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Reconstructing the Violin Part to Fredrik Pacius's Duo for Violin and Piano

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*Rekonstruering av violinstämman till
Fredrik Pacius duo för violin och piano*

Artikeln behandlar återskapandet av Fredrik Pacius duo för violin och piano från 1872. Verket är en tidigare ouppmärksam komposition som är baserad på förspelet till Pacius opera *Kung Karls jagt* från 1852. Materialet till duon är ofullständigt och består av en pianostämma där violinstämman endast är inskriven i på vissa ställen. En noggrann jämförelse av duons manuskript och orkesterpartituret till operaförspelet pekar på att duon inte är ett nytt soloverk som använder förspelet som utgångspunkt utan ett arrangemang som troget följer originalet. Denna insikt har gjort återskapandet av duons violinstämma möjligt. Genom att jämföra dessa två kompositioner är det möjligt att visa att många av operaförspelets huvudmelodier saknas i duons pianostämma. Det saknade materialet kan i de flesta fall problemfritt ges åt violinen. Denna process har möjliggjort en fullständig återskapning av duons violinstämma.

Reconstructing the Violin Part to Fredrik Pacius's Duo for Violin and Piano

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The history of classical music is full of works which for one reason or another are incomplete. Most of these have been left unfinished due to the death of the composer and include some of the most famous works in the standard repertoire, such as W. A. Mozart's *Requiem* (1791), G. Mahler's Tenth Symphony (1910), E. Elgar's Third Symphony (1934) and B. Bartók's Viola Concerto (1945). The incomplete nature of the composer's material leaves many unanswered questions for conductors or musicians interested in performing such works.

J. S. Bach's Unfinished Fugue (BWV 1080, 1748–1749) is one such unfinished piece. The fugue's material ends inconclusively in the middle of a line, which raises the question of how to handle the ending when performing the piece. In this particular case, some musicians have made the decision to stop where Bach's autograph ends, which brings the music to an unexpected and abrupt ending. Others have used one of the many existing conjectural completions in order to bring Bach's fugue to a more natural close.¹ The version the musician opts to use depends on a number of factors, such as tradition, existing completions and the musician's own conviction and understanding of the work.

In the case of many other incomplete works, the option to perform the music straight from the composer's autograph does not exist due to often fragmented or sketch-like material. In such cases, a musicologist, composer or musician can try to assemble the available material into a convincing whole. Such work benefits from someone familiar with the composer's style because it can entail among other things structural organisation of the musical material, orchestration, and sometimes even composing whole movements.

¹ These completions include endings by Tovey (1931), Walcha (1967), Wolff (1975), Butler (1983), Moroney (1989) and Schulenberg (1992) among others (Dirst and Weigend 1993, 168).

In other cases, the available material is incomplete but not because the composer left it unfinished. One such example is the six string quartets by the Finnish composer Erik Tulindberg (1761–1814), in which the 2nd violin part has gone missing and the viola part is incomplete.² In order to create playable versions of the quartets, Toivo Haapanen (1929), John Rosas (1950s), Kalevi Aho (1995) and Anssi Mattila (2004) wrote new parts for them.

In a similar vein, Fredrik Pacius's (1809–1891) otherwise complete Duo für Violine & Fortepiano from 1872 is missing the violin part from most of the autograph. The duo is based on the overture to Pacius's opera *The Hunt of King Charles*, and the strong similarities between the two compositions suggest that the duo is an arrangement of the overture rather than an independent work which uses the overture as a starting point. The missing violin part raises the question of whether a separate violin score actually disappeared or if Pacius was so familiar with his overture after both composing and conducting it that he did not even need a violin part.

This article investigates the autograph and explores the nature of the work and its historical context. Finally, the objective of this research is to reconstruct the duo's violin part by cataloguing the available information, comparing the duo's piano part to the orchestral overture, and using practice-based research to solve issues which arise as a result of this process. The practice-based component is based on my own artistic experience as a professional violinist.

Pacius's education and career

Fredrik [Friedrich] Pacius (1809–1891), often referred to as the 'Father of Finnish Music', was born in Hamburg in 1809.³ He showed early artistic

² It is not clear exactly when Tulindberg composed his six quartets, but they were evidently created at the beginning of the 1780s (Lappalainen 2016 [2006]).

³ The music critic and author Karl Flodin introduced the informal title 'The Father of Finnish Music' in 1902 (Dahlström and Salmenhaara 1995, 389). While most commonly describing Pacius, the same title has also been used in relation to Jean Sibelius, Robert Kajanus, Bernhard Crusell, and even Edvard Grieg (*The Guardian*, 20 September 2007; Vainio 1989; Dobrowolski 2020, 45; Furuholm 1916, 62; Lünenbürger 2007). The article "The silence of Sibelius" which refers to Jean Sibelius as "the father of Finnish music" was written by Tom Service and published in the *Guardian*. Retrieved from: <http://www.theguardian.com/music/2007/sep/20/classicalmusicandopera1> Accessed 14.08.2020.

talent, spending much of his youth singing, drawing, dancing and playing the violin (Elmgren-Heinonen 1959, 9; Vainio 2009, 18–19; Mäkelä 2009, 48).⁴ Despite his parents' wishes that he would one day take over the family business, he managed to convince them to allow him to apply for Louis Spohr's (1784–1859) prestigious violin class in Kassel as a teenager (Vainio 2009, 21–22).

To understand Pacius's musicianship and his approach to violin playing, it is important to note that throughout his career, Pacius remained a dedicated disciple of his master, Louis Spohr. Studies under Spohr were intense, often including near constant supervision by the teacher, who at the time was considered possibly the greatest German musician since Beethoven (Andersson 1938, 18; Vainio 2009, 24; Brown 2006, 1). Additionally, Pacius studied composition with Moritz Hauptmann, but when Pacius published his first compositions, a collection of songs entitled *Sechs Lieder in Musik gesetzt mit Piano-Begleitung von F. Pacius, Schüler von Spohr. I:s Werk*, Spohr's name appeared on the front page but not Hauptmann's (Elmgren-Heinonen 1959, 38; Vainio 2009, 29). During his studies, Pacius also became close friends with the violinist Ferdinand David (1810–1873), who, at a year younger than Pacius, would go on to become one of the leading violinists of his generation, the concertmaster of the Gewandhaus Orchestra in Leipzig and the violinist who premiered Mendelssohn's Violin Concerto in E Minor, Op. 64.⁵

For unknown reasons, Pacius left his studies after only two years and began making a living as a concert violinist. Based on preserved reviews, we can see Pacius following faithfully in Spohr's musical footsteps, both in his taste in music as well as in his style of playing (Vainio 2009, 40, 45, 52, 59, 95).⁶ Furthermore, because Spohr describes his ideals and his approach to violin playing in great detail in his influential book *Violinschule*, Pacius's dedication to his teacher allows us to form a picture of how Pacius may have played the violin (Spohr 1832).

Pacius began working at the Royal Court Orchestra in Stockholm in 1828 alongside two other of Spohr's former students.⁷ Despite his profes-

⁴ Vainio's biography figures extensively in this article as it provides a clear picture of Pacius's activities as a violinist. Because the information is currently not easily accessible in English, I provide a summary of the relevant details of Pacius's life.

⁵ According to Andersson (1938, 15), Pacius and David were flatmates in Kassel.

⁶ Vainio quotes newspaper articles from *Schweriner Tage-Blatt* 10.12.1827, *Sundine* 31.1.1828, *Heimdall* 17.5.1828, *Stockholms Posten* 14.10.1828, *Stockholms Posten* 30.4.1832, *Helsingfors Tidningar* 12.3.1834).

⁷ These include T. F. Hildebrand and J. Beer (Andersson 1938, 35). The orchestra also included a violinist named Johan Nagel (1807–1885), who supposedly studied with

sional successes, however, Pacius became increasingly dissatisfied with his life in Stockholm and began looking for employment elsewhere. The position of music teacher at the Imperial Alexander University of Finland (later renamed the University of Helsinki) had been left vacant since Carl Wilhelm Salg e's (1779–1833) death, and the university was having difficulties finding a sufficiently qualified musician to in essence lead the musical life of Helsinki. They had previously rejected five applicants, two of whom were formally qualified for the position (Vainio 2009, 86–87). Although the university initially offered the post to the German violinist Peter Elwers [Elvers] (1803–1867), Pacius's colleague at the Royal Court Orchestra, Elwers instead suggested Fredrik Pacius for the position (Lappalainen 2009, 43–44; Vainio 2009, 89).

Henrik Borgstr m (1799–1883), one of Helsinki's most influential merchants and patrons of the arts, had heard Pacius play in Stockholm, and his influence was apparently instrumental in getting Pacius to Helsinki (Andersson 1938, 84–86; Vainio 2009, 90). Because of Borgstr m, Pacius gained access to Helsinki's cultural circles as soon as he arrived. Borgstr m was an eager amateur violinist and also owned Helsinki's only concert-quality grand piano, which led to his hosting many chamber music rehearsals at his home (Vainio 2009, 90, 108).

In 1812, when Helsinki became the capital of the Grand Duchy of Finland, it had a population of only around 4,000 inhabitants. When Pacius arrived in Helsinki 23 years later in 1835, the population had increased to 11,000, but the city was still small when compared to Stockholm's 80,000 inhabitants or Hamburg's 130,000. Pacius quickly took on the role of organizing the city's musical life by conducting orchestral concerts with the university orchestra, arranging and playing solo- and chamber-music concerts, and by planning, conducting and encouraging student singing, as it was a way to quickly get people involved in music making.

Pacius performed numerous concerts to critical acclaim during his first decades in Finland, but most likely due to his numerous other undertakings, both his violin performances and his composing for violin decreased in number over time until he virtually disappeared from the concert stage for almost two decades. Pacius left only three known works

Niccol  Paganini (1782–1840) (Vainio 55, 58). It is interesting to imagine how these two very different approaches – Spohr's noble conservatism on the one hand, and Paganini's extreme focus on virtuosity on the other – functioned in an orchestra's violin section. In 1876 Pacius bought Nagel's Amati violin (Collan-Beurain 1921, 288).

for violin: Variations on the Theme “Studenter äro muntra bröder” (1842), Violin Concerto (1845) and an incomplete Duo for Violin and Piano (1872). Another incomplete set of variations also exists for violin and string quartet (Rosas 1949, 51). A *fantasie* is mentioned in the newspaper *Helsingfors Tidningar* (12 February 1842), but no trace of the work has been found.⁸

Like John Rosas (1949, 50), I have concluded that the *fantasie* is a different name for the previously-mentioned variations from 1842. The confusion arises from the fact that multiple names were used to describe what was surely the same piece. The aforementioned newspaper in describing an upcoming concert calls the work ‘Fantasie för Violin öfver “Studentsången”’, which is very similar to ‘Variationer öfver motivet “Studenter äro muntra bröder”’. Considering that the motive of the latter piece comes from one of Pacius’s songs called “Studentvisa”,⁹ which begins with the words “Studenter äro muntra bröder”, it is almost certain that the author of the newspaper article is referring to Pacius’s variations. A few days later the same newspaper mentions the well-attended concert and calls the piece ‘Fantasie för Violin öfver en af sina äldre compositioner: “Studenter äro muntra bröder”’ (*Helsingfors tidningar*, 16 February 1842). A few years later, in 1845, a “Fantasie för Violin” is mentioned again in *Helsingfors Tidningar* (15 February 1845) and a few days later a work appears with the title ‘Fantasin öfver “Studenter äro raska bröder”’ (*Helsingfors tidningar*, 19 February 1845). Considering Pacius’s relatively slow adoption of new repertoire and the limited time he had available for composing, it would be very surprising if he premiered two new, similar works in 1842.

During the years when Pacius stopped giving concerts as a violinist he also did not compose any new works for the instrument. This is hardly surprising since he appears to have composed for the violin primarily for his own use. From around 1850 to 1869, compositionally speaking, Pacius seems to have focused mainly on his operas. His first opera, the hugely successful *The Hunt of King Charles*,¹⁰ premiered in Swedish in 1852, and it was the first opera composed in Finland. The opera’s overture became one of Pacius’s most popular works and was regularly performed in or-

⁸ The fantasy figures as one of Pacius’s three works for violin in Vainio’s biography, which does not mention the duo (Vainio 2009, 169–170). It is, however, not included in the repertoire list, which instead mentions the incomplete *Variationer för violin och stråkkvartett* (Vainio 2009, 446).

⁹ The Swedish words *visa* and *sång* both mean song.

¹⁰ The original Swedish title was: *Kung Carls Jagt*.

chestral concerts in Finland. Later he also wrote the singspiel, *Prinsessan av Cypern* (1860), an adventure loosely inspired by the Finnish national epic *Kalevala*, and the opera *Die Loreley* (1887).

Pacius's Duo for Violin and Piano

After Pacius retired from his post as music teacher at the university in 1869, he began reinvigorating his violin playing. Pacius's first public concert after a hiatus spanning decades (possibly up to 25 years) took place on 18 March 1871 and contained String Quartets by both Spohr and Beethoven, alongside performances by mixed choirs (Vainio 2009, 390–391¹¹; *Finlands Allmänna Tidning*, 20 March 1871). According to Vainio (2009, 392), a performance by the Czech violinist Ferdinand Laub (1832–1875) in Helsinki about a month later made a strong impression on Pacius and likely encouraged him to put additional emphasis on his violin playing (*Finlands Allmänna Tidning*, 20 April 1871). Following this successful return to the concert stage, Pacius gave several concerts during the following years, even including a performance of his technically challenging Violin Concerto (Vainio 2009, 392; *Finlands Allmänna Tidning*, 10 May 1871). It was during this period that Pacius composed his Duo for Violin and Piano.

Historical context can help to illuminate the transformation of the opera's overture into a duo, which Pacius composed in 1872. From 1871 to 1874 Pacius mostly lived in Germany, where he tried to promote his opera *The Hunt of King Charles* (Elmgren-Heinonen 1959, 411; Lappalainen 2001). There are at least two plausible explanations for the existence of an arrangement for violin and piano of the opera's overture. One reason could be that Pacius needed a way to present the music when promoting his opera. Considering his skills as a violinist, an arrangement for violin and piano seems a natural solution. Another plausible explanation is that due to the overture's great popularity in Finland, Pacius may have wanted to perform the work at musical soirées and other concerts without the presence of an orchestra. A version for violin and piano could fill that need, and other works by Pacius suggest that he was prepared to adapt his works for different occasions. For example, there are versions

¹¹ Here Vainio is referring to a letter from Fredrik Pacius to August Pacius, Jr., which was written in February 1871.

of his Violin Concerto for violin and orchestra, violin and piano, and violin, piano and string quartet.¹² Generally speaking, arrangements of orchestral works for piano or for small chamber music groups were common during the nineteenth century.¹³

The source material

Pacius's archive at the Finnish National Library in Helsinki contains the piano part to a work with the title *Duo für Violine & Fortepiano*.¹⁴ According to the markings on the last page of the autograph, he composed it in 1872. Considering the small number of works which Pacius composed for violin, his own instrument, and his importance for Finland's musical life, any possible addition to the repertoire is worth investigating.

While nowadays it is easy to assume that a piano part should include a part for violin as well, in this case, the violin stave is mostly empty, and sometimes no stave exists at all.¹⁵ In a limited number of bars, the violin part is marked, mostly indicating entrances of the violin or transitions from one section to the next. While the missing violin stave may be surprising, it is important to note that during the 19th century it was not uncommon for piano parts to give no indication of what the other instrumentalist was doing. For example, the manuscript to the version of Pacius's Violin Concerto for violin and piano¹⁶ also consists of a piano part with no markings for violin. This is also evident in works by the

¹² Ms.Mus.Pacius.17

¹³ Yet another – although implausible – explanation could be that by 1872 Pacius already sensed that the orchestras in Helsinki were in trouble. By the end of the 1870s the Theatre Orchestra, which since 1860 had been the most important orchestra in Helsinki, stopped giving orchestral concerts due to both limited funding and limited public interest. During the orchestra's last years, before its disbandment in 1882, it had practically stopped giving symphonic concerts altogether and instead only played popular, and folk concerts (Dahlström and Salmenhaara 1995, 491–492). Subsequently, Helsinki was for a brief period without an orchestra between the disbandment of the Theatre Orchestra and Robert Kajanus's founding of *Helsingfors Orkesterförening*, which later became the Helsinki Philharmonic Orchestra (Vainio 2002, 118, 138–140). It is not unthinkable that Pacius had wanted a way to perform one of his most popular works, even without an orchestra, but it seems unlikely that the orchestra's troubles could have been readily apparent in the beginning of the 1870s.

¹⁴ Ms.Mus.Pacius.18

¹⁵ See for instance the end of pages 1, 2 and 4 (Ms.Mus.Pacius.18).

¹⁶ Ms.Mus.Pacius.17

Austrian composer and violin virtuoso Joseph Mayseder,¹⁷ whose compositions often featured in Pacius's own concerts.

The autograph to the duo consists of four individual leaves of paper totalling seven handwritten pages which contain the work's piano part. The back of the seventh page contains no written markings but does include empty staves. The manuscript includes neither the composer's signature nor a cover page. Instead, the work's title is squeezed in above the top staff of the first page. The manuscript is written in ink but has some markings in pencil. The writing in the manuscript is clean and shows no signs of revisions. The pages are generally in good condition, although some wear is visible, including two pages with minor tears. This minor damage does not affect the readability of the manuscript. The autograph has been stamped by the Helsinki University Library.

I have reconstructed the duo's incomplete violin part by comparing the duo's autograph with the orchestral score of the opera's overture. The specific orchestral score used for this reconstruction is housed at Helsinki City Archives.¹⁸ A later, fourth and final version of the overture from 1879 contains some minor revisions which make the final version in lesser agreement with the duo than the earlier manuscript. In addition to these two sources, where a solution to the reconstruction is not clear, a piano reduction of the whole opera by Pacius's successor Richard Faltin (1835–1918) provides a third perspective (Pacius 1902 [1852]).

The duo consists of five sections in different characters and tempos which all follow the structure of the orchestral overture despite minor differences in the tempo markings. The duo begins with a calm introduction in *Andante sostenuto*. In the orchestral overture, the equivalent section is played softly by a French horn accompanied by soft strings. This effectively creates a tranquil forest-like atmosphere only momentarily interrupted by dramatic sections. After the introduction comes to a quiet finish, a soft but exciting section in *Allegro* moves the music forward. This could symbolize the excitement and anticipation of the hunt itself. This section begins a build-up towards a dynamic climax marked *Moderato* which in turn creates a bridge to the next section marked *Andante maestoso*. The *Andante maestoso* section provides an instrumental version of the “Hymn to Finland”, which returns at the end of the opera. The instrumental version of the hymn is followed by an exuberant finale

¹⁷ See for instance Joseph Mayseder's Concertante Variations Op. 37 (Mayseder, ca. 1823).

¹⁸ Ue:25/Full score (119b)

in *Allegro (con fuoco)*, which provides a brilliant and high-spirited ending to the piece.

The reconstruction described below will result in a performance edition which will be published by Fennica Gehrman.¹⁹ The edition will by necessity be based on the assumptions and conclusion described in the next chapters of this article. In bars where the process of reconstruction presented more than one possible solution, I had to make my own editorial decisions to construct the final score. While these decisions do not fundamentally change the work, they impact numerous issues, including dynamics, articulations, notes and even the number of bars. For that reason, I will try to clearly communicate the assumptions behind my decisions in the upcoming edition.²⁰

Reconstructing the violin part

The obvious place to start the reconstruction is by cataloguing the bars where information about the violin part is available in the duo's autograph to see how they correspond with the overture's full orchestral score. Starting from the top of the piece, the first indication in the violin stave is a 12-note scale in bar 12. This corresponds with the first entrance of the 1st violins in the overture. After the downbeat of bar 13, the duo's violin stave is empty, with no indication of either notes or rests until bar 17. See Figures 1 and 2.

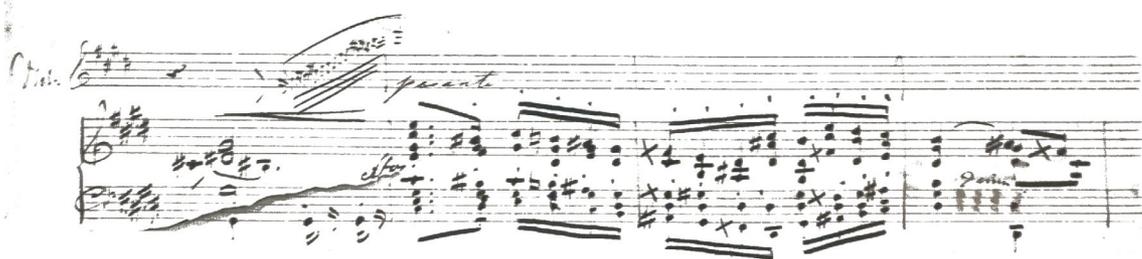


Figure 1. Bars 12–15 in the duo's autograph.

¹⁹ Fennica Gehrman is a Finnish music publishing company founded in 2002.

²⁰ As recommended by James Grier in the book *The Critical Editing of Music, History, Method, and Practice*. (Brett 1988, 111, quoted in Grier 1996, 4)



Figure 2. Violin I, violin II, viola, violoncello, and double bass in bars 11–15 in the overture.

Bar	Instrument	Comment
12–13	vln1, fl1	1 st entrance of the violins and 1 st flute.
17–18	cl1	The violin staff in the duo contains the bars' main melodic material, originally played by 1 st clarinet, while the 1 st violins in the overture play an accompanying role.
21–22	cl1	The violin staff in the duo contains the bars' main melodic material, originally played by 1 st clarinet, while the 1 st violins in the overture play an accompanying role.
26–28	vln1, fl1 (bars 26–27)	
32–33	vln1	Shows the entrance of the 1 st violins. The marked material is similar to bars 12–13.
48–68	vln1	The start of the <i>Allegro</i> section, which includes a new tempo and character.
123–130	cl1, vln1	The violin plays a combination of the material found in the 1 st clarinet and 1 st violin parts. The clarinet plays the melody while the 1 st violins play an embellished version of the same theme. The violin staff is a combination of the two but also includes the notes a# b natural, found in the 2 nd violins' accompaniment in bar 130. I discuss these bars in greater detail in the <i>Allegro (con fuoco)</i> section below. ²¹
143–147	vln1	In bars 143–146, the violin plays quadruplets (4 notes against 6) in the 12/8-time signature. Bar 147 contains an <i>a tempo</i> marking.

Figure 3: The table contains a complete list of the musical material in the violin staff.

²¹ This article uses Helmholtz pitch notation for naming musical notes.

The table above (Figure 3) shows that, aside from the two short clarinet motives, every marking in the violin stave of the duo is identical or nearly identical to the music in the 1st violin part of the overture. The markings in the violin stave seem to indicate entrances of the violin after rests, new sections, tempo changes or bars where the violin part differs from the overture's 1st violin part.

The cataloguing leaves us with missing material in the following bars: 1–11, 14–16, 19–20, 23–25, 29–31, 34–47, 69–122, 131–142 and 148–159. In order to fully reconstruct the violin part, one must compare the musical material in the piano score to the full orchestral score. Pacius's composition style in the overture is easy to understand, with clearly defined melodies and accompaniments, a limited number of independent voices and limited use of clear countermelodies. This makes it possible to compare the piano part to the orchestral score and assign any essential missing material to the violin.

Andante sostenuto

The *Andante sostenuto* section (bars 1–47) sets the mood for the royal hunt, which is about to take place as the opera opens. Figure 4 shows a comparison of the musical material in the first five bars of the piano part with the orchestral score. The overture begins with two horns in E, violas playing *divisi*, and cellos playing *divisi* in 3.

While we cannot expect the notes and articulations in a transcription to completely match the original due to the difference in instrumental medium, agreement between the duo and the overture is in fact very close. For example, in the first five bars, the duo's piano part contains all of the notes found in the overture, except for one, the b natural, which is played by the viola's lower *divisi* in bar three.

Other minor differences include the upper a for the left hand of the piano on the last quaver of bar 3, which is missing in the overture. Also, in the piano part, the dotted rhythm on the first beat of bar 4 is only repeated for the octave on B natural, while in the overture, both the octave on B natural as well as the d' sharp is repeated in the cellos' upper *divisi*. There are minor differences in articulation, mostly in the form of shortened or omitted slurs in the duo, as well as minor changes in voicing. The upper e for the piano's left hand of bar 2 and the e' for the right hand of bar 3 are not repeated in the overture. The lower g sharp for the right hand of bar 5 is played by a trombone in the over-

Andante sostenuto

Horn in E

Viola

Violoncello

Piano

Figure 4. Comparing the duo's piano part to the overture in bars 1 to 5.²²

ture, which enters in *pianissimo* in the beginning of bar 5 (not shown in Figure 4).

These differences are not particularly meaningful on their own since there are, more often than not, clear differences between the transcription and the original work. Pacius has effectively transferred the music – rather than mechanically transferred the notes – from one instrumental medium to another. These examples aim to illustrate how closely the duo adheres to the original.

By continuing the approach shown in Figure 4, we notice that the violin only appears to enter in bar 12, where the violin staff is marked for the first time in the duo's autograph, because up until that point nothing essential is missing from the musical material. In the following bars, however, the piano part is missing the top octave of the melody played by the 1st violins and 1st flute in the overture. The piano part, for practi-

²² I have edited the example by notating all the different voices played by the same group of instruments in the same staff (which is not the case in the manuscript).

16 A (motive originally found in the clarinet) (v1)

Violin *p* *ff*

Piano *p* *pp* *ff* *dim.* *p*

21 (motive originally found in the clarinet) (v1)

Vln. *p* *ff* (the lower f# is found in the 2nd violin)

Pno. *ff* *dim.* *p*

Figure 5. Bars 16–24. This section includes bars 17–18 and 21–22, where the violin staff contains material not found in the overture's 1st violin part. Pacius did not include the notes in parentheses in bars 19–20 in the 1st violin part; these are played by the 2nd violins. If the octave is played in bars 19–20, it makes sense to add the lower f sharp in bars 23–24 as well.

cal reasons, often omits notes played by the double bass (which sound an octave lower than notated).

Comparing the musical material in the piano part with the orchestral score suggests that the violin should follow the first violin part until bar 74, except for bars 17–18 and 21–22, where the violin staff contains melodic material in the piano score. If we compare the piano part with the orchestral score in these bars, we see that the clarinet part is missing. It is this missing material which is indicated in the violin staff.

In some instances, Pacius slightly altered the dynamics and tempo markings. For example, he changed the *forte* indication in bar 13 of the overture to a *fortissimo* in the duo, probably to compensate for the smaller ensemble. Bars 19 and 23 require additional editorial decision-making because the 1st violin part contains five repeated octaves on the d^{''} sharp in bar 19, which can be played *divisi* in the orchestra if desired, but there is nothing preventing a violinist from playing both notes, which adds

power and drama to the contrasting *pianissimo* and *fortissimo* dynamics.²³ When the same material is repeated a third higher in bar 22, there is no lower octave on the five repeated f sharps in the 1st violin part, but the lower octave is instead played by the 2nd violins. If an octave is played in bar 19, it makes sense to add an octave in bar 23 as well (see Figure 5). The lower octave is present in the piano part, so the lower note is not essential, but with the incomplete material, we can only try to guess at Pacius's original intentions.²⁴

Allegro (con fuoco)

The next section, marked *Allegro* in the duo and *Allegro con fuoco* in the overture, encompasses bars 48–73. The section presents a driving motive in *pianissimo*, as seen in Figure 6. The violin part is marked from bars 48 to 68, which constitutes the longest continuous section of material in the violin stave. These twenty bars give a strong indication that Pacius did not fundamentally change or embellish the violin part when reworking the material for the duo. The violin part matches the 1st violins perfectly, except for missing dynamics.

The piano's left hand plays the driving accompaniment which is found originally in the 2nd violins, violas and violoncellos. Pacius omitted the double bass's doubling of the violoncello part. The violin stave in the duo is identical to the overture's 1st violin part, but Pacius omitted sustained notes which enter in the woodwinds on the first and third beats of the second bar of the *Allegro*. This is a section where the change in instrumental medium has compelled Pacius to make minor changes to the transcription. The sustained notes could not have been included as they mostly double notes already found in the other voices. The duo contains all the important musical content while the repeated notes clearly provide the passage's harmony. Interestingly, the melodic material which is found in the piano's right hand in bars 48–53 does not exist in the or-

²³ The piano part in bars 17–24 of the duo varies between *piano*, *pianissimo* and *fortissimo*, whereas the dynamics are unmarked in the violin stave. In the overture, the notes marked *fortissimo* in the duo receive a slightly lower dynamic, *forte*. The contrast is created by means of orchestration.

²⁴ In the autograph to Pacius's Variations on the Theme "Studenter äro muntra bröder", there are numerous small changes and revisions. These suggest that Pacius may have altered his performances or even improvised cadenzas on the spur of the moment. Adding or subtracting the octave in bars 23–24 of the duo is unlikely to be outside of the variation found in Pacius's own performances.

rent reconstruction, it is bar 71 which has been left out in the manuscript (see Figure 7). The violin stave is empty in the manuscript from bar 69 onwards, which means that no clear indication of an intentional change in musical material is available.

One argument for assuming that the bar was accidentally omitted is the generally very close agreement between the original overture and the duo. Also, the three-bar phrase which results from the missing bar sounds surprising in comparison to the work's otherwise very regular phrases. If the duo was used either to promote the opera or as a way of performing the overture without an orchestra, this discrepancy between the versions is hard to explain.

If we assume that the bar was accidentally omitted, the previous measure (bar 70) also contains a surprising omission of an accompanying triplet figure, which was previously present in bars 65 and 66. Pacius omitted the triplets in bars 67–69, but due to the denser texture, this solution is understandable. The third and fourth beats of bar 70 only contain a minim, while bar 71 is, as mentioned, omitted. In my experience a natural performance solution is to insert the missing bar and add the triplets, which are found in the 2nd violin part from the third beat of bar 70 to the end of bar 71, to the right hand of the piano. Adding the missing bar without adding the triplets feels musically unsatisfactory because it creates an unexpected drop in intensity due to a sparser texture, at a moment when the music is building towards a climax three bars later. The left hand of the piano can simply repeat bar 70 in bar 71, which follows the cello's accompaniment in the overture. This solution allows the violin part to precisely follow the 1st violin part.

While a shortening of a transcription by a single bar is surprising, it is by no means impossible. An argument for this alternative is that Pacius did not mark the omitted bar in any way, even though the duo's autograph includes rehearsal letters in pencil which at least suggest that the work had been rehearsed. If an adapted 1st violin part was used to rehearse the duo, the discrepancy between the two versions would have led to obvious problems.

If we assume that Pacius intentionally removed the missing bar, the violin stave obviously cannot follow the 1st violin part exactly. The difference can be easily resolved, however, by leaving out bar 71 and replacing the first quaver in bar 72 with an *a'* natural. This solution avoids adding any extra material to the duo's piano part and therefore remains more faithful to Pacius's autograph.

The image displays a musical score for a duo for Violin and Piano, covering bars 66 to 73. The score is written in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of two systems of staves. The first system (bars 66-70) shows the Violin (Vln.) part in the upper staff and the Piano (Pno.) part in the lower staff. The violin part features eighth notes with accents. The piano part includes triplets and a 'poco a poco cresc.' marking. The second system (bars 70-73) continues the violin part and the piano part, which now includes a 'cresc.' marking. Annotations in the score include 'The triplets are not in the original part' and 'Possibly omitted bar' pointing to a specific bar in the piano part.

Figure 7. Bars 66–73. Notice the inserted bar 71, which is missing from the duo's piano part, as well as the added triplets in bar 70.

Despite this easy solution, I have been unable to convince myself that this is the correct solution from a musical perspective. The surprise created by the missing bar is very noticeable. In my own performances of the duo I have opted for the first solution and inserted the missing bar, but for the upcoming edition, it is important in my opinion to explain the different solutions and their underlying assumptions.

Moderato

The *Moderato* in 9/8 time, in bars 74–79, is the only section where Pacius has made a clear revision. The section is marked *Lento* in the orchestral score and consists of a massive chord played by the whole orchestra in *fortissimo*, which is only pierced by the beginning of a fanfare, played by two trumpets. The strings play tremolo (or demisemiquavers) on a diminished seventh chord, and the winds alternate chromatically in rapid thirds. After the outpouring of sound, the full orchestra plays three chords before the horns and trumpets lead into the following section by playing a rhythmic motive on the note b natural.

For obvious reasons, the violin and piano are incapable of producing the same effect. While the first two bars of the *Moderato* largely match the orchestral *Lento*, except for the missing trumpet fanfare, Pacius rewrote the bridge, which leads into the following *Andante maestoso*, by introduc-

ing a motive in quavers which is not found in the overture. The section following the *Lento* consists of an instrumental version of the “Hymn till Finland”, which reappears at the very end of the opera. Upon closer inspection, however, it is clear that the *Moderato* section’s material comes from the finale of the opera’s third act rather than the overture.

The violin stave is once again unmarked in the *Moderato* section, but in this case the missing material is not so easily deduced due to the available material in the piano part and the structural changes that Pacius made. In all previous sections, the material which was missing from the duo’s piano part is either found in the 1st violin part, or it was marked in the duo’s violin stave.

In this case, there are two aspects which complicate matters. If we attempt to follow the overture’s first violin part, the material only works without alterations in the first two bars, but by the third bar, the double stop needs to be changed because the piano part contains an E major chord, whereas the same bar in the overture contains a diminished A#7 chord. This means that if we use the 1st violin part from the overture as a starting point, the bars leading into the *Andante maestoso* are best left to the piano, which in any case does contain all the essential melodic material. If we assume that Pacius used an adapted 1st violin part of the overture to play the duo, this is the most likely solution. It creates a natural bridge which leads into the following hymn.

If, on the other hand, we compare the *Moderato* section to the last section of the opera’s third act, marked *Andante maestoso*, we notice that the piano part includes the 1st violin voice from the third bar onward. The piano part already contains all the melodic and harmonic material in these bars so it is unclear what the role of the violin should be. One minor difference is that the melody in the piano does not ascend a major sixth on the second beat of bar 77, but instead descends a minor third. This results in the following notes being played an octave lower. This does not appear to be suggestive of any missing material but rather an understandable adaptation to the instrumentation. If the 1st violin part is used for the violin stave, the violin and piano mostly end up playing in unison, which seems stylistically incorrect when viewed in the context of the entire duo.

If we keep looking for differences, we find that the 1st flute and the piccolo play an octave higher than the 1st violins from bar 76, which suggests that the violin could double the piano an octave above. Adapting the flute part or the piccolo for the duo is, however, problematic. The flute drops one octave on the first beat of bar 77, causing it to play in

Moderato
(vll)

Overture

Finale

Piano

Overture

Finale

Pno.

poco a poco ritard.

Figure 8. Two possible solutions for reconstructing the violin part in the Moderato section. The upper violin staff is based on the overture's Lento section and requires changes to conform to the piano's harmonies (see the g^{''} sharp in parentheses in bar 76). The lower violin staff includes the 1st violin part from the opera's finale, where the same material is present. The slurs in parentheses show the articulation of the flute and piccolo.

unison with the first violins. This change of octave seems melodically illogical when played without the full orchestration. If, however, the piccolo voice is used, which is notated with the same notes as the 1st violin but sounds an octave higher, the extremely high g^{'''} sharp on the 2nd beat of the fourth bar seems out of place.

The option of using either the flute or the piccolo voice as a starting point also runs into an issue of articulation. The duo's piano part is marked *staccato*, which agrees with the bassoons, trombones, cellos and double basses in bars 78–79 of the orchestral score. In bars 76–77, the flute and piccolo parts contain slurs, while the 1st and 2nd violin parts include tremolo markings, suggesting that every note should be repeated four times (see Figure 8). Neither option provides an entirely satisfactory solution for the duo. Furthermore, slurring creates a surprising

mismatch of articulation between the violin and piano. Playing tremolo, in my opinion, does not produce a convincing result when played on a single violin, even though it works well as part of the orchestration.

Since the violin does not need to follow the voice of any particular instrument in the overture, a possible compromise is that the violin could play the piano's melody an octave higher in bars 76–77, but even then, the violin ends up in unison with the piano in bars 78–79, which seems unlikely to be correct. After trying out different solutions, simply leaving the four last bars to the piano seems to work best.²⁶ Attempting to adapt material from the opera's finale does not add any missing melodic material, but instead requires several compromises where the material needs to be altered in one way or another. The validity of these compromises remains inconclusive and appears not to conform to the logic found in the rest of the duo.

Andante maestoso

The *Andante maestoso* also raises some questions for the reconstruction. This section is, as previously mentioned, based on the “Hymn to Finland”, also known as “Och ila vi bort från Finlands strand”, which is sung at the end of the opera. The hymn is scored for full orchestra, so the full tonal range of the orchestra cannot be represented by the violin and piano.

The violin stave is once again unmarked but based on the material we have seen so far, the overture's 1st violin part is the best place to look for any missing material. The 1st and 2nd violins play broken chords and scales in semiquavers, where every semiquaver is divided into two repeated demisemiquavers. This musical element is missing from the duo's piano part. The orchestral effect provides great energy and a sense of grandeur but feels (and sounds) unsatisfactory when played on a single violin. Since no other musical material in a suitable range for the violin is missing from the piano part, except for places where the melody has

²⁶ We can see that if the *Moderato* section is left to the piano from bars 76–79, as suggested, the solution includes the same general musical content as a piano reduction of the opera by Richard Faltin (Pacius 1902 [1852], 337). Faltin attempts to bring out the violin's repeated notes in the third and fourth bars, through the use of semiquavers, and does include the ascending sixth in the fourth bar, which Pacius changed to a descending third in the duo's piano part. Faltin's piano reduction also includes a surprising e[♯] natural on the downbeat of the fourth bar, which does not appear in the orchestral score.

The image shows a musical score for two staves: Violin (Vin.) and Piano (Pno.). The key signature is two sharps (F# and C#), and the time signature is 9/8. The tempo is marked 'Andante maestoso'. The Violin part starts at bar 80 with a 'simile' marking. The Piano part starts at bar 80 with a 'ff' marking. The score shows a 2-note tremolo in the violin part and dotted slurs in the piano part.

Figure 9. Bars 80–83 of the *Andante maestoso* section. The violin part has been marked similarly to the 1st violin part in the overture, but the 2-note tremolo marking should in my experience be omitted when performing the duo. The dotted slurs are missing from the duo's piano part.

been transposed by an octave, the most satisfying solution from a performance perspective has been to follow the broken chords in the violin parts but to leave out the repeats of the notes.²⁷ This solution provides a sense of energy and virtuosity to the hymn while also giving the violin a relevant counter-voice. See Figure 9.

One missing element from the duo is an elaborate accompanying voice played by the bassoons and cellos in the overture. The omission is most likely due to practical reasons. Because of the figure's low range, this missing voice is a poor candidate for the violin stave's missing material since it cannot be played in its original octave by the violin.

There are also a few issues of articulation which are worth considering. The duo often seems to be missing a slur between the first and second beats in many bars of the hymn. This is for example the case in the three first bars (bars 80–82). The following two bars, however, have the expected slur. The slur is expected because the words to the hymn only contain monosyllabic words on the slurred notes, so no note repetition appears in the sung melody. The overture's orchestration follows the articulation of the sung hymn and includes the expected slurs. The duo does, however, contain a *forzato* marking on the second beat of many bars, which corresponds with most of the accompanying instruments (2nd clarinet, 4th horn, 1st and 2nd trombones, and double basses) in the overture.

For the upcoming edition, I advise marking the expected slurs with dashed lines for the top voice, while leaving them out in the lower octave. This is the solution found in Faltin's piano reduction and the one that I have found to be the most successful in my own performances. Addi-

²⁷ We can grasp the perceived importance of the material in the 1st and 2nd violins by referring to Faltin's piano reduction of the opera. The semiquavers are included in both the piano reduction's overture and finale (Pacius 1902 [1852], 9, 337).

tional information explaining the inconclusive nature of the manuscript will be added to the edition's appendix.

The final performance decision, with regard to the missing slurs, depends on how one values the different musical elements. If the slurs are added to the melody, the melody could potentially be perceived incorrectly and the *forzato* loses a bit of power, whereas leaving out the slurs adds a note repetition which is not found in the orchestral version. It is worth noting that Pacius generally does not sustain single notes in chords in the piano part if other notes are repeated, but instead repeats the full chord. The different alternatives, with their respective strengths and weaknesses, need to be described clearly enough that the performers can make an informed decision as to which alternative to use.

Allegro (con fuoco)

The final 12/8 section is marked *Allegro* in the duo and *Allegro con fuoco* in the overture. The section begins in bar 103, and the obvious difference between the duo's piano part and the overture is that the main melody which starts with an ascending scale in the 1st flute, 1st clarinet, and 1st violin is missing in the duo. This suggests that the missing violin part once again should continue following the 1st violin part.

In the following bar, the right hand of the piano plays the 2nd violin part, which doubles the 1st violins one octave below. The same bar shows a minor, but surprising, rhythmic discrepancy between the duo and the overture. Bar 104 of the duo is marked as a quarter-note and a quaver rest on the first beat, two groups of three quavers on the second and third beat, and a quintuplet on the last beat, while the melodic line in the orchestra has the same bar marked as a quarter-note and a quaver rest on the first beat, a group of three quavers on the second beat, and two quadruplets on the third and fourth beat (see Figure 10). While the two versions add up to the same number of notes, it is hard to find an explanation for the change of rhythm.

In Pacius's other works for violin, one can find many surprising subdivisions of beats. The number of notes in these tuplets is often unmarked.²⁸ Perhaps the exact subdivision of the scale in bar 108 was not an important concern for Pacius, but the two versions are not directly

²⁸ See, for instance, the two last bars of the violin stave on page 17 of the manuscript to Pacius's Concerto for Violin and Orchestra (Pacius 1845, 17) or Variation 3 (page 8) in Pacius's Variation öfver motivet "Studenter äro muntra bröder" (Pacius 1842, 8).

The image shows a musical score for Violin and Piano, bars 103-105, marked "Allegro (con fuoco)". The Violin part starts at bar 103 with a piano (*p*) dynamic and features a melodic line with slurs and accents. The Piano part starts at bar 103 with a piano (*p*) dynamic and features a rhythmic accompaniment with slurs and accents. The score includes dynamics like *p*, *f*, *sf*, and *cresc.*, and a fingering "5" in the piano part.

Figure 10. Bars 103–105. Notice the odd rhythmic discrepancy between the piano and violin parts, which I have reconstructed by comparing the duo to the orchestral overture.

compatible and need to be brought into agreement. A minor rhythmical error in the piano part seems more likely than an error in multiple instruments in the orchestral score. It is, however, possible that Pacius may have preferred the more abrupt acceleration of the scale when the work is performed with just violin and piano.

In the next section (bars 103–122), the music has a clear melody and a clear accompaniment. In bars 105–106 and 109–112, the piano doubles the melody one octave below, which correlates with the 1st clarinet in bars 105–106 and 109–110, and with the 2nd violins in bar 105–106 and 109–112. The violin part is marked in bars 123–130, as mentioned in Figure 3, and follows the theme in the 1st clarinet and 1st violins. The way the two voices are combined to form the duo's violin part shows that Pacius considered the calmer melody in the winds to be the main voice, while the 1st violin embellishes the theme with additional notes. These embellishments are included in the violin stave in bars 128–130, bringing some variation to the melody. Interestingly, the violin stave does not follow the 1st violin part exactly but was changed by Pacius in order to bring out the a sharp and b natural, which are part of the 2nd violin's accompaniment in bar 130 of the orchestral score (see Figure 11).

It is worth noting that Pacius's archive, Ms.Mus.Pacius.17, which primarily contains the different versions to Pacius's Violin Concerto, also includes a score which is partially crossed out. The score appears to be the last page of the overture's 1st violin part, but this particular score agrees with the duo in bars 123–127 instead of with the overture. The embellishment in bars 128–130 agrees with the 1st violin part in the overture

123 (Allegro con fuoco)

The image displays a musical score for bars 123-130, titled "(Allegro con fuoco)". It is divided into two systems. The first system includes parts for Clarinet in A (Overture), Violin 1 (Overture), Violin (Duo), and Piano (Duo). The second system includes parts for Clarinet (Cl.), Violin 1 (Vln. 1), Violin (Vln.), and Piano (Pno.). The score features two versions of the melody for the violin parts, with highlights indicating the transition between them. The piano part includes markings for "p" and "dim.".

Figure 11. Bars 123–130. The 1st clarinet and 1st violin parts in the overture compared with the marked violin part in the duo. The highlights show how the marked violin staff moves between the two versions of the melody.

(except for an e' natural on the second last quaver of bar 128), rather than with the markings in the duo. Seen as a whole, this score is in greater agreement with the duo than with the overture's first violin part.

The end of the piece requires little additional comment. The violin part is marked in bars 143–147 in the duo's piano part, which again perfectly matches the 1st violin part in the overture. The material which is missing from the piano part suggests the same solution. Only the material in the piccolo part in bar 147 has been left out, but in that bar the duo's manuscript contains both the piano and violin parts. The last nine bars require the addition of the 1st violin part in order to present all of the musical material.

The last page of the autograph contains text in the lower right corner which likely reads "Friedstein d: 9 Aug 72". A few other details also provide additional information. The inclusion of rehearsal marks²⁹ in bars

16 (A), 29 (B), 36 (D [sic]), 56 (D), 111 (F), 123 (G) and 135 (H), which are added in pencil, together with other markings, such as accidentals which serve as reminders for the performer, suggest that the work has at least been rehearsed.

As seen in the last bar of Figure 1, the manuscript sometimes contains what appears to be notes in faint grey colour. These are not corrections but instead are cases where the ink from the opposite side of the page has seeped through the page.

The first page contains some text written in pencil and appears to read “von F. Concha”, but the exact meaning and spelling of the text is unclear. The words to the “Hymn to Finland” are also faintly visible in the *Andante maestoso* section.

Conclusion

This article has outlined the process used to reconstruct Fredrik Pacius's duo for violin and piano. Two different approaches – cataloguing the available markings in the violin stave and comparing the piano part to the orchestral version – suggest that the duo's violin part mostly consists of the overture's 1st violin part with minor changes and additions. The available markings in the violin stave of the duo contains no sections where the music has been substantially changed, embellished or expanded.

This reinforces the conclusion that the duo is not a new work to which the opera, *The Hunt of King Charles*, served as a starting point, but rather a faithful arrangement for violin and piano of the opera's overture. While the arrangement at first glance may appear to be a disappointment compared to an original composition, in that it does not provide us with any truly new music by Pacius, the existence of the manuscript at least suggests certain things about Pacius's own musicianship, which a traditional violin piece may not have been able to tell us. The duo reinforces the image of Pacius as a pragmatic musician who was prepared to adapt his music to different occasions. If Pacius composed the duo in order to promote his opera, it also shows that he preferred to use the violin when presenting his music rather than the piano, which he also played proficiently (Vainio 2009, 26). Another positive aspect of the duo as an

²⁹ It is generally accepted that Pacius's teacher, Louis Spohr, invented rehearsal marks (Escott 2008, 492).

arrangement rather than an original work is that Pacius's strong adherence to the orchestral score has made a reconstruction of the violin part possible without having to rely heavily on guesswork.

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