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The Music of Carl Philipp Emanuel Bach
Supplement 5.3. Bach's Works, 1738–52 (table)

The table below summarizes Bach's output during the first half of his Berlin period, showing the number of new works in each genre composed annually (the number of “renovated” pieces appears in parentheses).

<u>year</u>	<u>keyboard works</u>	<u>concertos</u>	<u>trios</u>	<u>solos</u>	<u>other works; notes</u>
1738		1		2	
1739	2	1		1	
1740	4	3		3	
1741	3	1			Sinfonia in G (W. 173); song “Eilt, ihr Schäfer” (W. 199/2) published
1742	4	2			Prussian Sonatas (W. 48) published
1743	3 (5)	1 (1)			Songs “Entfernt von Gram und Sorgen” and “Ihr misvergnügten Stunden” (W. 199/10, 12) published
1744	7 (12)	3 (1)			Württemberg Sonatas (W. 49) published
1745	2	4 (1)	1	2	Concerto in D (W. 11) published
1746	4	2	(1)	2	?Also the keyboard fantasia in E-flat H. 348 (not in NV)
1747	5	2	4 (7)	1	Sonata in a for flute alone (W. 132)
1748	3	2	1		Duo in e for flute and violin (W. 140)
1749	4	1	2	1	Magnificat (W. 215)
1750	4	2			
1751	1	1			<i>Zwey Trio</i> (W. 161) published
1752	3				Duo in d for two violins (W. 141, lost); Concerto in B-flat (W. 25) published
Totals	49 (17)	26 (3)	6 (8)	12	

Although NV lists no renovations of Bach's solo sonatas, at least one of the works completed in the later 1740s was in effect a renovation of an earlier one. The flute sonata W. 130 of 1746 incorporates a revised version of the last movement of the earlier W. 125. The third movement of another flute sonata, W. 131, which Oleskiewicz describes as “to some degree a pastiche,”¹ shares substantial passages with the corresponding movement of the gamba sonatas W. 136 and 137, suggesting that these three works might all have derived from a common ancestor. The Sonata W. 131 is the one Berlin flute solo whose first movement fully adopts the repeated-note bass and arioso style that Bach was now using routinely in the slow movements of his trios and other works. This 1747 work suggests that Bach was now prepared to begin writing flute sonatas comparable to his more outgoing music in other genres. But after the unaccompanied A-minor work of the same year (W. 132) he would compose no further flute solos except for the late and utterly different Hamburg work W. 133.

¹ CPEBCW 2/1:xiii–iv.