

EREV SHEL SHOSHANIM (EH-rev shel sho-sha-NEEM) = evening of roses

CROSS-INDEX TERMS:

Erev Shoshanim [sic]. "Yarus" is the Armenian name.

BACKGROUND:

Music by Joseph Hadar, words by Moshe Dor, this late-1950s Israeli popular song has inspired at least four different dances, the first of which was probably this line dance by Rajah Spivak in the late 1950s. [More information appears in the 1995 *Problem Solver*.]

FORMATION:

Open circle, no partners, leader at R end of line. Hands joined and down. Face to R to start.

BARS ACTION

4/4 Introduction.

1-4 Stand there and listen to the incredibly beautiful music. Start dancing when the singing starts.

1. Walk and grapevine.

1 Step-bend forward to R onto: R ft, L ft (cts 1,3).

2 Twisting to face center, leap lowly sideways to R and CCW around the circle onto R ft (ct 1), step to R behind R ft onto L ft (ct 2), step to R onto R ft (ct 3), twisting to face to R again, step forward and CCW around the circle onto L ft (ct 4). Raise hands slightly (ct 1) and lower hands (ct 4).

2. Leap-heel-toe-brush. Lower hands.

1-2 Swinging R ft in a CW semi-circle to R, leap lowly to R onto R ft (ct 1), touch L heel to threshing room floor beside R toe (ct 2), touch L toe to threshing room floor beside R heel (ct 3), swing L ft in a CCW semi-circular arc to L (ct 4), leap lowly to L onto L ft (ct 1), touch R heel to threshing room floor beside L toe (ct 2), touch R toe to threshing room floor beside L heel (ct 3). Swing R ft in a very slow CW semi-circle to R (ct 4).

3. Step, brush, step-close-motif.

1-2 Step forward to R onto R ft (ct 1), brush L ft forward (ct 3), lilt on R ft (ct 4), step forward to R onto L ft (ct 1), step beside L ft onto R ft (ct 2), step forward to R onto L ft (ct 3).

3-4 = 1-2.

Erev shel shoshanim,
netse na el habustan;
mor besamim ulevonah
leraglech miftan.

Evening of roses,
let's away to the garden;
myrrh and frankincense
threshold your feet.

Chorus: Laila yored le'at
v'ruach shoshan noshva.
Hava elchash lach shir balat
zemer shel ahava.

Night descends slowly
and a rose wind wafts.
Come, I shall whisper to you
a song of love.

Shachar homa yona,
roshech malei tlalim,
pich el haboker shoshana.
Ektefenu li.

At dawn the dove coos,
your head is dew-sprinkled,
turned to the morning rose-like
are your lips. I shall harvest.

End of **EREV SHEL SHOSHANIM**.

CROSS-INDEX TERMS:

Varter, or **Yarus** - Armenian names for this tune

BACKGROUND:

Of the many choreographies to this Israeli tune by Joseph Hadar and lyrics by Moshe Dor, Rajah Spivak's 1950s line dance appeared in our 1987 *Problem Solver*. Eliyahu Gamliel's two versions appear below: a couples version as well as a more popular version for those awkwardly pre- or post-couple. The WorldTone recording requires an 8-bar Interlude, described below for the couples version. Most other recordings use only Figures 1 and 2. Just be sure to dance Figure 1 during the verses, and Figure 2 during the chorus, which begins *Laila yored le'at* As befits the song, dance smoothly, flowing from one movement into the next, and extend (point) your toes gracefully during the lifts. In the couple version, gaze fondly at your partner.

FORMATION (for the pre- or post-couple version):

Circle, all facing to R and CCW around the circle, hands joined at sides.

BARS ACTION

4/4 Introduction.

1-4 With the recording to which we usually dance, wait 4 bars, no action.

1a. Step-bend and step-brush.

1 Step forward onto R foot (ct 1), flex R knee a bit (ct 2), rock back onto L foot with L knee bend a bit (ct 3), rock forward onto R foot, straightening knees (ct 4). An unusual rolling motion results from the "up-down, down, up" knee action.

2 Step forward onto L foot (ct 1), brush R foot forward with R knee bent, lilting up onto ball of L foot (ct 2), step forward onto: R foot, L foot (cts 3,4).

3-4 = 1-2. End facing center.

1b. Sway, and forward and back. Facing center:

5 Raise hands elbow-high and step sideways to R onto R foot (ct 1), flex R knee a bit (ct 2), step sideways to L onto L foot (ct 3), step sideways to R onto R foot (ct 4).

6 Step **forward** onto L foot with L knee flexed a bit (ct 1), brush R foot forward with R knee bent, lilting up onto ball of L foot and raising hands shoulder-high (ct 2), step **back** onto R foot with R knee flexed a bit (ct 3), brush L foot forward with L knee bent, lilting up onto ball of R foot (ct 2).

7-8 = 5-6 with opposite footwork (sway, sway-sway, forward-lift, back-lift).

9-16 = 1-8 (face CCW, lower hands, and repeat action of bars 1-8).

2a. Sway, Misirlou-swings, forward and knee-bend. This figure starts with the words *Laila yored*

17 Step sideways to R onto R foot (ct 1), flex R knee a bit (ct 2), step sideways to L onto L foot (ct 3), step sideways to R onto R foot (ct 4).

18 Step in front of R foot onto L foot (ct 1), swing R foot in a large CCW circle from behind L foot around across in front of L foot, facing to L and CW around the circle (cts &-2), step forward and CW around the circle onto: R foot, L foot (cts 3,4).

19 Step in front of L foot onto R foot (ct 1), swing L foot in a large CCW circle from behind R foot around across in front of L foot, facing center (cts &-2), step forward toward center onto: R foot, L foot (cts 3,4).

20 Step forward onto L foot with L knee flexed a bit (ct 1), brush R foot forward with R knee bent, lilting up onto ball of L foot and raising hands head-high (ct 2), closing R foot to L foot, drop smoothly into a full knee-bend (ct 3), rise smoothly with weight on both feet, hands still up (ct 4).

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Erev Shel Shoshanim (continued)

2b. Back and Yemenite.

- 21 Step diagonally back to R onto R foot (ct 1), touch L toe beside R foot, letting go hands and snapping fingers to R, shoulder-high (ct 2), step diagonally back to L onto L foot (ct 3), touch R toe beside L foot, snapping fingers to L, shoulder-high (ct 4).
- 22 = 21 (4 step-touches back in all). Rejoin hands.
- 23 Yemenite R: step to R onto R foot with R knee slightly flexed (ct 1), step to L onto L foot with L knee straight (ct 2), step in front of L foot onto R foot with R knee straight (ct 3).
- 24 Yemenite L: step to L onto L foot with L knee slightly flexed (ct 1), step to R onto R foot with R knee straight (ct 2), step in front of R foot onto L foot with L knee straight (ct 3).

25-32 = 21-24 (lower hands and repeat action of bars 21-24).

Dance bars 1-32 to the end of the music, or find a partner and dance the couple version. (*Yeah, yeah, I know. If you could find a partner you wouldn't be reading this stupid book!*)

EREV SHEL SHOSHANIM - COUPLE VERSION:

FORMATION:

Circle of couples, all facing CCW around the circle, woman to man's R. Man holds woman's L hand in his R.

BARS ACTION

4/4 Introduction.

- 1-4 As above, but with added fond gazes.

1a. Step-bend and step-brush.

- 1-4 As above. End facing partner and join L hands, shoulder-high.

1b. Sway, and forward and back. Facing partner (woman facing center; man facing out):

- 5 Step sideways to R onto R foot (ct 1), flex R knee a bit (ct 2), step sideways to L onto L foot (ct 3), step sideways to R onto R foot (ct 4).
- 6 Step **forward** onto L foot with L knee flexed a bit (ct 1), brush R foot forward with R knee bent, tilting up onto ball of L foot and raising hands shoulder-high (ct 2), step **back**, behind and well to L of L foot onto R foot with R knee flexed a bit (ct 3), brush L foot forward with L knee bent, tilting up onto ball of R foot (ct 2). Dance as close to partner's L side as you can, to facilitate the following change of sides.
- 7-8 = 5-6 with opposite footwork, holding R hands instead of L hands (sway, sway-sway, forward-lift, behind-lift).
- 9-16 = 1-8 (face CCW in original positions, lower hands, and repeat action of bars 1-8).

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2a. Sway, Misirlou-swings, forward and knee-bend. Woman ducks under joined R hands; man turns 180° CCW. Both now face center, woman slightly in front of and to R of man, with R hands joined above woman's R shoulder; L hands joined in front of woman's L shoulder (relaxed varsovienne position).

17 Step sideways to R onto R foot (ct 1), flex R knee a bit (ct 2), step sideways to L onto L foot (ct 3), step sideways to R onto R foot (ct 4).

18 Step in front of R foot onto L foot (ct 1), swing R foot in a large CCW circle from behind L foot around across in front of L foot, facing to L and CW around the circle (cts &-2), step forward and CW around the circle onto: R foot, L foot (cts 3,4).

19 Step in front of L foot onto R foot (ct 1), swing L foot in a large CCW circle from behind R foot around across in front of L foot, facing center (cts &-2), step forward toward center onto: R foot, L foot (cts 3,4).

Note: to avoid kicking his partner and thus reverting to the pre- or post-partner version of this dance, man guides woman well in front of him during the Misirlou-swings in bars 18-19.

20 Step forward onto L foot with L knee flexed a bit (ct 1), brush R foot forward with R knee bent, tilting up onto ball of L foot and raising hands head-high (ct 2), closing R foot to L foot, drop smoothly into a full knee-bend (ct 3), rise smoothly with weight on both feet, hands still joined (ct 4).

2b. Back and Yemenite, facing center.

21 Step diagonally back to R onto R foot (ct 1), touch L toe beside R foot, releasing R hands and snapping fingers of L hand to R, shoulder-high (ct 2), step diagonally back to L onto L foot (ct 3), touch R toe beside L foot, snapping fingers to L, shoulder-high (ct 4).

22 = 21 (4 steps back in all). Rejoin hands in relaxed Yemenite position.

23 Yemenite R: step to R onto R foot with R knee slightly flexed (ct 1), step to L onto L foot with L knee straight (ct 2), step in front of L foot onto R foot with R knee straight (ct 3).

24 Yemenite L: step to L onto L foot with L knee slightly flexed (ct 1), step to R onto R foot with R knee straight (ct 2), step in front of R foot onto L foot with L knee straight (ct 3).

2c. Sway, Misirlou-swings, forward and knee-bend.

25-28 = 17-20. Exactly.

2d. Back and Yemenite, facing partner.

Woman:

29-30 = 21-22 (4 steps diagonally back, snapping fingers).

31 Release handhold and turn once CW with 3 steps onto: R foot, L foot, R foot (cts 1,2,3).

32 Dance Yemenite L: step to L onto L foot with L knee slightly flexed (ct 1), step to R onto R foot with R knee straight (ct 2), step in front of R foot onto L foot with L knee straight (ct 3).

Man:

After the knee-bend, turn 180° CW to face away from center, taking woman's L hand in your L hand.

29 Step diagonally forward to R onto R foot (ct 1), touch L toe beside R foot, snapping fingers of R hand to R, shoulder-high (ct 2), step diagonally forward to L onto L foot (ct 3), touch R toe beside L foot, snapping fingers to L, shoulder-high and close to woman's snapping R fingers (ct 4).

30 = 29 (4 steps diagonally forward in all).

31 Yemenite R: step to R onto R foot with R knee slightly flexed (ct 1), step to L onto L foot with L knee straight (ct 2), step in front of L foot onto R foot with R knee straight (ct 3).

32 Turn 180° CCW to face center of circle with 3 steps onto: L foot, R foot, L foot (cts 1,2,3).

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Erev Shel Shoshanim (continued)

Rejoin hands and repeat bars 1-32 to the end of the music. If you have the Worldtone recording, you may need to add this Interlude at the appropriate times.

3. Eight-bar interlude. Woman remains facing center while man omits the 3-step turn of bar 32. Instead, man (facing woman) dances a Yemenite L (cts 1-3), and takes an extra step in place onto R foot (ct 4). Man's L foot and woman's R foot are free to begin the mirror-image interlude. Extend arms to sides, shoulder-high.

- 1 Step upstream onto upstream (man's L; woman's R) foot (ct 1), step across upstream foot onto downstream foot, crossing arms across chest and snapping fingers (ct 3).
- 2-3 = 1, for a total of 3 step-crosses.
- 4 Yemenite upstream, starting onto man's L foot; woman's R foot (cts 1-3).
- 5-8 = 1-4 with opposite footwork and moving downstream.

Fudge to resume the dance.

Thought you might like to know that the melody and theme of the song, *Erev Shel Shoshanim* (See "Erev Shel Shoshanim" in *Folk Dance Problem Solver* (1987), p. 46), spread not only to the Armenian community (See "Armenian Misirlou" in *Folk Dance Problem Solver* 1994, p. 3.) but also to Taiwan. Members of the Society's Friday night group performed it for us over the 1994 Christmas break and gave us these words:

YE MEI GUEI

// Mei guei hua er duo duo kai ya.
Mei guei hua er duo duo mei.
Mei guei hua er shiang yi ren na,
ren er hai bi hua jieu mei. //

// Ling meng piau shiang chu
hua ying shiang yi wei
rou Chiang yue se sz liou shuei
hua meng tuo fu shuei. //

NIGHT ROSE FLOWER

Each rose flower is opening.
Each rose flower is beautiful.
Each rose flower is like the person you think of,
person is even more beautiful than a sweet flower.

Look eye fly fragrant aroma
flower shadow be company with each other
affection in the moonlight resembles flowing water
who shares my beautiful dream?
(literally, my flower dream)

(concluded on next page)

Erev Shel Shoshanim

~Israel

Intro $\text{♩} = 104$
fl 8va (rec)
no chording
etc.

A¹ verse
Em Am

B¹ chorus
Em Am Em fl Am Em D
cl/lacc
fine

A²
Em Am Em

1. Em 2. Em repeat(B¹)

transposition of parts for B^b clarinet
A
B
on repeat
d.c.

play pattern:

Intro. + A¹ + B¹ + A² + B¹
- or longer

*Erev shel shoshanim,
 Natzey na el habustan.
 Meor' uv'samim ul'vona
 L'reglech miftan.*

chorus:

*Laila yored l'et
 Harudch shoshan nashvah,
 Hava elchash lach shir balat,
 Zemer shel ahavah.*

*Evening of lillies,
 Let us go out to see the view,
 Aromas of myrrh and other spices
 Will surround your feet.*

*Night is descending slowly,
 The wind of the lillies blows softly,
 Come and I will whisper to you
 A soft song of love.*

*record reference: Vanguard VSD 2027
 Folk Dances by the Karmon Israeli
 Singer & Dancers*

*transcribed by
 Richard Geisler
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