

# Bach's concept of timbre and *The Well-Tempered Clavier*

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- Source A: Bach's autograph fair copy of WTC I (1722) held at the Staatsbibliothek zu Berlin: Mus. ms. Bach P 415. [https://www.bach-digital.de/receive/BachDigitalSource\\_source\\_00001361](https://www.bach-digital.de/receive/BachDigitalSource_source_00001361)
- Source B: *Clavierbüchlein* for W. F. Bach (1720–22) held at Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut, USA: Music Deposit 31. <https://collections.library.yale.edu/catalog/10991080>
- Source C: A manuscript copy of WTC made about 1800 that appears to have come from J. N. Forkel's circle, which disappeared shortly after the death of then owner Franz Konwitschny (1901–1962) but survives in microfilm that is kept at Bach-Archiv Leipzig. Its text is considered to have derived from a lost source (see below) that contained the earliest shape of the work.
- Source  $\alpha$ : Early drafts (lost): probably consisted of a set of drafts in *Auflagebögen* (1720–22) that must have been kept in a folder: It predates Source B, but afterwards its contents were presumably updated before Bach made the fair copy (possibly via a further lost intermediate copy).



Figure 1: J. S. Bach, Prelude no.1 in C major in Source A, first page (mm. 1–21a)

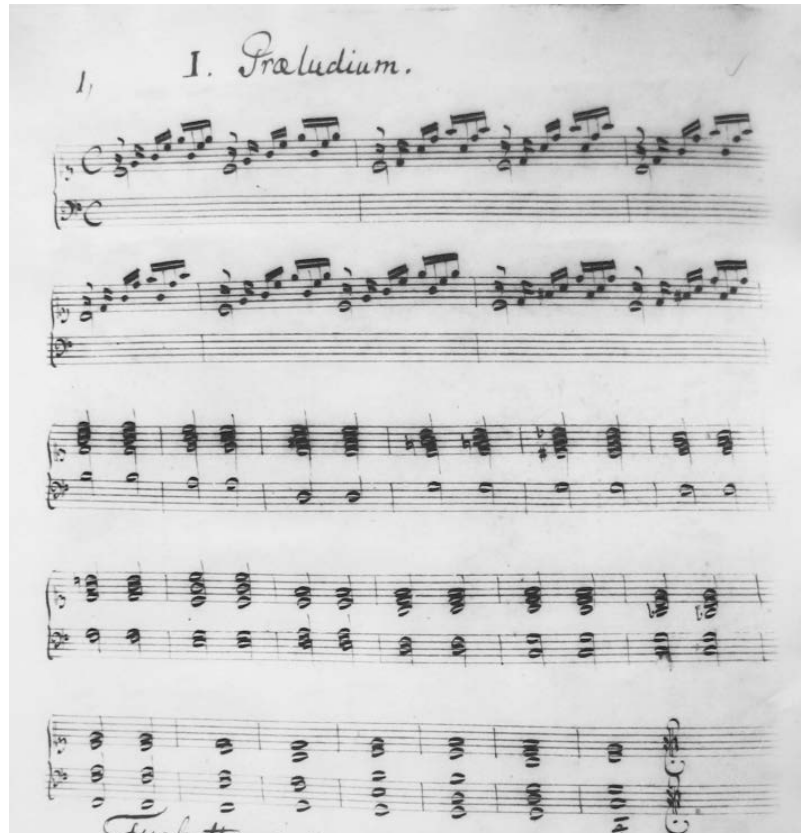


Figure 3: J. S. Bach, Prelude in C major in Source C



Figure 2: J. S. Bach, Prelude in C major in Source B, f.14r-v

Source C

Source B

Source A

C

B

A

Example 1: Harmonic contents of the three versions of Prelude in C major