

## Sheyavo – שיבוא

(Israel)

Sheyavo (sheh-yah-VOH), "Let it come", is a waltz choreographed by Avner Naim in 2010, to the song bearing the same name. The song was composed by contemporary Israeli singer/songwriter Micha Biton (a.k.a. Micha Bitton). Avner Naim has been choreographing dances for the Israeli dance community since the early 1990s. Presented by Erica Goldman at the 2013 Stockton Folk Dance Camp, at University of the Pacific. This version of the dance is as taught by Erica Goldman and corresponds to a commonly seen choreography. There are, however, variants of Fig. IV that are also widely known, and that have been reportedly approved by the choreographer. These will be described in a footnote. We thank Loui Tucker and Erica Goldman for their invaluable input for this description.

Music: 3/4 meter CD: *Erica Goldman: Israel Dances SFDC 2013*, Track 1  
Video: 2013 Stockton Folk Dance Camp, DVD. Stockton Folk Dance Camp videos can be viewed in the library at UOP, or by contacting a camp participant who purchased it.

Formation: Couples in a circle, partners facing each other, with M's back to center. Both hands are joined at chest level.

Steps: Traveling Waltz: M: step fwd L,R,L (cts 1,2,3). W use opposite ftwk. Step may also be danced traveling bkwd, and may be repeated any number of times with alternating ftwk.

Rotary Waltz: This dance uses the rotary waltz that is typically used by folk dancers – CW rotation with M stepping back and to the L on L ft to initiate the turn, while W steps fwd R (ct 1). Continue the turn, stepping with alternate ft in cts 2 and 3. M and W ftwk are reversed in the second measure.

Balance: M: step back on L (ct 1), step back on R, next to L (ct 2), step fwd on L (ct 3). W use opposite ftwk.

Ftwk described for M; W use opp ftwk unless otherwise noted.

Styling: Smooth and graceful, with gliding steps.

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Measures	3/4 meter	PATTERN
8	<u>INTRODUCTION</u> No action.	
I.	<u>GRAPEVINE, TURNOUT, STEP-TOGETHER</u>	
1-2	Dance a 6-step grapevine: step L to L (ct 1); step R behind L (ct 2); step L to L (ct 3); step R across in front of L (ct 1); step L to L (ct 2); step R behind L (ct 3).	

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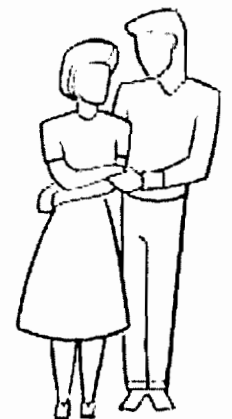
- 3 Release joined hands; dance full turn alone with 3 steps: M: turn L with L, R, L (cts 1, 2, 3).  
W: turn R with R, L, R (cts 1, 2, 3).
- 4 Ptrs face, re-join hands, step R to R (ct 1); close L next to R, with wt (ct 2); hold (ct 3).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

II. SWITCH PLACES TWICE, CIRCLE AWAY AND COME BACK

- 1 Ptrs holding both hands, dance a Balance step backward.
- 2 Release M's R, W's L handhold. Exchange places with M leading the W into an inside turn:  
M: dance Traveling Waltz step fwd, moving to his L around W, and turning ½ R to face ptr.  
W: dance Traveling Waltz step fwd, turning ½ L under raised arms to end facing ptr.
- 3-4 Repeat meas 1-2 to return to original pos.
- 5-6 Release joined hands and dance two Traveling Waltz steps in a large curve moving away from ptr (M circling L, W circling R).
- 7 Returning to ptr, step fwd on L (ct 1), step R in place (ct 2), step back on L, next to R (ct 3).  
At the same time, touch both palms with ptr; circle arms up, outward, then down (cts 1-3).
- 8 Release M's L, W's R hand and turn to face CCW; rock R fwd (ct 1); step L in place (ct 2);  
step back on R, next to L (ct 3). Swing joined arms (M's R, W's L) fwd and back (cts 1-3).

III. WALTZ FWD, CROSS IN PLACE, WRAP AND UNWRAP

- 1-2 Facing and moving CCW, dance one Traveling Waltz step fwd, swinging joined arms fwd.  
M then raise joined arms (M's R, W's L) and turn ½ CW to face W with 3 steps: R, L, R (cts 1,2,3). W make a full turn CCW under the raised arms with 3 steps: L, R, L (cts 1, 2, 3) to end facing ptr.
- 3 Join M's L and W's R hand (all 4 hands now joined), and dance a cross-step waltz in place, angling body in the direction of the crossing ft: M cross L in front of R (ct 1), step R in place (ct 2), step L next to R (ct 3); W cross R behind L(ct 1), step L in place (ct 2), step R next to L (ct 3).
- 4 Repeat meas 3 with opp ftwk, and angling in opp direction.
- 5 Dance one Balance step backward.
- 6 M: raise L arm (W's R) and dance one Traveling Waltz step fwd, moving to his L around W to finish on W's L, and lowering the L arm to bring W into a "wrap" or "cuddle" position.  
W: with one Traveling Waltz, turn fwd into the wrap position.
- 7 M dance one Traveling Waltz step fwd and "unwrap" W by raising L arm (W's R) while W makes full turn R under the raised arms (cts 1-3).  
Both end facing CCW (LOD).
- 8 Repeat Fig II, meas 8.
- 9-16 Repeat meas 1-8.



"wrap" or "cuddle" position

IV. WALTZ FWD AND BKWD, TAP PALMS, TURN AWAY, WALZ TURN

- 1 Facing CCW (LOD), dance one Traveling Waltz step fwd (M starts with L, W starts with R) swinging joined arms fwd.
- 2 Dance one Traveling Waltz step starting fwd, releasing joined hands and turning twd ptr to end facing CW with new inside hands (M's L, W's R) joined\* (M steps R,L,R).

- 3 Facing CW and moving CCW, step back on L (ct 1), step back on R (ct 2), step fwd on L (ct 3) (backward Yemenite step).
- 4 Step fwd on R while tapping palms (M's R, W's L) with ptr (ct 1); step L in place (ct 2); rock back on R, next to L (ct 3).
- 5 Facing CW, dance one Traveling Waltz step fwd (M steps L,R,L).
- 6 Release joined hands, full turn alone with 3 steps: M: turn R with R, L, R (cts 1, 2, 3).  
W: turn L with L, R, L (cts 1, 2, 3).
- 7-8 With M's hands at W's waist and W's hand on M's shoulders, moving CCW (LOD) dance 2 Rotary Waltz meas, making one revolution. End with M's back to ctr and W facing the M, holding both hands at chest level.
- 9-16 Repeat meas 1-8.

Entire dance is done twice, and concludes with the Finale:

V. FINALE

- 1 Turn to face LOD keeping inside hands joined (ct 1); step fwd on M's L and W's R while extending outside arms to the side on a high diagonal (ct 2); hold this pose (ct 3).

\* There are several variants on the hand-hold for Figure IV. In one common variation, Fig IV, meas 2 ends with new outside hands (M's R, W's L) joined in front about head level, and inside hands joined in V-pos (forming a large "window" with the arms). Dancers maintain this arm position through meas 3-5, and omit tapping palms in meas 4. A second variant is to drop the high hand hold after meas 3 and then do the palm tap as described.

Hebrew Lyrics:

Lo biglal hako'ach  
ein yoter mano'ach  
Mechakeh kvar sheyavo.  
Lo tipol haru'ach gam kshelo batu'ach  
Haraglayim lo kalot.  
Ulai makom patu'ach sham uchal lanu'ach  
Le'esof et hakochot.  
Kshetipasek haru'ach vegufi shachu'ach  
Ekrah lo sheyavo  
Oh Elohim aseh shekvar sheyavo  
Shetishov haru'ach vehazman memaleh oto.  
Oh Elohim aseh shekvar sheyavo  
Bachayim ha'eleh sheyavo bo yavo.

Translation:

Not because of strength,  
there's no more rest.  
Waiting for it to come.  
My spirit will not fall even when it's not certain  
the legs are not light.  
Maybe in an open place I can rest  
and gather my strength  
When the wind will stop, my body forgotten  
I will call it to come  
Oh God, make it come.  
The wind will blow, time will fill it.  
Oh God, make it come.  
Let it come in this life.