Bread Stead

poem by James Oppenheim inspired by Helen Todd

Mimi Fariña arranged by

Brad Richmond



Santa Barbara Music Publishing, Inc.

sbmp.com

About the arranger

Brad Richmond is Professor Emeritus of Music at Hope College, where he taught voice and conducting, and directed the choral program from 1998 to 2018. Prior to this he served as Director of Choirs at Southeastern Louisiana University. His presentation of Bach's B Minor Mass won the Gambit Classical Arts Award for the best choral performance of 1998 in New Orleans and the surrounding region. During summers from 1995 to 2000 he served as high school choral director at Interlochen School for the Arts. A Canada Council for the Arts Conducting Award winner, Dr. Richmond has toured with choirs throughout the United States, Canada, Austria, France, Italy, England, the Czech Republic, and South Africa.

Bread and Roses

Inspired by women's activism during the first decade of the 20th century, "Bread and Roses" was a political slogan that first appeared in a speech by Helen Todd and later became the title of a poem by James Oppenheim, published in 1911 in The American Magazine. It has been set to music by at least two different composers; I chose the version penned by Mimi Fariña in the 1950s and later recorded by a number of folk singers including Judy Collins. I was moved to create this arrangement as a response to the rash of government sanctions against women's rights in the U.S. and around the world.

As we come marching, marching, in the beauty of the day, A million darkened kitchens, a thousand mill-lofts gray Are touched with all the radiance that a sudden sun discloses, For the people hear us singing, "Bread and Roses, Bread and Roses."

As we come marching, marching, we battle, too, for men— For they are women's children and we mother them again. Our days shall not be sweated from birth until life closes— Hearts starve as well as bodies: Give us Bread, but give us Roses.

As we come marching, marching, unnumbered women dead Go crying through our singing their ancient song of Bread; Small art and love and beauty their trudging spirits knew—Yes, it is Bread we fight for—but we fight for Roses, too.

As we come marching, marching, we bring the Greater Days— The rising of the women means the rising of the race. No more the drudge and idler—ten that toil where one reposes— But a sharing of life's glories: Bread and Roses, Bread and Roses.

Performance notes

For ensembles wishing to provide background information to their audiences, details about textile-worker strikes and other women's causes in the first decades of the last century can be found on Wikipedia under "Bread and Roses." In the last verse the percussion part is marked *ad libitum*. Choristers are free to incorporate artifacts from kitchens, sewing kits and other contexts from which the instruments have symbolic value.

Ranges





percussion parts, recording and rehearsal tracks available at sbmp.com

Bread and Roses

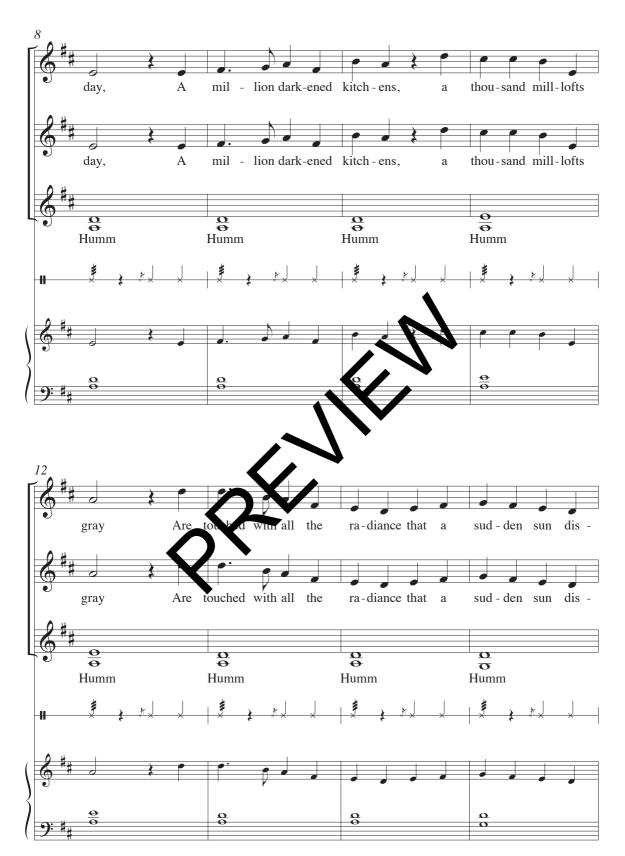


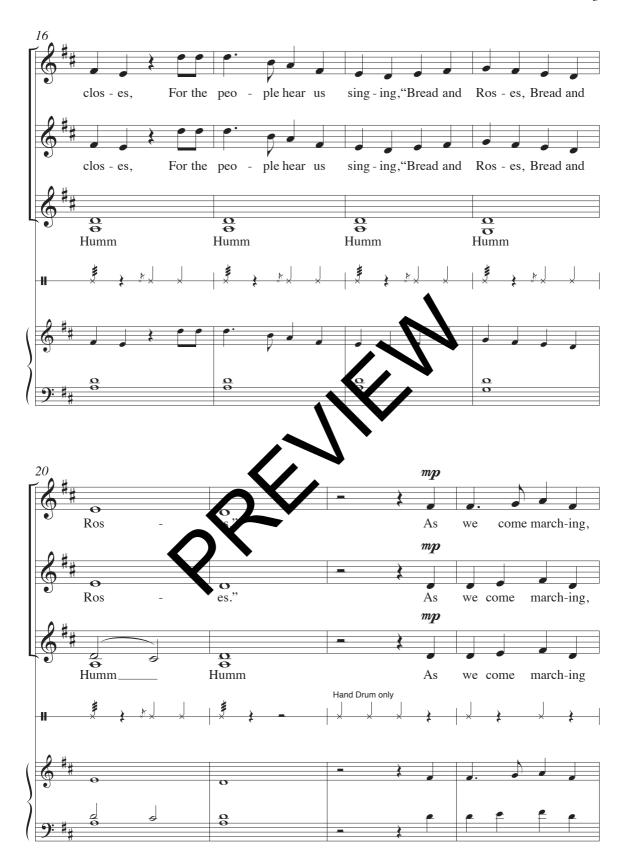
It is illegal to duplicate this piece by photocopying or any other means.

Those violating the copyright will be punished to the full extent of the law.

© Copyright 2024 for ALL COUNTRIES by Santa Barbara Music Publishing, Inc.

Printed in the U.S.A.







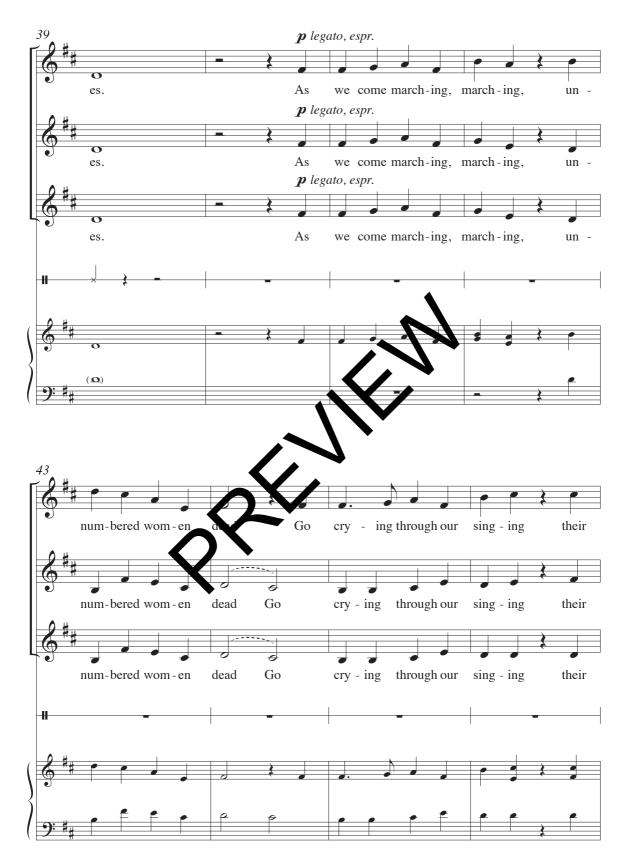
It is illeg to duplicate this piece by photocopying or any other means.

Those violating the copyright will be punished to the full extent of the law.

© Copyright 2024 for ALL COUNTRIES by Santa Barbara Music Publishing, Inc.













It is illeg to duplicate this piece by photocopying or any other means.

Those violating the copyright will be punished to the full extent of the law.

© Copyright 2024 for ALL COUNTRIES by Santa Barbara Music Publishing, Inc.



