

Sonatina no.3 op.137

The third sonatina has, like the second sonatina, four movements and has more resemblance with the second than the first sonatina.

The first movement starts, again, in a different way than the other ones. It has a very shocking start with the rhythmic pattern, the instruments in unison and a dynamic indication of Forte. After this short introduction, the piano takes the main role and shows the melody, especially rhythmically, in a totally different way, making a huge contrast from the beginning. The second theme is a great contrast to a more gallant style melody and with both themes, and subsequently, the characters,

The second movement, Andante, keeps the same rhythmical pattern (with the dotted rhythm) of the first movement. It has a simpler structure than the Andante of the second sonatina. In this movement, Schubert has written more 32nd and 64th notes than in any other movement of the whole set. This may suggest that the tempo of this movement should in general not be taken too quickly.

The third movement, which again is a Minuet and Trio, is written in a rather different way than the minuet of the second sonatina. In this movement, the theme is written by a traditional 8 bar phrase in which the last four bars give a 'reply' to the first four. Also the typical third-beat emphasis is not as clear as in the second sonatina. The Trio section of this movement is written in a very light A-B-A structure in which the violin has the most important line. The piano part is clearly written as a typical accompaniment.

The fourth movement, could be, only shortly, seen as a minor remembrance of the last movement of the second sonatina but has a more interactive composition style with the use of instruments. The themes are not as long and are being repeated by both instruments in a rather easy composition way. The pianist could take the articulation that Schubert indicated at hand and use it in his accompaniment to match the violin musically.