

Variation Sheet 1 (from giselle)

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Female Variation from Giselle

$0\gamma \nearrow cp \downarrow$, $2' tl \downarrow 2'$, $1 2 || 2 2 ||$

$1\gamma \nearrow cn | 2 pq \nearrow \gg (\downarrow \#3 | fi \Leftarrow, gg \Leftarrow | \searrow bn^2(\uparrow, pe(\uparrow$

$\searrow pq(\uparrow CD bm^2 \downarrow) | tm \Leftarrow$) , $cp(\downarrow | rs) | O br) \Rightarrow$, $(\widehat{5})M ps |$

$2\gamma \searrow cn | 3 \searrow pq(\uparrow \gg \downarrow) \#2 | fi \Leftarrow, gg \rightarrow | \nearrow bn^2 \uparrow$) , $pe \uparrow |$

$\overrightarrow{(44)} | pt^{\frac{1}{2}} \Leftarrow \gg \downarrow | \overrightarrow{(62)}$, $(\widehat{5})pqas(\Leftarrow | (\widehat{5})H ps |$

$3\gamma \{(\widehat{5})pqas \nearrow, pt^2 \Leftarrow \triangleright (\downarrow | \searrow bn \uparrow, 3 \searrow pq(\uparrow \gg \downarrow) \#2 | br, (\widehat{5})fm \downarrow \}^2$

$4\gamma \nearrow bn \uparrow$) , $pt^2 \Leftarrow (> pt^2 \Rightarrow > |$, $(\widehat{6})ps \searrow bn(\uparrow, pt^1 \Leftarrow >)pt^1 \Rightarrow (> |$, $(\widehat{6})ps |$

$\overrightarrow{(44)} |||$, $(\widehat{5})M ps |$

$5\gamma \mathcal{D} \nearrow M bn^3 \uparrow |^5 O^{\frac{1}{3}} M bn^3 \rightarrow |^3 \nearrow M bn^3 \uparrow |^2 MG bn^2 || \overrightarrow{(22)} |||$

$6\gamma \mathcal{M} O pq) \Leftarrow$, $O pq) \Leftarrow |^7 db^2$, $O pq) \Rightarrow | (\widehat{6})ps |$

We have introduced the following symbols and conventions:

Whenever the aspect position (in the stage) has an arrow on the top (for example $\overrightarrow{(44)}$) it's treated as a new step that we will call "go to", and is implemented by going to that place along the corresponding times until some other step.

We introduced the new position (6) which means (on the knees), with the corresponding bow whether is right leg in the back or at front.

Also we have introduced two special keys (that will be written next to the center key): \mathcal{D} which means: "sour le diagonale" and \mathcal{M} which means: "sour le manege".