

# Triomphe Féminin

SSATB

Music, Lyrics, and Arrangement by  
Cheryl B. Engelhardt

## TEXT

Put down your sword.  
She hath not come for yours.

Put down your thunder bolt.  
Et ta foudre inutile  
S'êteindra dans mon sang.

Make way, she is half the sky.  
She will fill it full of light.

Triomphe féminin...  
Et ma foudre inutile  
S'êteindra dans ton sang.  
Triomphe féminin dans mon sang.

Put down your sword.  
She hath not come for yours.

Triomphe féminin:  
when she is...  
la moitié du ciel  
...half the sky.

## FRENCH TRANSLATION

*And your useless thunderbolt  
Will be extinguished in my blood.*

*Women's triumph...  
And our useless thunderbolt  
Will be extinguished in your blood.  
Women's triumph in my blood.*

*Women's triumph...  
half of the sky*

## IPA PROUNUNCIATION

e ta fudʁ inytil  
setɛdʁa dã mõ sã

tʁijɔf feminɛ  
e ma fudʁ inytil  
setɛdʁa dã tɔ̃ sã  
tʁijɔf feminɛ dã mõ sã

tʁijɔf feminɛ  
la mwatje dy sjɛl

“Percussion” Pattern  
Stomps = ▲ Claps = X

# Composer Notes About “Triomphe Féminin”

This piece was written for Voices21C for their 2019 program at the Choralis Festival in Provence, France. The program was entitled “Half The Sky”, inspired by the book of the same title by Nicholas Kristof and Sheryl WuDunn about women’s suffrage and triumphs from around the world.

Part of the French text (“Et ta foudre inutile, S’êteindra dans mon sang”) is from the poem “Prométhée” from the “Poésies philosophiques” by Louise Victorine Ackermann who lived from 1813-1890. During her life in France, she revolted against human suffering through her poetic works.

The piece is a declaration that women are here to claim their half. I occasionally played with the idea of “half” in sections where the tenors and basses are holding whole and half notes, while the sopranos are running quarter and eighth notes. Additionally, I wanted to subtly highlight that when women indeed have their half, they are adding to the beauty of the whole, not taking anything away from men.

The serenity in the beginning of the piece mirrors the story of Adam and Eve, and how the two live in innocent peace until they are interrupted by the presence of evil (a serpent). The song then morphs into a longer section of discord, while the tenors and basses start singing against the altos and sopranos, until they alone shift to “Et ma foudre inutile, S’êteindra dans ton sang”. Here, the ideas is that the men realize the uselessness of their own thunderbolts (anger, suppression, and the exertion of power over women) and how they will be extinguished in the blood of women. Their point of view shifts, displaying the possibility of hope for men and women to once again sing in rhythmic time and harmony.

The stomps and claps are a representation of the emotions of misalignment. Note they never happen whilst singing. We honor the conversation. The women are trying to get the attention of men, the men, not listening, just clap and stomp back. The stomps are frustrated stomps. Stomps of power. It is only until all of the voices keep trying, measure after measure, that they are realigned, representing the work our culture still needs accomplish in order to find our own alignment.

Upon studying resistance, fear is a large, if not *the key* factor in driving resistant forces. “She hath not come for yours” is a line designed to reassure men that women are not interested in stripping men of their masculinity, power, or their sense of self. They are not here to take their swords.

Give women half the sky, the part that is theirs, and they will fill it full of light. Not just their half, but that of men as well. *This* is the female triumph: when they claim their half of the sky and fill it full of light.

I wanted the singers to be *tired* after singing this. Tired, but fulfilled and rejuvenated. Like they just did good, *hard* work. In our current social context, finding alignment with the opposite sex can be a struggle. There are narrow channels to navigate. Generations of learning to unlearn. Each woman who can speak up, and each man that speaks on her behalf, contributes to the transformation. This is the *Triomphe Féminin*.

## About the Composer

Cheryl B. Engelhardt is a singer-songwriter and a commercial, film, and choral composer. She studied orchestration at the Juilliard School of Music after graduating from Cornell University.

Additionally, Cheryl is committed to guiding other independent musicians to having fulfilled careers and runs In The Key Of Success, a website of communication and marketing resources for musicians.

Find out more at Cheryl's website, [www.cbemusic.com](http://www.cbemusic.com).



## Triomphe Féminin

**A** *mf*

S 1 Put down your > > > bolt. et ta fou-dre in-u-tile.

S 2 Put down your > > > bolt. et ta fou-dre in-u-tile.

A Put down your sword. Et ta fou-dre, et ta fou-dre in-u-tile.

T Put down your > > > bolt. Thun-der bolt.

B *mf*  
Et ta fou-dre in-u-tile, et ta fou-dre in-u-tile. Et ta fou-dre in-u-tile, et ta fou-dre in-u-tile.

**B**

S 1 *p* S'êt-ein-dra dans mon sang. *f* Dans mon dans mon sang. Dans mon sang.

S 2 *p* S'êt-ein-dra dans mon sang. *f* Dans mon dans mon sang. Dans mon sang.

A *p* S'êt-ein-dra dans mon sang. *f* Dans mon dans mon sang. Dans mon sang.

T *p* S'êt-ein-dra dans mon sang. *f* Dans mon dans mon sang. Dans mon sang.

B *p* S'êt-ein-dra dans mon sang. *f* Dans mon dans mon sang. Dans mon sang.

## Triomphe Féminin

3

21

S 1      Dans \_\_\_\_ mon \_\_\_\_ sang. Make way, she is half the sky. Make way, she is half the

S 2      Dans \_\_\_\_ mon \_\_\_\_ sang. Make way, she is half the sky. Make way, she is half the

A      Dans \_\_\_\_ mon \_\_\_\_ sang. Make way, she is half the

T      8 Dans \_\_\_\_ mon \_\_\_\_ sang. Make way, she is half the

B      Dans \_\_\_\_ mon \_\_\_\_ sang. Make way, make way.

**C p**

***mf***

***mf***

***mf***

***mp***

***mp***

28

S 1      sky. Ah \_\_\_\_\_

S 2      sky. Put down your sword. She hath not come for yours. Put down your

A      sky. Put down your sword. She hath not come for yours. Put down your

T      8 sky. She is half the sky. the sky.

B      She is half the sky. Make way, make way, make way, Make way,

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## Triomphe Féminin

**D**

34

S 1 She hath not come for yours. She is half the sky. Make way, she is half the sky.

S 2 sword. She hath not come for yours. She is half the sky. Make way, she is half the sky.

A sword. She hath not come for yours. She is half the sky.

T 8 She is half... She is half the sky.

B make way, make way. She is half the sky.

41

S 1 She will fill it full of light, of light, of light, of light.

S 2 She will fill it full of light, of light, of light, of light. *Tri - omphé* **f**

A *mp* She will fill it full of light, of light, of light. *Tri - omphé fémin - in -*

T 8 She will fill it full of light, of light, of light, of *tri - omphé fémin - in - in!* **f**

B *mp* Make way, make way for light, of light, of light.

## Triomphe Féminin

5

## Triomphe Féminin

53

S 1      Tri - - omphe fé - mi - nin! Oh Tri - - omphe fé - mi - nin! Dans mon sang.

S 2      Tri - - omphe fé - mi - nin! Oh Tri - - omphe fé - mi - nin! Dans mon sang.

A      Tri - - omphe fé - mi - nin! Oh Tri - - omphe fé - mi - nin! Dans mon sang.

T      Tri - - omphe fé - mi - nin! Oh Tri - - omphe fé - mi - nin! Dans mon sang.

B      Tri - - omphe fé - mi - nin! Tri - - omphe fé - mi - nin! Dans mon sang.

**F**

S 1      Put down your sword. She hath not come for yours. She hath not come for yours. She

S 2      Put down your sword. She hath not come for yours. She hath not come for yours. She

A      Put down your sword. She hath not come for yours. She hath not come for yours. She

T      Put down your sword. She hath not come for yours. She hath not come for yours. She

B      Put down your sword. She hath not come for yours. She hath not come for yours. She

## Triomphe Féminin

66

S 1 hath not come for yours. **G** *pp* **p**

S 2 hath not come for yours. *pp* **p**

A hath not come for yours. *pp* **p**

T hath not come for yours. *pp* **p**

B hath not come for yours. *pp* **p**

70

S 1 fé - mi - nin. (clap) *mp* Tri-omphe fé - mi - nin. *mp* Tri-omphe fé - mi - nin. (clap) *mp*

S 2 fé - mi - nin. (clap) *mp* Tri-omphe fé - mi - nin. *mp* Tri-omphe fé - mi - nin. (clap) *mp*

A fé - mi - nin. (clap) *mp* Tri-omphe fé - mi - nin. *mp* Tri-omphe fé - mi - nin. (clap) *mp*

T (stomp) *p* Tri-omphe fé - mi - nin. *mp* Tri-omphe fé - mi - nin. (clap) *p* (stomp)

B (stomp) *p* Tri-omphe fé - mi - nin. *mp* Tri-omphe fé - mi - nin. (clap) *p* (stomp)

## Triomphe Féminin

73

**f**

S 1 (stomp) Tri-omphe fé - mi - nin. Tri-omphe fé - mi - nin. Tri-omphe fé - mi - nin. \_\_\_\_\_ (clap)

**f**

S 2 (stomp) Tri-omphe fé - mi - nin. Tri-omphe fé - mi - nin. Tri-omphe fé - mi - nin. (clap)

**f**

A (stomp) Tri-omphe fé - mi - nin. Tri-omphe fé - mi - nin. Tri-omphe fé - mi - nin. (clap)

**f**

T 8 Tri-omphe fé - mi - nin. Tri-omphe fé - mi - nin. Tri-omphe fé - mi - nin.

**f**

B - Tri-omphe fé - mi - nin. Tri-omphe fé - mi - nin. Tri-omphe fé - mi - nin.

All parts:  
No breath

76

Tri-omphe fé - mi - nin. (stomp) Tri-omphe fé - mi - nin. Tri-omphe fé - mi - nin. \_\_\_\_\_ La

Tri-omphe fé - mi - nin. (stomp) Tri-omphe fé - mi - nin. Tri-omphe fé - mi - nin. La moi - tié du

Tri-omphe fé - mi - nin. (stomp) Tri-omphe fé - mi - nin. Tri-omphe fé - mi - nin. La

(stomp) Tri-omphe fé - mi - nin. Tri-omphe fé - mi - nin. Tri-omphe fé - mi - nin. La

(stomp) Tri-omphe fé - mi - nin. Tri-omphe fé - mi - nin. Tri-omphe fé - mi - nin. La moi - tié

## Triomphe Féminin

80

S 1  
S 2  
A  
T  
B

La moitié du ciel Trionphe  
Trionphe  
La moitié du Trionphe  
moitié du Trionphe  
du ciel - du Trionphe  
Trionphe  
Trionphe  
Trionphe

86

S 1  
S 2  
A  
T  
B

fé - mi - nin when she is \_\_\_\_ half the  
fé - mi - nin when she is \_\_\_\_ half the  
fé - mi - nin when she is \_\_\_\_ half the  
fé - mi - nin when she is \_\_\_\_ half the  
fé - mi - nin when she is \_\_\_\_ half the

10

Triomphe Féminin

91 , **p** ***mf*** ***pp***

S 1 when she is half the when she is when she is la moi - tié du ciel.

S 2 when she is half the when she is when she is la moi - tié du ciel.

A when she is half the when she is when she is la moi - tié du ciel.

T when she is half the when she is when she is la moi - tié du ciel.

B when she is half the when she is when she is half

97 ***mf*** ***f***

S 1 half the sky. \_\_\_\_\_

S 2 half the sky. \_\_\_\_\_

A half the sky. \_\_\_\_\_

T half the sky. \_\_\_\_\_

B half the sky. \_\_\_\_\_