

EDITION SIKORSKI Nr. 1000

# *Die Weltgeige*

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\*

LE VIOLON UNIVERSEL

*Un Choix de 19 Morceaux de Concert Célèbres*

\*

THE WORLD'S VIOLIN

*A Selection of 19 Famous Concert Pieces*

\*

*Violino Solo*



D. R A H T E R / L E I P Z I G

# Humoreske

## Humoresque — Humoreske

Violino

Anton Dvořák, Op. 101 No 7

Poco lento e grazioso

*p leggiero*

*dim. pp*

*f dim.*

*p f*

*rit. in tempo f<sub>z</sub> dim. pp*

*cresc.*

*ritard.*

*f*



Mus. III 105.725

1 2 2 3 1 1 1 2 4 0

*dim.* *f* *f<sub>s</sub>*

*poco rit.* 2 1 1 1 2 2 1 4 3

*dim.* IV

*poco rit.* 2 2 2 2 1 1 3 2 4 3

III e IV *f*

*f* *dim. e rit.* *pp*

3 0 4 4 3 2

*ritard.* 4 *a tempo* 1 3

II

1 3 1 3 1 3 2 4 0

*f* *dim.* *p dolciss.*

4 0 1 3 1 3 3 2 1 4 0 2 0 1 0

*dim.* *ritard.* *p dim.* *pp*

III

# Souvenir

## Violino

Tranquillo, non troppo presto

Franz Drdla

Ruhig, nicht zu schnell *ritard.*

*a tempo*

Sordino 3 sul A

1 1 p p

mf f p p

p mf f ritard.

a tempo pp mf

f p p

ritard. mf f

più allegro  
Lebhafter

f ritard.

*a tempo*

*pp*

*p*

*animato poco a poco*

*più largo breiter*

Ossia:

*cresc.* *mf* *f* *p*

*ritard.* *a tempo* *sul A*

*mf*

*pp* *p* *p*

*ritard.* *Meno*

*mf* *f* *p*

*poco rit.* *rit.* *a tempo presto rasch*

*f* *p* *mf* *sf* *p* *dim.* *pizz.*

# Küsse im Dunkeln

(Baci al Buio)

Baisers dans la Nuit — Kisses in the Dark

Serenata

Violino

G. de Micheli, Op. 33

Arr.: Alfred Weide

**Allegretto mosso**  
Piano

(sord. ad lib.)  $\frac{V}{2}$

*f* *pp* *p*

*rall.* *a tempo* *a tempo*

*mf* *mf* *mf* *mf*

*allarg.* *a tempo* *poco rall.*

*f* *f* *p*

*a tempo* *mf*

*allarg.* *rall.* **Tempo di Valse lento**

*f* *pp*

*rall.* *a tempo*

*pp* *mf* *mf*

*rall.*

*mf* *mf*

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# Ständchen

## Aubade — Serenade

### Violino

Semplice e piano, ma non troppo lento  
con sordino

Jonny Heykens, Op. 21

*p*  
*legg. dolce*

*arco*

*pizz.*

*pp*

*un pochiss. marc.*

\* Für Geiger, welche nur die erste Lage beherrschen und für Mandolinspieler empfehle stets die unteren Noten zu spielen

Trio  
Misterioso

The musical score is written for Violino and Mandoline. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo and mood are indicated as "Trio Misterioso". The score consists of ten staves. The first two staves are for the Violino, starting with a *pp* dynamic. The third staff is for the Mandoline, starting with a *mf* dynamic and featuring a first ending. The fourth staff continues the Mandoline part with a second ending and a *pp* dynamic. The remaining staves (5-10) are for the Violino, showing various articulations like accents and slurs. The final staff includes performance instructions: *pizz.* (pizzicato), *arco* (arco), and *sul G (IV)* (sul G string, fourth position), along with a *ppp* dynamic marking. The Mandoline part is indicated by a bracketed line starting from the bottom of the final staff.



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# Herbstgold

## Nuées d'Or — Autumn Leaves

Intermezzo

Violino

Giovanni Brusso

Arr.: Alfred Weide

Appassionato (♩=120)

The first section of the score is marked 'Appassionato' with a tempo of quarter note = 120. It consists of four staves of music in a 3/4 time signature. The first staff begins with a piano (*p*) dynamic and features a series of eighth-note chords. The second staff continues this pattern, ending with a 'rall. poco' marking. The third staff includes markings for 'a tempo', 'poco accel.', 'a tempo', and 'rall. molto', with a 'cresc.' (crescendo) marking at the end. The fourth staff concludes the section with an 'a tempo' marking and a 'rall.' marking.

The second section of the score is marked 'Andante' and is in a key signature of one sharp (F#). It consists of seven staves of music. The first staff begins with a piano (*p*) dynamic. The second staff is marked 'string.' and features triplet patterns, with a forte (*f*) dynamic marking. The third staff continues with a 'rall.' marking and a 'p' dynamic. The fourth staff includes 'cresc.' and 'f' markings. The fifth staff is marked 'a tempo' and 'stent.'. The sixth staff features first and second endings, with a 'p' dynamic. The seventh staff concludes with a 'rall.' marking and a 'pp' (pianissimo) dynamic.

# Die Biene

L' Abeille - The Bee - L' Ape

Violino

François Schubert, Op. 13 No 9  
Rev. Arthur Seybold

Allegretto poco agitato

*f*

*pp dolce tranqu.*

*sf*

*sf*

*f*

*p*

*sf*

*f*

*p*

*p dolce*

*cresc. poco a poco*

This page of a violin score contains ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a forte (*f*) dynamic and features a complex, fast-moving melodic line with many slurs and accents. The first staff has a dynamic of *f*. The second staff includes fingerings (1, 2, 2, 0, 2, 1) and a dynamic of *più f*. The third staff continues the melodic development. The fourth staff is marked *pp dolce* and features a more lyrical, slower-moving line. The fifth and sixth staves return to a forte (*sf*) dynamic with a more rhythmic and accented character. The seventh staff has a dynamic of *f* and includes fingerings (0, 1). The eighth staff is marked *calando* and features a descending melodic line with fingerings (1, 2, 1, 2, 1, 1). The ninth staff is marked *p* and *dim.*, with fingerings (0, 4). The final staff is marked *dim.* and *pp*, ending with a pizzicato (*pizz.*) instruction and fingerings (0, 7, 7, 7).

# Berceuse

## Wiegenlied – Ninna Nanna – Cradle Song

Violino

Armas Järnefelt

Andante

The musical score is written for a single violin. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Andante'. The score contains ten staves of music. The first staff starts with a dynamic marking of *pp* and a first ending bracket labeled '4'. The second staff continues the melody. The third staff has a dynamic marking of *dim.* followed by *mp* and a first ending bracket labeled '6'. The fourth staff features a *molto f* dynamic and ends with *dim.*. The fifth staff ends with *mp*. The sixth staff has dynamics of *mp* and *pp*, ending with a first ending bracket labeled '1'. The seventh staff starts with *mp*. The eighth staff starts with *f*. The ninth staff starts with *pp* and includes a *rit.* marking and a first ending bracket labeled '8 0'. The final staff ends with a *pizz.* marking.

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# Kavatine Cavatina

Violino

J. Raff, Op. 85 N<sup>o</sup> 3  
Revid. von Fr. Seitz

Larghetto quasi Andantino

The musical score is written for a single violin. It begins with a *p* dynamic and a *smorz.* marking. The tempo is *Larghetto quasi Andantino*. The key signature is one sharp (F#). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from *pp* to *ff*. Performance instructions include *smorz.* (ritardando), *a tempo*, and *ff string.* (fortissimo strings). The piece ends with a final cadence.



# Slavischer Tanz

## Danse Slave — Slavonic Dance

Antonín Dvořák, Op. 72 No 2  
Arr.: Friedrich Hermann

Allegretto grazioso

Violino

The musical score consists of ten staves of music for the Violino part. The key signature is one sharp (F#), and the time signature is 3/8. The piece begins with a tempo marking of *Allegretto grazioso* and a dynamic of *Pianof*. The first staff includes a *6* measure rest and a *V* (Violino) marking. Dynamics range from *pp* to *ffz*. Tempo markings include *in tempo*, *rit.*, and *ritard.*. The score features various musical notations such as triplets, slurs, and accents. The piece concludes with a *fz* dynamic.

The musical score consists of ten staves of music in G major. The first staff begins with a forte fortissimo (*ff*) dynamic, followed by a decrescendo (*dim.*) and then piano (*p*). The second staff continues with *ff*, *dim.*, *p*, and piano-piano (*pp*). The third staff features *pp*, *sf*, and *f*. The fourth staff includes a trill (*tr.*), a piano fortissimo (*ff*) dynamic, a decrescendo (*dim.*), and a piano (*p*) dynamic. The fifth staff has a decrescendo (*dim.*), piano (*p*), piano-piano (*pp*), and a fortissimo (*ff*) dynamic. The sixth staff shows a fortissimo (*ff*) dynamic, a decrescendo (*dim.*), and a piano (*p*) dynamic. The seventh staff is marked *f espressivo* and *mf*. The eighth staff includes a decrescendo (*dim.*), piano (*p*), mezzo-piano (*mp*), mezzo-forte (*mf*), and piano-piano (*pp*) dynamics. The ninth staff features piano-piano (*pp*) and piano (*p*) dynamics. The tenth staff concludes with a fortissimo (*f*) dynamic and a piano-piano (*pp*) dynamic. The score includes various musical notations such as triplets, slurs, and fingering numbers (0, 1, 2, 3, 4, 6, 7, 8).

# Menuett

Eine kleine Nachtmusik

Petite Sérénade dans la Nuit – Night Music

Violino

Wolfgang Amadeus Mozart (1756-1791)

Arr.: Arthur Seybold

Allegretto

The musical score is written for a violin in G major (one sharp) and 3/4 time. It begins with the tempo marking 'Allegretto'. The first staff starts with a forte (*f*) dynamic and includes a breath mark (*V*) and a trill (*tr*). The second staff features a piano (*p*) dynamic and another breath mark. The third staff shows a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The fourth staff marks the beginning of the 'Trio' section with a piano (*p*) dynamic and the instruction 'p sotto voce'. The score continues with various dynamics and performance markings, including trills and breath marks, across 16 staves. The final staff concludes with a forte (*f*) dynamic and a crescendo (*cresc.*).



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# Gavotte

## Violino

Fr. J. Gossec  
Bearb. von Arthur Seybold

Allegretto

*p con grazia saltato*

*mf* *f* *p*

*mf*

*p leggiero* *f*

*p* *f*

*p grazioso*

*pizz.* *arco*

*mf*

*rit.* *p a tempo* *rit. f sul D*

\*) + pizzicato mit der linken Hand.

# Nocturne

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Fr. Chopin, Op. 9. N<sup>o</sup> 2.

Übertragung für Violine und Piano von  
Arthur Seybold.

## Violino

Andante

*p* *f*  
*p* *pp* *pp poco rit.* *f*  
*poco rall.* *f* *cresc.*  
*p* *rit.*

*Facilité*  
*p* *pp* *poco rubato sempre pp a piacere* *dolciss.*  
*p* *f con forza* *stretto*

*senza tempo*  
*ff* *f*  
*rallent. e smorz.* *lento pp* *ppp*

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# Das Lied der Geige

## Canzona del Violino

J. Schebek, Op. 2.  
Übertragung für Violine und Klavier  
von Arthur Seybold.

### Violino

*Facilité*

*Andante* (♩ = 52)

*p espr.*

*con tenerezza*

*f*

*rit.*

*sul A*

*f*

*p*

*f*

*f*

*p*

*f*

*p*

*mf*

*f*

*p*

*sul G*

*riten.*

*dolcissimo*

*pp morendo*

*poco a poco dim.*

# Ungarischer Tanz

## Danse Hongroise — Hungarian Dance

### Nº 6

Violino

Johannes Brahms  
Bearb.: Arthur Seybold

Allegro

The musical score for Violino, Hungarian Dance No. 6, is written in 2/4 time and consists of ten staves. It begins with a key signature of two sharps (D major) and a tempo marking of 'Allegro'. The first staff includes dynamics like 'f', 'sf', and 'p sostenuto', and features a trill (tr) and a fermata. The second staff has 'più riten.' and 'a tempo vivo' markings. The third staff includes 'sf' and 'p' dynamics. The fourth staff has 'sf' and '3' markings. The fifth staff has 'f' and 'sf' dynamics. The sixth staff has 'f' and 'p' dynamics. The seventh staff has 'f' and 'p' dynamics. The eighth staff has 'f' and 'sf' dynamics. The ninth staff has 'f' and 'sf' dynamics. The tenth staff has 'f' and 'sf' dynamics. The score concludes with a double bar line and repeat signs.

Molto sostenuto

*a tempo vivo*  
*mf* *p leggiero*

*tr* *sf* *p sostenuto*

*più riten.* *tr* *a tempo vivo* *f* *tr*

*sempre vivace* *tr* *sf* *p*

*tr* *p* *p*

*sf* *sf* *sf* *p*

*sf* *sf* *f*

Detailed description: This page of a violin score contains ten staves of music. The key signature is one flat (B-flat), and the time signature is 4/4. The first staff begins with the tempo marking 'a tempo vivo' and dynamic 'mf', followed by a first ending bracket. The second staff features a second ending bracket and a key change to two sharps (D major). The third staff includes trills ('tr'), a sforzando ('sf'), and a 'p sostenuto' marking. The fourth staff has a 'più riten.' marking, a trill, and returns to 'a tempo vivo' with a forte ('f') dynamic. The fifth staff is marked 'sempre vivace' and includes trills and dynamic changes between 'sf' and 'p'. The sixth staff continues with trills and dynamics 'p' and 'p'. The seventh staff features a sixteenth-note scale-like passage with a forte ('f') dynamic. The eighth staff has a forte ('f') dynamic and a triplet of eighth notes. The ninth staff includes a forte ('f') dynamic and a sixteenth-note scale. The tenth staff concludes with a forte ('f') dynamic and a final cadence.

# Ave Maria

## Violino

Fr. Schubert  
Rev. Fr. Seitz

Lento assai

The musical score is written for a single violin part. It begins with a treble clef and a common time signature (C). The tempo is marked 'Lento assai'. The music is characterized by its flowing, lyrical quality, with many notes beamed together and held under slurs. Dynamic markings of 'p' (piano) are used throughout. Fingerings are indicated by numbers 1, 2, 3, and 4. There are several instances of triplets and sixteenth-note patterns. The score concludes with a final note on a whole rest.

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# Walzer

## Valse — Waltz

### Nº 15

Violino

Johannes Brahms  
Arr: Arthur Seybold

Tempo di Valse

*p dolce*

*poco cresc.*

*p*

*poco cresc.*

*dolce*

V 6

V 6

V 6

# Buntes Allerlei

## Capriziöser Walzer

Comme ci, comme ça

Musical Caprice

Violine

Georg Boulanger

Tempo ad lib.

Grazioso espressivo

(A) Tempo

The score consists of ten staves of music. It begins with a 3-measure triplet and a *frei* section. Section (A) includes a *Tempo* section with slurs and fingerings (1, 2, 3, 4, 5) and a *gliss. sul D* instruction. Section (B) features a *leggiere gliss. sul A* section and a *segue* section. The score concludes with a *frei* section and a final triplet. Various technical markings such as *8<sub>2</sub>*, *8<sub>3</sub>*, and *8<sub>4</sub>* are present throughout the piece.



Tempo ad lib.

(C) Tempo

First system of musical notation for section C. It features a treble clef and a key signature of two sharps (F# and C#). The music consists of a series of eighth and sixteenth notes. Fingerings are indicated by numbers 1-4. There are several slurs and accents. Below the staff, the notes are labeled as E, A, and D. Further down, the text "gliss. sul D" and "sul A" are written.

Second system of musical notation for section C. It continues the melodic line with various slurs and fingerings. Below the staff, the text "sul E" and "sul A" is visible.

(D) Molto espressivo

First system of musical notation for section D. The tempo/mood is "Molto espressivo". The music features a mix of eighth and sixteenth notes with slurs. Below the staff, the text "sul D", "sul G", and "sul D" is present.

Second system of musical notation for section D. It continues the expressive melodic line with slurs and fingerings.

Third system of musical notation for section D. It features a series of notes with slurs and fingerings.

Fourth system of musical notation for section D. It includes notes with slurs and fingerings. Below the staff, the text "sul G", "sul D", "sul D", and "sul G" is visible.

Fifth system of musical notation for section D. It features notes with slurs and fingerings. Below the staff, the text "pizz." and "arco" is visible.

(E) Tempo I

First system of musical notation for section E. The tempo is "Tempo I". It starts with a "frei" marking and a fermata. The music consists of eighth and sixteenth notes. Below the staff, the text "frei", "E", "A", "D", and "gliss. sul D" is visible.

Second system of musical notation for section E. It continues the melodic line with slurs and fingerings. Below the staff, the text "sul A", "sul E", "sul E", "sul A", "sul D", and "pizz." is visible.

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# Sehnsucht der Sennerin

(Sæterjentens Søndag)

Solitude sur la Montagne

Longing in the Mountains

## VIOLINE

Ole Bull

Arr.: Leopold Weninger

Andante molto

rall.

*espressivo*

sul G (IV)

# Chanson Triste

Violino

Bas. Kalinnikow  
Arr.: Alfred Weide

Andante

*p*

*un poco agitato*

*p*

*cresc.*

*mf*

*marcato*

*cresc.*

*rall.*

*a tempo*

*pp weich*

*rit.*



# Studienwerke für Violine

<b>DONT, Jac.</b> op. 35, Etüden und Kaprizen E 591	<b>FUCHS, O.</b> op. 37, 25 Etüden	<b>MUELLER-WENDISCH, M.</b> Vorstudien für die Violine, 2 Hefte E 819/20
<b>DONT, Jac.</b> op. 37, Vorübungen zu Kreuzer- und Rode-Etüden E 189	<b>KAYSER, H. E.</b> op. 20, 36 Etüden E 322	<b>PALASCHKO, Joh.</b> op. 14, 6 Konzert-Etüden (mehrst. Studien)
<b>EBERHARDT, Goby</b> Der natürliche Weg zur höchsten Virtuosität	<b>KREUTZER, R.</b> 42 Etüden E 171	<b>RODE, P.</b> 24 Kaprizen in Form von Etüden E 60
Elementarteil I E 41	<b>KREUTZER, R.</b> 19 Etüden E 575	<b>SAURET, E.</b> op. 64, 24 Etüden-Kaprizen in 2 Heften E 1169/70 (S)
Elementarteil II E 42	<b>KÜCHLER, Ferd.</b> op. 7, Tonleitern, Lagenwechsel, Dreiklänge E 812	<b>SCHLOMING, H.</b> op. 16, 32 Studien in 2 Heften
Elementarteil III E 43	<b>MARTEAU, H.</b> op. 19, Tonleiterstudien, Heft 1 u. 2 E 678/79	<b>SEYBOLD, A.</b> op. 182, Neue Violin-Etüden-Schule, Heft 1—6 E 129/134
Teil IV Text zum Studienmaterial E 141	<b>MAZAS, J.</b> op. 36, Etüden, 2 Hefte E 718/19	<b>SEYBOLD, A.</b> op. 182, Neue Violin-Etüden-Schule, Heft 7—12 E 135/140
Teil V 1. Notenteil zum Studienmaterial E 142	<b>MEYER-RAUBINEK, H.</b> Moderne Etüden unter Berücksichtigung technischer Motive aus Meisterwerken der Violinliteratur in 3 Bänden E 1087/89 (S)	<b>SPONER, A. v.</b> op. 26, 45 Etüden in 2 Heften E 866/67
Teil VI 2. Notenteil z. Studienmaterial E 143	<b>MINKOUS, Louis</b> 12 Etüden E 161	<b>ZAJIC, Florian</b> op. 5, 30 Etüden, Heft 1 E 635
Teil VII 3. Notenteil z. Studienmaterial E 144		
<b>EICHHORN, M.</b> Tonleiter- und Akkordstudien, 2 Hefte E 739/40		
<b>FIORILLO, F.</b> 36 Etüden E 170		
<b>FUCHS, O.</b> op. 34, 25 Etüden		

## Ausgewählte Werke für Violine mit Salonorch.-bzw. Orch.-Begleitung

<b>Lyra Nr. BÉRIOT, Ch. de</b> 2594 Scène de Ballet (Haensch) (Neue Ausgabe)	<b>Lyra Nr. GODARD, B.</b> 4003 op. 145 Nr. 3, En regardant le Ciel (H. Daebnitz), und Nardini, Adagio du Concerto (B. Bernards)	<b>Lyra Nr. NERUDA, F.</b> 2927 Berceuse slave, op. 11 (Weninger)
<b>BOCCHERINI, L.</b> 2917 Menuett und Haydn, Serenade (Weninger)	4004 op. 145 Nr. 4, Ländlicher Tanz (H. Daebnitz)	<b>RAFF, J.</b> 2595 Cavatine (Németi)
<b>BOHM, C.</b> 4040 Adagietto religioso (und Rudolpe, M., op. 89, „Ich küsse deine Lippen“) (B. Egg)	3789 Canzonetta (Concerto Romantique)	<b>SARASATE, P. de</b> 3355 Zigeunerweisen, op. 20 (Leopold)
3921 Still wie die Nacht, Alideutscher Liebesreim	<b>GOUNOD, Ch.</b> 3340 Meditation (Ave Maria über das 1. Präludium von Bach) (Haensch)	<b>SCHEBEK, J.</b> 3270 Canzona del Violino, op. 2 (Weninger)
<b>CHOPIN, Fr.</b> 2905 Nocturne, op. 9 Nr. 2 (Weninger)	<b>HÄNDEL, Fr.</b> 423 Largo und Giordani „Caro mio ben“ (Weninger)	3273 Sérénade italienne op. 8 (Weninger)
<b>DELIBES, L.</b> 3265 Andante aus „Sylvia“ (Weninger)	<b>HAYDN, J.</b> 2917 Serenade, und Boccherini, „Menuett“ (Weninger)	447 Souvenir de Mona Lisa, Valse lente (Weninger)
<b>DESPLANES</b> (Németi und Bernards)	<b>HEYKENS, J.</b> 3719 Elfentanz	<b>TARTINI, E.</b> 3048 D-moll-Konzert, bearbeitet und mit eigenen Kadenzten versehen von E. Pente (Streichquintett mit Klavier)
3951 Intrada (Adagio) u. Leclair, Le Tambourin	<b>HEYKENS, J.</b> 3519 Ständchen (op. 21)	<b>THOMAS, A.</b> 3585 „Kennst du das Land“ aus „Mignon“ (Haensch)
<b>DRDLA</b> 03388 Serenade No. 1 (A-dur) Kubelik-Serenade	<b>KARBULKA, J.</b> 4458 Berceuse (Leopold)	<b>TITL, A. E.</b> 2681 Serenade (Weninger) für Violine und Cello-Solo
<b>DVOŘÁK, A.</b> 3976 op. 68 Nr. 5, Waldesruhe, Adagio (B. Leopold)	<b>KÉLER-BÉLA, A.</b> 3263 Der Sohn der Heide, op. 134 Nr. 2 (Weninger)	<b>WAGNER, Rich.</b> 2551 Albumblatt (Weninger)
<b>FUCHS, Oscar</b> 4286 op. 2, Introduction und Variationen über „Webers letzter Gedanke“ (mit Quintett)	<b>LÖWE, Carl</b> 2864 Die Uhr, Ballade (Németi)	3189 Träume (Weninger)
		<b>WINKLER, Gerhard</b> 4584 Santa Maria

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