

# Victorica

QUADRILLE

Pour le Piano  
A Six mains

PAR

Ch. CZERNY

Œuv. 646 (N° 7)

Prix: 7<sup>f</sup>, 50<sup>c</sup>

PARIS, chez S. RICHAULT, Editeur, Boulevard des Italiens, N° 4 au 1<sup>er</sup>  
15, 842 R.

# VICTORIA QUADRILLE.

Par CH: CZERNY.  
Oeu: 646.(N<sup>o</sup>7.)

## PARTE 3.<sup>za</sup>

3<sup>o</sup> 1

*p* *f* Fine.

*p* *f*

*p* *f*

*p* D.C. al Fine.

# VICTORIA QUADRILLE.

Par CH: CZERNY.

## PARTE 2.<sup>da</sup>

3<sup>o</sup> 1

*p* *f* Fine.

5

5

# VICTORIA

## QUADRILLE.

Par CH: CZERNY. Ocu: 646. (Nº7)

### PARTE 1.<sup>ma</sup>

8<sup>va</sup>.....

3<sup>ta</sup> 1.

*P* *f* Fine.

8<sup>va</sup>.....

*P* *f*

8<sup>va</sup>.....

*P*

8<sup>va</sup>.....

*P* D.C. al Fine.

### PARTE 2.<sup>da</sup>

*f* *P*

*P* D.C. al Fine.

PARTE 3.<sup>za</sup>

Op. 2.

*p*

*f*

Fine.

D.C. al Fine.

PARTE 2.<sup>da</sup>

Op. 2.

*p*

Fine.

70. 2.

8<sup>va</sup>

*p*

8<sup>va</sup>

Fine.

8<sup>va</sup>

8<sup>va</sup>

*f*

D.C.  
al Fine.

PARTE 2.<sup>da</sup>

*f*

D.C.  
al Fine.



PARTE 5.<sup>za</sup>

№. 3.

*P*

*Fine.*

*D.C.*

*D.C. al Fine.*

PARTE 2.<sup>da</sup>

№. 3.

*P*

*Fine.*

Op. 3.

8<sup>va</sup>

*P*

8<sup>va</sup>

Fine.

8<sup>va</sup>

D.C. *P*

8<sup>va</sup>

D.C. al Fine.

PARTE 2.<sup>da</sup>

D.C.

D.C. al Fine.

PARTE 3.<sup>za</sup>

Op. 4.

*p* *f* *cres:* *f* D.G. al Fine.

PARTE 2.<sup>da</sup>

Op. 4.

*p* *Fine.* *f* *p*



PARTE 1.<sup>ma</sup>

8<sup>va</sup>

Op. 4.

*p*

*cres.*

9<sup>va</sup>

*sf*

*p*

Fine.

*f*

8<sup>va</sup>

*p*

8<sup>va</sup>

*cres.*

*f*

D.C.  
al Fine.

PARTE 2.<sup>da</sup>

*cres.*

*f*

D.C.  
al Fine.

PARTE 3.<sup>za</sup>

№ 4.

Musical score for Part 3, No. 4, measures 1-12. The score is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of two staves. The first staff begins with a piano (*P*) dynamic and ends with a *Fine.* marking. The second staff begins with a forte (*f*) dynamic. The third system (measures 7-12) includes a *cres:* (crescendo) marking and ends with a *D.C. al Fine.* instruction.

PARTE 2.<sup>da</sup>

№ 4.

Musical score for Part 2, No. 4, measures 1-12. The score is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It consists of two staves. The first staff begins with a piano (*P*) dynamic and ends with a *Fine.* marking. The second staff begins with a forte (*f*) dynamic. The third system (measures 7-12) includes a piano (*P*) dynamic marking.

PARTE 1.<sup>ma</sup>

8<sup>va</sup>.....

№ 4.

*p* *cres.*

8<sup>va</sup>.....

*sf* *p* *Fine.* *f*

8<sup>va</sup>.....

*p*

8<sup>va</sup>.....

*cres.* *f*

D.C.  
al Fine.

PARTE 2.<sup>da</sup>

*cres.* *f*

D.C.  
al Fine.

PARTE 5.<sup>za</sup>

№. 5.

*p*

*f* Fine.

*f* *p*

*f* *p* *f*

*fp* *fp* *fp* *fp* D.C. al Fine.

PARTE 2.<sup>da</sup>

№. 5.

*p*

Fine. *f* *p* *f* *p*

PARTE 1<sup>ma</sup>

8<sup>va</sup>.....  
No. 5.  
*p*

8<sup>va</sup>.....  
*Fine* *f*

8<sup>va</sup>.....  
*p* *f* *p*

8<sup>va</sup>.....  
*f* *p* *f*

8<sup>va</sup>.....  
*fp* *fp* *fp* *fp*

D. G.  
al Fine.

PARTE 2<sup>da</sup>

*f* *p*

*f* *p* *f* *f*

PARTE 5.<sup>za</sup>

CODA.

*sp* *sp* *P* *eres:* *ff*

PARTE 2.<sup>da</sup>

CODA.

*sp* *f*



CODA.

8<sup>va</sup>

*fp* *fp*

This system consists of two staves. The upper staff is marked with an 8<sup>va</sup> (octave) sign and contains a melodic line with various dynamics, including *fp* (fortissimo piano) and *fp*. The lower staff provides harmonic support with chords and some melodic fragments.

8<sup>va</sup>

*f*

This system continues the musical material from the first system. The upper staff features a melodic line with a forte (*f*) dynamic. The lower staff continues with harmonic accompaniment.

8<sup>va</sup>

*p* *cres:*

This system shows a melodic line in the upper staff starting with a piano (*p*) dynamic and marked with a crescendo (*cres:*). The lower staff continues with harmonic accompaniment.

8<sup>va</sup>

*ff* *dim:*

This system features a melodic line in the upper staff with a fortissimo (*ff*) dynamic, followed by a decrescendo (*dim:*). The lower staff continues with harmonic accompaniment.

PARTE 2.<sup>da</sup>

*p* *cres:*

This system begins the second part with a melodic line in the upper staff starting with a piano (*p*) dynamic and marked with a crescendo (*cres:*). The lower staff provides harmonic support.

*ff*

This system continues the melodic line in the upper staff with a fortissimo (*ff*) dynamic. The lower staff continues with harmonic accompaniment.

PARTE 3.<sup>za</sup>

The first system of Part 3 features a piano accompaniment in G major. The right hand plays a melodic line with a fingering of 2, while the left hand provides a bass line with a fingering of 2. A dynamic marking of *p* (piano) is present. The second system continues with a more complex texture, including a *f* (forte) dynamic marking. The third and fourth systems show further development of the accompaniment with various rhythmic patterns and chordal textures.

PARTE 2.<sup>da</sup>

The first system of Part 2 is in G major and features a piano accompaniment. The right hand has a fingering of 2 and a dynamic marking of *p*, while the left hand has a fingering of 2 and a dynamic marking of *f*. The second system continues the accompaniment with various rhythmic patterns and chordal textures.

PARTE 1.<sup>ma</sup>

5<sup>va</sup>.....

*p*

8<sup>va</sup>.....

*f*

8<sup>va</sup>.....

8<sup>va</sup>.....

8<sup>va</sup>.....

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PARTE 2.<sup>da</sup>