

Violin Sonata op30 no.3

The last sonata of the set op.30 is a wonderful happy sonata, opposed to the seventh Op.30 no.2. It is interesting to note that there are many differences between the Manuscript and the first edition when it comes to dynamics etc. Max Rostal writes, in his acclaimed book on the Beethoven violin-sonatas, that it is due to the rate that Beethoven sometimes composed, 3 or 4 pieces at one time.

The first movement starts with both instruments playing the same thing. It is a piece that has sudden changes in character, for example, the first two bars are stormy and the next two bars are more innocent. In general, the piece has a lot of flow and drive.

The second movement is a rather long movement for a second movement, especially compared to the first movement which is rather small in comparison and in structure. The second movement, which is in Menuetto form, was written out instead of having the repetition signs. The movement can be seen as a variation-movement, a style in which Beethoven made himself unsurpassed.

The third movement is one of the most impressive and virtuosic pieces that Beethoven wrote in the set. With the very fast theme, which the piano introduces the violin takes over. The piece is written in the rondo-form. It concludes the set (op.30) in a very happy and full of spirit. The inventiveness, such as the modulation in Bar 177, surprises the listener and in combination with all the virtuosity, it takes everyone's breath away.