

PERUSAL SCORE ONLY

Joseph N. Rubinstein

# How She Went to Ireland

Eight Part Mixed Chorus

## Poetry

Dora's gone to Ireland  
Through the sleet and snow;  
Promptly she has gone there  
In a ship, although  
Why she's gone to Ireland  
Dora does not know.

That was where, yea, Ireland,  
Dora wished to be:  
When she felt, in lone times,  
Shoots of misery,  
Often there, in Ireland,  
Dora wished to be.

Hence she's gone to Ireland,  
Since she meant to go,  
Through the drift and darkness  
Onward labouring, though  
That she's gone to Ireland  
Dora does not know.

- Thomas Hardy

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## Program Notes

Thomas Hardy's mysterious poem "How She Went to Ireland" is a short and rhythmic piece about a woman named Dora, who may or may not have boarded a ship for a wintry sea-voyage to Ireland. Hardy does not explain whether the trip actually happened, or whether it was an internal psychological voyage, but the poem implies that either way, the journey was misguided. To illustrate the vague and possibly meaningless nature of Dora's trip, I used musical material that seems to change and evolve on its surface, but which remains rooted in the same fixed harmonies for the majority of the piece. I also made use of thick and heavy voicings to evoke the "drift and darkness" that Hardy so vividly describes. The "Irish" element of the poem made its way into the music through a very slow compound meter that I imagined sounding like a glacial Irish jig.

- Joseph Rubinstein

# How She Went to Ireland

Thomas Hardy

Joseph N. Rubinstein

*Cloudy* ♩ = 42

SOPRANO

Do - ra's gone to I - re - land Through the sleet and snow; Prompt-

ALTO

Do - ra's gone to I - re - land Through the sleet and snow; Prompt-

TENOR

Do - ra's gone to I - re - land Through the sleet and snow; Prompt-

BASS

Piano (rehearsal only)

S

- - ly she has gone there In a ship, al - though

A

- - ly she has gone there In a ship, al - though al - though In a ship, al -

T

- - ly she has gone there In a ship, al - though al - though In a ship, al -

B

In a ship, al - though al - though In a ship, al -

How She Went to Ireland

11 *p* *mp* *p*

S Why she's gone to I - re - land Do - ra does not know

A though Why she's gone to I - re - land Do - ra does not know

T though Why she's gone to I - re - land Do - ra

B though Why she's gone to I - re - land Do - ra does not

16 *pp* *ppp* *mf*

S Do - ra does not know Do - ra does not know Do - ra does not know That

A Do - ra does not know Do - ra does not know Do - ra does not know

T Do - ra does not know Do - ra does not know Do - ra does not know

B Do - ra does not know Do - ra does not know Do - ra does not know

How She Went to Ireland

22 *f* I - re - land *mf* *mp* *mf*

S — was where, yea, I - re - land Do - ra wished to be: When

A *mf* *mp* *mf* *mp*  
That was where, yea, I - re - land, Do - ra wished to be:

T *mf* *mp* *mf* *mp*  
That was where, yea, I - re - land, Do - ra wished to wished to be

B *mf* *mp* *mf* *f* *mp*  
That was where, yea, I - re - land, Do - ra wished to be:

27 *p* *mp*

S — she felt, in lone times, Shoots of mi - se - ry, Shoots of mi - se -

A *mf* *p* *mp*  
When she felt, in lone times, Shoots of mi - se - ry, Shoots of mi - se -

T *mf* *p* *mp*  
When she felt, in lone times, Shoots of mi - se - ry, Shoots of mi - se -

B *mf* *p* *mp*  
When she felt, in lone times, lone times, Shoots of mi - se - ry Shoots of mi - se -

How She Went to Ireland

32 *mf* *p*

S ry, Shoots of mi - se - ry That was where, yea, I - re - land

A ry, Shoots of mi - se - ry That was where, yea, I - re - land

T ry, Shoots of mi - se, mi - se - ry That was, yea, That was

B ry Shoots of mi - se - ry That was, yea, That was

37 *pp* *mp*  $\text{♩} = \text{♩} = 52$

S That was where, yea, I - re - land, Do - ra wished to be: When she, in

A That was where, yea, I - re - land, Do - ra wished to be: When she, in

T That was, yea, I re - land She wished to wished to be: When she felt,

B That was, yea, I - re - land She wished to wished to be: When she felt,

37 *pp* *mp* *mf*  $\text{♩} = 52$

42 *mf* *rit.* *f*

S lone times, Shoots of mi - se - ry, Shoots of mi - se - ry,

A lone times, Shoots of mi - se - ry, Shoots of mi - se - ry,

T 8 in lone times, Shoots of mi - se, mi - se - ry, Shoots of mi - se, mi - se - ry,

B in lone times, Shoots of mi - se, mi - se - ry, Shoots of mi - se, mi - se - ry,

Tempo I *p* *rit.*

S Of - ten there, in I - re - land, Do - - - ra wished to be.

A *p* Of - ten there, in I - re - land, Do - - - ra wished to be.

T 8 *p* Of - ten there I - re - land Do - ra wished to be

B *p* Of - ten there I re - land Do - ra wished to be

47 Tempo I *rit.*

51 *p*

S Of - ten there, in I - re - land, Do - ra wished to be Do - ra wished to

A *p*  
Of - ten there, in I - re - land, Do - ra wished to be

T *p*  
in I - re - land, Do - ra wished to be

B *p*  
In I - re - land, she wished to be.

*Massive piu mosso*

56 *p* *f* Hence she's \_\_\_\_\_ she's \_\_\_\_\_

S be. Hence she's gone to I - re - land, since she meant to

A *p* *f*  
be. Hence she's gone to I - re - land, Since she meant to

T *p* *f*  
be. Hence she's gone to I - re - land, Since she meant to

B *p* *f*  
be. Hence she's gone to I - re - land, Since she meant to

How She Went to Ireland

S  
gone to I - re - land  
go, Through the drift and dark - ness on - ward la - bouring, though  
go, oh, On - ward la - bouring, though

A  
meant to go, Through the drift and dark - ness On - ward la - bouring, la - bouring, though

T  
go, oh, Through the drift and dark - ness On - ward la - bouring, though

B  
go, oh, Through the drift and dark - ness On - ward la - bouring, though

♩ = 60 *f* *piu mosso*

S  
That she's gone to I - re - land That she's gone to I - re - land

A  
That she's gone to I - re - land That she's gone to I - re - land

T  
That she's gone to I - re - land That she's gone to I - re - land

B  
That she's gone to I - re - land That she's gone to I - re - land

65 ♩ = 60

# How She Went to Ireland

*ff* *meno mosso* *f* *a tempo*

S Do - ra  
That she's gone to I - re - land — Do - ra does Do - ra

A *ff* *f* Do - ra does not  
That she's gone to I - re - land — Do - ra does

T *ff* *f*  
That she's gone to I - re - land — Do - ra

B *ff*  
That she's gone to I - re - land —

69 *meno mosso* *a tempo*

73 *mp* **Tempo I**

S does not know. — Do - ra's gone to I - re - land — Through

A *mp* does not know — Do - ra's gone to I - re - land — Through

T *mp* does not know. — Do - ra's gone to I - re - land — Through

B *f* *mp* Do - ra does not know. — Do - ra's gone to I - re - land

73 **Tempo I**

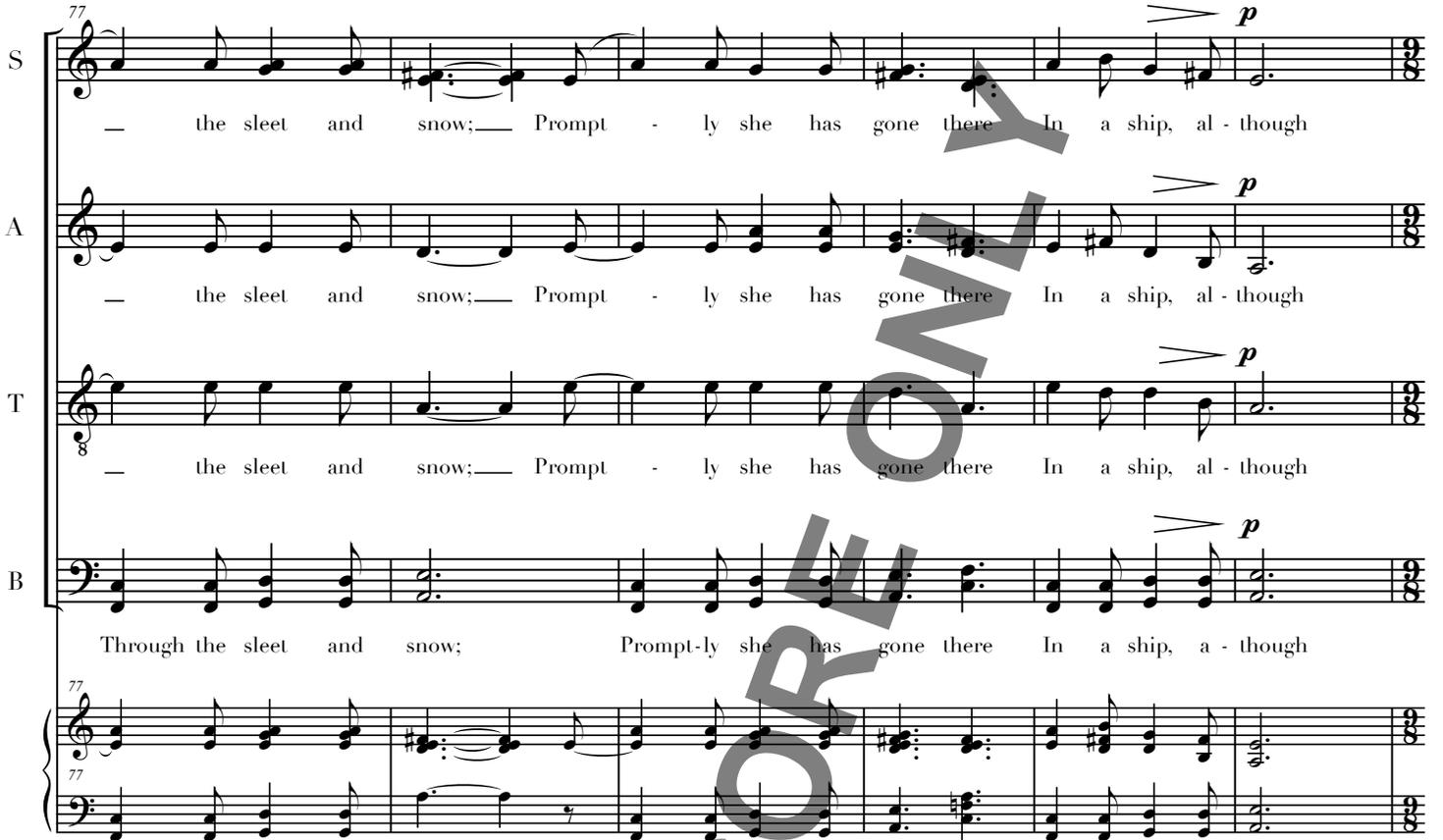
77

S — the sleet and snow;— Prompt - ly she has gone there In a ship, al - though *p*

A — the sleet and snow;— Prompt - ly she has gone there In a ship, al - though *p*

T — the sleet and snow;— Prompt - ly she has gone there In a ship, al - though *p*

B Through the sleet and snow; Prompt-ly she has gone there In a ship, a - though *p*



83

S Why she's gone to I - re - land *mp* Why she's gone to I - re - land

A Why she's gone to I - re - land *mp* Why she's gone to I - re - I - re-land land

T Why she's gone to I - re, I - re-land *mp* Why she's gone to I - re - land

B Why she's gone to I - re - land *mp* Why she's gone to I - re - land



87 *mf*

S Why she's gone to I - re, I - re - land

A *mf* Why she's gone to I - re - land \_\_\_\_\_ *mp* Do - ra does not know, oh

T *mf* Why \_\_\_\_\_ *mp* Do - ra does not know.

B *mf* Why she's gone to I - re - land \_\_\_\_\_ *mp* Do - ra does not know.

91

S \_\_\_\_\_ *p* niente

A know, \_\_\_\_\_ *p* niente

T Do - ra does not know. \_\_\_\_\_ *p* niente

B Do - ra does not know. \_\_\_\_\_ *p* niente

Do - - - ra does not know. Mmm

Do - ra does not know. Do - ra does - not know. Mmm

Do - ra does not know. \_\_\_\_\_ Do - ra does not know. Mmm

Do - ra does not know. Do - ra does - not know. Mmm.