

Horn  
or Trbn

# Venos de Milo

(Mulligan)

**[A]**

Horn

*mf*

m5

**[B]**  $A_{m7-5}$   $D7-5$   $Gm7$   $C7-9$   $Fm7$   $Gm7$

Hn.

*mp*

m10

$A^bMaj7$   $Bm7$   $B^bm7$   $A7-5$   $A^bMaj7$   $A_{m7-5}$   $A^b_{m7}$   $Fm7-5$   $B^b7-5$

Hn.

21 2.  $A^b_{m7}$   $Fm7-5$   $B^b7_{45}$  **[C]**  $Cmb$   $Bm7$   $B^bm7$   $A7-5$

25  $A^bMaj7$   $D^b7$   $G^bMaj7$   $B^bm7$   $A_{m7}$   $A^b_{m7}$

Hn.

30  $Fm7-5$   $B^b7$  **[B]**

Hn.

35 **[A]**

Hn.

*f*

40

Hn.

Solos on **[B]** see changes at m. 7-14. C may be interlude btw solos

On the last measure of the last solo, there is a pickup note to **[A]**

Hörn  
or Trbn

# Venus de Milo p. 2

m 103

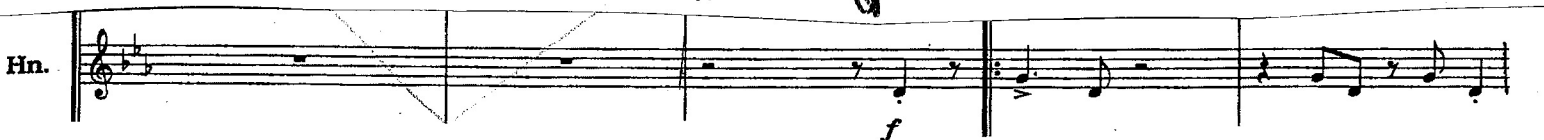
**A** extended

Fm7-5

Bb7



Hn.



105

Hn.



110

11. 12.

11 1/2 Coda

Hn.



Hn.



120

Hn.



125

Hn.

