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and typographer Jacob Hagenbach. Like the other musical sources from library catalogues, from the identification of individuals cited in the musical texts, and from Hagenbach's monogram and family heraldry, is presented in Part II of this study. It suggests strongly that Hagenbach copied, illustrated and owned these sources. In addition, and perhaps more importantly, it demonstrates that he composed these pieces – two of which have previously been taken for the work of Heinrich Isaac.

The study also discusses the relationship between these musical sources owned by Hagenbach and an anthology of poetry compiled by Hagenbach's friend and fellow musician, the Basel doctor Felix Platter (1536–1614). This manuscript collection of verse is of particular significance, since it contains over 60 German texts, enabling one not only to reconstruct for the first time performances of many sixteenth-century chansons and madrigals in the German language, but also, and more importantly, to shed new light on how untexted songbooks (like those owned by Jacob Hagenbach) might have functioned. A bibliographical catalogue concludes the study (Part III), presenting in a single place the musical tastes of these prominent Basel burghers.

This volume represents a revised version of the author's doctoral dissertation written at New York University and submitted to its Department of Music in December of 1989. During the preparation of the dissertation, I received the help and encouragement of

