

HE AIN'T HEAVY, HE'S MY BROTHER

for T.B.B. voices and piano with optional
instrumental packet and SoundTrax Recording*

Arranged by
JAY ALTHOUSE

Words by BOB RUSSELL
Music by BOBBY SCOTT

With feeling (♩ = ca. 84 - 88)

PIANO

mp (detached)

The piano introduction consists of three measures. The right hand features a series of chords and a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand plays a steady eighth-note bass line: G2, F2, E2, D2, C2, B1, A1, G1.

The piano introduction continues for three more measures. The right hand continues with chords and a melodic line, while the left hand maintains the eighth-note bass line.

8 TENOR

9

BARITONE *mp unis. (opt. solo)*

BASS

The road is long _____ with man - y a

The vocal line begins at measure 8. The Tenor part has a whole rest. The Baritone part starts with a half note G2, followed by quarter notes F2, E2, and D2. The Bass part has a half note G2, followed by quarter notes F2, E2, and D2. The lyrics "The road is long" are under the first three notes, and "with man - y a" are under the next three notes.

11

wind - ing turn _____ that leads us to who knows

The vocal line continues. The Tenor part has a whole rest. The Baritone part has a half note G2, followed by quarter notes F2, E2, and D2. The Bass part has a half note G2, followed by quarter notes F2, E2, and D2. The lyrics "wind - ing turn" are under the first three notes, "that leads us to" are under the next three notes, and "who knows" are under the final three notes.

14

where, _____ who knows where. _____

But I'm

mel. mf

tutti mf

The vocal line continues. The Tenor part has a whole rest. The Baritone part has a half note G2, followed by quarter notes F2, E2, and D2. The Bass part has a half note G2, followed by quarter notes F2, E2, and D2. The lyrics "where," are under the first three notes, "who knows where." are under the next three notes, and "But I'm" are under the final three notes. The Baritone part has a melisma on "where." marked *mel. mf*. The Bass part has a melisma on "where." marked *tutti mf*.

17

strong, strong e-nough to car-ry him.

20

He ain't heav-y, he's my unis.

23

broth-er. So on we

27

On we go. Oo go; his wel-fare is my con-cern.

30

No bur-den is he to bear;
No bur-den is he to bear; we'll get

33 *mf* We will get there. *mel.* For I know *f* 35

there.

36 he would not en - cum - ber me. He ain't *unis.*

39 heav - y, he's my broth - er.

42 *f* 43 If I'm lad - en* at all, I'm

45 lad - en with sad - ness that ev - 'ry - one's

48

heart is-n't filled with the glad-ness of

51

love for one another.

unis.

54

55

It's a long, long road from which there is

57

no re-turn. On our way

While we're on our way to there

60

to there why not share? And the

why not share?

63

load does-n't weigh me down at all.

66 TENOR

Not heav-y at all,

BARITONE

Not heav-y at all,

BASS

mel.

He ain't heav-y at all. He ain't

69

not heav-y at all. He ain't heav-y,

not heav-y at all. He ain't heav-y,

heav-y at all. He ain't heav-y,

72 *mp*

He's my

He's my broth - er.

He's my broth - er.

75 *rit.* *p*

broth-er.

He's my broth - er.

He's my broth - er.

He's my broth - er.

mp

rit. *p*

p

8va