

Sonatina no.2 op.137

The second sonatina of Schubert in A minor was written, like the first sonatina in March 1816. This piece does not have the same structure as the first because it has four movements instead of three. One of the major differences with this sonatina and the first is that it does not have the same amount of unison playing as for example in the first and second movement of the first sonatina.

The extra movement of this sonata is the Menuetto and trio, which Schubert put between the slow second movement and the Rondo fourth movement.

The first movement of this sonatina starts with the piano introduction giving the major outline of the piece. It is written in a usual sonata form and has the typical 'Schubertian' elements with the repeating accompaniment in the left hand of the piano. The second theme, which is written in the relative major, gives a good contrast from the first part. The piece is the most dramatic of the whole sonatina and suggests many big contrasts, especially in the first theme where the piano starts piano and the entrance of the violin, to repeat the melody, with Forte.

The second movement is one of the most beautiful movements in the whole Op.137 set. The gorgeous melody and the contrasting parts in this Andante has a higher harmonic density and really shows the genius of Schubert's composition style. The middle part of this slow movement has an interesting contrast with the melody in the left hand, which for a melody of a sixteenth figure is written in an unusually low register.

The third movement which has a traditional Minuet from the classical area has a darker character than the second movement. One can see a clear difference between the light Minuets that were more common and the developed Minuet or Scherzo after 1810. The trio of this movement develops some elements rather than to give a contrast to the minuet itself. As usual, the piece is written with a 'Da Capo'.

The fourth movement is a very lyrical Rondo that stays within the boundaries of the character and does not make the big contrasts that for example Beethoven used in his Fourth Sonata Op.23. The main theme is never played by the piano and is purely written for the violin. The second theme is more of a response and has the introduction from the piano. Which reminds us of the first movement where Schubert does the same thing with the second theme.