

**Dietrich Buxtehude, *Sonata C-Dur für zwei Violinen, Viola da Gamba und Basso continuo*** (Sonata in C major for two violins, viola da gamba, and basso continuo) (BuxWV 266), ed. Günter and Leonore von Zadow. Edition Güntersberg, 2007; G133. ISMN M-50174-133-5. Two scores (one with harpsichord realization) and four parts, €17.50.

**D**ietrich Buxtehude's (1637-1707) C major sonata for two violins, viola da gamba, and continuo (BuxWV 266) was not published in the composer's lifetime and has come down to us only in manuscript form. Though it is available in the scholarly edition of Buxtehude's *Collected Works* (vol. 14, ed. Eva Linfield, New York: Broude, 1994), Günter and Lenore von Zadow's new edition of the work for Edition Güntersberg deserves a warm welcome from the discerning performer. They have also edited the two other sonatas for this instrumentation in F Major (BuxWV 269) and G Major (BuxWV 271.)

These sonatas, likely intended for performance at the Lübeck *Abendmusiken* and home entertainments, are generally similar in style and form to Buxtehude's well-known trio sonatas for violin, viola da gamba, and continuo (op. 1 and 2). Typical of sonatas in this era, the form of the C Major sonata is continuous, with contrasting sections and dramatic connections. However, the addition of a second violin allows for richer contrast in texture. Ranges for the solo parts are not extreme, but there are extensive and involved solo sections for each instrument, and there are double-stop passages in the violin parts in the opening and closing sections. As with the trio sonatas, the viol part is reasonably demanding. The part extends to high C and there are some passages that require rapid string-crossings.

This edition provides both figured and realized scores. Figures are conveniently retained in the realization in case the player wishes to make changes or additions. There are parts for all instruments, with cues to ease transitions after solo sections and figures in the bass part. Page turns in the parts are minimal and coordinate with section endings or rests. The type is easily legible if a bit on the small side. The editors have modernized the viol part, using alto clef instead of tenor, indicating where they have done so. All other deviations from the edition's source (copyist's editions belonging to the collection of the Uppsala University Library, for which the editors kindly give the shelf number), including courtesy accidentals, are also clearly marked. Editing principles are outlined in German and English in a brief explanatory preface with some background information on the piece, along with a facsimile excerpt from each of the parts. In short, I cannot find anything lacking for which a performer would wish; this is a lovely and useful edition.