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‘Livres de Musique’ in the Leufsta Library
Traces of Transnational Movement in Sheet Music and Their Bindings

Abstract
The De Geer family established themselves in Sweden as iron industrialists during the early seventeenth century, but they maintained close contact with the Netherlands. The family built up a prestigious library at Leufsta-bruk, in northern Uppland. The objects in the Leufsta Music Collection contained a significant amount of music in the form of printed sheet music and manuscripts, which were most likely gathered during the long lifetime of baron Charles De Geer (1720-1778). Compared to the works he collected in his youth in the Netherlands, the printed scores linked to Charles De Geer's later period in Sweden show a change of taste in both repertoire and collecting behavior. This article deals with the bindings of the sheet music in the Leufsta collection, which give us clues of both De Geer's acquisition and his approach to his music scores from their purchase to binding, labelling, cataloguing and practical use.

Keywords: Leufsta Collection, Music scores, Music trade, Eighteenth Century, Sweden

Charles De Geer (1720–1778), entrepreneur and owner of the family-owned iron industry estate Leufstabruk, at Lövstabruk in northern Uppland, Sweden, possessed a significant amount of music in the form of printed sheet music and manuscripts. Much of this printed music was published in Amsterdam, and some editions in Stockholm, Paris and other European cities. De Geer’s music collection included publications from circa 1700 to 1761 and is considered to be one of the finest eighteenth-century collections of sheet music in Sweden. About eighteen of the albums are unique and not known in any other copy.¹ Today, this music from the Leufsta Collection is kept at Uppsala University

Library, in the special collections at Carolina Rediviva in Uppsala, and has been digitized in its entirety.\footnote{The digitized Leufsta music collection is to be found in Alvin, platform for digital collections and digitized cultural heritage. Accessed on 26 March 2021, http://www.alvin-portal.org/} This article offers a study of the bound printed music scores in the Leufsta Library, with emphasis on the publications as objects: made, bound and marketed as products. The focus is on the sheets’ bindings, whose various designs, letterings and wear might serve as clues to usage and provenance. To some extent the bindings are helpful in identifying which sheets were acquired at the various stages in the life of De Geer. The article takes a Swedish perspective, putting Charles De Geer’s music collection into the broader context of the musical life in Sweden at the time, particularly the publication of sheet music.

Few studies have been made of the Leufsta music collection as a separate part of the Leufsta Library. The late librarian Tomas Anfält studied the importation of books to the library from the Netherlands. Sheet music is mentioned in his studies, but it is not treated differently or separately from the other printed materials.\footnote{T. Anfält, ‘Buying books by mail order. A Swedish customer and Dutch booksellers in the eighteenth century’, in: L. Hellinga [et al.] (eds.), The Bookshop of the world. The Role of the Low Countries in the Book-Trade 1473-1941. Goy-Houten: Hes & De Graaf, 2001, 263–276.} The Dutch musicologist Albert Dunning studied and catalogued the music collections in the Leufsta Library in the beginning of the 1960s, however with considerable inconsistencies within the catalogue. He rightly stressed the importance of the importation of sheet music from the Netherlands to Sweden in the eighteenth century.\footnote{A. Dunning, ‘Die De Geer’schen Musikalien in Leufsta. Musikalische Schwedisch-Niederländische Beziehungen in 18. Jh.’, in: Svensk tidskrift för musikforskning 44 (1966), 187–210.} In the 1950s the Swedish musicologist Åke Vretblad wrote an overview of the content of the Leufsta collection, in which he pointed out its significance for both Swedish and Dutch music history. He noted that several of the works in the Leufsta collection published by Witvogel have not been found in Dutch libraries.\footnote{Å. Vretblad, ‘Charles De Geers samling av musikalier i Leufsta bruk’, in: Svensk tidskrift för musikforskning 37 (1955), 156–160.}

These earlier studies have focused mainly on the general content of the music collection and the publication history of its constituent parts, whereas our contribution to the subject is to look into more detail at the various bindings specifically of the printed musical objects, and to investigate what further details can be extracted concerning the properties and trade of the objects in the music collection.
Since it is convenient to handle sheet music in separate unbound sheets when using them to play music, it is not surprising that there are a couple of unbound printed scores in the Leufsta collection. However, these unbound scores are not taken into consideration in this article, nor are they listed in any eighteenth-century catalogue of the collections.

Charles De Geer – industrialist, scientist and book collector

Charles De Geer was born into a Dutch family that was at that time already settled in Sweden. He was born in 1720 in Finspång in Sweden, but grew up and studied in Utrecht. Early on, he became interested in the natural sciences, especially entomology. When Charles De Geer’s uncle – of the same name – passed away in 1730, he inherited Leufsta manor and its ironworks in Leufstabruk. After moving to Sweden in 1738, where he was elected a member of the Royal Swedish Academy of Sciences the following year, he made many contacts in the field of science. Already as a young man in the Netherlands, he had begun to acquire a large collection of books, including music books, which he brought to Sweden. He continued to acquire books from the Netherlands, via the bookseller Luchtmans in Leiden, from whom he bought both newly published literature and second-hand books. In addition to books in the natural sciences, he also collected literature in a wide range of other subjects as well as belles-lettres. He also acquired books in Sweden, through local booksellers and auctions. As one of Sweden's wealthiest men at the time, he had every opportunity to build his library, and at Leufsta he erected a beautiful building designed by the Swedish architect Jean Eric Rehn to house the collection. Approximately 8,500 physical volumes are preserved today in the collection, most of them published in the eighteenth century.6

Charles De Geer became successful in Sweden, both as scientist and industrialist. He contributed several publications to the field of entomology, among them the multi-volume Mémoires pour servir à l’histoire des insectes. As an industrialist, he managed the ironworks with great skill, exporting the well-renowned Leufsta iron to clients in England. He received honours and court titles in quick succession, which led to various duties within the court. Through his marriage to Catharina Charlotta Ribbing, a member of

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the Swedish aristocracy, he gained a closer connection to the royal family. In 1773 he was knighted baron of Leufsta. Charles De Geer and his spouse now rest in a separate chapel at a prominent location within Uppsala Cathedral.7

**An avid amateur musician**

In diaries and letters from the eighteenth century, music is mentioned as a part of the daily life of the social elite, as self-evident as reading or taking a walk. Musical instruments and music scores are often part of libraries or art collections.8 Charles De Geer is said to have been a diligent student of the cello and harpsichord in his youth, a passion that he obviously retained after his move to Sweden in 1738.9 Today, the Leufsta estate still holds three keyboard instruments owned by Charles De Geer, among them a harpsichord built in the 1720s by Hass of Hamburg. In 1738 a bassoon was bought for Charles De

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Geer. Account books and receipts indicate that string instruments were also played at the estate at the time. The fact that Charles De Geer had a large family led to many occasions for musical events at the estate. Some of his children’s weddings were held at Leufstabruck. The estate organist, Lorentz Bäck, is recorded to have set up an ensemble, that might have included his pupils as well as the children of Charles De Geer.

The Leufsta music collection consists of approximately 90 albums of printed works, accompanying part books not included, and approximately 37 manuscripts. Most of the music books are in remarkably good condition, though some of the pages show delicate traces of usage, such as annotations or pencil corrections within the bars. The scores include virtuoso violin sonatas and concertos, instrumental arrangements of contemporary popular opera arias and manuscripts of both educational material and neatly copied sonatas. One of the oldest publications, from 1699, is the collection of 12 trio sonatas *Duplex Genius* opus 1 by J.C. Pez (1664-1716). The most recent album, dated 1761, contains E.R. Duni’s *Ninette à la cour*, with a libretto by Charles-Simon Favart (1710-1792). A large number of the manuscripts are works by copyists, undated and anonymous. There are also a few autographs by composers in the collection, for example by the Stockholm based organist and court musician H.P. Johnsen (1717−1779).

We do not know if there had previously been a music collection at Leufstabruck to which Charles De Geer could have added the Dutch scores that he had brought with him when he settled down at the estate. If there had been one, then it was probably destroyed in 1719, in connection with the burning of Leufstabruck by the Russians during the Great Northern War.

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11 Stockholm, Swedish National Archives, Leufstaarkivet 123, Account sheet dated 1762.
12 Helenius-Öberg & P. Ruiter Feenstra, ‘From cathedral to rural parish’, 141.
13 Several works are often included in the same manuscript source.
15 Uppsala, Uppsala University Library, Leufsta Mus.tr. 22.
17 Vretblad, ‘Charles De Geers samling av musikalier i Leufsta bruk’, 156.
‘Catalogue de livres de musique’

Printed music scores in the Leufsta Library are listed in a handwritten catalogue separate from the catalogues of the printed books. This catalogue was compiled in 1763. This shows that they were considered a different type of material than other printed books. The title itself, *Catalogue de livres de musique*, where the music scores are mentioned as ‘music books’, might indicate that the bound printed music scores were considered to be a part of the library’s book collection, in contrast to the unbound sheet music and music manuscripts that are not listed in the catalogue.\(^{18}\) The similarity between these catalogued music books and the rest of the books in the library is that they are bound. However, to be listed in the *Catalogue de livres de musique*, the music scores had to be both printed and bound, and could not fulfil only one of these criteria, a point also noted by Vretblad in his article.\(^{19}\) All of the albums listed in the catalogue are bound with a hard cover except for a compilation edition of flute sonatas by Finger and by Keller.\(^{20}\) The volumes of this *livre* each has a paper cover, neatly bound to the printed sheets with thread, as booklets. The labels on each cover indicate the music’s instrumental part. Soft covers are also to be found within the sheet sets of Leufsta Mus.tr. 9 and Mus.tr. 18. A hard cover with ribbons encloses the instrumental parts bound as booklets.

According to what has been written directly on the cover of *Catalogue de livres de musique*, the catalogue was made by Charles De Geer’s eldest son, Charles De Geer [the younger] (1747-1805), when he was about sixteen years old. The catalogue entries show his handwriting. De Geer the younger’s catalogue has a simple loose paper cover, and its few pages are stitched together. It lists the albums in alphabetic order after the composers’ names. Under each letter, some space appears to be left to make room for possible additions to the collection. Under some letters, such as Q and U, a blank space has been left. After the composer’s name there is entered for each *livre* first a description of the musical content or the title of the work, and then the opus number, the number of volumes, the city where it was published and in a few cases also the year of publication. If an edition had no certain composer, the *livre* is listed within the catalogue according to the first letter of the title. There are however some inconsistencies within the catalogue order; under “L” the composer Lustig has been written in before Locatelli, and Locatelli before Laurenti. Moreover, the

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\(^{18}\) Uppsala, Uppsala University Library, Leufsta MS 53.

\(^{19}\) Vretblad, ‘Charles De Geers samling av musikalier i Leufsta bruk’, 158.

\(^{20}\) Uppsala, Uppsala University Library, Leufsta Mus.tr. 69.
Figure 2. Hard cover with booklets for Mus.tr. 18. Photographer: Magnus Hjalmarsson

Figure 3. Letter L in the *Catalogue de livres de musique*, Leufsta MS 53. Photo: Uppsala University Library
composer’s works are not listed in order of their opus number. In some cases, several *livres* with works of the same composer are put within the same entry, in other cases not. The *livres* are neither numbered, nor given shelf marks.

The fashion of the *livres*

The bindings of the sheet music in the Leufsta Library show that the music scores were practical books, used actively for instrumental performance and practice. It is more important that a binding of a music score has a flexible spine that makes it possible to open it in a desired way when reading and playing, than that the work is richly bound. If a music score were to have a very tight binding, this might indicate that its primary purpose was to impress at a material level, perhaps as a gift or as an obligatory part of a gentleman’s music collection at the time, but not for practical use. The material shows signs of wear from use, something which suggests that the scores have been used and played. The nature of the bindings of the music books differ. However, three very distinct groups of bindings are easily distinguished, hereafter identified as group A, B and C.

*Group A*, ‘the numbered section’, consists of the collection’s oldest music books, published between circa 1699 and 1723, although one of the scores within this section was published in 1734. All of these thirteen volumes are bound in similar brown half-bindings with a distinctive multicoloured paste paper and titles pressed in gold on the spine. All of them have a handwritten number on the inside of the hard cover, most often in the upper part of the print paper pastedown. These numbers seem to follow the composer’s name in the alphabet – thus Albinoni has a low number, Vivaldi a high number. This is followed by a second number, indicating the number of part books. Judging from the substantial gaps in the numbers, the items in this group appear to be parts of an earlier complete collection; these numbers are obviously shelf marks or catalogue entries from a larger collection of sheet music. With one exception (M. Kloss and M. Sellius), all of these prints were published by the well-known music publishing houses of Roger and Le Cène. Both the A-group and the B-group include chamber music and solo concertos.

*Group B*, ‘the red section’, comprises at least thirty-five volumes. These are red half-bindings with red-coloured paste paper. The material used in the bindings seems to be of lower quality than that used for group A. The titles on the paper labels glued on the front cover are probably written in Charles De Geer’s hand, with a few exceptions. The prints in this section are all, with few
exceptions, published by the Dutch publishers Estienne Roger, Jeanne Roger, Michel-Charles Le Cène and Gerhard Fredrik Witvogel. The scores in this group were printed approximately between 1710-1736. Many of these scores might well have been bought fresh from the press by the teenage Charles De Geer.
Eight of the volumes within the B-group are marked with his initials: ‘C:D:G’. The content of these specially marked volumes comprises mainly repertoire for cello and for harpsichord, the instruments he himself played.

One of the volumes within the Leufsta Music collection, *Pieces à un & deux clavecins composées par Mr. Hendel*, is bound in a brown half-binding, very similar to the homogeneous numbered album group A, but it lacks such a
number. However, Charles De Geer’s initials are written in the back of this volume: ‘C:D:G.’, just as in the albums in the B-group.\footnote{Uppsala, Uppsala University Library, Leufsta Mus.tr. 27.}
Group C, ‘the brown section’, consists of brown half-bindings with speckled paper, ‘Kiebitzpapier’, bound in the same manner as most of the contemporary printed books in the private library of Charles De Geer. They were without a doubt bound at the same contemporary bookbinder’s shop in Sweden, which is still unidentified. Some of these bindings also have a paper label with titles handwritten by Charles De Geer. The latest printed work in the Leufsta music collection (not recorded in the 1763 catalogue), the aforementioned work by Duni, Ninette à la cour, is also bound in this particular kind of binding. The sheet music in these Group C-albums and the other albums published after Charles De Geer’s move to Sweden were published in Paris, London and other European cities, but none in Amsterdam. The majority of these albums are opera scores.

One of the Händel scores within the Leufsta collection stands out, as it is bound with a brown back and pasted paper. It has a sticker glued in of the seller Nicolas Selhoff in The Hague. This livre belongs to one of the eight volumes referred to in the 1763 catalogue as Händel’s ‘aires for a German flute’. Charles De Geer might have bought this volume already bound in The Hague, together with unbound sheets of the set of the sonatas and then later, in Sweden, had the sonatas bound for his library.

Some other bindings are also worth mentioning: The speckled leather binding of Sonate a flauto traverso, violone e cembalo, composed by the Kapellmeister at the Royal Court Orchestra of Stockholm, Johan Helmich Roman (1694-1758), and published in 1727, is more elaborate than other volumes in the collection, with pastedowns of comb-marbled book paper. On the front cover, there is a paper label with the title in De Geer’s handwriting. The volume shows signs of wear and use. A luxurious brown marbled leather binding with gold tooling on the spine, marbled endpapers and edges speckled in red contains the scenic music of the ballet Zaïs by Rameau, probably the first edition, printed not before 1748. The volume is most likely later than those in group C. In the opening of the third act, two pages have turned yellow where the volume has laid open and been exposed to daylight while the rest of the score is in neat condition.

22 Uppsala, Uppsala University Library, Leufsta Mus.tr. 28.
23 Uppsala, Uppsala University Library, Leufsta Mus.tr. 56.
24 Uppsala, Uppsala University Library, Leufsta Mus.tr. 86.
Collecting sheet music in Utrecht

As a young gentleman living in Utrecht before he moved to Sweden, Charles De Geer collected Dutch scores. Approximately three quarters of the printed music sheets in the Leufsta Library collection were published in the Netherlands, most of them by the Amsterdam publishing houses Roger and Le Cène. These important houses, active in Amsterdam from the 1690s to the 1740s, revolutionized the European market for printed music scores by using a modern technique with engraved pewter plate, and printed on paper of the finest quality that could be obtained. Their list of publications was extensive and mainly comprised international composers.

Anfält refers to excerpts from Charles De Geer’s account books for the period 1732-1738, before his move to Sweden, in which there are several entries on music. From the accounts of 1736 there is recorded: ‘26 Novembr: Aen de Musikant Vischer voor Musick boecken’, [31 Dec.] ‘Noch Broedelet van Amsterdam van La Cene laten komen allerleij Italiense Musick etc’, ‘Aen Brodelet voor Musick boeken van Amsterdam ontboden’ and ‘An Van Megan voor inbinden van Musick’. From the accounts of 1737 there is an entry ‘3 Octob: Aen Fischer voor allerleij musick boeken vog: Reek: en q. tie.’ The name Broedelet refers to several individuals who appear as printers of scientific works from the end of the seventeenth century. Around 1736 there was a Johannes Broedelet in Utrecht, advertising himself as ‘one of the most prominent booksellers here and abroad’. The organist J.C.F. Fischer was director of the university orchestra in Utrecht at that time. The name Van Megan might refer to an Alexander van Megan who was a printer of books in law and medicine. We cannot be sure that the records refer to these people, but they were all active in Utrecht at the time.

We learn from these few records that De Geer turned to different agents to acquire music sheets, and that the scores were bought in a bundle. To buy scores from musicians or directly from composers was a possible way of acquiring music during the eighteenth century. These sellers often had established

27 Anfält, ‘Buying books by mail order’, 267–268.
positions as organists or directors of music. According to an advertisement in *Oprechte Haerlemsche Courant* on 4 February 1736 a ‘Mr. Fischer Organist’ in Utrecht was one of the distributors of the scores of the renowned violinist Pietro Locatelli.

From the 1763 *Catalogue de livres de musique* it is clear that a printed score was considered a *Musick boek* (music book) only when bound. We don’t know for certain if this definition was set already in 1736. If so, it appears from the records that some of the scores were already bound when Charles De Geer bought them.

Considering the background of Charles De Geer, it is understandable that the Dutch element is very important. However, when comparing the musical content and the origin of the publications within the A- and the B-group with the content of the C-group, there is an obvious difference. Once Charles De Geer had moved to Sweden, it does not seem to have been in his interest to continue acquiring music from the Netherlands, for some reason. His focus seems to have shifted from following musical developments in Amsterdam to those in Stockholm. Many of the works in the C-group as well as his unbound printed music scores are opera scores, whereas many of his manuscripts contain music by local contemporary Swedish court musicians, such as H.P. Johnsen and F.A. Uttini (1723-1795). After De Geer’s arrival in Sweden, very few music books were added to his music collection. One explanation for this may be that for most of the eighteenth century, the opportunities to acquire printed Swedish and foreign music were limited in Sweden.

**Production and market for printed sheet music in Sweden**

At the time of Charles De Geer’s arrival in Sweden in 1738, the printing of sheet music in Sweden was still in its infancy. From the sixteenth century to the early eighteenth century, very little sheet music was printed in Sweden. In the early sixteenth century, only the staff lines were actually printed in books with music scores; the notes were copied into the book by hand. Books with printed notes sold on the Swedish market were printed abroad. However,
there exist a few pieces of sheet music with both notes and staves that were printed in Stockholm in the late sixteenth century; this indicates that the technique had become established in Sweden by then. From that time – when the German printer Andreas Gutterwitz moved to Stockholm from Rostock and Copenhagen – until the middle of the eighteenth century, the majority of music works in Sweden were printed with set types. The technique for setting and printing was thus the same as that for general text and woodcuts, even though it was probably necessary for the typesetter to have some knowledge of music and music scores. Only towards the middle of the eighteenth century did engraved copperplates come to be the preferred method for printing music scores in Sweden, a technique that predominated from the 1780s until the beginning of the nineteenth century. The market supply of sheet music printed in Sweden was thus still very limited up until 1783. That year, the organist Olof Åhlström started to publish and print sheet music on a larger scale. In 1788 he was granted a royal privilegium exclusivum for printing music.

This technical development was accompanied by an increase in the popularity of Swedish composers; for instance, one of the very first instances of a work printed in Sweden with copperplate was the aforementioned piece by J.H. Roman, *Sonate a flauto traverso, violone e cembalo*, published in 1727. These scores were sold in advance through subscription and advertised in the *Stockholmske Post Tidningar* in November and December 1726. At the same time, however, these scores were advertised for subscription in newspapers in Hamburg and probably in other places in Germany as well, where Georg Philipp Telemann in Hamburg was the agent, since the Swedish market for this print was considered too small to bear the cost of printing. These scores by Roman are included in many collections in Northern Europe today. Charles De Geer could have obtained his copy either via Telemann or by buying it in Stockholm, but he might also have been given a copy from Roman personally.

33 Idem, 20.
34 Idem, 16.
35 Idem, 83.
as a gift. They were both members of the Royal Swedish Academy of Sciences and would likely have come into contact with each other during its meetings.\(^{40}\)

During the eighteenth century, sheet music and music scores were sold in Sweden, as in the Netherlands, by composers, instrument makers, shopkeepers and booksellers. In 1727 Lucas von Breda the Elder established himself in Stockholm as one of the first sellers of musical instruments who also had sheet music for sale in his shop.\(^{41}\) There were some booksellers in Stockholm known to have imported books who also sold sheet music; for example, in the 1730s, the bookseller Benjamin Gottlieb Schneider in Stockholm sold music scores and even musical instruments.\(^{42}\) After Roman's *Sonate a flauto traverso, violone e cembalo* was published in 1727, the print was for sale in Stockholm from the composer, at the shop of the booksellers Lochner and Kiesewetter as well as at Wedewåg's manufacturing shop for many years afterwards.\(^{43}\) In the 1750s, some booksellers in Stockholm, for example Lochner, Lars Salvius and Peter Hesselberg, as well as the manufacturer Schürer, sold imported opera scores and Italian concertos in their shops. And in the 1760s, Peter Momma advertised music scores by Italian composers that had been printed in England.\(^{44}\) Throughout the eighteenth century, there was a public interest in music. Swedish newspapers such as *Stockholmske Post Tidningar* regularly included in their news columns notices of the publication of new sheet music, music encyclopedias and important dissertations, that had been printed or were in preparation abroad.\(^{45}\)

**Increased demand for sheet music**

The trade in sheet music by both Swedish and foreign composers increased in the middle of the century due to an increase in popular demand, as public concerts made composers and their music known to a larger audience.\(^ {46}\) The demand for imported music scores, both printed and in manuscript, also


\(^{41}\) Wiberg, *Den svenska musikhandelns historia*, 42.

\(^{42}\) Idem, 54–55.


\(^{44}\) Wiberg, *Den svenska musikhandelns historia*, 60–62.

\(^{45}\) Idem, 48–51.

\(^{46}\) Idem, 47.
increased as the musical activities of amateurs in Sweden flourished during the eighteenth century. However, at this time it was often easier for collectors and musicians to copy music scores from prints or earlier manuscripts that they had access to, as this was cheaper, easier and faster than to get hold of a published score. Some Swedish sheet music was in fact never printed, but sold in manuscript copies on demand from the composer.\footnote{Idem, 55.}

When the first public concerts in Stockholm were held in the 1730s, Kapellmeister J.H. Roman expanded the Royal Court Orchestra with amateur players.\footnote{Andersson, ‘Music from Abroad in Eighteenth-Century Sweden’, 159.} As early as a century previously there was a university orchestra in Uppsala that students could join, but from 1745 there was also an academic orchestra in Lund, and a few years later also one in Åbo (today Turku, Finland).\footnote{Idem, 162.} These academic orchestras all had contact with the Royal Court Orchestra, which, in one way or another, provided them with music for copying.\footnote{Ibidem.} In Stockholm the society Utile Dulci, founded in 1766, developed a music section whose numerous fellows formed an amateur orchestra together.\footnote{Idem, 159.}

According to Dunning, the eighteenth-century collections of printed sheet music still extant in Sweden have a high percentage of prints from the Netherlands.\footnote{Dunning, ‘Die De Geer’schen Musikalien in Leufsta’, 188.} Dutch-produced music sheets reached Sweden also via other collectors. Count Adam Horn (1717-1778), member of the privy council and director of the Swedish court orchestra, left a catalogued collection of more than 2000 pieces of music. Henric Bratt the Elder (1725-1779), who was proprietor of a foundry in Värmland (in west-central Sweden), had over 200 pieces of music in his collection, most of them published by Johann Julius Hummel in Amsterdam between 1767 and 1777. Patrick Alström (1733-1804), director of the Swedish East India Company, left a collection of over 900 pieces gathered through purchases from abroad and through the help of friends.\footnote{Wolff, ‘Musikkultur och musiksmak i 1700-talets Sverige’, 429.}

The music collection in the Leufsta Library is quite extensive when it comes to the number of sheets printed in the Netherlands, but compared to the collections mentioned above, the Dutch \textit{livres de musique} all consist of older works. Besides Leufstabruk, Charles De Geer also owned a town house in Stockholm not far from the royal palace; this facilitated his access to the cultural and social life of the city’s elite. However, he is not recorded as a member of
Utile Dulci. Whether the Leufsta sheets served as a source for copying music is a matter for future research.

Not much happened to Charles De Geer’s library for a long time after the death of his son Charles De Geer in 1805. Some restorations of the library building were carried out. A printed catalogue of the book collection was published in 1907, and in the 1960s the sheet music was catalogued by Dunning. The Leufsta collections remained within the De Geer family at Lövstabruk. In the 1980s, however, Lövstabruk became too heavy a financial burden for the De Geer family to bear. Thanks to private donations the library was bought by the state and donated to Uppsala University Library in 1986.

Conclusions

Based on the nature of the Swedish sheet music market, we may assume that Charles De Geer brought with him when he moved to Sweden most of the items in the Leufsta collection printed before 1738. The book bindings and their content of cello and harpsichord music seem to indicate this. The uniformity of the book bindings and the handwritten numbers clearly indicate that the prints of music within the A-group were part of a larger collection or a bookseller’s stock of sheet music, estimated to encompass over 150 volumes, probably with the same appearance and handwritten numbers as the ones in the Leufsta music collection. Perhaps further studies may come across the same bindings with the missing numbers in another setting, in the Netherlands or Sweden, perhaps with a connection to the De Geer family estates. The A-group may otherwise come from an earlier dispersed music collection, from which parts have been bought second-hand by Charles De Geer. The very distinctive bindings, together with the uniqueness of the handwritten shelf numbers make them easily recognizable.

Group B is bound in a style that indicates a provenance in northern Europe. These books are also ones that Charles De Geer brought to Sweden in 1738. Group B may include the prints of music mentioned in his accounts in 1736, referred to as Italian and bought by Broedelet, as they contain Italian music, some of which is published by Le Cène. The handwritten initials ‘C:D:G:’ in an album bound in the fashion of group A links the two groups to Charles De Geer.


Anfält, ‘Buying books by mail order’, 268.
Group C is bound in bindings similar to those of a great number of other books that Charles De Geer purchased during his time at Leufsta. The titles on the labels of some of the covers are written in his hand. Although the Händel scores in this group were printed before 1738, the fact that they share the same bindings indicates that they were acquired later than the volumes in group A and B, from foreign dealers or through Swedish agents – or both, we cannot tell. However, we can conclude that Charles De Geer chose to have these volumes bound during his time in Sweden, for one reason or another. The opera scores in the collection, of which some belong to group C, have been connected to Charles De Geer’s time in Sweden as a marshal at the court of Gustaf III, for, thanks to this position, De Geer was well informed about the contemporary music scene in Stockholm.\(^{56}\) However, De Geer seems to have stopped collecting music at Leufsta at about this time. From then on, he was no longer an active collector of printed music.

Charles De Geer took good care of his Livres de musique, producing carefully written labels for them. However, unlike his other books, they were not registered in any catalogue until 1763, as far as we know. We cannot know why. The late cataloguing might have been on the initiative of Charles De Geer the younger, who possibly regarded them as an old music collection that should be treasured rather than used.

The lavish book binding of Roman’s Sonate a flauto traverso, violone e cembalo stands out in comparison with the rest of his music collection. Even though the score to Roman’s Sonate a flauto traverso, violone e cembalo was printed before De Geer moved to Sweden, and even though it was advertised and available on the continent, the book binding suggests that it may have come into his possession during his time in Sweden, perhaps even as a gift. As to the other volume with an exceptional binding, the one containing Rameau’s Zaïs, the two yellowed pages suggest that the volume was kept on display, perhaps on a music stand, for a considerable length of time. If the book, beside its function as a music score, was part of the interior design of a room, it is not surprising that one of the most elaborate and luxurious bindings in the collection was chosen as a physical representation of taste in music.\(^{57}\)

It should be recalled that the works of music had to be printed and bound to enter the Catalogue de livres musiques. This may be worth taking into


\(^{57}\) More on traces of use as sources for Charles De Geer’s taste in music, see upcoming master thesis M. Glimskär, Scribbled Sheets and Lavish Music Books. Uppsala: Department of Musicology, Uppsala University (work in progress).
consideration when studying the catalogues of other collections of music scores; what has been listed and what has been left out is not easy to reconstruct if we are not able to see at least some part of the remaining collection. Thus, the *Catalogue de livres musiques* demonstrates that the physical characteristics of the material in the collection may have a decisive impact on what is included in the catalogue.

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