**K’sheat Halacht (**כשאת הלכת**)**

(Israel)

This dance was created by Sagi Azran, who was born in Israel, but moved to Los Angeles in his mid-20s. The dance is all about nuance, detail, and connection. For example, when the song says, “*tachzeri!” (“come back!”)* at the beginning of the chorus figure, you separate from your partner and then come back.

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| Arranged by: | Sagi Azran | Year: | 2015 |
| Pronunciation: | kshay-AHT hah-LAHT | Translation: | When You Left |
|  | *H as in J.S. Bach* | Composer: | Stav Shemes |
| Meter: | 4/4 | Lyricist: | Uri Ben Ari |
|  |  | Singer: | Moshe Peretz |
| Formation: | Partners, arranged in a circle, facing counterclockwise with men on the left | | |
| Steps & Styling: | Slow, with a strong connection between the dance partners | | |

Meas 4/4 meter Pattern

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| 4 meas |  | INTRODUCTION. *No action. Dance begins with the singing.* |
|  | I. | FIGURE 1: VERSE |
|  |  | *Facing the counterclockwise line, Varsouvienne position, with men to the left of and slightly behind the women. Both have R foot free.* |
| 1 |  | Grapevine along the CCW line: open R (1), L cross in front (2), open R to R side (3), L cross behind (4). |
| 2 |  | Cha cha: step R (1), little step L (&), step R (2). Step fwd on L and rock on it (3), rock in place on R (4). |
|  |  | *Meas. 3-4 will mirror meas. 1-2. L shoulder will lead as you move toward center.* |
| 3 |  | Grapevine moving in toward the center: open L to L side (1), cross R in front (2), open L to side (3), R behind (4). |
| 4 |  | Cha cha toward center: step L (1), little step R (&), step R (2). Step fwd on R and rock on it (3), rock in place on L (4). |
| 5 |  | Stepping L to the L side, sway L (1), sway R (2). W take a full turn over L shoulder, with R (3), L (4). M do not turn, but take two small steps in place (3, 4) and assist the W with the turn. Keep the R hands joined as women turn under the arms. |
| 6 |  | Both rock on R toward the center (1), rock in place on L (2). W make a full turn over the R shoulder with R (3) and L (4). M do not turn, but take two small steps in place (3, 4) to assist the W with the turn. Keep the R hands joined as W turn under the arms. |
| 7 |  | Sway R (1), sway L (2). Cross R over L and rock on it (3), rock in place on L (4). |
| 8 |  | W make a 3/4 turn over the R shoulder with R (1) and L (2) to face the M. M take two small steps in place (1, 2), making a small 1/4 turn to the R to face the W. Keep the L hands joined as W turn under the arms. Using L hand to give weight, both M and W rock back on R (3), in place on L (4). |
|  |  | *The first time through Fig. I, rejoin R hands in Varsouvienne position and face the CCW line to repeat the figure. The second time, stay with W facing toward center, M facing out.* |
|  | IIA. | FIGURE 2A: CHORUS A |
|  |  | *Partners are face-to-face, with W facing toward the center of the circle.* |
| 1 |  | Both make a full turn to the R, along the circle line, with ftwk R (1), L (2). Continue along the line with cha cha: R (3), L (&), R (4).  *M have moved CW, while W have moved CCW. Each person will end up, approximately, in front of the person “two corners to the R.”* |
| 2 |  | Cross L over R and rock on it (1), rock in place on R (2). Open L to L side along the line (3), cross R over L (4). |
|  |  | *W will essentially mirror meas. 1-2, to the L. For M, the turn is different.* |
| 3 |  | W make a full turn to the L, along the CW line, with ftwk R (1), L (2). At this point, W should be approximately aligned with their own, original partner. W continue along the line with a cha cha (3, &, 4).  M make a ***half*** turn to the L, moving on the CCW line, to end facing the center, with ftwk (1, 2). They change their direction of travel, with a cha cha to the L, which moves on the CW line (3, &, 4).  *Because W made a full turn, but M only a half turn, both partners are facing center, M in front, and moving together in the CW direction for cts. 3-4.* |
| 4 |  | Both cross R over L and rock on it (1), rock in place on L (2).  W open R to R side (1), cross L in front (2). M make a 1/2 turn over R to face the W with R (3), L (4), moving slighlty CCW on the line. |
| 5 |  | Partners take L hands, and use it to give weight as they rock back on R (1), rock in place on L (2). Step fwd on R toward partner and rock (1), rock in place on L (2). For cts. 1-2, R arms make a large circle up and away from the partner. On ct. 3, partners gently high-five. |
| 6 |  | Both rock back on R (1), rock in place on L (2), no arm circling. Keeping L hands joined, W make a full turn over L shoulder with ftwk R (3), L (4), under the arms. M use the L arms to assist the W, and they make a 1/2 turn over L shoulder, ftwk R (3), L (4). Both end up facing center, M slightly to the L of and behind W, and they join hands in lower Varsouvienne position. |
| 7 |  | Both walk toward center, R (1), L (2). Rock fwd on R (3), rock in place on L (4). |
| 8 |  | *Keep L-to-L and R-to-R hands joined in this measure.*  Turning 1/2 over R to face out, both take two steps out, R (1), L (2). While turning to face out, M lift L arms over W’s head, and M and W make eye contact.  M take two more steps moving out, R (3), L (4). W turn 1/2 over L to face in with ftwk R (3), L (4), as they continue moving out. In quick succession, M lift the L arms over W’s head, and then lift R arms over W’s head. W are turning under both sets of arms. |
|  | IIB. | FIGURE 2B: CHORUS B |
| 1-5 |  | Identical to Fig. 2A, meas. 1-5. |
| 6 |  | Similar to Fig. 2A, meas. 6, ***except*** W make only 3/4 turn in cts. 3-4, and M make only 1/4 turn. Both end up facing the CCW line, M slightly to the L of and behind W, and they join hands in lower Varsouvienne position. |
| 7 |  | Walk fwd on CCW line, R (1), L (2). Rock fwd on R (3), rock in place on L (4). |
| 8 |  | Turning 1/4 R to face out, and moving back on the CW line, open R to R side (1), cross L in front (2), sway R (3), sway L (4). On ct. 4, turn 1/4 L to face the CCW line. Keep arms joined, but on ct. 4, bring the R hands up to upper Varsouvienne position. |
| 9-10 |  | Repeat meas. 7-8, except with arms in ***upper*** Varsouvienne. |
| 10\* |  | *The second time through the dance, there is a small change to meas. 10 of this figure (which is very similar to meas. 8 of Fig. IIA):*  Turning 1/4 over R to face out, M take two steps on the CW line, R (1), L (2). W turn 3/4 over R to face the M, ftwk R (1), L (2). While turning to face out, M lift L arms over W’s head, and W turn under the arms.  M rock back on R (3), rock in place on L (4). W make a full turn over L to face M with ftwk R (3), L (4). In quick succession, M lift the L arms over W’s head, and then lift R arms over W’s head. W are turning under both sets of arms. |
|  |  | Sequence. I, I, IIA, IIB, I, I, IIA, IIB\*, IIB\* |
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Presented by Aaron Alpert

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| כשאת הלכת הכול הפך אפור  שיבוא הבוקר וישפוך קצת אור  מעל העיר שלי  אני והמעיל שלי מתים מקור  והשגרה הזאת כבדה כל כך  מי יחזיק אותי כשאני נופל לבד  על המיטה שלי  אני והעולם שלי כולו שלך  פזמון  תחזרי, אני כל כך פוחד  אוהב אותך וגם כל כך שונא  תמיד לכאוב אותך  קשה לי לא לראות אותך יותר  והאמת שאני לא כזה חזק  כמו שחשבתי שאהיה כשאת  תצאי מתוך תוכי  איך זה שורף אותי לאט  כל כך קשה לי ליהנות  את מלכלכת לי ת'מחשבות  באמצע יום יפה  הלב שלי כל כך צמא לאהבה  הכול כל כך פשוט ומסובך  אני רוצה לדעת מה את עושה עכשיו  כשאת כבר לא איתי  מי לקח את המקום שכבר מזמן  לא שלי | K’sheat halacht ha’kol hafach afor  Sheyavo ha’boker ve’yishpoch k’tzat or  Me’al ha’ir sheli  Ani ve’hamael sheli meitim mikor  Ve’hashigra ha’zot k’veda kol kach  Mi yachzik oti k’sheani nofel levad  Al hamita sheli  Ani ve’haolam sheli kulo shelach  Pizmon  Tachzeri, ani kol kach poched  Ohev otach, ve’gam kol kach soneh  Tamid lichov otach  K’she li lo lirot otach yoter  Ve’haemet sheani lo kazeh chazak  K’mo she’chashavti sheyiyeh k’sheat  Tetzi mitoch tochi  Eich zeh soref oti le’at  Kol kach k’she li lehanot  At melachlechet li ta’machshavot  Ba’emtza yom yafeh  Halev sheli kol kach tzameh le’ahava  Ha’kol kol kach pashut ve’mesuvach  Ani rotzeh ladaat mah at oseh achshav  K’sheat k’var lo iti  Mi likach et ha’makom shekvar mizman Lo sheli | When you left, everything turned gray  When morning comes and spills some light  Above my city  My coat and I are dying from the cold  And my routine is so difficult  Who will grab me when I fall alone  On my bed  I and my whole world is entirely yours.  Chorus  Come back, I'm so scared  I love you and also hate you so much  And it always hurts you  It's hard for me not to see you anymore  And the truth is, I'm not that strong  Like I thought I would be – like you  You will untangle your essence from mine  How it burn me, slowly  It's so hard for me to enjoy  Your sullying my thoughts  In the middle of a beautiful day  My heart is so thirsty for love  Everything is so simple and complicated  I want to know what you're doing now  When you're not with me anymore  Who took that place long  That isn’t mine |

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