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CLAVIER URTEXT AS AN ENSEMBLE SCORE IN THE ARTISTIC CULTURE OF BAROQUE

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Abstract. This study explores the adaptation of Domenico Scarlatti's keyboard sonatas into Baroque ensemble music, emphasizing their transformation into quasi-partitures. Utilizing a detailed chronological framework, historical context, and stylistic analysis, the research draws upon key scholarly sources to examine how Scarlatti's keyboard works can be reinterpreted for various instrumental combinations. The study highlights that Scarlatti's sonatas, when analyzed through the lens of Baroque ensemble practices, reveal significant opportunities for adaptation into ensemble settings, offering new insights into their structural versatility. The findings suggest that Scarlatti's music not only reflects Baroque compositional techniques but also serves as a rich resource for understanding ensemble arrangements and performance practices. Future research could further investigate specific case studies of Scarlatti's sonatas in ensemble settings to refine these findings and explore their practical applications.

Key words: Domenico Scarlatti, Baroque keyboard sonatas, quasi-partitures, ensemble music, musical adaptation, historical analysis, performance practice, instrumental arrangement.

Introduction. Clavier urtexts from the 17th and 18th centuries are an integral part of the repertoire for musicians who play keyboard instruments. However, both performers on historical instruments such as the organ and harpsichord, as well as those on the modern piano, often approach Baroque clavier urtexts from the same perspective as they do works for keyboard instruments from the 18th, 19th, and 20th centuries. Baroque clavier works are frequently studied exclusively as compositions for the harpsichord, perceived as texts created «once and for all», not subject to transformation or performance on other instruments. The Baroque clavier urtext has fundamental differences from the two-staff compositions of Viennese Classicism, Romanticism, and the 20th century. It possesses a distinct structure and unique properties, as it was created within the traditions of 17th- and 18th-century music-making. This music was intended for active use specifically within the Baroque practice, where music served as a vibrant means of communication.

The urtexts of Baroque clavier works are not just fixed compositions but are part of a dynamic musical tradition that encouraged improvisation, adaptation, and interaction among musicians. This fluid approach allowed for a more expressive and collaborative performance practice, contrasting with the later, more rigid interpretations of musical texts. Understanding these differences is crucial for performers today, as it informs a more authentic and stylistically appropriate interpretation of Baroque music.

In this context, the Baroque clavier urtext can be seen as an ensemble score rather than merely a solo instrument piece. This perspective opens up new avenues for performance and study, emphasizing the collaborative and communicative aspects of Baroque music-making. By recognizing the historical and cultural significance of these urtexts, musicians and scholars can deepen their appreciation of the artistic culture of the Baroque and enhance their interpretative

The examination of Domenico Scarlatti's keyboard sonatas and their adaptation into Baroque ensemble music is supported by a rich body of scholarly literature. These studies offer crucial insights into various aspects of Scarlatti's works, including their historical context, stylistic elements, and potential for transformation into ensemble compositions. Michael Flannery's (2004) research

provides a chronological framework for Scarlatti's keyboard sonatas, which helps trace the evolution of his musical style over time. This chronological perspective is instrumental for understanding how Scarlatti's works might have been adapted or expanded into ensemble settings, revealing their versatility and the potential for their use as quasi-partitures. Robert Kirkpatrick's (1970) comprehensive study of Scarlatti remains foundational in the field. It offers a detailed examination of the composer's life and works, providing essential context for understanding the stylistic and structural features of his keyboard sonatas. This background is crucial for exploring how these sonatas could be transformed into ensemble pieces. Adelaide de Place's (2003) work further contextualizes Scarlatti's contributions within the broader scope of 18th-century music. Her study emphasizes Scarlatti's role and influence in the Baroque period, highlighting the significance of his keyboard sonatas and their potential adaptation into various ensemble formats. William Dean Sutcliffe's (2003) analysis focuses on the keyboard sonatas' alignment with 18th-century musical styles. This perspective aids in understanding how Scarlatti's compositions reflect and contribute to Baroque practices, providing valuable insights into their adaptation for ensemble performance. Carole F. Vidali's (1993) bibliographic guide serves as a comprehensive resource for research on both Alessandro and Domenico Scarlatti. It offers an extensive compilation of studies and analyses, facilitating a deeper exploration of the Scarlatti family's musical legacy and its implications for ensemble music. Collectively, these scholarly works provide a thorough understanding of Domenico Scarlatti's keyboard sonatas, their historical and stylistic context, and their potential for adaptation into ensemble compositions. They underscore the significance of Scarlatti's music within the Baroque tradition and its continued relevance for modern performers and researchers.

Main part. The primary aim of this research is to explore the process of transforming Baroque keyboard urtexts, particularly Domenico Scarlatti's sonatas, into ensemble and orchestral music. This involves understanding how these keyboard works can be adapted for performance in larger ensembles and how such adaptations can enhance both the interpretative and educational value of Baroque music. The goal is to provide insights into how Baroque keyboard music can be effectively reimagined and utilized in contemporary musical contexts.

Research Tasks: To achieve this aim, the research involves a comprehensive analysis of the historical and musicological background of Baroque keyboard urtexts. It includes studying the use of such texts as foundational material for ensemble music during the Baroque era and understanding their role in musical practice. The research also focuses on the structural and stylistic characteristics of Scarlatti's sonatas, identifying key elements that can be transformed into ensemble scores. By examining these features, the study seeks to uncover how Scarlatti's keyboard works can be adapted into practical arrangements for various ensemble settings. The research also involves developing and applying a methodology for this transformation process, testing the effectiveness of these arrangements in performance, and evaluating their educational potential for musicians of varying skill levels. This comprehensive approach aims to provide a deeper understanding of Baroque music and its application in modern performance and teaching.

Materials and Methods: The research draws on a variety of materials, including Domenico Scarlatti's keyboard sonatas and other relevant Baroque urtexts, as well as historical and musicological sources that provide context for their use. Methods include historical-musicological analysis to understand the historical context and use of keyboard urtexts, structural analysis to dissect the musical features of Scarlatti's works, and practical application through transforming these works into ensemble scores. Empirical methods are used to test these arrangements in performance, and pedagogical analysis assesses their value for educational purposes, contributing to the development of effective teaching strategies in music education.

Baroque musicians, both professionals and amateurs, engaged in musical «communication» through the performance of various instruments such as lutes, harps, flutes, viols (predecessors of violins and cellos), and a wide range of keyboard instruments (from the miniature spinet to the grand

harpsichord with multiple manuals). By the 17th century, these musical instruments had developed a specific «vocabulary» – instrumental clichés that included a comprehensive set of recognizable intonations and sound production techniques. This rich intonational lexicon, characteristic of the diverse instrumental resources of the Baroque era, was meticulously captured in the *clavier urtext*. The Baroque *clavier urtexts* were not merely solo pieces; they were performed by a variety of ensembles and chamber orchestras, highlighting their original intent for expansion into ensemble or orchestral scores. This practice of treating *clavier urtexts* as potential ensemble scores underscores the dynamic and interactive nature of Baroque music-making.

Furthermore, the resurgence of authentic performance practices in recent times has provided increasing evidence that *clavier* compositions from the late 17th to early 18th centuries should be understood as condensed quasi-scores in two-staff notation. These works, rather than being static compositions, were designed for flexibility and adaptability, allowing for improvisation and interaction among musicians. This approach aligns with the historical context of Baroque performance practices, where music served as a vital medium for communication and artistic expression.

The Baroque era represents a distinctive period in the history of music, characterized by the predominance of ensemble performance across all domains of musical life. This phenomenon was evident in both professional and amateur contexts, as well as in the musical activities of the nobility, for whom ensemble music-making was a cherished leisure activity. The ubiquitous nature of ensemble music-making during this period established it as a central practice, influencing composers significantly. These composers were tasked with providing the music-making society with material that facilitated communication and interaction through ensemble performance. As a result, the *clavier urtext* in the Baroque era evolved into a universal medium. Within this framework, composers – referred to as «masters of composition» – could efficiently disseminate their ensemble and orchestral works, which were «condensed» into *clavier* two-staff notation, throughout the music-making communities of Europe (Sutcliffe, 2003). This practice not only expedited the spread of new compositions but also ensured that the intricate details and stylistic nuances of ensemble pieces were preserved and conveyed through the *clavier* format.

This transformation of the *clavier urtext* into a quasi-score for ensemble and orchestral music underscores the multifaceted nature of Baroque music-making. It highlights the intricate interplay between compositional practice and performance tradition, where the *urtext* served as both a practical tool for musicians and a vehicle for the widespread transmission of musical ideas (Flannery, 2004: 56–58). By understanding the role of the *clavier urtext* in this context, modern scholars and performers can gain deeper insights into the complexities of Baroque ensemble music and its pervasive influence on the musical culture of the period.

Patterns of text organization are also evident in the keyboard sonatas of Domenico Scarlatti. The composer's legacy, which includes over five hundred works documented in two-staff notation, is generally not analyzed from the perspective of quasi-score potential. In studies and monographs dedicated to Scarlatti's work, his keyboard sonatas are primarily examined in the context of the development of keyboard music, focusing on aspects such as virtuosic texture and the formal analysis of the old binary sonata form (Sutcliffe, 2003).

However, if we consider this substantial number of keyboard compositions within the context of Baroque music-making practices and Scarlatti's overall life, these five hundred two-staff works may be seen in a different, «non-keyboard» light. Domenico Scarlatti is known to have composed 14 operas (nearly all of which are completely or partially lost), secular oratorios, serenades, cantatas, and sacred music. There are no surviving autographs of his concertos for solo instruments with orchestra, duets, or trios (Place, 2003). This absence is particularly remarkable, given the widespread popularity of these genres in the 17th and 18th centuries.

The lack of these works is even more striking considering that Scarlatti spent much of his career in environments where composing orchestral works, duets, and trios was an integral part of his compositional practice. His roles included being a composer and organist for the Neapolitan Chapel, serving at the court of the exiled Polish Queen Maria Casimira and composing for her private theater, Kapellmeister at St. Peter's Cathedral, and later as a music teacher and court composer for Maria Barbara at the Portuguese royal court in Lisbon and subsequently in Spain. In actuality, the instrumental duets, trios, and concertos for solo instruments with orchestra composed by Domenico Scarlatti have not been lost. Rather, numerous variations of works in these genres are embedded within Scarlatti's extensive corpus of over five hundred sonatas, which are preserved in a condensed form of two-staff clavier notation (Place, 2003: 66–68). By acquiring the requisite skills for interpreting, deciphering, and expanding Baroque clavier scores, these sonatas can be adapted into a wide array of duets, trios, and chamber orchestra compositions.

Contemporary performance practices exhibit a broad spectrum of interpretations of Scarlatti's clavier sonatas through various instruments, including both keyboard and non-keyboard instruments. Examples include flute quartets, harp ensembles, cello quartets, guitar duets, violin and organ duets, and numerous other ensemble configurations. This variety of performance options underscores the versatility of Scarlatti's music and its adaptability beyond the original clavier context.

Musicians who are passionate about the revival of historically informed performance practices are increasingly turning to Scarlatti's clavier sonatas. The structure of these sonatas often reveals acoustic representations of Baroque instruments and orchestral groups, such as the solo and continuo sections. This acoustic imagery within the sonatas facilitates their transformation into diverse performance settings, making them accessible to both professional musicians and dedicated amateur performers.

Thus, the reinterpretation of Scarlatti's clavier sonatas in various instrumental configurations not only enriches the performance repertoire but also enhances our understanding of Baroque musical practices. This approach allows for a more nuanced appreciation of the historical context and the innovative nature of Scarlatti's compositions, contributing to the broader discourse on Baroque musicology and performance.

Evidence that clavier urtexts from the 17th and 18th centuries served as quasi-scores for ensemble and orchestral compositions is reflected not only in the characteristics of the notational sources themselves but also in contemporary visual arts. Paintings from that era frequently depict the use of clavier notation as the primary material for ensemble performance, both explicitly and symbolically.

For instance, several paintings from the 17th and 18th centuries illustrate scenes of musical performance and still lifes featuring multiple musical instruments. In each depicted scene, the musical manuscripts are either clavier two-staff scores or the notation for a single instrumental part. In still lifes composed of musical instruments, as well as in scenes of musicians performing on lutes, flutes, violins, cellos, and harpsichords, there is a notable common feature: all performing figures are depicted either playing from a clavier two-staff score or unfolding their parts from a single-stave manuscript.

In the still lifes featuring musical instruments, there is often a single musical manuscript prominently displayed. For example, the musical still lifes by Evaristo Baschenis provide not only a visual representation of various musical instruments, such as lutes, harps, bass viols, miniature portable spinets, Baroque violins, guitars, and flutes, with near-photographic accuracy but also depict one or two musical manuscripts. These manuscripts indicate the potential for performing the compositions as indicated in the depicted scores.

One of the 17th-century musical still lifes presents a scene with a lifted opulent curtain, symbolizing an invitation to music-making and the commencement of a gathering, akin to the opening of a theatrical performance. On the table, five instruments are displayed from left to right: two lutes, a miniature portable clavier, a Baroque violin, and a Baroque guitar. On the music stand of the clavier and beneath its keyboard, musical manuscripts are visible, clearly showing a single part.

Thus, this painting serves as a valuable document from the era: it provides insight into the traditions of ensemble music performance based on condensed texts. According to the painter, the five musicians had only two musical manuscripts with a single part each. Each performer played their respective instrument – lute, violin, or clavier – interpreting the text according to the specific sound production capabilities of their instrument.

The text that could be performed on instruments of varying nature originally needed to include not only different instrumental clichés but also possess the property of invariance – a basis for transformation and adaptation into various scores depending on the specific context. This characteristic of Baroque urtext is vividly illustrated in Evaristo Baschenis's painting «The Artist Baschenis and the Lutenist Ottavio Olgiati».

In the painting, two performers are depicted: a harpsichordist (the artist himself) playing a portable spinet and a lutenist performing on a theorbo. It is evident that the musicians, positioned so closely together, are performing from the same text placed on the clavier's music stand. Next to them on the table are two additional instruments – a Baroque guitar and a double bass – indicating the possibility of performing the composition in different instrumental arrangements.

A much larger ensemble is depicted in the painting «Musical Gathering» by Carlo Amalfi. The artwork features nine figures (ladies and gentlemen in rich attire), six of whom are holding various musical instruments, arranged from left to right as follows: a lute, a theorbo, a recorder, another lute, a violin, and a Baroque guitar. The instruments belonging to two of the musicians – a harpsichord and a violin – are placed on the table around which the performers are gathered.

A woman holding the sheet music on the music stand may possibly be the composer of the piece being performed by the ensemble. Thus, only one of the participants in the performance is depicted without a musical instrument. It is plausible that she is a vocalist, with her own voice serving as the instrument in this context.

Among the numerous performers depicted, only two musical manuscripts are visible. This notable detail suggests that the nine ensemble members are unfolding their parts from a text that functions as a quasi-score. In the painting «Musicians on the Terrace» by Joseph van Aken, the ensemble consists of eight figures, six of whom are musicians. Most of them are dressed in casual home attire, emphasizing the traditional nature of music-making as a favored pastime not only at social gatherings but also in the home setting. Alongside the performers playing the double bass, violin, wind instruments, and lute, there are only two musical manuscripts. One of these manuscripts is clearly visible – sheet music lying on the floor near the lutenist. The double bassist, bassoonist, and lutenist appear to be familiar with the composition, as they do not refer to the sheet music. The remaining three ensemble members, depicted in the background, are attentively studying the manuscript held by the singer. The violinist next to the singer points with his bow to something in the same sheet music. To the right of the violinist, a gentleman in a wig, playing a wind instrument, is also closely examining the text.

The scene captured in the painting is notable for reflecting the characteristic features of secular ensemble music-making during the Baroque era. In this ensemble, it is likely that the double bassist, lutenist, and bassoonist are performing the part of the basso continuo – a continuous bass part. This part, when presented in its reduced (or «folded») form, was relatively easy to memorize and did not require the musicians to possess exceptional technical skill, except for the necessity of clear meter and rhythmic support.

It can also be inferred that the bassoonist and double bassist are playing a simple sequence of long note values, which constituted the reduced part of the basso continuo. The role of the lute often involved embellishing this part through arpeggiated chords.

The group of musicians intently reading the sheet music (the violinist, the singer, and the musician playing a wind instrument) in this scene constitutes the soloists. Their parts were characterized by intonational and metric-rhythmic variety. One of the functions of the soloists was the exchange

of musical phrases, the boundaries of which were agreed upon before the performance. It is possible that the violinist is pointing to these very boundaries.

The illustration on the title page of the «Harpsichord Works» by Jean-Henri d'Anglebert, a French composer and harpsichordist of the 17th century, symbolically reflects the concept of quasi-score as a result of the unfolding of the Baroque keyboard urtext. The engraving, featured on the cover of his collection of harpsichord pieces, depicts the personification of Music, seated atop a sphere and playing a lyre, with an endless scroll of music unfurling from her knee.

At the base of the sphere are winged putti (cherubs), who are singing and playing the organ, flute, and violin. Surrounding them are various musical instruments – a harpsichord, violin, viola da gamba, clavichord, lute, and recorder, as well as an open music book. In the upper left corner, there is a «trophy» of instruments that includes a horn, Pan flute, oboe, and trumpet.

This illustration emphasizes the importance of the keyboard text as the foundation for ensemble and orchestral music-making. It illustrates the idea that the musical text serves as a starting point for interpretation and performance on a variety of instruments, ensuring the coherence of musical material across different instrumental configurations.

The inclusion of representatives from all instrumental groups of Baroque music on the title page of a collection of keyboard texts is particularly noteworthy. This symbolic representation of the entire timbral spectrum of 17th- and 18th-century musical instruments suggests that these compositions were not exclusively intended for performance on the harpsichord, regardless of the specific model. The inherent timbral limitations of harpsichords, no matter the number of manuals, challenge this notion. The harpsichord, even with its register switches for expanding the treble range, octave doubling, and altering the timbral color (such as the «lute» register), cannot effectively mimic the legato of viols or the *leggiero* of flutes.

The scene illustrated in this engraving is significant for it highlights the unique structural characteristics of Baroque keyboard compositions. Specifically, it points to the properties of the quasi-score. The Baroque keyboard urtext serves as a compressed record of ensemble and orchestral works. This interpretation is supported by the inclusion of a diverse array of instruments on the title page – such as the organ, flute, violin, viola da gamba, harpsichord, lute, and recorder – alongside an open book of musical notation. Additionally, the «trophy» of instruments depicted in the upper left corner, featuring a horn, Pan flute, oboe, and trumpet, further reinforces this idea.

The intricate nature of these compositions, when viewed through the lens of the quasi-score concept, reveals their true function as adaptable frameworks for a variety of instrumental arrangements. This adaptability is essential, as it allows for the transformation and expansion of the keyboard text into ensemble and orchestral formats, depending on the specific performance context. Thus, the Baroque keyboard urtext is not merely a collection of solo harpsichord pieces but a versatile and foundational component of the broader Baroque musical practice, capable of being realized in multiple instrumental settings.

A similar illustration could appropriately adorn the edition of "30 Essercizi" by Domenico Scarlatti. His two-stave keyboard compositions, encapsulating the rich variety of instrumental clichés from 17th- and 18th-century ensemble and orchestral music, transform into a veritable encyclopedia for the study of musical practice in the Baroque era through a notational perspective. Analyzing Scarlatti's keyboard urtexts within the context of the artistic culture of his time offers considerable opportunities to familiarize oneself with the typical configurations of duets, trios, and chamber orchestra groups from the Baroque period, even when considering just a few compositions. Practically every keyboard opus by the composer, in its reduced form, contains acoustic images of the lute, harp, viol family, organ, flute, horns, and other historical instruments.

This comprehensive approach underscores the intricate nature of Scarlatti's compositions, which act as condensed versions of more extensive ensemble and orchestral works. Each piece encapsulates a

plethora of instrumental timbres and techniques, making them invaluable resources for understanding the performance practices of the Baroque era. Through the examination of Scarlatti's keyboard works, scholars and performers alike can gain insight into the interpretive and improvisational skills that were essential for musicians of that time. The quasi-score nature of these urtexts allows them to be expanded and adapted for various instrumental combinations, reflecting the flexible and dynamic nature of Baroque music.

Moreover, a detailed study of Scarlatti's compositions reveals the dual function of the keyboard urtext: while they were composed as solo pieces, they also served as blueprints for ensemble performances. The presence of diverse instrumental imagery within these pieces highlights their significance within the broader musical landscape of the Baroque period. Therefore, the exploration of Scarlatti's keyboard urtexts provides a window into the rich tapestry of Baroque musical practice, offering a deeper understanding of the interplay between notation, performance, and instrumental color during this vibrant period of music history.

The placement of various instrumental representatives on the title page of a collection of keyboard texts is quite significant. The symbolic depiction of the full spectrum of timbral diversity of 17th- and 18th-century musical instruments cannot pertain to works intended solely for harpsichord performance (regardless of the specific model). This is contradicted by the very timbral capabilities of harpsichords, on which the imitation of the legato of viols or the leggiero of flutes is impossible, despite the presence of register switches for extending the treble, octave doubling, and altering the timbral color ("lute" register). Consequently, the scene depicted in this engraving attests to the unique structural features of Baroque keyboard works, specifically their quasi-score characteristics, and the structure of the Baroque keyboard urtext indeed represents a condensed record of ensemble and orchestral compositions.

This symbolic imagery, potentially associated with an edition of Scarlatti's "30 Essercizi," elevates the status of these keyboard works to an authoritative source for the study of Baroque musical practice. The extensive instrumental imagery suggests that these works were not confined to solo performance but were integral to a broader, more collaborative musical context. Thus, the keyboard compositions of Scarlatti stand as a testament to the versatile and multifaceted nature of Baroque music, where the keyboard urtext serves as a pivotal element in the realization and interpretation of ensemble and orchestral music.

The technology of reading and unfolding the keyboard sonatas of Domenico Scarlatti (and Baroque keyboard music in general) with the ultimate goal of transforming them into ensemble scores offers vast opportunities for developing musicians' thinking and performance skills. Whether one is a professional performer, a music enthusiast, or a teacher of theoretical or practical disciplines in music education, the Baroque keyboard urtext can serve as a genuine school of creative musicianship from the 17th and 18th centuries. It also provides a medium for musical communication in any ensemble and environment, regardless of the level of performance skill or the availability of specific instruments.

By delving into the urtexts of Scarlatti's keyboard sonatas, musicians are afforded a comprehensive education in the stylistic and interpretative practices of the Baroque period. These compositions, in their condensed form, challenge performers to engage in a deep understanding of the music's structural and expressive elements. The act of unfolding these works into ensemble arrangements requires a high degree of analytical thinking and interpretive creativity, fostering a profound connection to the musical language of the time.

Furthermore, the study and performance of these urtexts promote a collaborative spirit among musicians. The process of transforming solo keyboard music into ensemble pieces necessitates communication, cooperation, and mutual understanding among performers, thereby enhancing their ensemble skills and broadening their musical horizons. This collaborative approach not only enriches the musicians' individual artistry but also contributes to a more dynamic and engaging performance experience.

In addition, the versatility of Baroque keyboard urtexts makes them accessible to musicians of varying skill levels. Whether in an educational setting or a professional context, these compositions can be adapted to suit the technical capabilities and artistic inclinations of the performers. This adaptability ensures that the rich heritage of Baroque music remains relevant and inspiring for contemporary musicians, providing a bridge between historical practice and modern performance.

Conclusions. In summary, the methodology of interpreting and expanding Baroque keyboard urtexts, particularly as exemplified by the sonatas of Domenico Scarlatti, serves as an invaluable tool for the cultivation of musicianship, creativity, and collaborative skills. This approach acts as a comprehensive educational resource, offering musicians a deep dive into the stylistic nuances and interpretative techniques of the Baroque era. By engaging with these works, performers are not only challenged to understand and internalize complex musical structures but also to apply their knowledge in a practical, performance-oriented context.

Moreover, this practice platform fosters artistic exploration, allowing musicians to experiment with different interpretations and arrangements. The transformation of solo keyboard pieces into ensemble scores requires a high level of creative thinking and adaptability, encouraging performers to explore new musical possibilities and expand their artistic horizons. This process of reinterpretation and adaptation ensures that the music remains dynamic and relevant, providing a continuous source of inspiration for performers.

Furthermore, the technology of unfolding Baroque keyboard urtexts serves as a means of bridging the gap between musicians of varying levels of expertise and different instrumental backgrounds. It creates opportunities for musicians to collaborate, regardless of their technical proficiency or the specific instruments they play. This inclusivity is crucial for fostering a sense of community and shared musical experience, promoting the idea that Baroque music is accessible and enjoyable for all.

Through the process of reading and expanding these urtexts, musicians can appreciate the timeless beauty and intricate complexity of Baroque music. This engagement not only deepens their understanding of the historical and cultural context of the music but also enhances their overall musicianship. The skills developed through this practice, such as analytical thinking, interpretative creativity, and ensemble coordination, are transferable to other musical genres and performance settings, making it a holistic and enriching educational experience.

Ultimately, the continued study and performance of Baroque keyboard urtexts ensure that the rich heritage of this music endures, resonating with and inspiring new generations of musicians. By maintaining a connection to the past through these works, performers can draw on a wealth of musical tradition while contributing to the ongoing evolution of the art form. This synthesis of historical knowledge and contemporary practice underscores the enduring relevance and vitality of Baroque music in today's musical landscape.

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