

No. 3 in D Major

Moderato.

Oboe

1 *mf* 5 5 5 5 5 5 5 5

3 5 5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5 5 5

7 5 5 5 5 5 5 5 5 5

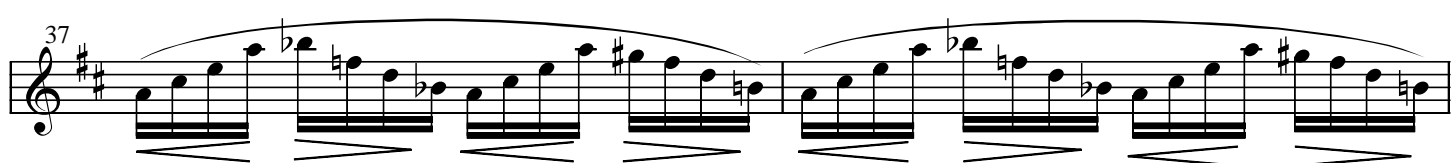
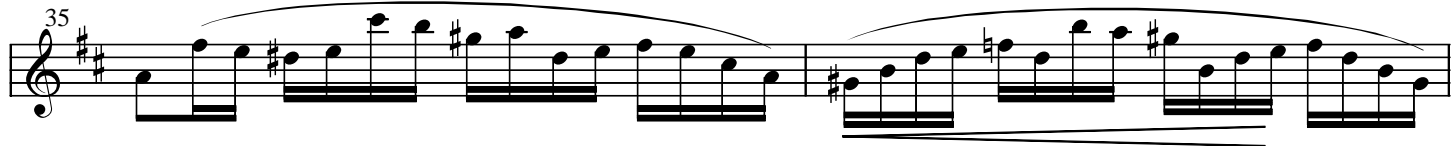
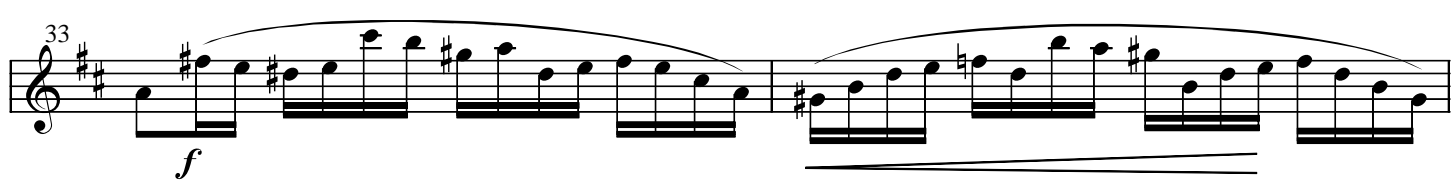
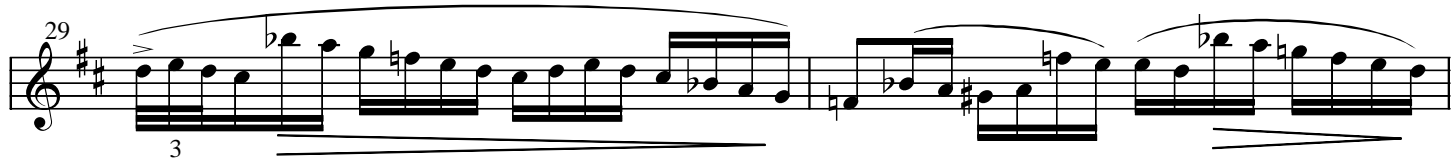
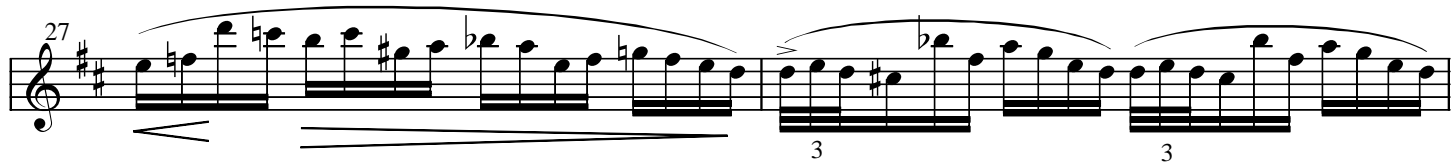
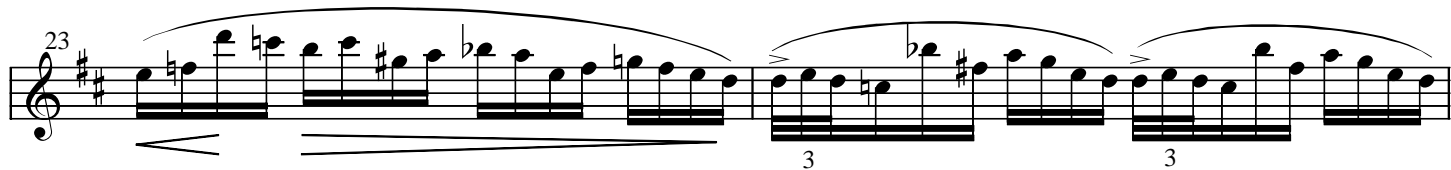
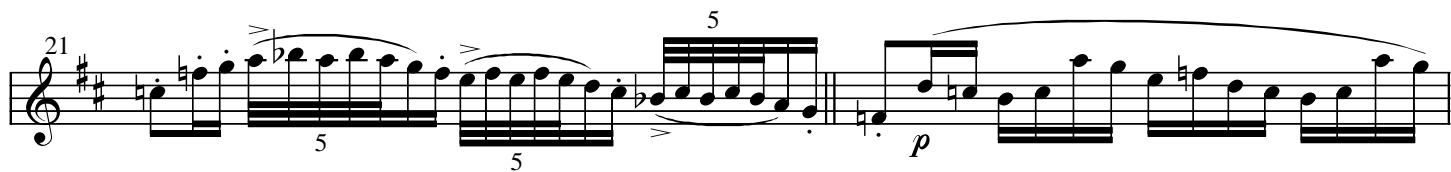
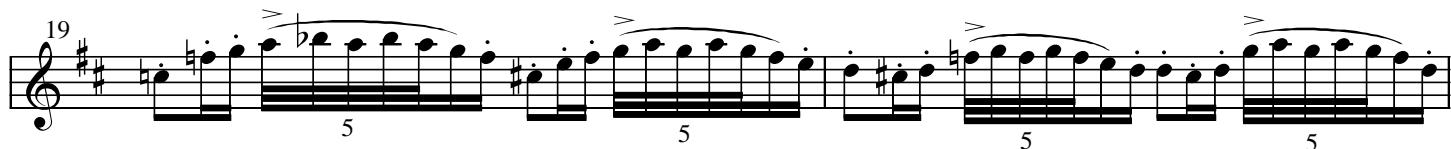
9 5 5 5 5 5 5 5 5 5 *p* 5 5 5 5 5 5

11 5 5 5 5 5 5 5 5 5 5

13 5 5 5 5 5 5 5 5 5 5

15 5 5 5 5 5 5 5 5 5 5

17 5 5 5 5 5 5 5 5 5 5



39 *Cresc.* *f*

41 *Cadenza* *Dim.*

43 *mf*

45

47

49 *p*

51

53

55

57

59 3

61 3

63 *p* 5 5

65 *Cresc.* 5 5 *f* 5 5

67 *p* 5 5 *Cresc.* 5 5

69 5 5 5 5

71 5 5 5 5

73

No. 3: [Quarter = 112] Barret's 3rd Grand Study is set forth as a sonata-form with two distinctive contrasting themes. There are no closing themes attached to the exposition, although the recapitulation has two that, together, function as a coda. Instead of a development section, Barret inserts a cadenza, or at least the start of what will be an extensive cadenza to be created by the performer by measure 42. The key relationships of the two themes are of interest: I - bIII to V in the exposition, but the usual I - I for the recapitulation. Trills requiring special trill keys in this study are: b1-c#2, c2-d2, and g#2-a2; those which use modified versions of normal fingerings are: d2-e2, f2-g2, and g2-a2. Since Giampieri's study No. 13 of his *16 Studi giornalieri* presents practically every possible trill on the oboe in an orderly manner, students should practice it in conjunction with Barret No. 3.