

Joseph N. Rubinstein

How She Went to Ireland

Eight Part Mixed Chorus

PERUSAL SCORE ONLY

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

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

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Cloudy ♩. = 42

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

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

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

BASS

Piano (rehearsal only)

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

A *mp* *p* *mp*
- - ly she has gone there In a ship, al - though al - though In a ship, al -

T *mp* *p* *mp*
- - ly she has gone there In a ship, al - though al - though In a ship, al -

B *mp* *p* *mp*
In a ship, al - though al - though In a ship, al -

Piano

How She Went to Ireland

Score for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P).

First System (Measures 11-15):

- Soprano (S):** *p* Why she's gone to I - re - land *mp* Do - ra does not know *p*
- Alto (A):** *p* though Why she's gone to I - re - land *mp* Do - ra does not know *p*
- Tenor (T):** *p* though Why she's gone to I - re - land *mp* Do - ra
- Bass (B):** *p* though Why she's gone to I - re - land *mp* Do - ra does not *p*

Piano (P): Accompanying piano part with chords and melodic lines.

Second System (Measures 16-20):

- Soprano (S):** *pp* Do - ra does not know *ppp* Do - ra does not know *mf* That
- Alto (A):** *pp* Do - ra does not know *ppp* Do - ra does not know
- Tenor (T):** *pp* Do - ra does not know *ppp* Do - ra does not know
- Bass (B):** *pp* Do - ra does not know *ppp* Do - ra does not know

Piano (P): Accompanying piano part with chords and melodic lines.

How She Went to Ireland

3

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:

22

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 -

27

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

32 2

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 2 2 $\text{♩} = 52$

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,

42 *rit.*

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.

51

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

56

60

S *gone* *to* *I - re - land*

go, Through the drift and dark - ness on - ward la - bouring, though

A go, oh, On ward 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

65 $\text{♩} = 60$ *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 *f* That she's gone to I - re - land

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

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

65 $\text{♩} = 60$

How She Went to Ireland

69 *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* 2 *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*

77

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

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

83

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.

87

87

91

S Do - - - ra does not know. Mmm *p* niente

A know, oh Do - ra does not know. Mmm *p* niente

T Do - ra does not know. Do - ra does not know. Mmm *p* niente

B Do - ra does not know. Do - ra does not know. Mmm. *p* niente

91

91