

HOW DARE YOU

FOR
SATB., DIV. AND PIANO

ANDREW STEFFEN
EXCERPTS FROM GRETA THUNBERG'S
SEPT. 23, 2019 UNITED NATIONS SPEECH, AND
JOHN MUIR (1838-1914)

ABOUT THE WORK:

We are at a critical point in our world. Hurling towards a 'point of no return' in our world's ecosystems, we are charged with standing up and speaking out for our planet. It's been obvious that many of our nation's representatives do not feel as strongly about taking on and addressing climate change as the rest of the world, so we as a people are needing to do something.

Greta Thunberg, Swedish activist, has been a prominent figure in addressing climate change. Since she was fifteen years old (b. 2003), Greta began publicly using a platform "Fridays for Future" to strengthen the support of asking for action on climate change. Soon, a movement began around the world where students began protesting the lack of progress made about the impending future of the world that her generation will inherit.

In a moving speech at the United Nations, which Greta sailed to rather than fly, she poignantly addressed our world leaders in their lack of policy and preservation of our precious planet. The following lines have been used in this work,

Greta Thunberg, September 23, 2019, United Nations

"This is all wrong. I shouldn't be up here."

"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"

"How dare you!"

To contrast the raw emotion of Greta's speech I looked to John Muir's writings as a way to compliment and appreciate the world we still have. **John Muir** (1838-1914) was an environmental philosopher and early advocate for the preservation of our wilderness in the US. His writings on Yosemite helped move forward legislation to help preserve the park. While his writing style was of intense labor, his frequent use of the word 'home' to describe our landscapes reflects his belief that our natural world provides even the smallest plant and bug a place to live. It is our job to maintain that preservation and ensure others can experience its grandeur as we have experienced it.

The juxtaposition of retreating to the woods in Muir's writings and Greta's pleas asks us to both commune with the world around us and provide our diligence in preserving our little planet for younger and to-be-born generations.

John Muir text,

"And into the forest I go, to lose my mind and find my soul"

EFFECTIVE PERFORMANCE NOTES:

The first section of the piece is rampant with raw emotion. The opening and recurring statements of "How dare you" should be straight tone with laser-like focus so the sonorities can drive the intensity of the message. Following that, the text should be the most important tool to the work - like continuous punches in the boxing ring.

As we depart Greta's words, m.47-55 should utilize a more diffused, 'heady' sound, with all the voices in unison.

From m.56 to the end of the work, it should be a mantra, hypnotizing build that enwraps us in the safety and comfort of the woods. As the textures layer up, the sound should richen but not become dramatic - the conviction of the sonorities should be the primary focus in this section.

After the apex, the inhalations/exhalations should be audible - preferably, and effectively through the nostrils - deep, cleansing, and relaxing breaths.

TO DONATE AND JOIN GRETA'S FIGHT AGAINST CLIMATE CHANGE, VISIT,

<https://opencollective.com/fridaysforfuture-us>

Commissioned by and dedicated to the San Antonio Chamber Choir,
Rick Bjella, conductor

How Dare You

John Muir (1838-1914), and excerpts from
Greta Thunberg's Sept. 23, 2019 United Nations speech

Andrew Steffen

Rhapsodic, ♩ = 92

Soprano

Alto

Tenor

Bass

Piano

Rhapsodic, ♩ = 92

ff

pesante, loco

S

A

T

B

molto rit.

Pno.

sim.

sim.

molto rit.

4 Disgusted, scornful, ♩ = 60

6 *ff* *steely, non. vib.*

S How dare you! How dare

A How dare you! How dare

T How dare you! How dare

B How dare you! How dare

6 *ff* *steely, non. vib.*

Pno.

9

S you! How dare

A you! How dare

T you! How dare

B you! How dare

rit.

9

Pno.

rit.

Agitated, irritated, annoyed, ♩ = 92

12

S
you!

A
you!

T
you!

B
you!

Agitated, irritated, annoyed, ♩ = 92

12

Pno.

mf

14

S
mf *frantically, with consonant energy* This is all wrong. I should - n't be up here. *f* Yet you

A
mf *frantically, with consonant energy* This is all wrong. I should - n't be up here. *f* Yet you

T
mf *frantically, with consonant energy* This is all wrong. I should - n't be up here. *f* Yet you

B
mf *frantically, with consonant energy* This is all wrong. I should - n't be up here. *f* Yet you

14

Pno.

mf

6
16

S
come ³to us for hope. This is all wrong. I should-³n't be up here. Yet

A
come to us for hope. This is all wrong. I should-n't be up here. Yet

T
8
come to us for hope. This is all wrong. I should-³n't be up here. Yet

B
3
come to us for hope. This is all wrong. I should-n't be up here. Yet

Pno.

19

S
— you come ³to us for hope. How dare you!

A
— you come to us for hope. How dare you!

T
8
— you come ³to us for hope. How dare

B
3
— you come to us for hope. How dare

Pno.

22

S How dare you!

A How dare you!

T you! How dare you!

B you! How dare you!

Pno.

25 *mf*

S You have sto - len my dreams and my child - hood, you have sto - len my dreams and my

A *mf* You have sto - len my dreams and my child - hood, you have sto - len my dreams and my

T *mf* You have sto - len my dreams and my child - hood, you have sto - len my dreams

B *mf* You have sto - len my dreams and my child - hood, you have sto - len my dreams

Pno.

mf

49 *hovering, lightly*

S as the earth turns we all slowly

A as the earth turns we all slowly

T as the earth turns we all slowly

B as the earth turns we all slowly

Pno.

52 *p*

S learned you ne-ver gave us a chance. So

A learned you ne-ver gave us a chance. So

T learned you ne-ver gave us a chance. So

B learned you ne-ver gave us a chance. So

Pno.

Tranquilly stirring, ♩ = 72

56

slowly building *cresc. poco a poco*

S in - to the for - est I go, in - to the for - est I

A in - to the for - est I go, in - to the for - est I

T in - to the for - est I go, in - to the for - est I

B in - to the for - est I go, in - to the for - est I

56

Tranquilly stirring, ♩ = 72

p legato *cresc. poco a poco*

Pno.

59

S go, in - to the for - est I go,

A go, in - to the for - est I go,

T go, in - to the for - est I go,

B go, in - to the for - est I go,

59

Pno.

ped. sim.

62 *f*

S in - to the for - est I go, in - to the for - est I

A in - to the for - est I go, in - to the for - est I

T in - to the for - est I go, in - to the for - est I

B in - to the for - est I go, in - to the for - est I

Pno. *f*

65 *f* overflowing

S go, in - to the for - est I go,

A go, in - to the for - est I

T go, in - to the for - est I go,

B go, in - to the for - est I

Pno. *f*

S in - to the for - est I go, _____ to

A go, in - to the for - est I,

T in - to the for - est I go, _____ to

B go, in - to the for - est I,

Pno.

S lose _____ my _____ mind, _____ and find _____ my _____ soul, to

A lose _____ my _____ mind, _____ and find _____ my _____ soul, to

T lose _____ my _____ mind, _____ and find _____ my _____ soul,

B lose _____ my _____ mind, _____ and find _____ my _____ soul,

Pno.

72

S lose my mind, and find my soul, to lose my mind, and find my soul,

A lose my mind, and find my soul, to lose my mind, and find my soul.

T lose my mind, and find my soul, to lose my mind and soul,

B lose my mind, and find my soul, to lose my mind and soul,

Pno.

74

S to lose my mind, and find my soul.

A In - to the for - est I go, in - to the for - est I

T to lose my mind, and find my soul.

B In - to the for - est I go, in - to the for - est I

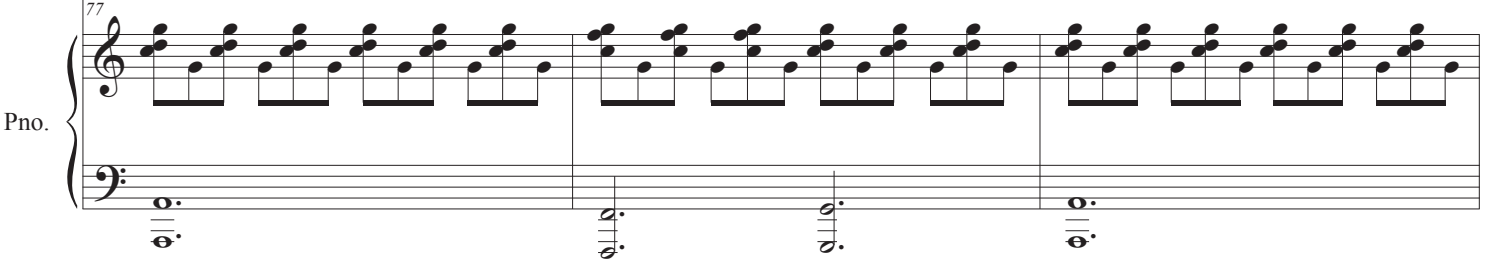
Pno.

S In - to the for - est I go, _____ in - to the for - est I

A go, _____ to lose my mind, _____ and find my soul.

T In - to the for - est I go, _____ in - to the for - est I

B go, _____ to lose my mind, _____ and find my soul.

Pno.  The piano accompaniment consists of a right-hand part with a steady eighth-note accompaniment and a left-hand part with a simple harmonic accompaniment.

S go _____ to lose my mind, _____ and

A In - to the for - est I go, to lose my mind, _____ and

T go _____ to lose my mind, _____ and

B In - to the for - est I go, to lose my mind, _____ and

Pno.  The piano accompaniment continues with the same rhythmic pattern as the previous system.

82 *ff*

S find my soul.

A find my soul.

T find my soul.

B find my soul.

Pno.

Slower, ♩ = 60-63

84

S (inhale... exhale) (inhale... exhale)

A (inhale... exhale) (inhale... exhale)

T (inhale... exhale) (inhale... exhale)

B (inhale... exhale) (inhale... exhale)

Slower, ♩ = 60-63

84 *mp* bring out melody

Pno.

18
88

S
A
T
B

(inhale... exhale)

Pno.

ped. sim.

91

S
A
T
B

(inhale... exhale) and find my soul

Slowing float

Pno.

let chord ring/sustain through

Slowing