drums

*p*

*f* drums

**A** B<sup>b</sup>7

*p* E<sup>b</sup> E dim B<sup>b</sup>/F G7

F<sup>#</sup>m7 B<sup>f</sup> F m7 B<sup>b</sup>7 E<sup>b</sup> E dim B<sup>b</sup>/F G7

Cm7 F7 B<sup>b</sup>7 E<sup>b</sup>7 E dim B<sup>b</sup>/F G7

F<sup>#</sup>m7 B7 B<sup>b</sup>7 B<sup>b</sup>/D E<sup>b</sup> E dim B<sup>b</sup>/F G m7

Cm7 F7 B<sup>b</sup> F m7 B<sup>b</sup>7#9 E<sup>b</sup>

G m7 C7 F7

bass

F7 B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>m B<sup>b</sup>/D G m7

F<sup>#</sup>m7 B 13 B<sup>b</sup> E<sup>b</sup> **To Coda** E dim B<sup>b</sup>/F

B<sup>b</sup> F7 B<sup>b</sup> **B**<sup>b</sup>7

B<sup>b</sup>7 F m7

B<sup>b</sup> **C** F m7 B<sup>b</sup>7 E<sup>b</sup>m7 A<sup>b</sup>7

D<sup>b</sup>m7 F<sup>#</sup>7C m7 F7 F m7 B<sup>b</sup>7E<sup>b</sup>m7 A<sup>b</sup>7 D<sup>b</sup>m7 F<sup>#</sup>7C m7

F7 *drums*

**D** F m7 B<sup>b</sup>7 E<sup>b</sup>m7 A<sup>b</sup>7

D<sup>b</sup>m7 F<sup>#</sup>7C m7 F7 F m7 B<sup>b</sup>7E<sup>b</sup>m7 A<sup>b</sup>7 D<sup>b</sup>m7 F<sup>#</sup>7C m7

F7 *drums* **D.S. al Coda**

bass

The image shows a bass line musical score consisting of two staves. The first staff begins with a bass clef and a key signature of one flat (Bb). Above the staff, the chord  $B^b/F$  is written. The first measure contains a quarter rest, followed by a series of eighth notes: Bb, A, G, F, E, D, C, Bb. The second measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The third measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The fourth measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The fifth measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The sixth measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The seventh measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The eighth measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The ninth measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The tenth measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The eleventh measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The twelfth measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The thirteenth measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The fourteenth measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The fifteenth measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The sixteenth measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The seventeenth measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The eighteenth measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The nineteenth measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The twentieth measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The second staff begins with a bass clef and a key signature of one flat (Bb). The first measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The second measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The third measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The fourth measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The fifth measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The sixth measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The seventh measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The eighth measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The ninth measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The tenth measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The eleventh measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The twelfth measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The thirteenth measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The fourteenth measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The fifteenth measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The sixteenth measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The seventeenth measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The eighteenth measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The nineteenth measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The twentieth measure contains a quarter rest, followed by eighth notes: Bb, A, G, F, E, D, C, Bb. The dynamic marking  $f^{b/E^b}$  is placed below the first measure of the first staff. The dynamic marking  $A^b$  is placed below the eighth measure of the first staff. The marking *slower* is placed below the eighth measure of the first staff. The marking *f* is placed below the thirteenth measure of the second staff. A triplet of eighth notes (Bb, A, G) is marked with a bracket and the number 3 in the thirteenth measure of the second staff.