

## Alhambra

**CHOREO:** Alise Halbert with Richard E. Lamberty  
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**MUSIC:** Alhambra (Sarah Brightman from the album Alhambra)  
**RHYTHM:** Waltz  
**PHASE:** IV + 1 (Double Reverse Spin)  
**FOOTWORK:** Opposite unless indicated [*W's footwork in square brackets*]  
**SEQUENCE:** INTRODUCTION DANCE DANCE DANCE DANCE (1 – 2) ENDING

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**WEBSITE:** www.rexl.org

### Introduction

#### 1 – 2 Wait; Right Lunge, Recover, Slip;

- 1 Wait for 1 measure in CP facing WALL with Man's R and Woman's L feet free.
- 2 [Right Lunge, Recover, Slip (123)] Lowering into L lunge side and slightly forward R leaving L extended, recover L rising and swaying strongly LF with slight RF body turn and head strongly to L, small step back R slip pivot to end in CP DLC;

### Dance

#### 1 – 8 Double Reverse Spin; Whisk; Weave; ; Manuver; Overturned Spin Turn; Box Finish (DW); Change of Direction;

- 1 [Double Reverse Spin (12-)] Forward L towards DLC rising commence LF turn, side and around partner R [*W: heel turn*] now backing LOD, spin LF on ball of R lower at end of '3' in CP DLC;  
[*W: (123&) Back R toe to heel and nearly straighten legs leaving feet flat, close L and turn on heel of R to face LOD then transfer weight to the flat of the L foot, continue LF turn side R toe pointing COH body tracking Man's turn / continue LF turn XLif toe heel;*]
- 2 [Whisk (123)] Forward L, side R, XLib [*W: XRib*] small step in SCP;
- 3 - 4 [Weave (123; 123)] Thru R, side and forward L towards DLC commencing LF turn and allowing W to pickup, turning LF side and back R down LOD with right side leading preparing to step back in BANJO; Back L down LOD partner outside in BANJO, back R blending to CP, turning LF side and forward L towards DLW in BANJO;  
[*W: Thru L, picking up to CP side and back R towards DLC rising brush L to R, side and forward L pointing LOD body facing DW preparing to step forward outside partner in BANJO; Forward R in BANJO, blending to CP forward L rising, turning LF side and back L in BANJO;*]
- 5 [Manuver (123)] Forward R in BANJO, side L turning to face RLOD in CP, close R;
- 6 [Spin Turn (123)] Back L pivot 3/8, forward R down LOD between partner's feet heel to toe and leaving L extended back, side and back L backing DLC;  
[*W: Forward R between partner's feet pivot 3/8, continue RF turn step back and slightly side across the LOD L rising brush R to L, side and forward R between partner's feet to end in CP DLC;*]
- 7 [Box Finish (123)] Back R, side L turning LF to face DLW, close R to CP DLW;
- 8 [Change of Direction (12-)] Forward L commence LF turn no rise, side R turning to face DC no rise, draw L near R to end in CP DLC;

#### 9 - 16 Open Telemark; Semi Chasse; Promenade Sway w/ Change of Sway; Link to SCP; Open Natural; Open Impetus; Syncopated Vine; Pickup (Woman Locks);

- 9 [Open Telemark (123)] Forward L rising commence LF turn, side and around partner R [*W: heel turn*] now backing LOD, continue LF turn side and forward L towards DLW left side leading turning to SCP;  
[*W: Back R toe to heel and nearly straighten legs leaving feet flat, close L then turn on heel of R to face DLW then transfer weight to the flat of the L foot, continue LF turn step side and forward R towards DLW right side leading in SCP;*]
- 10 [Semi Chasse (12&3)] Thru R, side and forward L / close R, side and forward L in SCP DLW;

- 11 [Promenade Sway (12-)] Thru R, side L turning body to CP with a strong to sway L, change sway to R turning head to look at Woman and stretch to increase sway;  
*[W: Thru R, side L turning body to CP but keeping head to R with strong way to R, change sway and head to L and extend;]*
- 12 [Link to SCP (-23)] Slowly rise over L drawing R to L, close R, side L in SCP DLW;
- 13 [Open Natural (123)] Thru R commence RF turn, side L across partner and LOD, side and back R right side leading in Banjo backing LOD preparing to step back with partner outside;  
*[W: Thru L, forward R between partner's feet, forward L with left side leading in Banjo;]*
- 14 [Open Impetus (123)] Back L in BANJO commence RF turn, close R heel turn to face DLC rising at end of turn, continue body turn and step side and forward L toward DLC left side leading in SCP;  
*[W: Forward R outside partner in BANJO commence RF turn, side and around partner L rising and brush R to L, continue RF turn side and forward R towards DLC right side leading turning to SCP;]*
- 15 [Syncopated Vine (1&23)] Thru R / side L turning to face partner, XRib *[W: XLib]*, side and forward L toward DLW left side leading in SCP;
- 16 [Pickup Lock (123)] Thru R, side and forward L towards DC, turning body to face DLC CLOSE R;  
*[W: Thru L, commencing to turn to CP side and back R with right side leading, continue turn lock Lif;]*
- 17 - 20 One Left Turn; Hover Corte; Back, Side, Close (WALL); Right Lunge, Recover, Slip;**
- 17 [Left Turn (123)] Forward L commence LF turn, side R, close L to end in CP backing LOD;
- 18 [Hover Corte (123)] Back R commence LF turn, side L pointing DLW body facing WALL and rising *[W: brush L to R]*, continue body turn to face DLW then recover back R preparing to step back partner outside in BANJO;  
*[W: Forward L commence LF turn, side and back R rising brush L to R, side and forward L left side leading preparing to step forward outside partner in BANJO;]*
- 19 [Back, Side, Close (123)] Back L blending to CP, side R to face WALL, close L to end in CP WALL;
- 20 Repeat Measure 2 of the Introduction.

## Ending

### 1 - 3 Sycopated Vine to Butterfly; Syncopated Vine; Chair;

- 1 Repeat Measure 15 of the Dance moving toward LOD and blending to BFLY;
- 2 Repeat Measure 15 of the Dance moving toward LOD in BFLY.
- 3 [Chair (1)] Thru R checking leaving L extended back then slowly change sway to R and raise lead arms.



Completed towards the end of Muslim rule in the 14<sup>th</sup> century the Alhambra is a reflection of the culture of the last days of the Nasrid emirate of Granada. It is a place where artists and intellectuals had taken refuge as Christian Spain won victories over Al Andalus. The Alhambra mixes natural elements with man-made ones, and is a testament to the skill of Muslim craftsmen of that time.

The literal translation of Alhambra, "red fortress", reflects the color of the red

clay of the surroundings of which the fort is made. The buildings of the Alhambra were originally whitewashed; however, the buildings seen today are reddish.

Duermen tus recuerdos  
de ébano y perfume  
en tus aposentos,  
llenos de ternura,  
mi querida Alhambra.

Viste mil amores  
nacer en tus entrañas,  
luces que acarician  
desde tus ventanas,  
despechada Alhambra.

Brillan tus ensueños  
en un mar de estrellas  
y la luna canta  
tu silencio, Alhambra.

Lagrimas de yedra  
lloran los venvidos,  
Entre espada y rosa  
crecen tus olivos,  
Mi querida Alhambra.

Guardo en ri recuerdo  
tu sabor a luna,  
brillas sobre el pueblo  
Como el sol, Alhambra.

Sueno con Alhambra,  
mi querida Alhambra.

# Alhambra

Alise Halbert with Richard E. Lamberty

## Wait CP facing WALL with Trail Foot Free for ONE measure.

Wait; Right Lunge, Recover, Slip;

### Dance

Double Reverse Spin; Whisk; Weave ; ;

Manuver; Overturned Spin Turn; Box Finish (Diagonal Wall); Change of Direction;

Open Telemark; Promenade Chasse; Promenade Sway and Change Sway;

Rise, Close, Semi; Open Natural; Open Impetus; Syncopated Vine; Pick Up (Lady Locks);

One Left Turn; Hover Corte; Back, Side, Close face WALL; Right Lunge, Recover, Slip;

### Dance

Double Reverse Spin; Whisk; Weave ; ;

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One Left Turn; Hover Corte; Back, Side, Close face WALL; Right Lunge, Recover, Slip;

### Ending

Double Reverse Spin; Whisk; Syncopated Vine Butterfly; Syncoapted Vine; Chair.