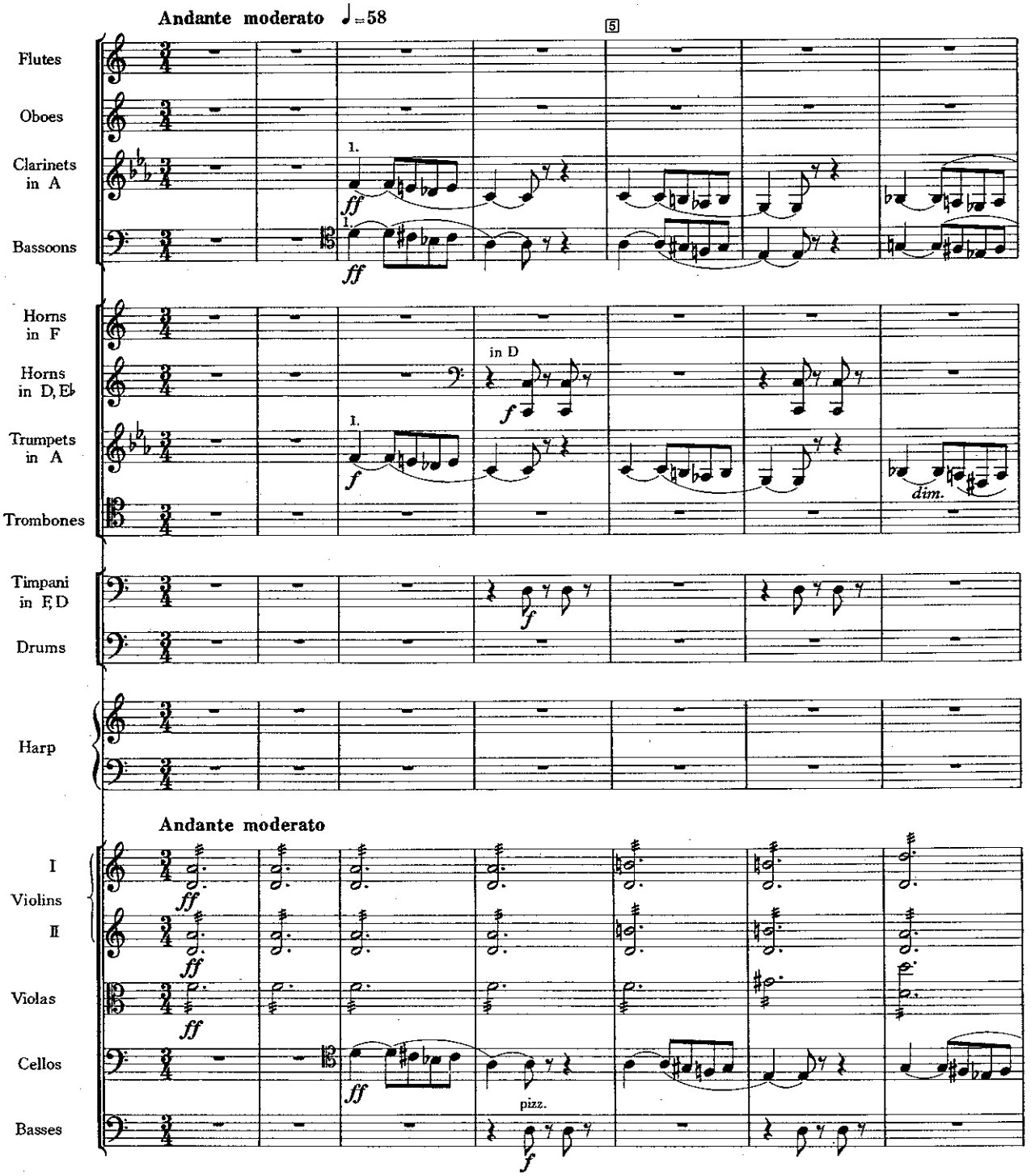
At first glance the following two excerpts seem to pose problems of transposition and simultaneous thinking of several different clefs. However, a little study reveals many duplications of parts. Such doublings, frequently encountered in orchestral scores, allow one to play the part from the most easily read clef.

154. Bizet, *Carmen*, "Prelude"



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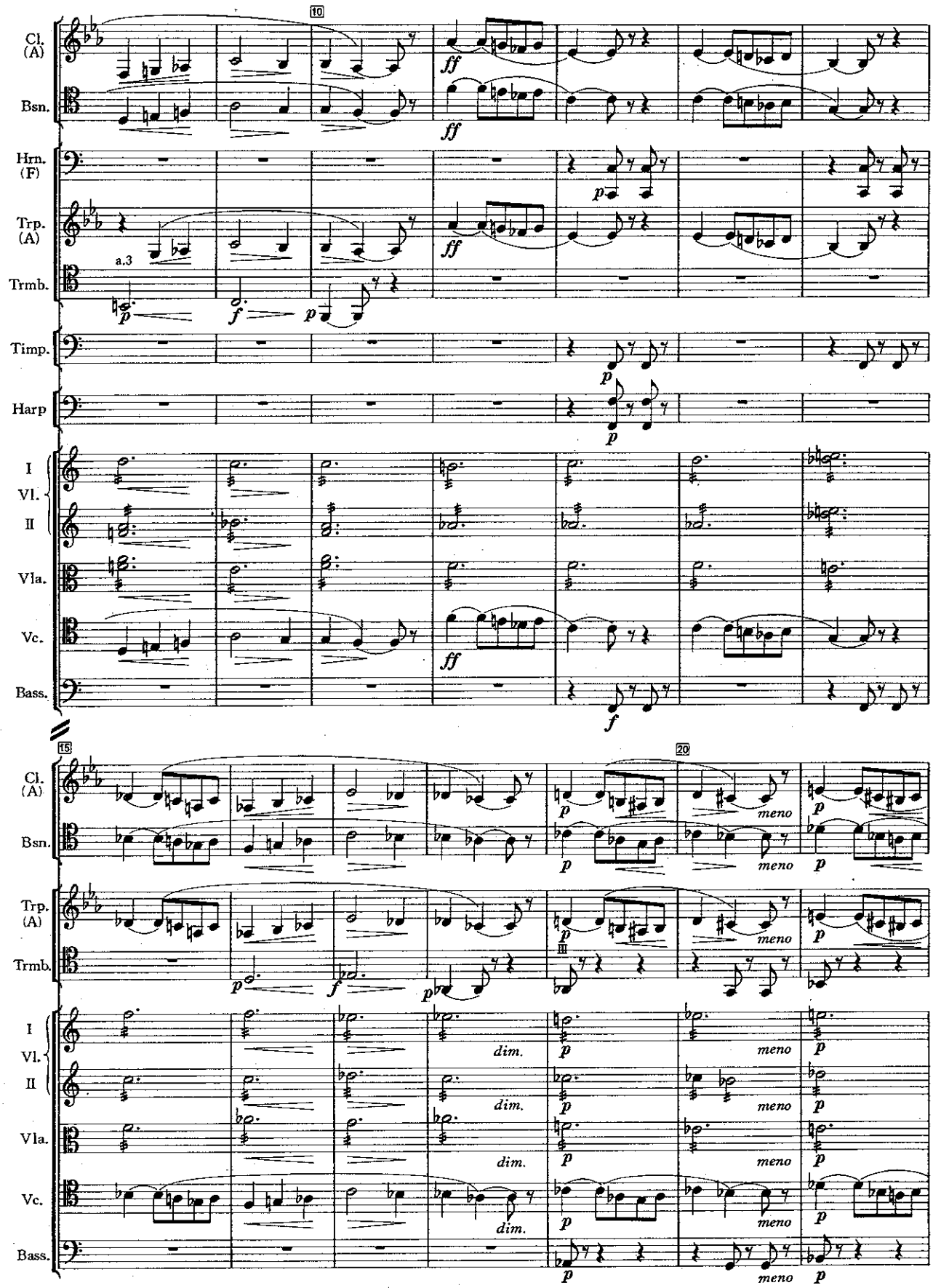
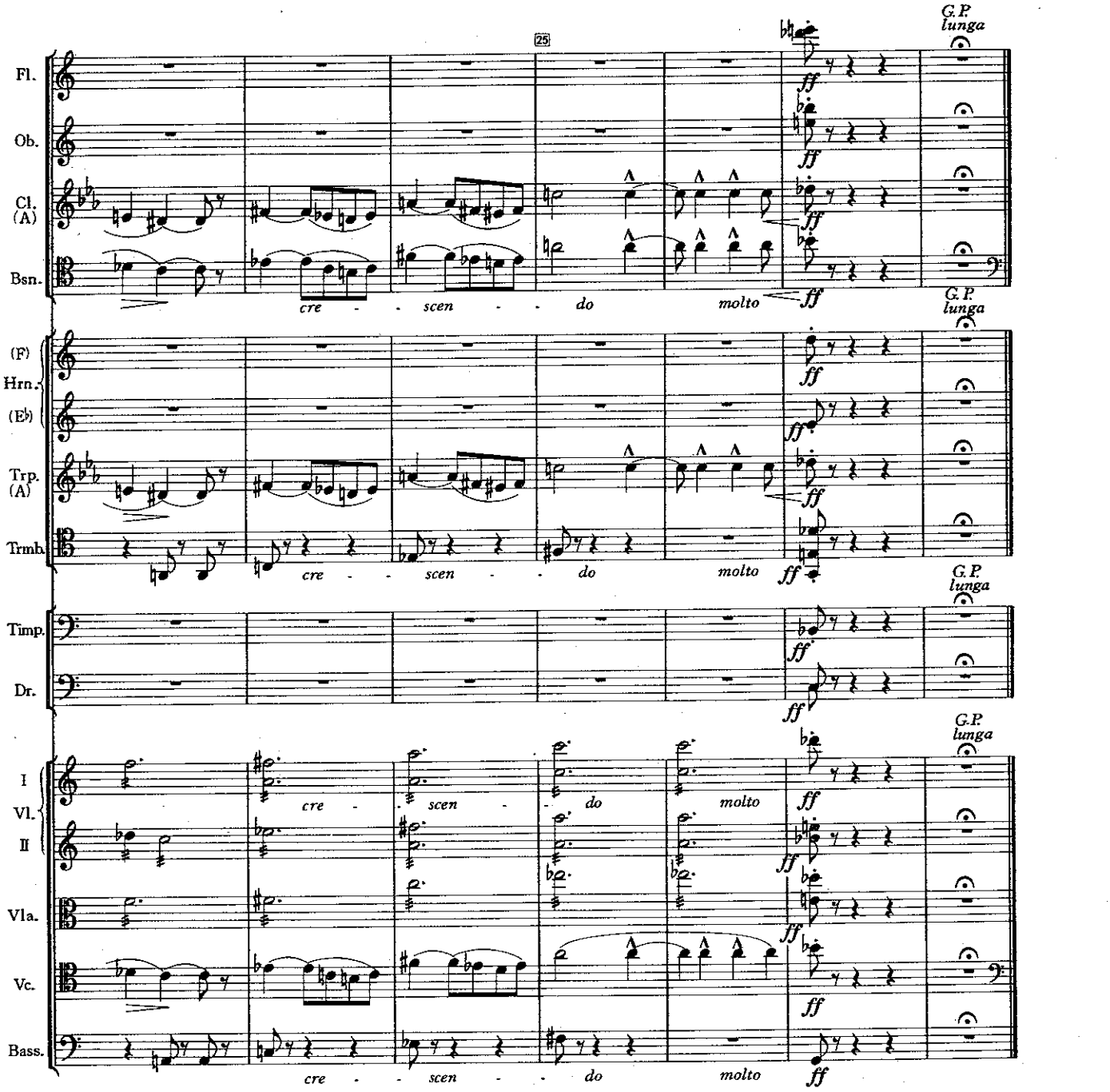

10
Cl. (A)
Bsn.
Hrn. (F)
Trp. (A)
a.3
Trmb.
Timp.
Harp
I Vl. II
Vla.
Vc.
Bass.
ff
p
f
15
20
meno
dim.


25
Fl.
Ob.
Cl. (A)
Bsn.
(F)
Hrn.
(E♭)
Trp. (A)
Trmb.
Timp.
Dr.
I Vl. II
Vla.
Vc.
Bass.
cre - - scen - - do
molto
ff
G.P. lunga