

WIESLER'S ROMP
Longways for Four Couples
Couples 2 and 4 Improper
Historical English Style

- A1 1-4 HEYS AND GYPSIES: Top two couples face each other and bottom two couples face each other and do half of a hey for four along the lines beginning by R shoulder.
 5-8 With the person you meet along the line, gypsy R once around.

[Lines are now inverted.]

- A2 From new places, repeat A1 – half heys followed by gypsies.

[All home.]

- B 1-4 In sets of two couples, single-file circle to the L (R shoulder to the center) and turn back by the L.
 5-8 Single-file circle to the R (L shoulder to the center) *but* W1 and W3, respectively, lead their sets out into lines of four facing up the set (Fig. 1).

- C 1-4 Lines of four lead up the hall, fall back, and bend the lines to face back in, but *keep turning* into lines of four facing down (Fig. 2).
 5-8 Lines of four lead down, fall back, and bend the lines to re-form major lines.

[All home again]

- 9-12 Pass through with Ptr, remain facing out for a moment, and M gate Nbrs around to facing back in.

[Minor sets are turned halfway around.]

- D1 All set R&L and turn single.
 D2 All set R&L again and end couples turn single again *while* middle two couples do two changes of R&L (Fig. 3).

MUSIC: “Crossing the Opequon” by Dave Wiesler (2014).
 Dave crosses over Opequon Creek on his drive to and from Timber Ridge Camp.

I really enjoyed the challenge of trying to fit compatible figures to Dave’s active and unusual (and long) tune.

Teaching Point: Before teaching the B part, I usually have everyone take “hands four” and note who the first women are (W1 and W3), since they have special responsibilities in B 5-8.

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| <p>♪ M1 W1 W2 M2 M3 W3 W4 M4 BEGIN</p> | <p>♪ ↑ M1 W2 M2 W1 ↑ ↑ M3 W4 M4 W3 ↑ FIGURE 1</p> |
| <p>♪ ↓ W2 M1 W1 M2 ↓ ↓ W4 M3 W3 M4 ↓ FIGURE 2</p> | <p>♪ M2 W2 W4 M4 M1 W1 W3 M3 FIGURE 3</p> |

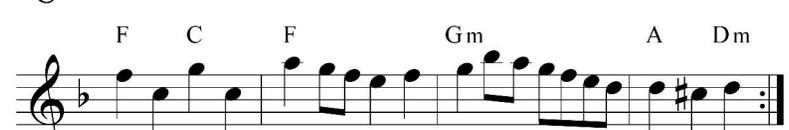
Writing this dance brought to mind some valuable advice I was given several years ago. It was pointed out to me that some successful music composers, in their later years, wrote music that was intellectually interesting, but complicated and inaccessible, and people didn’t like it. Clearly, the warning to me was that I should avoid falling into the same trap in writing dances. I have always tried to keep that lesson in mind, but this dance may be proof that I have gone “off the rails”.

Crossing the Opequon (for Wiesler's Romp) Dave Wiesler

$\text{♩} = 102$ (A) Dm A Dm A Dm A Dm A



F C F Gm A Dm



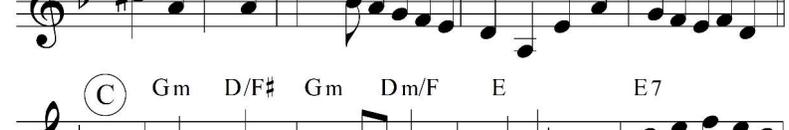
(B) A Dm A/C# A7 Dm



A Dm A/C# A7 Dm



(C) Gm D/F# Gm Dm/F E E7



A Dm/A A7/C# Dm A A7



D Gm/D D7/F# Gm D D7 Gm



(D) Dm A7/E Dm/F Gm Dm/AGm/Bb A Dm

