

Valentin Villard

Ho

EXEMPLAIRE DE CONSULTATION

Pour l'heureuse S.T.B (max div : SSAATTBB) a cappella

How dare you ! op. 97

Orchestration:

- Chœur mixte SATB (max div : SSAATTBB)
- 13 personnes (différentes !), femmes ou hommes au chœur afin de réciter les phrases du discours correspondant. □ » dans la partition, les phrases.

Commande de la Fédération Suisse
Switzerland 2022

Lorsque je reçus la commande
plus d'un grand hour
s'était arrêtée au
opter pour un
climatique.
suite re-
grand
l'heure
ci.
compte
m'enthousiasme
prononça.
septembre 2020
de la musique au
Ainsi que je mis à
construire la forme au
hommes, au nombre de
être récitées en se chevauchant
le combat perpétuel de la musique
du texte, en enrichissant ou appauvrissant les textures harmoniques et thématiques selon la
dramaturgie des propos.

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Choir, je ressentis, en
les hymnes mariales qui
langes, les chefs voulaient
de SARS-COV-2 ou la crise
pandémie, je ne me voyais pas de
de la crise climatique m'inspirait
occupants facteurs d'angoisses de
à tomber sur des textes traitant de la crise
beaucoup trop naïf et sans profondeur, ma
discours de Greta Thunberg. L'idée
je tournai vers le fameux discours que Greta
des Nations Unies, « How dare you ? », le 23
mise en perspective en deux modes d'expression : celui
d'autre part, le dernier se superposant au premier.
que le chœur chanterait de manière musicale, ce qui allait
avec les autres phrases pour différentes récitant(e)s, femmes ou
phrases, comme celles allant de la n°3 à la n°8, sont pensées pour
avoir un effet de cacophonie et d'écho où la perception globale illustre
le combat perpétuel de la musique face aux politiciens. La musique accompagne l'esprit et le ressenti
du texte, en enrichissant ou appauvrissant les textures harmoniques et thématiques selon la
dramaturgie des propos.

Valentin Villard

Texte

This is all wrong. I shouldn't be up here. I should be back in school on the other side of the ocean. Yet you all come to us young people for hope. How dare you!

You have stolen my dreams and my childhood with your empty words. And yet I'm one of the lucky ones. People are suffering. People are dying. Entire ecosystems are collapsing. We are in the beginning of a mass extinction, and all you can talk about is money and fairy tales of eternal economic growth. How dare you!

For more than 30 years, the science has been crystal clear. How dare you continue to look away and come here saying that you're doing enough, when the politics are still nowhere in sight.

You say you hear us and that you understand the urgency. But every day I am, I do not want to believe that. Because if you really understand the science, you are failing to act, then you would be evil. And that I refuse to believe.

The popular idea of cutting our emissions in half to keep the temperature below 1.5 degrees, and the risk of setting off a runaway greenhouse effect.

50% may be acceptable to you. But you're not listening to the science. You're making loops, additional warming hidden in the numbers. They also rely on my generation's technologies that barely exist.

So a 50% risk is still a 50% risk.

To have a 67% chance of staying below 1.5 degrees, we need to cut emissions by the [1.5] in 2019. And that's back to 1990.

How do we solve this? We need a global solution. We need to act now, within 8 years.

There will not be a second chance. The numbers are too small.

You are failing us. But I know you're not alone. People are starting to understand your betrayal. The eyes of all future generations are upon you. And if you choose to fail us, I say: We will never forgive you.

We will not let you get away with this. Right here, right now is where we draw the line. The world is waking up. And change is coming, whether you like it or not.

EXEMPLAIRE DE CONSULTATION

EXEMPLAIRE DE CONSULTATION

How dare you! op. 97

Pour chœur mixte SATB (max div: SSAATTBB) a cappella

Commande de la Fédération Suisse Europa Cantat pour l'EuroChoir Switzerland 2022

Texte: Greta Thunberg (*2003)
Musique: Valentin Villard (*1985)

$\text{♩} = 100$
mf *f* 5

SOPRANOS
This is all wrong! This is all wrong!

ALTOS
This is all wrong!

TENORS
This is all wror

BASSES
This i al wrong!

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S.
This I should - n't be up here. I

A.
ff *f*
This is all wrong! I should - n't be up

T.
ff *f*
This is all wrong! I should - n't be up here. I

B.
ff *f*
This is all wrong! I should - n't be up

How dare you!

15

S. should be back in school on the o - ther side of the

A. here. I should be back in school on the o - ther side of the

T. should be back in school o' o - ther side of the

B. here. I should be e of the

$\text{♩} = 92$ *mf* *mf*

S. o - cean. Yet

A. o - cean. you all come to

T. c all come to us, young

B. o to us, young peo - ple, you

25

S. you all come to u young peo - ple, you all come to us for *cresc.*

A. us, young peo - ple, you all come to us for hope. *cresc.*

T. peo - ple, you all come to us for hope. *cresc.*

B. all come to us for hope.

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How dare you!

f = 84 *ff* 30 *f* = 100

S. hope. How dare you! How dare you! You have

A. How dare you! How dare you!

T. How dare you! How You have

B. How dare you!

S. sto - len my dreams - ty

A. child - hood with your

T. with your emp - - ty

B. en my dreams and my child - hood with your

35

S. words. Peo - ple are suffe - ring. Peo - ple are dy - ing.

A. emp - ty words. Peo - ple are suffe - ring. Peo - ple are dy - ing.

T. words. Peo - ple are suffe - ring. Peo - ple are dy - ing.

B. emp - ty words. Peo - ple are suffe - ring. Peo - ple are dy - ing.

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How dare you!

40 *f* *ff* *fff* 45

S. How dare you! How dare you! How dare

A. *f* *ff* *fff*
How dare you! How dare you! How dare

T. *f* *ff* *fff*
How dare you! How dare dare

B. *f* *ff*
How dare you! dare

EXEMPLAIRE DE CONSULTATION

pp 50

S. we

A. you! we

T. you! we

1. you! we

B. you! we

you!

p *pp*

poco 55

S. — who have to live with the con - se - quen - ces. —

A. — who have to live with the con - se - quen - ces. —

T. — who have to live with con - ces. —

B. 1 — who have to en - ces. —

2 we who h^r se - quen - ces. —



EXEMPLAIRE DE CONSULTATION

P2: En^t
is m

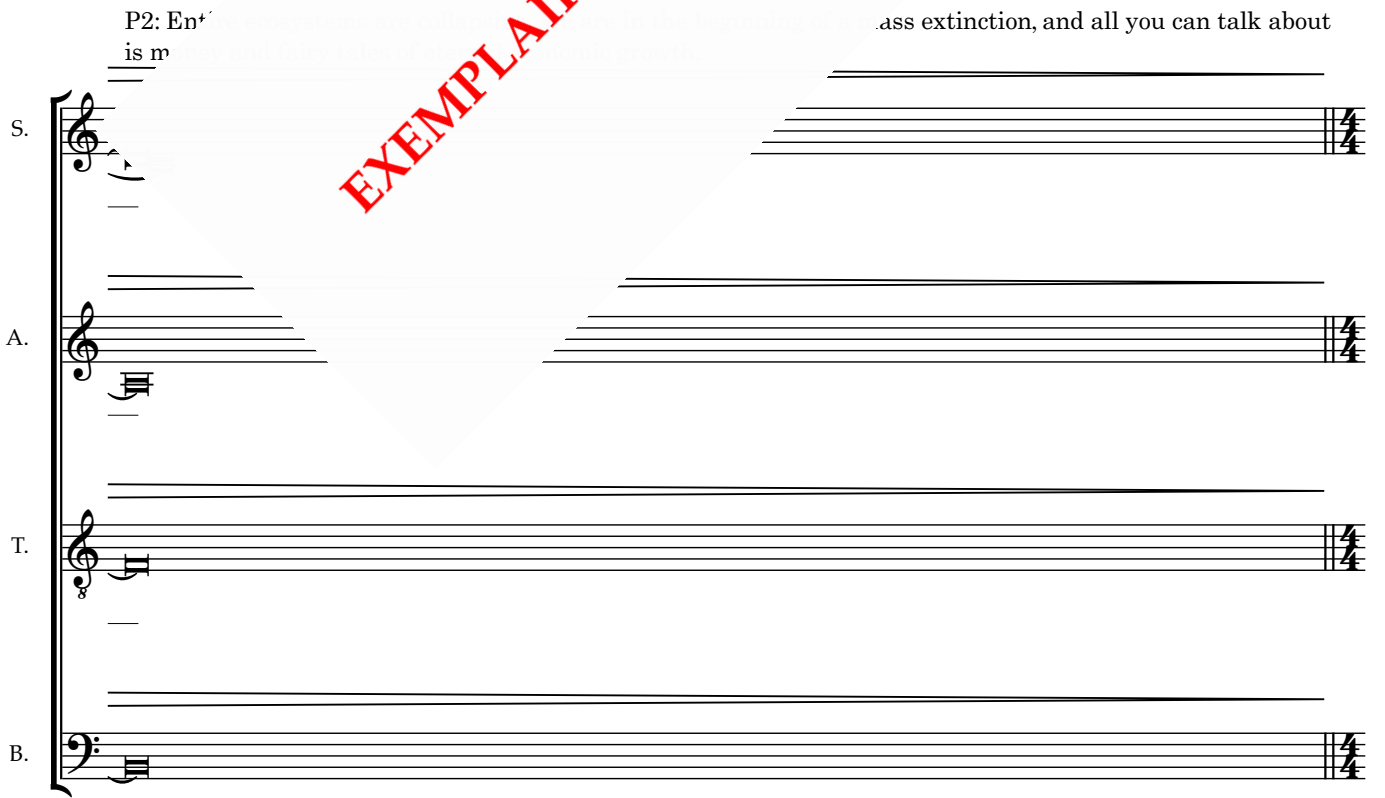
...ass extinction, and all you can talk about

S. —

A. —

T. —

B. —



$\text{♩} = 76$

P3* *poco* 60 P4** *p*

S. we who have to live with the *poco* con - se - quen - ces. *p* we who

A. we who have to live with the *poco* con - se - quen - ces. *p* we who

T. we who have to live with the *p* we who

B. we who have to live with who

P5***

S. have to live we who

A. have to .en - ces. we who

T. - se - quen - ces. we who

B. have to con - - se - quen - ces. we who

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Pour les phrases P3-P8 , récitez les autres:

bout, même (et surtout!) si les phrases doivent se superposer les unes

*P3: For more than 30 years, the science has been crystal clear. How dare you continue to look away and come here saying that you're doing enough, when the politics and solutions needed are still nowhere in sight.

**P4: You say you hear us and that you understand the urgency. But no matter how sad and angry I am, I do not want to believe that. Because if you really understood the situation and still kept on failing to act, then you would be evil. And that I refuse to believe.

***P5: The popular idea of cutting our emissions in half in 10 years only gives us a 50% chance of staying below 1.5 degrees Celsius, and the risk of setting off irreversible chain reactions beyond human control.

****P6: 50% maybe acceptable to you. But those numbers do not include tipping points, most feedback loops, additional warming hidden by toxic air pollution or the aspects of equity and climate justice. They also rely on my generation sucking hundreds of billions of tons CO2 out of the air with technologies that barely exist.

P7*

70 *poco*

S. have to live with the con - se - quen - ces._____

A. have to live with the con - e - quen - ces._____

T. have to live with the - ces._____

B. have to live wi' ces._____

The image shows a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is in 4/4 time and features a key signature of one flat (B-flat). The lyrics are: 'have to live with the consequences.' The Soprano part has a dynamic marking of *poco* and a rehearsal mark of 70. The Alto part also has a *poco* marking. The Tenor and Bass parts are partially obscured by a large red watermark.

Senza batt. (atter

S.

A.

T.

B.

The image shows a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is marked 'Senza batt. (atter' and is in 4/4 time. The lyrics are not visible. The score is mostly obscured by a large red watermark.

*P7: So a 50% risk is simply not acceptable to us.

**P8: To have a 67% chance of staying below a 1.5 degrees global temperature rise - the best odds given by the Intergovernmental Panel on Climate Change - the world had 420 gigatons of CO2 left to emit back on Jan. 1st, 2018. Today that figure is already down to less than 350 gigatons.

How dare you!

75

♩ = 92

mf

S. *mf* How

A. *mf* How dare you pre - tend that

T. *mf* How dare you pre - tend that be solved with just

B.

S. dare you pre - tend that as

A. this can be solv' sual" and

T. "busi and some tech - ni - cal so -

B. - tend that this can bbe solved with just

S. u - sual" a. some tech - ni - cal so - lu - tions?

A. some tech - ni - cal so - lu - tions?

T. - lu - tions?

B. "busi - ness as u - sual" and some tech - ni - cal so - lu - tions?

EXEMPLAIRE DE CONSULTATION

Senza batt.

P9: With today's emissions levels, that remaining CO2 budget will be entirely gone within less than 8 years and a half.

P10: There will not be any solutions or plans presented in line with these figures here today, because these numbers are too uncomfortable.

p

Musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts. The score shows rests for all parts in the first section. The dynamic marking *p* is present for each part. The time signature is 2/4.

EXEMPLAIRE DE CONSULTATION

Musical score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts with lyrics. The tempo is marked $\text{♩} = 66$ and $\text{♩} = 84$. The dynamic marking *mf* is present for the Tenor and Bass parts. The time signature is 2/4.

S. gh to tell it like it is.

A. And you are s. cure e - nough to tell it like it is.

T. And you are still not ma - ture e - nough... You are

B. And you are still not ma - ture e - nough... You are

How dare you!

90 *mf* *f* *ff*

S. You are fai - ling us! You are fai - ling us! You are fai - ling

A. You are fai - ling us! You are fai - ling us! You are fai - ling

T. fai - ling us! You are fai - ling us! You are fai - ling

B. fai - ling us! You are fai

95

1 us!

S. us!

2 us!

1

A. us!

2

1 us!

T. us! *p sub.*

2 us! *p sub.*

1 us!

B. us!

2 us!

our betrayal.

EXEMPLAIRE DE CONSULTATION

$\text{♩} = 84$ *p*

1
S. the eyes _____ of all fu - ture ge - ne - ra - tions _____ are u -

2
_____ the eyes of all fu - ture ge - ne ra - tions _____ are u

1
A. _____ the eyes of all fu - ture ge tions _____ are u -

2
the eyes _____ of all _____ are u

1
T. the eyes _____ are u -

2
_____ tions _____ are u

1
B. _____ ra - tions _____ are u -

2
_____ ture ge - ne ra - tions _____ are u

100 *allarg.....*

S. -pon you. The _____ of all fu - ture ge - ne - ra - tions _____ are u -

A. -pon you. _____ The eyes of all fu - ture ge - ne - ra - tions _____ are u -

T. -pon you. The eyes _____ of all fu - ture ge - ne - ra - tions _____ are u -

B. -pon you. _____ The eyes of all fu - ture ge - ne - ra - tions _____ are u -

Senza batt.

P12: And if you choose to fail us, I say: We will never forgive you. 2"-3" *

105 *pp*

S. *pp*
-pon you.

A. *pp*
-pon you.

T. *pp*
-pon you.

B. *pp*
-pon you.

♩ = 66 *pp sotto voce* 110 *co*

S. *pp sotto voce*
We will not let you
pp sotto voce
e, right
cresc. poco a poco

A. *pp sotto voce*
We will not
pp sotto voce
Right here, right
p cresc. poco a poco

T. *p*
this. Right here, right
p cresc. poco a poco

B. *p*
We v. way with this. Right here, right now

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S. now is where we draw the line. The world

A. now is where we draw the line. The world

T. now is where we draw the line. The world is

B. is where we draw the line. The world is

120

S. *f*
is wa - king up. And change...

A. *f*
is wa - king up. change...

T. *f*
wa - king up. And

B. *f*
wa - king up. And

EXEMPLAIRE DE CONSULTATION

125

S. *ff*
is co - - -

A. *ff*
And e is co - - -

T. *ff*
change is co - - -

B. *ff*
change is co - - -

♩ = 60
p

S. -ming, whe - ther you like it

A. -ming, whe - ther you like it

1. -ming, whe - th e it

T. -ming, it

B. -ming, it

EXEMPLAIRE DE CONSULTATION

130

P13

S. or - - t!

A. or no - - - - t!
molto

T. or no - - - - t!
molto

B. or no - - - - t!

sffz