

of the

Complete

Haydn

for

here

Rounds and Canon

Transcribed and Translated by

John Krumm

2 goter 4

, our Ins

This book is dedicated to Sol Weber and the Rounds Galore Singers. Their work gently fosters growth and happiness everywhere.

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of the



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John Krumm

"It is the melody which is the charm of music, and it is that which is most difficult to produce. The invention of a fine melody is a work of genius."

Joseph Haydn

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PREFACE

A good round lives at the intersection of fine craft and inspired art. As a round composer, spending time with these lovely pieces has been a way to deeply understand the mind of one of the greatest musicians of all time.

When I began this project, I thought it might be nice to make some of the Haydn rounds accessible to English speakers. I found 19 of them in *Das Kanon Buch* (Schott Publications). After translating them, I discovered there were many more, which were a bit harder to track down. So being the kind of person who likes to finish what he starts, I ended up re-notating and translating all 58 of Haydn's rounds and canons along with variations and (some) alternative texts. I grew to appreciate the difficult work of musicologists in deciphering handwritten manuscripts and authenticating differing versions. It was a mess. But the amazing work of Anthony van Hoboken and Otto Erich Deutsch gave us what we now consider to be a definitive "canon" of 56 rounds. There were two additional rounds without lyrics in the manuscripts which were considered incomplete. I have set them to my own lyrics and included them here.

My goal is accessibility. Rounds are for singing. Haydn wrote these to be sung. Some are simple, some complex, but they all are interesting and beautiful. They have a lot to teach us.

Joseph Haydn composed rounds when he was in his 60s, from 1791 to 1799, during and after his trips to England. After many years of relative isolation in Esterhazy palace, he loved his time abroad. The more democratic musical scene of England undoubtedly influenced the "people's music" phase of his musical career.



I have published all of the pieces in this book as videos on my YouTube channel <u>https://www.youtube.com/user/Fiddlerjk/playlists</u>. The purpose of the videos is to give you a learning tool to see the parts interacting in a scrolling score, and hear the rounds in all of their glory. Hopefully this will facilitate learning and help you decide which pieces you would like to spend your time with. I strongly recommend that you take advantage of this. Please consider subscribing to my channel. Books can be purchased on my website: www.johnkrumm.com.

INTRODUCTION

Here is a guide to using this book effectively.

Sections: There are six sections in this book sorted by topic. The pieces in the first five sections are in order of difficulty within the section. The last section is the Ten Commandments.

Keys: The pieces are presented in their original keys. I always transpose for the individuals with who I am working. As a community song leader, I think of songs as having a one octave "main" range with notes above and below. For a group of untrained singers, I place the "main" range for untrained singers from A to A for a lower group, up to C to C for a higher group, with the understanding that most will be weaker on the notes that are above or below that range. Some of these rounds have a very wide range. It may be possible to raise some very low notes up an octave in some places without harming the overall sound.

Ornaments: These are written out to make it easier for amateur singers to realize the transcriptions accurately.

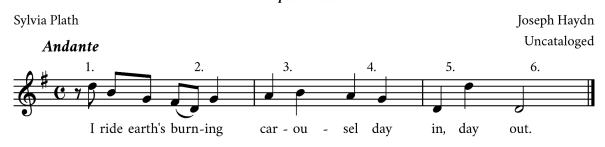
Endings and arrangements: These are left up to you. It is a convention of some round publishers to use a fermata to indicate a good ending place. I decided that the page was already cluttered enough.

Canons and rounds: Canonic imitation is a technique that uses one or more repetitions of a melody played after a given time. The shape of the melody and the rhythms are the same for each repetition, however it may begin on a different note. A canon at the e.g. 5^{th} would begin 5 notes higher than the original. A round is a canon at the unison or octave. If the repetitions are in the same key as the original melody, but starting on a different note, it is called a *diatonic* or *free canon*. The different parts will have some intervallic differences and seem to be modal variants. *Strict canons* have the same intervals. They seem like the same melody in different keys.

Lyrics: About six texts are of unknown source; they may or may not be Haydn's own words. For lyrics, he often took a moral from a fable or line from a poem for the first line and repeated phrases from it for the rest of the round. In the years after Haydn's death in 1809, publishers decided to change some of the lyrics. I am presenting my translation of Haydn's original lyric choices as the basic text and giving alternative versions either as block text or, occasionally, with the music. In several instances, I wrote fresh lyrics. To understand the text, it is good to realise the popularity of fables and epigrammatic poetry in 18th century Germany. Haydn seemed to enjoy the fables of Magnus Gottfried Lichtwer (1719 to 1783). Many of the texts are based on the morals of the tales from his work, *Fabeln*. The fables are available in audio form from the Internet Archives <u>https://</u><u>archive.org/</u>. Other texts are from the short poems of epigrammatic poets. These folks were like the twitter "influencers" of the time. Usually two lines: a setup, and a punchline. Some of these are moralistic or spiritual, some are more witty commentary on the times.

THE UNCATALOGUED ROUNDS

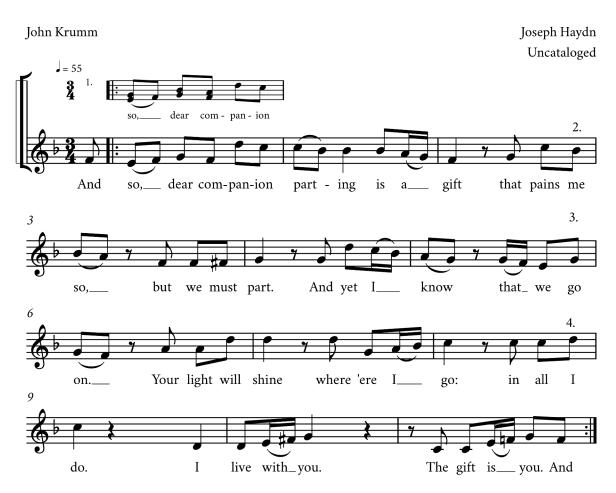
EARIH'S AROUSEL



These two rounds were found in manuscripts, but not included in the final Hoboken catalog. They were considered incomplete because they did not have words.

Earth's Carousel is very simple. I set it to a quote from Sylvia Plath that seems to fit the tune. It was found in a corner of a manuscript and written in the Treble (violin) clef. Haydn used the Soprano clef when he was writing for voices, This, and the simple nature of the piece may indicate that it was a quick note of an idea for further development.

PARTING



Parting was found in a manuscript from the collections of the Gesellschaft der Musikfreunde, in Vienna. It gives a choice of notes in the first measure. Either the lower, upper, or both work very well.

The manuscript was written in England. Haydn loved his time there, and in fact, had a dear friend, Rebecca Schroeter. He never saw her again after he left in 1795, although they corresponded. I wrote the lyrics for Joe and Becky, and all of us in our partings.

THE MORAL OF THE STORY

Morals from the Fables of M. G. Lichtwer. To truly understand the meaning of the lyrics, one might like to read the original Fabeln, available for free in German on Amazon Kindle. It is also available as an audio book in German at the internet Archive. <u>https://archive.org/</u>.





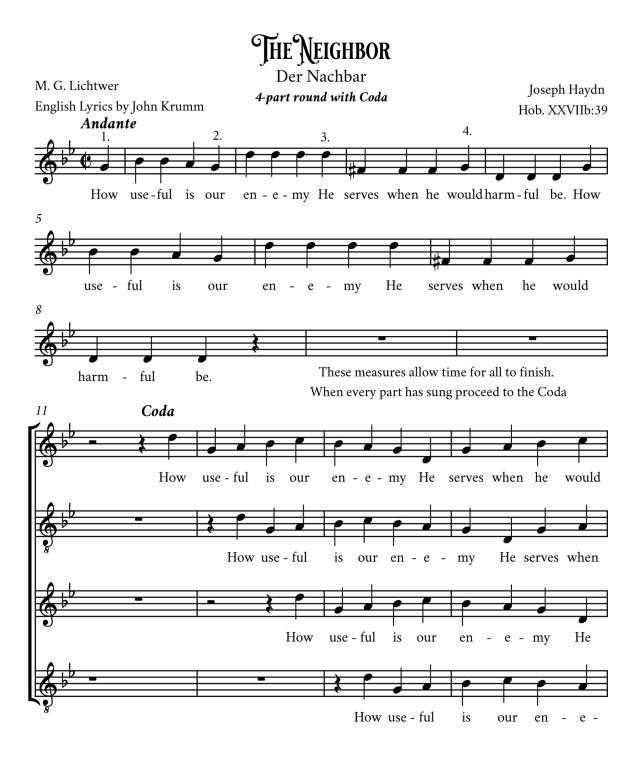
Wer Schwache leiten will, der sei von aller Schwachheit selber frei.

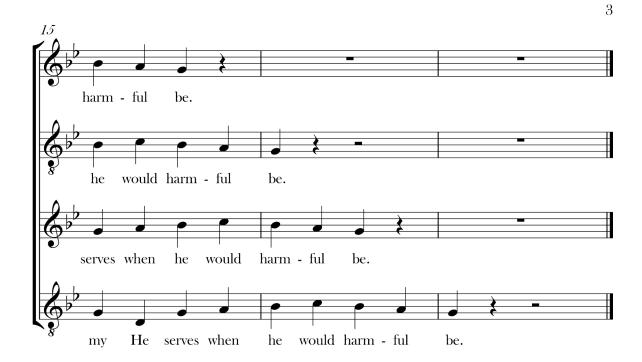
THE SHOTGUN AND THE RABBIT



Was hilft Gesetz, Was helfen Strafen,

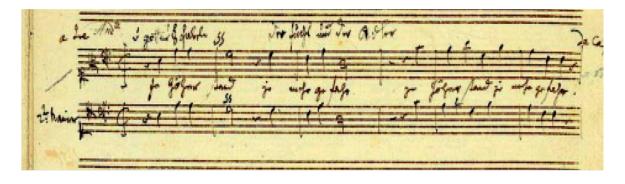
Wenn Obrigkeit Und Fürsten schlafen?

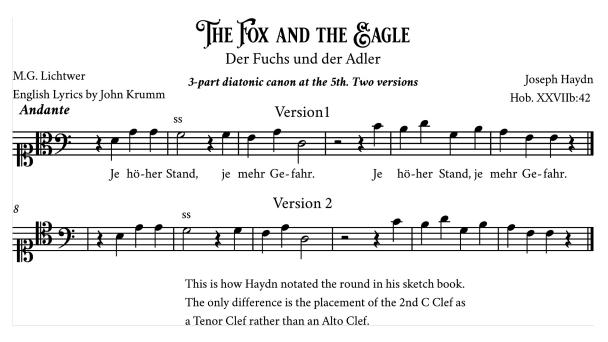




Sehr nützlich ist uns oft ein Feind : Er dient, wenn er zu schaden meint.

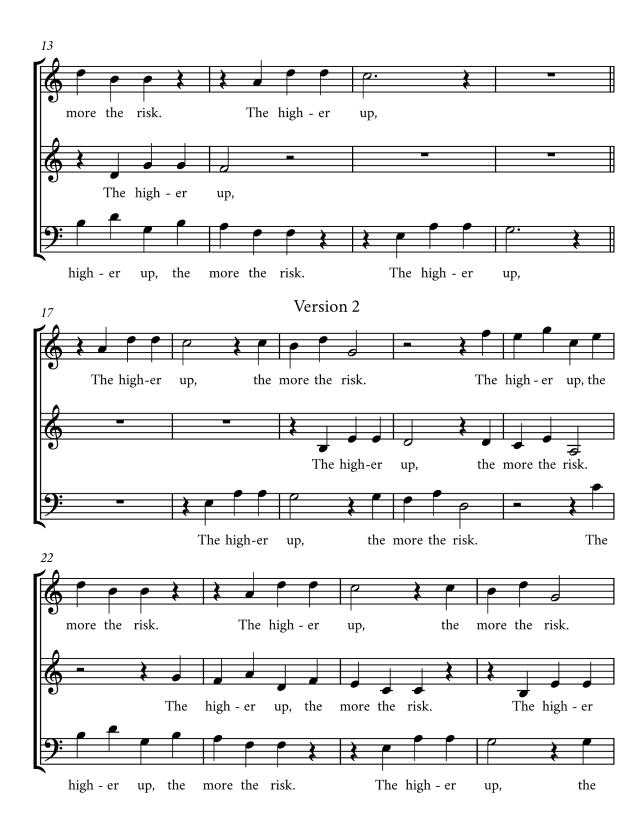
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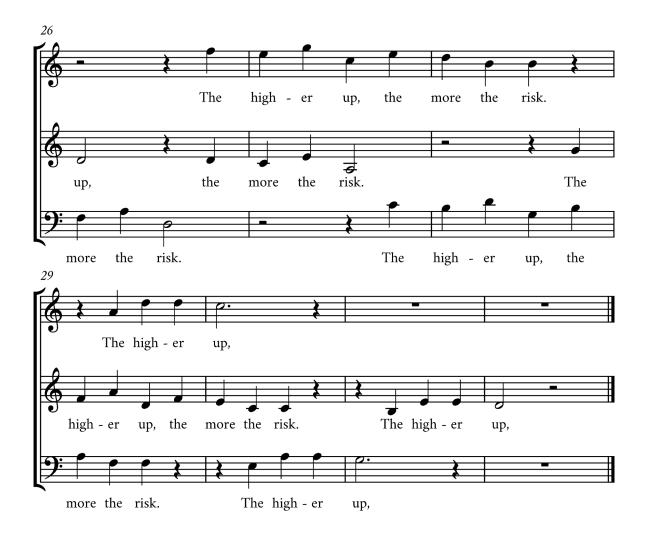




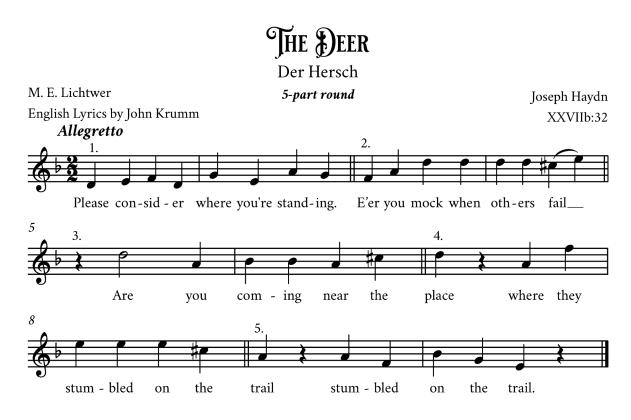
There is a lot here, Haydn's sketch of the round showing his shorthand for canons that repeat at a different interval. He preferred the Soprano clef rather than treble clef to compose for voices. By using the different clefs, you can see that it is the same melody written once, but sung in different modes that creates the piece. He used a double (ss) to show when the repetition starts, and finally, there are two version depending on the order of the entrances. I prefer the second version myself.







Je höher Stand, je mehr Gefahr.



Jeder prüfe seine Stärke!

Eh' du andre höhnst, so merke,

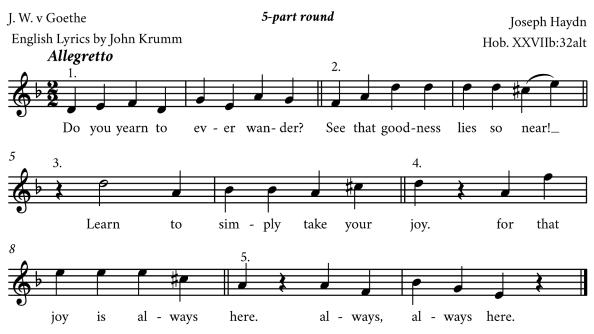
Ob du nicht dem Orte nahst,

Wo du jene straucheln sahst.

A beautiful round with two excellent alternatives..

Do You Yearn to Ever Wander

Willst du immer weilter schweifen



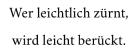
Willst du immer weiter schweifen?

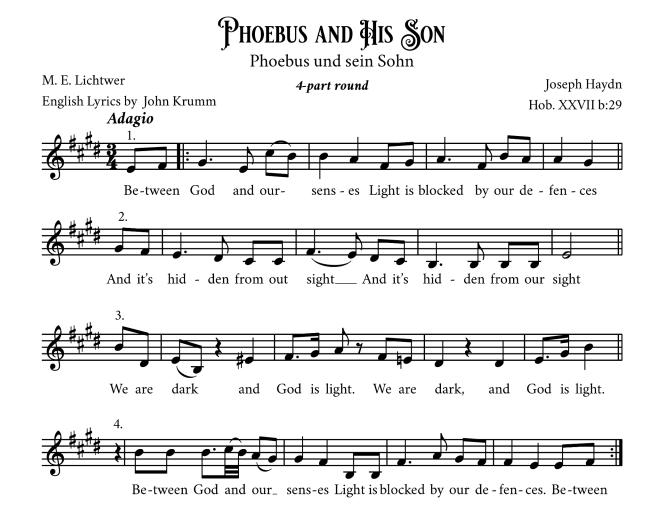
Sieh, das Gute liegt so nah! Lerne nur das Glück ergreifen, denn das Glück ist immer da. iimmer, immer da.

Alternate Lyrics

Though my soul may set in darkness It will rise in perfect light. I have loved the stars too fondly To be fearful of the night; Fearful of the night.







Zwischen Gott und unsern Sinnen Steht die Menschheit* mitten innen. Und verbirgt uns sein Licht, Wir sind dunkel und Gott nicht.



Du, merke dir die Lehre: wer Tier' als Menschen liebt, der scheint kein Mensch zu sein.

Alternative Lyrics Nein, wer nicht liebe fühlet Gesang verschmäht und Wein Hört auf ein Mensch zu sein. -Gottfried Christoph Härtel

THE DONKEY AND THE JACKDAW Der Esel und die Dohle M. G. Lichtwer Joseph Haydn 8-part round English Lyrics by John Krumm Hob. XXVIIb:34 Allegro 2. 3. A fool will al - ways meet an - oth - er big - ger one. A fool will 3 5. 4. an - oth - er Who al ways meet big ger -_ one. 5 7. 6. 8. re him A fool will can't ad e - nough. mi _

Ein Narr trifft allemal noch einen größern an.

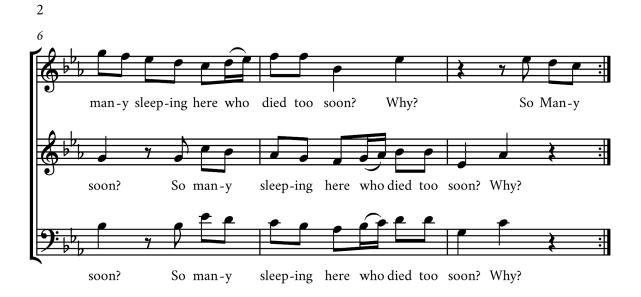
Der ihn nicht g'nug bewundern kann.

opold alltr Da Capo. 3 Sotto

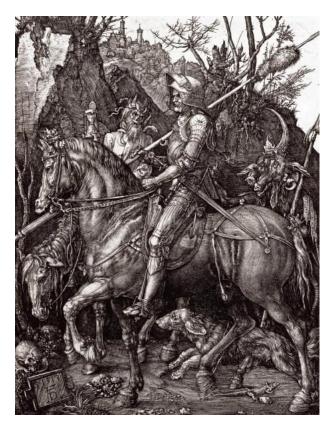


Wie manche schliefen hier mit Ehren,

Wenn sie zu früh gestorben wären?



The common title for this is Das Reitpferd, translated by Google as, "the riding horse." In the original manuscript of Fabeln the title is Das Reuterpferd, and speaks to the knights horse. The fable brings to mind "Der Reuter" an etching of Albrect Dürer from 1513.



UNEASY BEDFELLOWS: WISDOM AND POLITICS

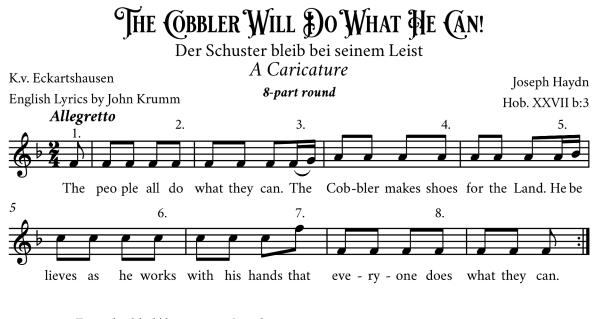
VAIN JUCK Vergebliches Glück

from an Arabic saying 2-part round Joseph Haydn English Lyrics by John Krumm Hob. XXVII b18 Allegretto for - tune It is in vain That your good o - ver-flows if It is in vain That your good for - tune o - ver -3 your - self you don't see the hap pi ness you _ flows don't hap if you see your - self the pi -_ 5 1. 2. 0 It is have. have. in It have. have. ness you ness you Es ist umsonst, Daß dir das Glück gewogen ist,

Dus un uns stuck gewögen ist,

Wenn du nicht selbst erkennst,

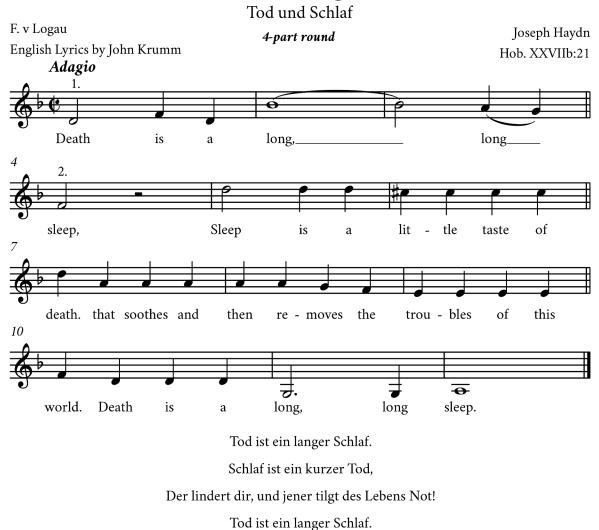
Wie sehr du glücklich bist.

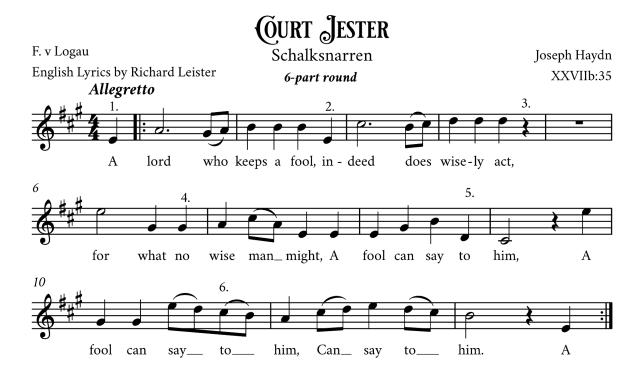


Ein jeder bleib' bei seinem Stand: Der Schuster mache Schuh' fürs Land,

Er denke, wie das Sprichwort heißt: Ein jeder bleib bei seinem Leist!

DEATH AND SLEEP





Ein Herr, der Narren hält, Der tut gar weislich dran, Weil, was kein Weiser darf, Ein Narr ihm sagen kann.

Alternate Lyrics

Beware, Comrades

Beware! Dear comrades all, When words from lips do fall. Govern and reason well, Guard what your tongue does tell. Show prudence, wisdom, care,

Of rash speech beware.

I Will not Plead a Kiss

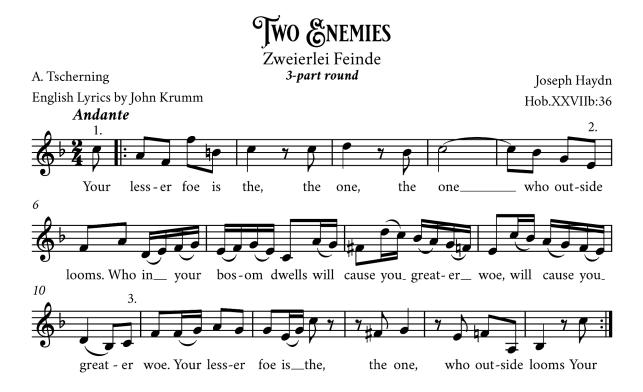
I will not plead a kiss. I will not seek a smile. For if I gain a kiss, you will my heart be-guile. A smile would make me proud so proud the while.



To a Miser



Ich dich beneiden? – Tor! Erspar, ererb, erwirb, Hab alles! – Brauche nichts, laß alles hier, und stirb!



Dein kleinster Feind ist der, Der dir von außen droht; Der dir im Busen wohnt, Verursacht größ're Not.



Das nenn' ich einen Edelmann:

Sein Ururururälterahn war

älter einen Tag als unser aller Ahn.

The Free Spirit

Der Freigeist Unknown 3-part round Joseph Haydn English Lyrics by John Krumm Hob. XXVIIb:25 Presto 1. Flee!_ Flee!_ If lue your own good. you va -4 Flee!___ Flee!___ 0 0 free soul! young one, 6 2. Flee!__ Flee!__ If you lue your va _ own 9 7 young flee.___ 0 Ο just good young one, one, 11 3. flee_ O flee,_ O young one, flee for You_ your own good. 14 free____ soul flee. Ο young one flee. Flee Ο free soul____

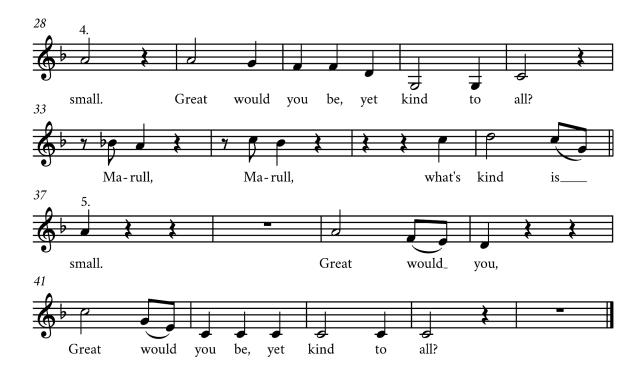
Fliehe, wenn dein Wohl dir heilig ist, Fliehe, o Jugend, den Freigeist!

Seize the Joy



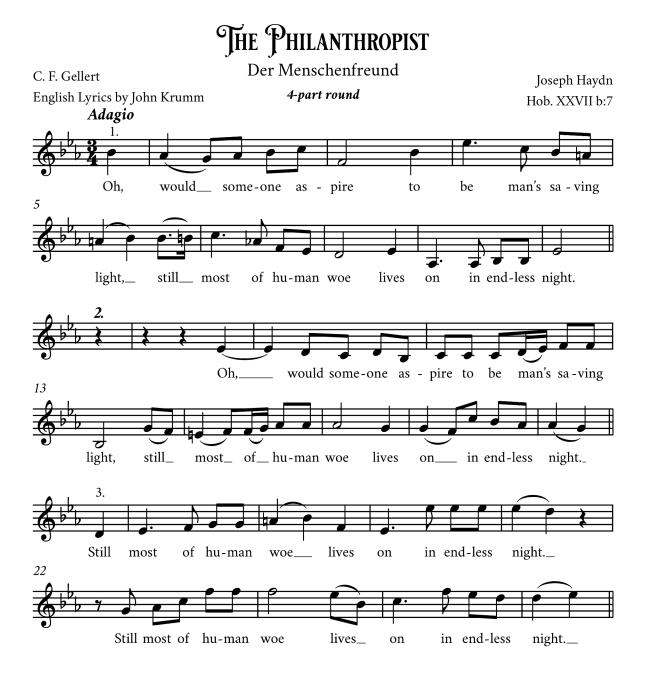
Haschet die Freude, wo sie welt. Haschet, denn schnell ist ihr Fittich!

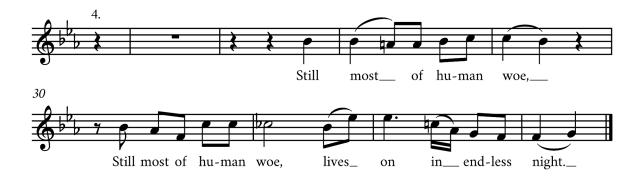




Groß willst du und auch artig sein? Marull, Marull was artig ist, ist klein.

My guess is that Marullus refers to a character from Julius Cesar by Shakespeare.This is a lovely, thoughtful piece of music..



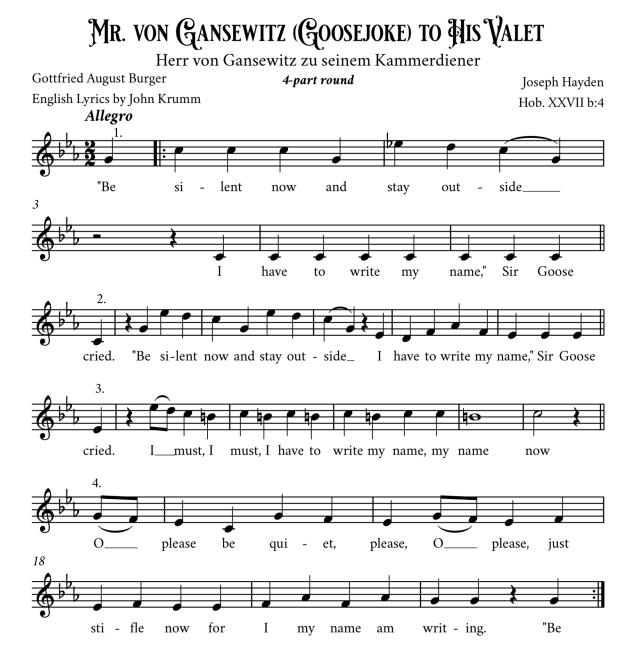


O! wolte doch der Mensch des Menschen Schutzgott seyn, so wär das meiste Weh noch unbekannte Pein.

HUMOR? AND WINE!

"There was no one near to confuse me, so I was forced to become original".

Joseph Haydn



Befehlt doch draußen still zu schweigen. Ich muß jetzt meinen namen schreiben.



Ein einzig böses Weib,

Lebt höchstens in der Welt;

Nur schlimm, daß jeder sein's

Für dieses einzige hält!

GRATITUDE

2-part strict canon at the fifth below

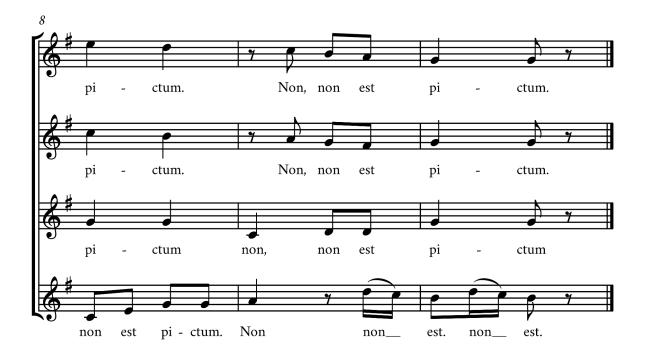
John Krumm

Joseph Haydn Hob. XXVIIb:23bis alt

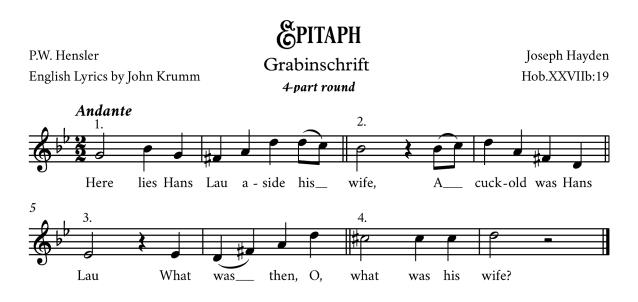


Heartfelt, not humorous, just next to its alternate.





Beherzigt doch das Dictum: Cacatum non est pictum.



Hier liegt Hans Lau mit seiner Frau,

Ein Hahnrei war Hans Lau,

Was war denn, Was war seine Frau?



Faust in the Witch's Kitchen Sir Joseph Noel Paton



Das ist das Hexen-Einmaleins!"

Soon after Haydn died people began to replace the lyrics of his rounds. I like this one much better than the original. The music and words work together much better. I can imagine singers performing it in costume.



Ein einzig böses Weib,

Lebt höchstens in der Welt;

Nur schlimm, daß jeder sein's

Für dieses einzige hält!



Haydn must have liked this text. He used it for 2 different rounds. The music is wonderful and very popular, however, the text doesn't appeal to me so I am offering this alternative.

A Reflection on Narcissus



O stelle dich, Narziß,

Doch morgen bei mir ein!

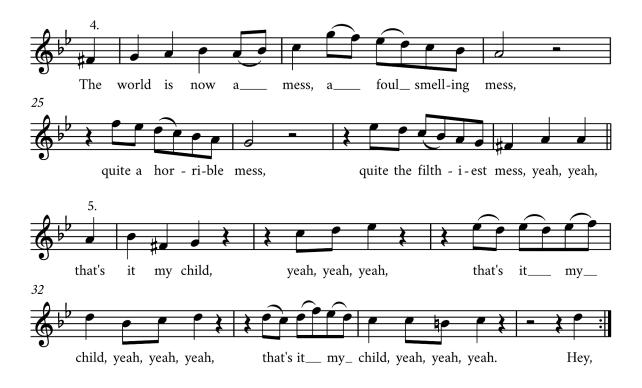
Mein großer Spiegel soll

Für dich zu hause sein.



Narcissus and Echo I, Max Klinger





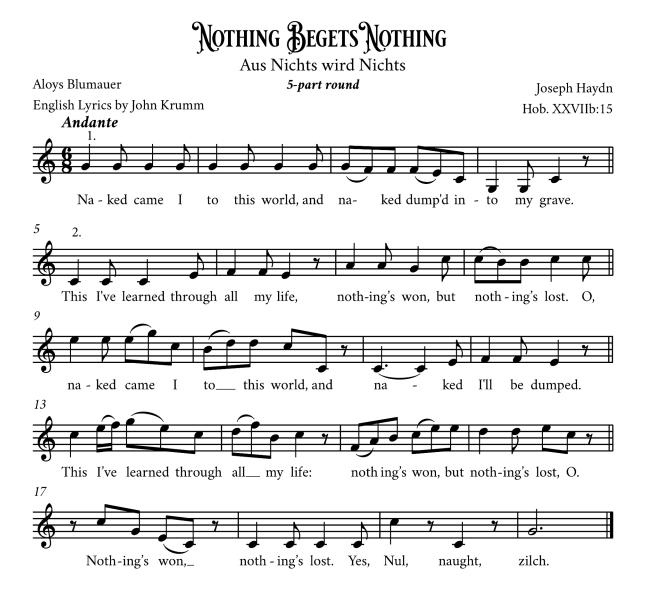
Geh, sag mir nur, was ist die Welt? so sag's, was ist?

O lieber Freunde, die Welt ist jetzt einä Dreck, ja, sie ist ein garst ger Dreck.

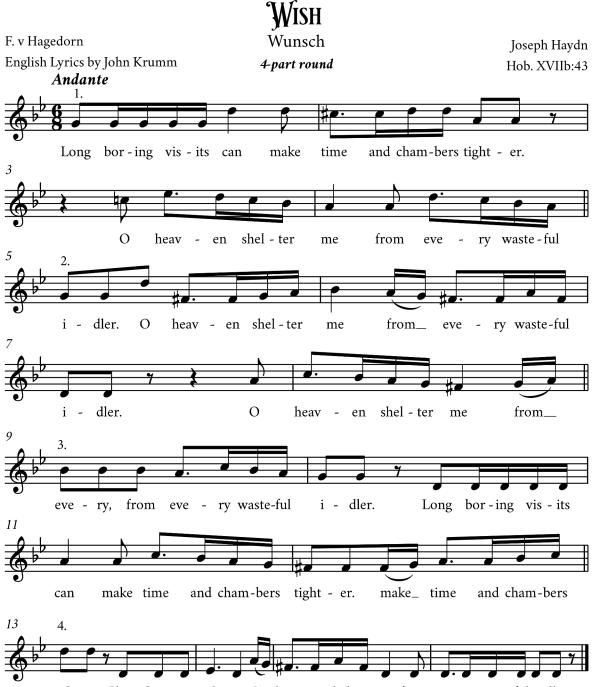
Die Welt ist jetzt gar ein stinkender Dreck. Ja, so ist's mein Kind.



Slovakian Wagon 18th century, Johann Adam Klein

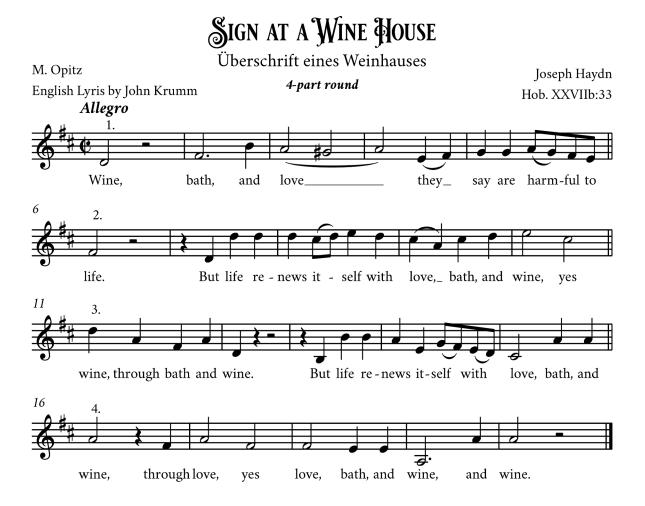


Nackt war ich zur Welt geboren, Nackt scharrt man ins Grab mich ein, Also hab' ich durch mein Sein Nichts gewonnen, nichts verloren.



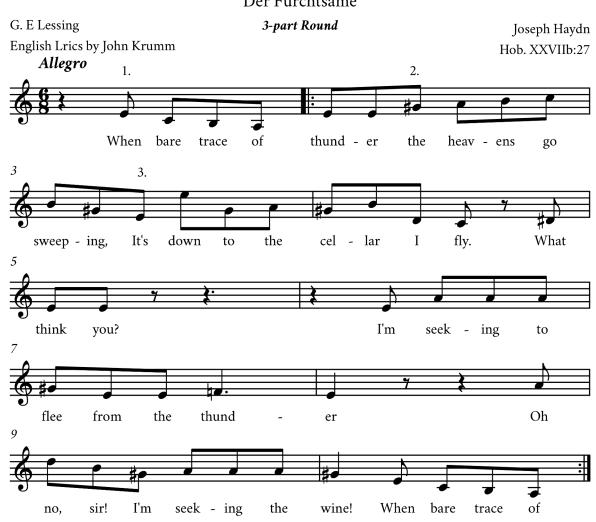
tight-er. Cham-bers are tight-er. O_ heav-en shel-ter me from eve-ry waste-ful i-dler.

Langweiliger Besuch Macht Zeit und Zimmer enger. O Himmel, schütze mich Vor jedem Müßiggänger.



Wein, Bad und Liebe soll dem Leibe schädlich sein. Doch wird das Leben frisch durch Liebe, Bad und Wein.

CHE CIMID Der Furchtsame



Kaum seh ich den Donner Die Himmel umziehen,

_____,

So flieh ich zum Keller hinein.

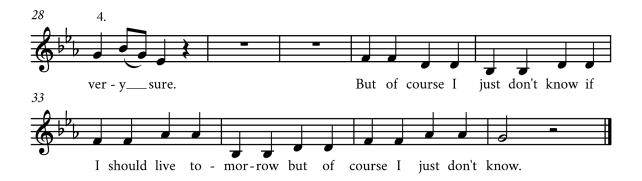
Was meint ihr?

Ich suche den Donner zu fliehen?

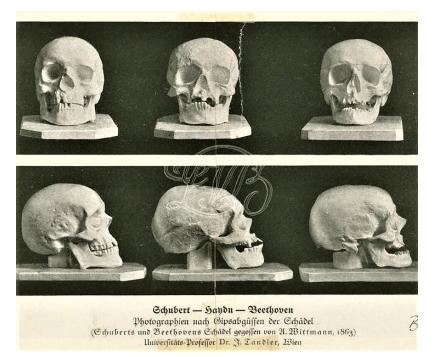
Ihr irrt euch: ich suche den Wein!

67



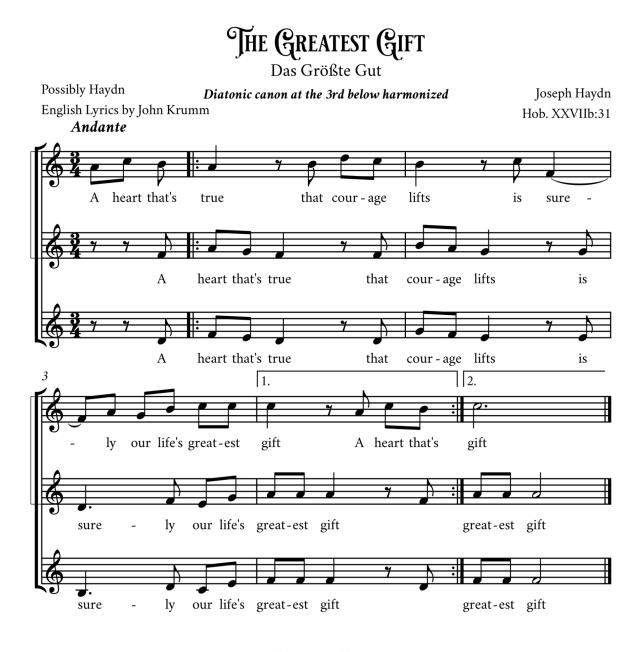


Ob ich morgen leben werde, Weiß ich freilich nicht. Aber, wenn ich morgen lebe, Daß ich morgen trinken werde, Weiß ich ganz gewiß.



Three composer's Skulls

EASY BEDFELLOWS: SPIRITUALITY AND ROMANCE



Ein weises Herz Und guter Mut Ist unser Lebens

Größtes Gut.

"If you want to know whether you have written anything worth preserving, sing it to yourself without any accompaniment."

Joseph Haydn



Gott im Herzen, ein gut Weibchen im Arm, Jenes macht selig, dieses g'wiß warm.

* original :"Woman"

DRIA

3-part round

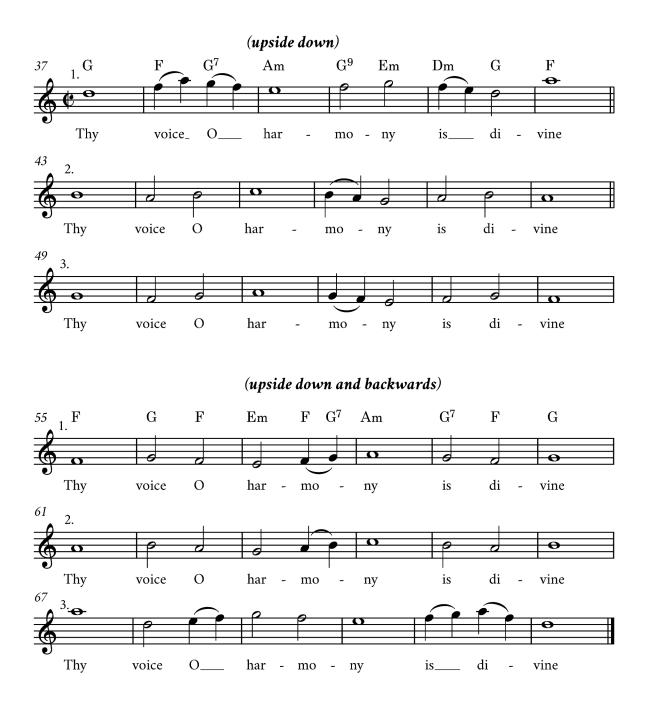
Joseph Haydn Hob. XXVIIb:44alt



The lyrics to God in Heart may be Haydn's own. We don't know. I changed "woman" to "partner" The alternate lyrics above have been printed in several places. I don't know who put the Gloria to it. There are some rhythmic changes, but it works well and you can never have too many Glorias. t

THY VOICE 6) HARMONY





This is Haydn's Crab Canon. It is the same music as his First Commandment on page 78. As a crab canon, it can be sung forwards, backwards, upside down, and upside down/backwards. Also standing on your head in a bathtub. The chords are to help see what happens harmonically with each transformation.



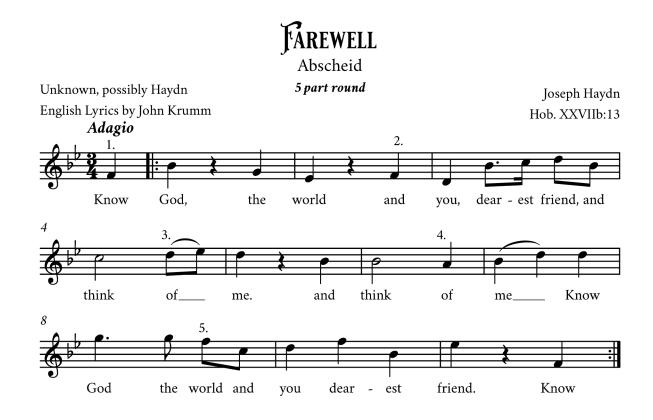
Nie will ich dem zu Schaden suchen, Der mir zu Schaden sucht. Nie will ich meinem Feinde fluchen, Wenn er aus Haß mir flucht



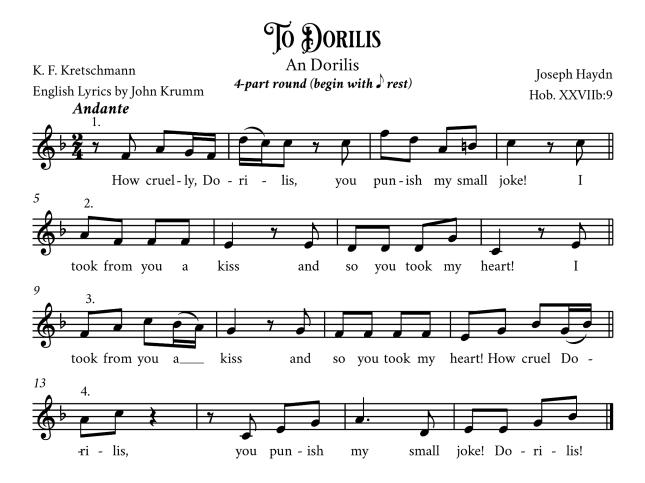
Ist Gott mein Schutz. Will Gott mein Retter werden,

So frag' ich nichts nach Himmel und nach Erden

Und biete selbst der Hölle Trutz.



Kenne Gott, die Welt und dich, liebster Freund, und denk an mich.



Wie grausam, Dorilis, bestrafst du meinen Scherz! Ich nahm dir einen Kuß, und du nahmst mir das Herz!



Alles ging für mich verloren, als ich Sylvien verlor.

Du nur gingst nicht mit verloren, Liebe! da ich verlor.

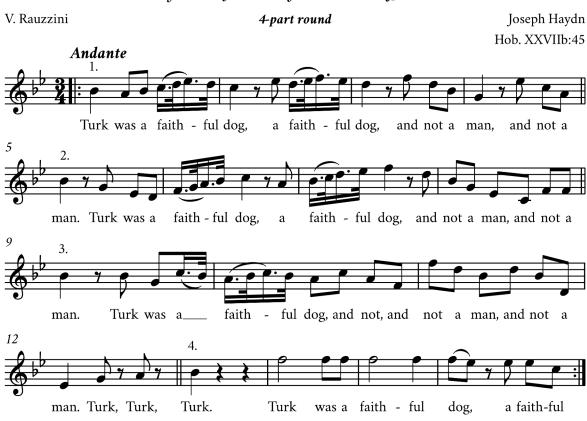


Three Causes

To wait for and not to come, To serve well and not enjoy, To lie in bed and not sleep,

Are three things to die from.

TURK WAS A FAITHFUL DOG



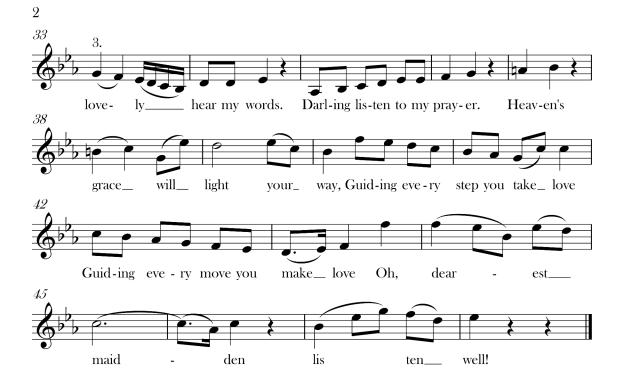
End on First beat of part.

A CATCH. Turk was a faithful Dog and not a Man. This was written Extempore by DI HAYDN, when on a visit to the Author at Bath on Obferving in his Garden an Inscription on a ftone erected to the memory of a favority of the name of TURA the last line of which constitutes the words of the following elegant Compositi Turk was a faith ful Dog. a faith.ful dog. and not a Man. and Man Turk was a faithful Dog. faithful dog. and not a Man and m Man Turk was a faithful Dog, and not and not a Man and not a Man. Turk In Turk . Turk. was faith ful a Dog faith

Notice the difference in the two versions at measure 10. The left is from O. E. Deutsche's transcription. The right is from The University of Glasgow Library: the notes of Rauzzini.

THE MOTHER TO HER (HILD IN THE (RADLE

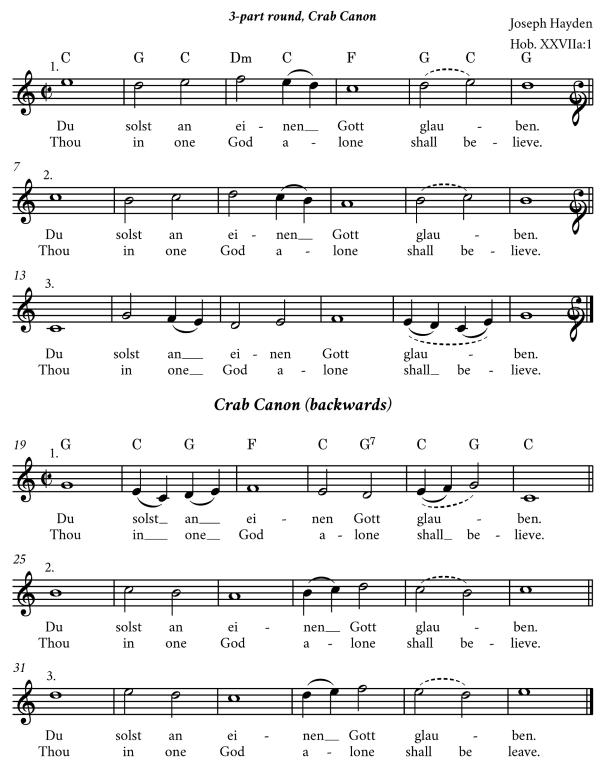




Höre, Mädchen, meine Bitte! Heil'ge Tugend leite dich, Leite deines Lebens Schritte, O liebes Mädchen.

THE TEN COMMANDMENTS

THE FIRST (OMMANDMENT



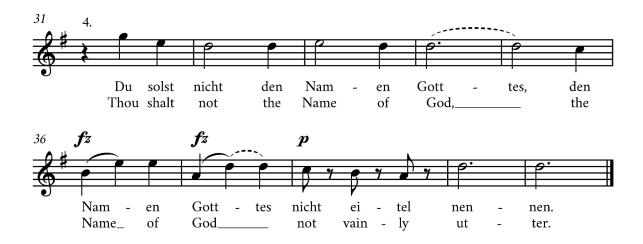
(upside down)



See comment on page 27.

THE SECOND **OMMANDMENT**

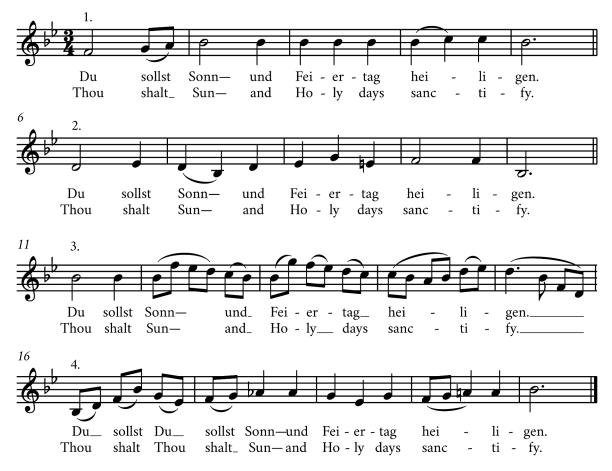
4-part round Joseph Haydn Hob. XXVIIa:2 1. Du solst den Nam en Gott tes nicht tel _ ei Thou shalt the God_ Name_ of not vain ly 6 р nen - nen. nicht ei tel, nicht ei _ tel nen nen _ ut - ter, not vain ly, not vain - ly ut _ ter. 11 2. 7 Du, ei - tel nicht Du solst___ nicht ei tel, nen nen den Thou, thou shalt___ not vain - ly, not vain the ly ut ter 16 fz fz p nicht Nam -Gott ei - tel en _ tes nen nen_ Name of God_ not vain - ly ut _ ter.____ 21 3. Du, Du solst_ nicht den Nam Gott _ en tes, den_ Thou, shalt_ not the God,_ thou Name of the___ fz fz p 26 Nam -Gott - tes nicht en ei - tel nen nen_ Name of God_ not vain - ly ut ter._



THE THIRD COMMANDMENT

4 part round

Joseph Haydn Hob. XXVIIa:3



"When I think of my God, my heart dances within me for joy, and then my music has to dance, too.

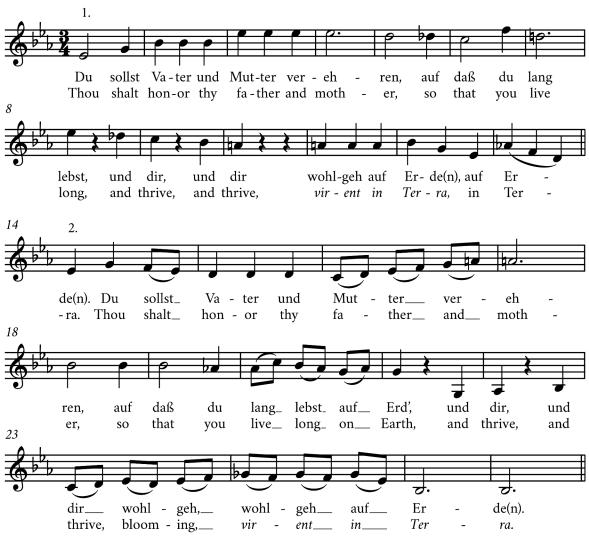
Since God has given me a cheerful heart, He will forgive me for serving Him cheerfully."

Joseph Haydn.

THE FOURTH **OMMANDMENT**

4-part round

Joseph Haydn Hob. XXVIIa:4





THE FIFTH **OMMANDMENT**

4-part round

Joseph Haydn Hob. XXVIIa:5



THE SIXTH OMMANDMENT

5-part round with Coda

Joseph Haydn Hob. XXVIIa:6

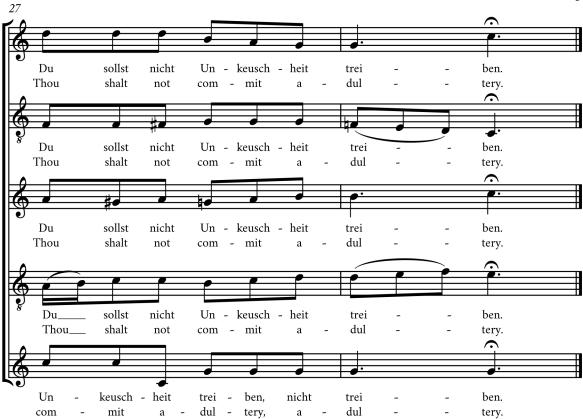


* When part 1 finishes 2 rounds, all parts jump

immediately to the line of the Coda labeled with their entrance.

Continued on next page



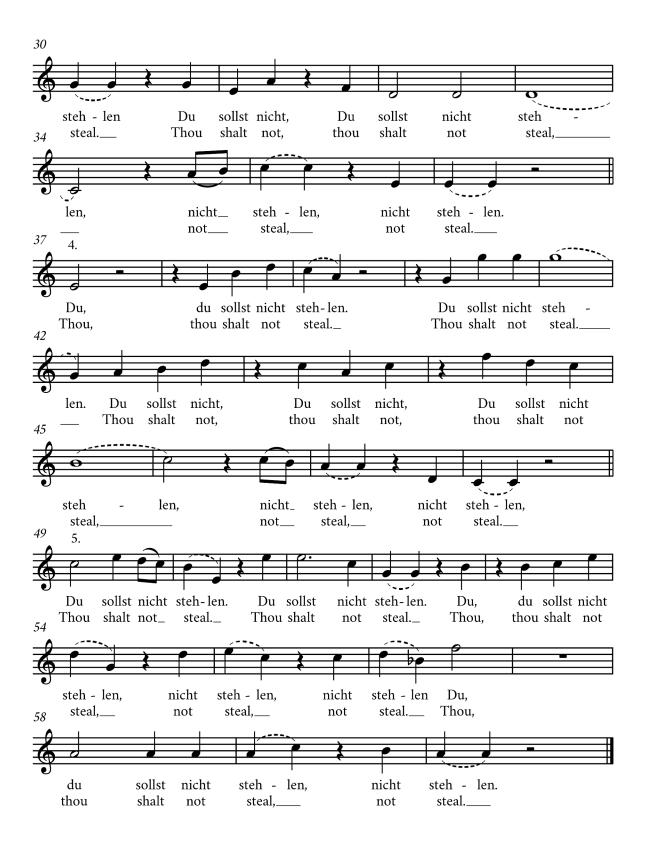


THE SEVENTH OMMANDMENT

5-part Round

Joseph Haydn Hob.XXVIIa:7





THE EIGHTH OMMANDMENT

Joseph Haydn Hob. XXVII a:8



THE NINTH OMMANDMENT

Joseph Haydn 4-part round Hob. XXVII a:9 Largo cresc. 1. **p** Du sollst nicht be - geh - ren dei - nes Näch Weib. sten_ Thou shalt not lust - ing for thy neigh bor's_ wife. go 5 ²: **p** più **f** $\mathbf{\sigma}$ geh - ren_ dei - nes_ Näch-sten_ Nach-sten_ Weib. Du sollst nicht be -Thou shalt not_ go___ lust - ing_ for_ thy_ neigh-bor's, neigh-bor's wife. 9 3. più fр φ dei nes_ Näch - sten sollst nicht be - geh-ren dei-nes, dei-nes Näch-sten Weib. for. neigh-bor's, shalt not go lust-ing for thy-for thy neigh-bor's wife. thy_ 13 4. più **f** р θ Du sollst nicht be dei - nes_Näch-sten Weib. geh ren Thou shalt not go_ lust ing for___ thy_neigh-bor's wife.

THE TENTH **OMMANDMENT**

4-part round with Coda

Joseph Haydn Hob. XXVIIa:10



Goods. Thou shalt not go lust-ing Thou shalt not go lust-ing_for thyNeigh-bor's

* When part 1 finishes 2 complete rounds all voices jump to their line of the Coda from

wherever they are.



APPENDIX

Interesting facts about Joseph Haydn:

- He did not personally use the name Franz.
- He lived from 1732 to 1809

• Haydn's father was a folk musician. Young Joseph remembered his family singing with neighbors, however, when he was 6 years old, his parents gave him to a relative in Hainburg to train as a musician. He never lived with his parents again. He lived hungry with inadequate hygiene and clothing. He learned harpsichord and violin and sang in the choir.

• At 8 years old, in 1740, he was given to the music director of St. Stephen's Cathedral in Vienna. He lived in the Kappelhouse with four other boys. There, Haydn learned Latin, voice, violin, and keyboard, but not music theory. Michael, his brother, joined him in 1745. The boys were underfed and looked forward to performances to get food.

• Haydn left the Kappelhouse at the age of seventeen. He was kicked out onto the streets. A friend put him up for a short time. He struggled to earn a living as a gig musician like many of the young musicians we know and love. Haydn spent his time teaching himself music theory by reading *Gradus ad Parnassum* and studying the works of CPE Bach and Johann Mattheson.

• At the age of twenty-four, he got his first patronage work. He fell in love, but she entered the convent and, at the age of twenty-eight, he ended up marrying her sister. It was a loveless marriage without any mutual respect or understanding. Both had affairs, but as Roman Catholics, they could not divorce.

• When he was 29 years old (1769) he became Vice-Kappelmeister (assistant music director) at Esterhazy. Five years later, he was promoted to Kappelmeister.

• Originally located in Vienna, Prince Nikolaus I had a new palace built at the site of an old hunting lodge about forty miles away. The distance along with his duties, contributed to Haydn's relative isolation.

• At 47 years old he renegotiated his contract and was able to sell his music independently. This helped to develop his reputation as the most celebrated musician in Europe.

• With the death of Prince Nikolaus Esterhazy in 1790, Haydn's workload lightened. At 58 years old he was finally able to leave the palace. He traveled and lived in England in 1791 and 1792. Then came home for a year and a half during which time he gave counterpoint lessons to Beethoven. He returned to England and stayed from 1794 thru 1795. His time in England was the high point of his career. Not only was he worshiped as a composer, but he also genuinely appreciated the more democratic music scene of the country.

• Haydn composed rounds and canons from 1791 to 1799. He did not publish them but kept them on his walls as a sort of decoration. He said that after he died, they could be sold to provide an income for his wife.

• After 1802, he became too infirm to compose. His mind never stopped generating music, but he could not play, and this was exceedingly difficult for him. In 1809 he died. His rounds were first published in 1810.

• His works were cataloged by Anthony van Hoboken, who worked on the catalog (over two thousand pages) from 1934 to 1978. Rounds and Canons are volume XXVII. The prefix "a" refers to the Ten commandments numbered a:1 to a:10. The prefix "b" refers to Haydn's more secular works numbered b:1 to b:46. Two additional rounds were not cataloged because they had no lyrics. I've set them to lyrics and included them here.





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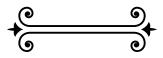
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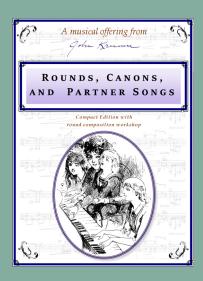
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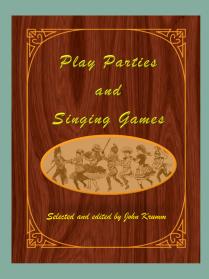
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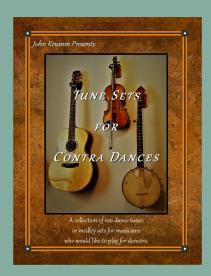
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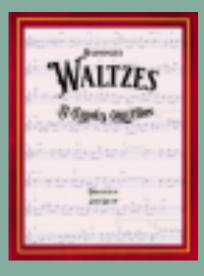
"Cheer up, children, I am all right." Joseph Haydn

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