

Vaya Con Dios

A waltz written by Carlotta W. Hegemann of San Antonio, Texas.

Music: "Vaya con Dios"

Record: LS 243

Position: Semi-closed, facing LOD.

Footwork: Opposite throughout unless otherwise indicated.

Introduction: Wait two meas, bal apart, bal together.

Measures:

Part A

1-4 WALTZ FWD, 2, 3; WALTZ FWD, 2, 3; BAL FWD, 2, 3;
BAL BACK, 2, 3

Waltz fwd in LOD two meas, starting man's L; bal fwd, L,
R, L; bal back, R, L, R.

5-8 SOLO TURN, 2, 3; TURN TO FACE, 2, 3; WALTZ BAL,
2, 3; MANEUVER, 2, 3

Starting man's L, do 2 solo travel turns (one revolution)
progressing in LOD in 6 steps, man turning LF (woman
RF), end with partners facing, man's back to COH; with
man's L and woman's R hands joined and held high, pas de
basque bal man steps side to L (LOD) on L, cross R
slightly behind L, step in place on L (woman cross L behind
R); release hand holds as man maneuvers LF (R, L, R) to
face LOD (woman maneuvers RF, L, R, L), to assume
Varsouvianna pos, facing LOD.

9-12 POINT, POINT, POINT; TURN AWAY, 2, 3; STEP,
DRAW, ; STEP, DRAW, CLOSE

In one meas, man points L toe twice to L side, then once
across in front of R (woman opp); releasing hands and

starting L, to one LF spot turn away from partner in 3 steps
(woman turns RF) taking semi-closed pos, facing LOD;
step back on R twd RLOD, draw L; step back again on R,
draw L and close L to R on last count.

13-16 WALTZ FWD, 2, 3; DIP, STEP, STEP; STEP, DRAW, ;
STEP, TOUCH,

Still in semi-closed pos, waltz fwd one meas, starting
man's R; step fwd L, bending knee in slight dip, and step in
place R, L; step back on R, draw L, ; step back again on R
and touch L.

17-32 Repeat meas 1-16. On meas 32, maneuver man's back
to COH and end in closed pos.

Part B

1-4 WALTZ 2, 3; WALTZ, 2, 3; WALTZ, 2, 3; WALTZ, 2, 3
Man steps back twd COH on L to begin 2 RF waltz turns in
four meas, ending with man's back to COH, still in closed
pos.

5-8 GRAPEVINE, 2, 3; 4, 5, 6; STEP, DRAW, ;
MANEUVER (woman reverse twirl)

Man steps on L to L (LOD), crosses R behind L (woman
also crosses behind), step to side on L; cross R in front of
L, step to side on L, cross R behind L; step to side on L,
draw R twd L (do not change wt); man steps in place R, L,
R while woman twirls LF, stepping L, R, L under her R and
man's L hands, to end facing in closed pos.

9-16 Repeat meas 1-8, ending in closed pos, man's back to
COH.

17-20 BACK, , CLOSE; BACK (dip), , ; FWD, , CLOSE;
FWD, , MANEUVER (to Varsouvianna)

Moving twd COH in canter rhythm, man steps back on L,

hold, and close R; step back L in dip and hold 2 counts; step fwd twd wall on R and close L; step twd wall on R, hold, and touch L (on the last two counts, woman steps quickly on R, pivoting RF to Varsouvianna pos, touch L), ending with partners both facing the wall.

21-24 GRAPEVINE, 2, 3; 4, 5, 6; STEP, DRAW, ;
MANEUVER (woman to banjo)

Using the same footwork for both as for the man in meas 5-6, Part B, both starting with L, and moving twd LOD, do grapevine in six steps in Varsouvianna pos; both step to side twd LOD on L, draw R to L (keep wt on L), ; man steps R, L, R in place, while woman (releasing hands) turns RF in canter rhythm (step on R, hold, close L to R) to end with woman facing COH in banjo pos.

25-28 BANJO AROUND, 2, 3; AROUND, 2, 3; TWINKLE, 2, 3;
TWINKLE-MANEUVER, 2, 3

With R hips adjacent , starting man's L (woman's R), make a 3/4 CW turn in six steps for man to face LOD, pivot quickly to sidecar pos; man crosses L in front of R, steps to side on R, steps in place on L (woman opp); pivoting to banjo, repeat footwork starting man's R and progressing LOD as man maneuvers to closed pos, his back to COH.

29-32 WALTZ, 2, 3; WALTZ, 2, 3; WALTZ, 2, 3; STEP,
TOUCH,

Man steps back on L to start one and a half waltz turns (3/4 revolution) in 3 meas. On the last meas, step R, touch L, ; thus maneuvering into semi-closed pos, man's back to COH, ready to repeat the dance.

Entire routine is dances twice. On the last two meas on the second time through, woman twirls RF to open pos, under her R and man's L hands. Man takes her L hand in his R as they acknowledge.

Styling Notes: Do not fail to enjoy the styling opportunities in this lovely dance. The draws should be done deliberately, not glossed over. The changes of wt and of foot lead should be noticed and enjoyed. Let the pos of the head and arms follow the draws. In meas 9 of Part A, the three points should be done with precision and soundlessly.