

BREAD AND ROSES, Richmond  
SBMP 1766

**SSA div.**  
tambourine and hand drum

# Bread & Roses

poem by  
James Oppenheim  
inspired by Helen Todd

Mimi Fariña  
arranged by  
Brad Richmond



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## 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



S      S      A



percussion parts, recording and rehearsal tracks  
available at [sbmp.com](http://sbmp.com)

# Bread and Roses

James Oppenheim  
Inspired by Helen Todd

Mimi Fariña  
Arr. by Brad Richmond

*mf* ♩ = 116

S  
S  
A

*mf*

Humm  
(accent the "H")

Tambourine Hand Drum

*mf* ♩ = 116

for rehearsal only

5

we come march - ing, march - ing in the beau - ty of the

we come march - ing, march - ing in the beau - ty of the

Humm

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8

day, A mil - lion dark-ened kitch - ens, a thou - sand mill - lofts

day, A mil - lion dark-ened kitch - ens, a thou - sand mill - lofts

Humm Humm Humm Humm

This musical system contains measures 8 through 11. It features two vocal staves with lyrics, a piano accompaniment with a treble and bass clef, and a drum set. The lyrics are: "day, A mil - lion dark-ened kitch - ens, a thou - sand mill - lofts". The piano part includes four measures of sustained chords, each labeled "Humm". The drum set part shows a consistent rhythmic pattern of eighth notes.

12

gray Are touch - ed with all the ra - dian - ce that a sud - den sun dis -

gray Are touch - ed with all the ra - dian - ce that a sud - den sun dis -

Humm Humm Humm Humm

This musical system contains measures 12 through 15. It features two vocal staves with lyrics, a piano accompaniment with a treble and bass clef, and a drum set. The lyrics are: "gray Are touch - ed with all the ra - dian - ce that a sud - den sun dis -". The piano part includes four measures of sustained chords, each labeled "Humm". The drum set part shows a consistent rhythmic pattern of eighth notes.

16

clos - es, For the peo - ple hear us sing - ing, "Bread and Ros - es, Bread and

clos - es, For the peo - ple hear us sing - ing, "Bread and Ros - es, Bread and

Humm Humm Humm Humm

20

Ros - es." As we come march - ing, As we come march - ing, As we come march - ing

Ros - es." As we come march - ing, As we come march - ing, As we come march - ing

Humm Humm As we come march - ing

Hand Drum only

24

march-ing, we bat - tle too for men, For they are wom-en's

march-ing, we bat - tle too for men, For they are wom-en's

march-ing, we bat - tle too for men, For they are wom-en's

**PREVIEW**

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31

lives shall not be sweat-ed from birth un - til life clos - es; Hearts

lives shall not be sweat-ed from birth un - til life clos - es; Hearts

lives shall not be sweat-ed from birth un - til life clos - es; Hearts

35

starve as well as bod - ies; give us Bread, but give us Ros -

starve as well as bod - ies; give us Bread but give us Ros -

starve as well as bod - ies; give us Bread, but give us Ros -

39 *p legato, espr.*

es. As we come march-ing, march-ing, un -

*p legato, espr.*

es. As we come march-ing, march-ing, un -

*p legato, espr.*

es. As we come march-ing, march-ing, un -

(Ω)

43

num-bered wom-en dead Go cry-ing through our sing-ing their

num-bered wom-en dead Go cry-ing through our sing-ing their

num-bered wom-en dead Go cry-ing through our sing-ing their



47

an - cient cry for Bread; Small art and love and beau - ty their

an - cient cry for Bread; Small art and love and beau - ty their

an - cient cry for Bread; Small art and love and beau - ty their

51

drudg-ing spir - its knew, Yes, it is Bread we fight for, But we

drudg-ing spir - its knew, Yes, it is Bread we fight for, But we

drudg-ing spir - its knew, Yes, it is Bread we fight for, But we

rall.

rall.

Tempo primo

55

fight for Ros - es too! As we come march-ing, march - ing, we \_

fight for Ros - es too! As we come march-ing, march-ing, we \_

fight for Ros - es too! As we come march-ing, march - ing, we

*f* ad lib. Tutti Percussion (add kitchen utensils, etc.)

Tempo primo

bring the Great - er Days. The ris - ing of the

bring the Great - er Days. The ris - ing of the

bring the Great - er Days. The ris - ing of the

59

bring the Great - er Days. The ris - ing of the

bring the Great - er Days. The ris - ing of the

bring the Great - er Days. The ris - ing of the



62

wom - en means the ris - ing of the race. No

wom - en means the ris - ing of the race. No

wom - en means the ri - sing of the race. No

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68

rall.

Broadly

pos - es; But a shar - ing of life's glor - ies: Bread and

pos - es; But a shar - ing of life's glor - ies: Bread and

pos - es; But a shar - ing of life's glor - ies: Bread and

rall. Broadly

71

rall.

Ros - es, Bread and Ros - es.

Ros - es, Bread and Ros - es.

Ros - es, Bread and Ros - es.

rall.



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A12

