

# Bread and Roses

Cornet 1 in B $\flat$

Words by James Oppenheim

Tune by Martha Coleman (1912) Arr. Helen Vincent-Tibke

♩ = 114

2

*mp*

10

VERSE 1

15

*mf*

31

VERSE 2

36

3

*p*

3

48

*mf*

VERSE 3

58

12

*mf*

75

79

VERSE 4

84

89

97

98

4

*mp*

*mf*

Detailed description: This is a musical score for the Cornet 1 part of the song 'Bread and Roses'. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked as quarter note = 114. The piece is in 4/4 time, with some changes to 2/4 and 3/4 time signatures. It consists of four verses. Verse 1 starts at measure 10 and ends at measure 15. Verse 2 starts at measure 36 and ends at measure 48. Verse 3 starts at measure 58 and ends at measure 75. Verse 4 starts at measure 79 and ends at measure 98. The score includes various dynamics such as *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). There are also markings for phrasing and articulation, including slurs and accents. The score is arranged by Helen Vincent-Tibke, based on the original tune by Martha Coleman from 1912. The lyrics are by James Oppenheim.

2

Cornet 1 in B $\flat$

**molto rit.** . . . . .

107



# Bread and Roses

Cornet 2 in B $\flat$

Words by James Oppenheim

Tune by Martha Coleman (1912) Arr. Helen Vincent-Tibke

$\text{♩} = 114$

2

*mp*

10

VERSE 1

15

*mf*

*mf*

31

36

VERSE 2

3

*p*

3

48

*mf*

58

VERSE 3

12

*mf*

75

79

VERSE 4

84

89

97

98

4

*mp*

*mf*

Detailed description: This is a musical score for the Cornet 2 part of the song 'Bread and Roses'. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked as quarter note = 114. The score consists of ten staves of music. The first staff begins with a dynamic marking of *mp* and a measure rest of 2. The second staff starts at measure 10 with a dynamic of *mf* and includes a boxed label 'VERSE 1' above measure 15. The third staff continues the melody. The fourth staff starts at measure 36 with a boxed label 'VERSE 2' above measure 3, followed by a dynamic of *p* and a measure rest of 3. The fifth staff starts at measure 48 with a dynamic of *mf*. The sixth staff starts at measure 58 with a boxed label 'VERSE 3' above measure 12 and a dynamic of *mf*. The seventh staff starts at measure 75. The eighth staff starts at measure 79 with a boxed label 'VERSE 4' above measure 1. The ninth staff starts at measure 84. The tenth staff starts at measure 89 and ends at measure 98 with a dynamic of *mf* and a measure rest of 4. The score concludes with a dynamic of *mp*.

2

Cornet 2 in B $\flat$   
**molto rit.** . . . . .

107

Musical notation for Cornet 2 in B $\flat$ , measures 107-110. The key signature is one sharp (F#) and the time signature is 2/4. The notation consists of a single staff with a treble clef. Measure 107: A half note G4, quarter note A4, quarter note B4. Measure 108: Quarter rest, quarter note C5, quarter note B4, quarter note A4. Measure 109: Quarter note G4, quarter note F#4, quarter note E4, quarter note D4. Measure 110: A half note G4, quarter note F#4, quarter note E4, quarter note D4. The piece ends with a double bar line.

Trombone

# Bread and Roses

Words by James Oppenheim

Tune by Martha Coleman (1912) Arr. Helen Vincent-Tibke

♩=114

*mp*

10

VERSE 1

*pp*

20

*mp*

31

*mf*

36

VERSE 2

*p*

50

*mf*

58

VERSE 3

*mf*

75

*mf*

79

VERSE 4

*mf*

84

*mf*

89

*mf*

97

*mf*

2

Trombone

98

98 *p*

3

*mf*

107

107

*molto rit.*

# Bread and Roses

Euphonium

Words by James Oppenheim

Tune by Martha Coleman (1912) Arr. Helen Vincent-Tibke

$\text{♩} = 114$

The musical score is written for Euphonium in G major (one sharp) and 4/4 time. It begins with a tempo marking of quarter note = 114. The score is divided into four verses. Verse 1 starts at measure 10 and ends at measure 27. Verse 2 starts at measure 36 and ends at measure 49. Verse 3 starts at measure 58 and ends at measure 74. Verse 4 starts at measure 80 and ends at measure 106. The score includes various dynamics such as *mp*, *pp*, *mf*, and *p*. There are also performance instructions like *molto rit.* and repeat signs with first and second endings. The piece concludes with a final cadence at measure 106.

*mp*

10 VERSE 1

*pp*

20 *mp*

28 *mf*

36 VERSE 2

*p* 8

50 *mf*

58 VERSE 3

12

75 *mf*

80 VERSE 4

87

91

97 4

*mp* *mf*

107 *molto rit.*