

# Here's to the Women

Linda Allen

A D E7 A

5 A D A  
His - tor - y books give us his - tor - i - cal facts Of

9 A E7  
sol - diers and sail - ors and men with their ax - es. But

13 A D A  
who filled their bel - lies? And who washed their clothes? Who

17 A E7 A  
raised up the child - ren? Who nur - tured their souls? \_\_\_\_\_ With-out

22 A D A  
all the wo - men, now, where would we be?

2

26 A E7  
Work - ing and car - ing through - out his - tor - y. Their

30 A D A  
hands on the plow, — but their stor - ies un - told. So,

34 A E7 A  
here's to the wo - men who should - ered the load. — The

39 A D A  
wild - er - ness held you in the palm of her hand. It

43 E7  
took more than mus - cle to set - tle this land.

47 A D A  
Wo - men to - geth - er went straight to the task With

51 E7 A  
schools and li - brar - ies: a cit - y at last. — With-out

56 A D A  
all the wo - men, now, where would we be?

60 A E7  
Work - ing and car - ing through - out his - tor - y. Their

64 A D A

hands on the plow, — but their stor - ies un - told. So,

68 A E7 A

here's to the wo - men who should - ered the load. — It's

73 A D A

down at the fac - t'ry; it's out on the line. A

77 E7

wo - man is work - ing from morn - ing to night. Her

81 A D A

mind on the child - ren, her hand on the frame, If the

85 E7 A

kids get in trou - ble, it's she who is blamed. — With - out

90 A D A

all the wo - men, now, where would we be?

94 A E7

Work - ing and car - ing through - out his - tor - y. Their

98 A D A

hands on the plow, — but their stor - ies un - told. So,

102 A E7 A

here's to the wo - men who should - ered the load. Then, it's

107 A D A

back home a - gain to do sup - per and chores,

111 E7

Can - ning and mend - ing and scrub - bing the floors. She

115 A D A

scarce sees the child - ren be - fore they are in bed. It's a

119 E7 A

hard life to fol - low for beans and fried bread. With - out

124 A D A

all the wo - men, now, where would we be?

128 A E7

Work - ing and car - ing through - out his - tor - y. Their

132 A D A

hands on the plow, — but their stor - ies un - told. So,

136 A E7 A

here's to the wo - men who should - ered the load. In

141 A D A  
 hard times and good times, the wo - men would share Their

145 E7  
 songs and their stor - ies, their loves, and their fears. Their

149 A D A  
 his - tor - y's re - cord - ed the song nev - er ends, In the

153 E7 A  
 mem - or - ies of moth - ers and sis - ters and friends. With - out

158 A D A  
 all the wo - men, now, where would we be?

162 A E7  
 Work - ing and car - ing through - out his - tor - y. Their

166 A D A  
 hands on the plow, - but their stor - ies un - told. So,

170 A E7 A  
 here's to the wo - men who should - ered the load. \_\_\_\_\_

175 A E7 A A E7 A  
 Here's to the wo - men who should - ered the load. \_\_\_\_\_

# Here's to the Women

1 2 3 4 5 6

His- tor- y books give us his-

7 8 9 10 11 12

tor- i- cal facts Of sol- diers and sail- ors and men with their ax- es. But

13 14 15 16 17 18

who filled their bel-lies? And who washed their clothes? Who raised up the child- ren? Who

19 20 21 22 23 24

nur- tured their souls? With-out all the wo-men, now, where would we

25 26 27 28 29 30

be? Work- ing and car- ing through- out his- tor- y. Their hands on the

31 32 33 34 35 36

plow, but their stor- ies un- told. So, here's to the wo- men who should- ered the

37 38 39 40 41 42

load. The wild- er- ness held you in the palm of her hand. It

43 44 45 46 47 48

took more than mus- cle to set- tle this land. Wo- men to- geth- er went

49 50 51 52 53 54

straight to the task With schools and li- brar- ies: a cit- y at last.

55 56 57 58 59 60

With- out all the wo- men, now, where would we be? Work- ing and

61 62 63 64 65 66

car- ing through- out his- tor- y. Their hands on the plow, but their stor- ies un-

67 68 69 70 71 72

told. So, here's to the wo- men who should- ered the load. It's

73 74 75 76 77 78

down at the fac- t'ry; it's out on the line. A wo- man is work- ing from

79 80 81 82 83 84

morn- ing to night. Her mind on the child- ren, her hand on the frame, If the

85 86 87 88 89 90

kids get in trou- ble, it's she who is blamed. With- out all the

D A A E7

91 92 93 94 95 96

wo-men, now, where would we be? Work- ing and car- ing through- out his-

A D A A

97 98 99 100 101 102

tor- y. Their hands on the plow, but their stor- ies un- told. So, here's to the

E7 A A A

103 104 105 106 107 108

wo- men who should- ered the load. Then, it's back home a- gain to do

D A A E7

109 110 111 112 113 114

sup- per and chores, Can- ning and mend- ing and scrub- bing the floors. She

A D A A

115 116 117 118 119 120

scarce sees the child- ren be- fore they are in bed. It's a hard life to fol- low for

E7 A A A D

121 122 123 124 125 126

beans and fried bread. With- out all the wo- men, now, where would we

A A E7 A

127 128 129 130 131 132

be? Work- ing and car- ing through- out his- tor- y. Their hands on the

D A A E7

133 134 135 136 137 138

plow, but their stor- ies un- told. So, here's to the wo- men who should- ered the



load. In hard times and good times, the wo- men would share Their

songs and their stor- ies, their loves, and their fears. Their his- tor- y's re- cord-ed, the

song nev- er ends, In the mem- or- ies of moth- ers and sis- ters and friends.

With-out all the wo-men, now, where would we be? Work- ing and

car- ing through- out his- tor- y. Their hands on the plow, but their stor- ies un-

told. So, here's to the wo- men who should- ered the load.

Here's to the wo- men who should- ered the load.

# Here's to the Women (Bass)

A D E7 A A D A A E7 A D A A E7 A

Tab

|   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |    |
|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|
| 0 | 5 | 0 | 5 | 5 | 5 | 0 | 5 | 5 | 5  | 0  | 0  | 0  | 0  | 5  | 0  | 0  | 0  | 0  |    |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |

Bass staff showing notes for measures 1-20. The key signature has two sharps (F# and C#) and the time signature is 3/4. The notes are: 1: D2, 2: A2, 3: E3, 4: A2, 5: A2, 6: A2, 7: D3, 8: A2, 9: A2, 10: A2, 11: E3, 12: E3, 13: A2, 14: A2, 15: D3, 16: A2, 17: A2, 18: A2, 19: E3, 20: A2.

A A D A A E7 A D A A E7 A A A

Tab

|    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 0  | 0  | 0  | 5  | 0  | 0  | 0  | 0  | 0  | 5  | 5  | 5  | 5  | 0  | 0  | 0  | 0  | 0  | 0  |    |
| 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 |

Bass staff showing notes for measures 21-40. The notes are: 21: D2, 22: D2, 23: D2, 24: A2, 25: A2, 26: A2, 27: D3, 28: E3, 29: E3, 30: A2, 31: A2, 32: A2, 33: A2, 34: D3, 35: A2, 36: A2, 37: A2, 38: A2, 39: E3, 40: A2.

D A A E7 A D A A E7 A A A D A A

Tab

|    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 5  | 5  | 5  | 5  | 0  | 0  | 5  | 5  | 5  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 0  | 5  | 5  | 0  |
| 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 |

Bass staff showing notes for measures 41-60. The notes are: 41: A2, 42: A2, 43: A2, 44: A2, 45: D3, 46: D3, 47: A2, 48: A2, 49: A2, 50: D3, 51: D3, 52: D3, 53: D3, 54: A2, 55: A2, 56: A2, 57: A2, 58: A2, 59: E3, 60: A2.

E7 A D A A E7 A A A D A A E7

Tab

|    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 0  | 0  | 0  | 5  | 5  | 5  | 0  | 0  | 0  | 0  | 5  | 5  | 5  | 5  | 5  | 0  | 0  | 0  | 0  | 0  |
| 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 |

Bass staff showing notes for measures 61-80. The notes are: 61: D2, 62: E3, 63: E3, 64: A2, 65: A2, 66: A2, 67: D3, 68: D3, 69: D3, 70: D3, 71: A2, 72: A2, 73: A2, 74: A2, 75: A2, 76: D3, 77: A2, 78: A2, 79: E3, 80: A2.

A D A A E7 A A A D A A E7 A D

Tab

|    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |     |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| 5  | 5  | 0  | 5  | 5  | 5  | 0  | 0  | 0  | 0  | 0  | 5  | 0  | 0  | 0  | 0  | 0  | 5  | 5  | 5   |
| 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |

Bass staff showing notes for measures 81-100. The notes are: 81: A2, 82: A2, 83: D3, 84: A2, 85: A2, 86: A2, 87: D3, 88: D3, 89: D3, 90: D3, 91: A2, 92: A2, 93: A2, 94: A2, 95: A2, 96: D3, 97: A2, 98: A2, 99: E3, 100: A2.

A A E7 A A A D A A E7 A D A A

Tab

|     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 0   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 5   | 0   | 0   | 0   | 0   | 0   | 5   | 5   | 5   | 0   | 0   | 0   |
| 101 | 102 | 103 | 104 | 105 | 106 | 107 | 108 | 109 | 110 | 111 | 112 | 113 | 114 | 115 | 116 | 117 | 118 | 119 | 120 |

Bass line for measures 101-120, featuring a key signature of two sharps (F# and C#) and a 4/4 time signature. The notes are: 101: G2, A2; 102: G2, A2; 103: G2, A2; 104: G2, A2; 105: G2, A2; 106: G2, A2; 107: G2, A2; 108: G2, A2; 109: G2, A2; 110: G2, A2; 111: G2, A2; 112: G2, A2; 113: G2, A2; 114: G2, A2; 115: G2, A2; 116: G2, A2; 117: G2, A2; 118: G2, A2; 119: G2, A2; 120: G2, A2.

E7 A A A D A A E7 A D A A E7 A A

Tab

|     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 0   | 5   | 5   | 5   | 5   | 5   | 0   | 0   | 0   | 0   | 0   | 5   | 5   | 5   | 5   | 0   | 0   | 0   | 5   | 0   |
| 121 | 122 | 123 | 124 | 125 | 126 | 127 | 128 | 129 | 130 | 131 | 132 | 133 | 134 | 135 | 136 | 137 | 138 | 139 | 140 |

Bass line for measures 121-140, featuring a key signature of two sharps (F# and C#) and a 4/4 time signature. The notes are: 121: G2, A2; 122: G2, A2; 123: G2, A2; 124: G2, A2; 125: G2, A2; 126: G2, A2; 127: G2, A2; 128: G2, A2; 129: G2, A2; 130: G2, A2; 131: G2, A2; 132: G2, A2; 133: G2, A2; 134: G2, A2; 135: G2, A2; 136: G2, A2; 137: G2, A2; 138: G2, A2; 139: G2, A2; 140: G2, A2.

A D A A E7 A D A A E7 A A A D

Tab

|     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 0   | 0   | 5   | 0   | 0   | 0   | 0   | 0   | 0   | 0   | 5   | 5   | 5   | 5   | 0   | 0   | 0   | 0   | 0   | 5   |
| 141 | 142 | 143 | 144 | 145 | 146 | 147 | 148 | 149 | 150 | 151 | 152 | 153 | 154 | 155 | 156 | 157 | 158 | 159 | 160 |

Bass line for measures 141-160, featuring a key signature of two sharps (F# and C#) and a 4/4 time signature. The notes are: 141: G2, A2; 142: G2, A2; 143: G2, A2; 144: G2, A2; 145: G2, A2; 146: G2, A2; 147: G2, A2; 148: G2, A2; 149: G2, A2; 150: G2, A2; 151: G2, A2; 152: G2, A2; 153: G2, A2; 154: G2, A2; 155: G2, A2; 156: G2, A2; 157: G2, A2; 158: G2, A2; 159: G2, A2; 160: G2, A2.

A A E7 A D A A E7 A A A E7 A A A

Tab

|     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 0   | 0   | 0   | 0   | 0   | 5   | 5   | 5   | 5   | 5   | 5   | 0   | 5   | 5   | 5   | 5   | 0   | 5   | 5   | 0   |
| 161 | 162 | 163 | 164 | 165 | 166 | 167 | 168 | 169 | 170 | 171 | 172 | 173 | 174 | 175 | 176 | 177 | 178 | 179 | 180 |

Bass line for measures 161-180, featuring a key signature of two sharps (F# and C#) and a 4/4 time signature. The notes are: 161: G2, A2; 162: G2, A2; 163: G2, A2; 164: G2, A2; 165: G2, A2; 166: G2, A2; 167: G2, A2; 168: G2, A2; 169: G2, A2; 170: G2, A2; 171: G2, A2; 172: G2, A2; 173: G2, A2; 174: G2, A2; 175: G2, A2; 176: G2, A2; 177: G2, A2; 178: G2, A2; 179: G2, A2; 180: G2, A2.

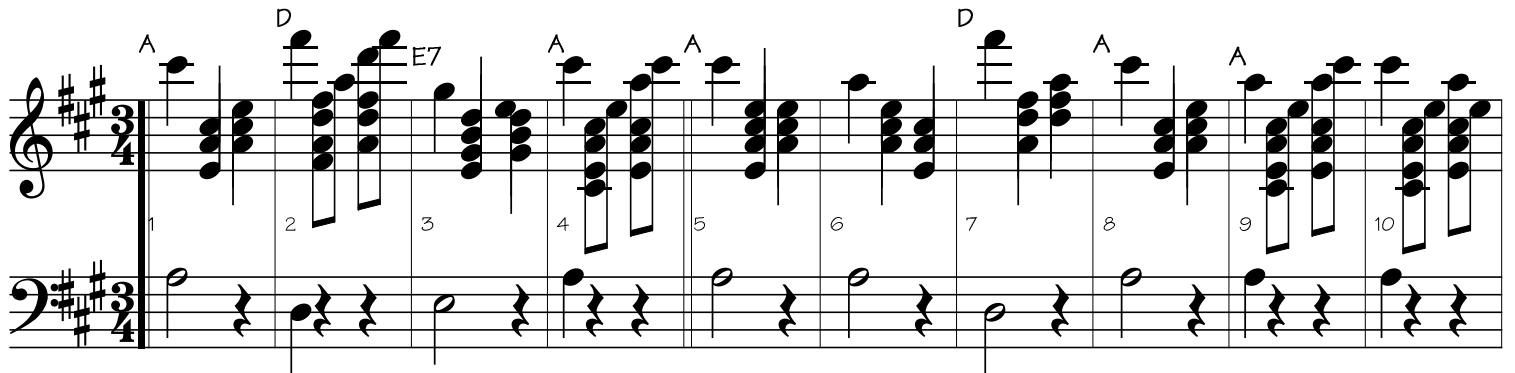
E7 A

Tab

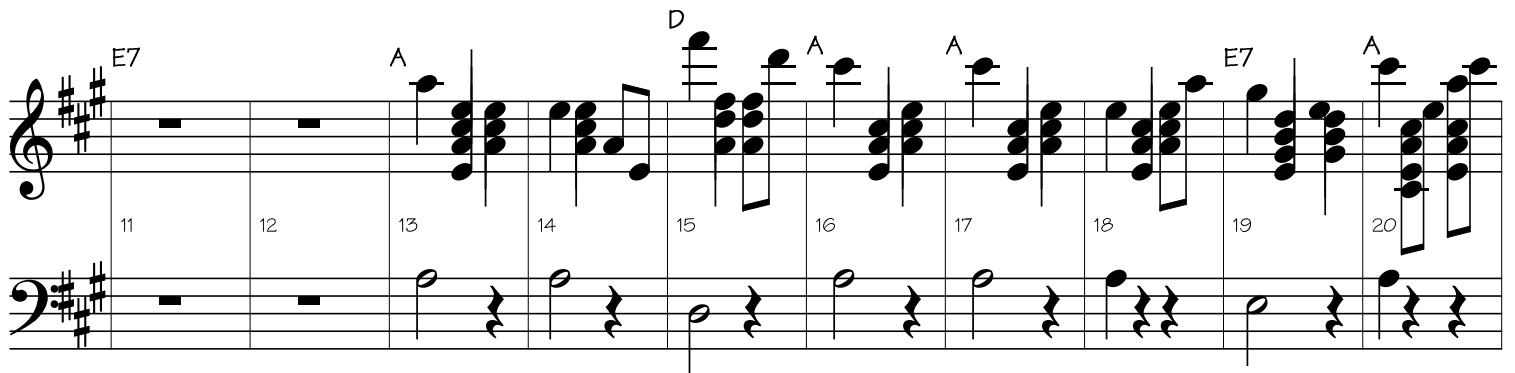
|     |         |     |   |
|-----|---------|-----|---|
| 0   | 5       | 7   | 5 |
| 181 | 182 end | 183 |   |

Bass line for measures 181-183, featuring a key signature of two sharps (F# and C#) and a 4/4 time signature. The notes are: 181: G2, A2; 182: G2, A2; 183: G2, A2.

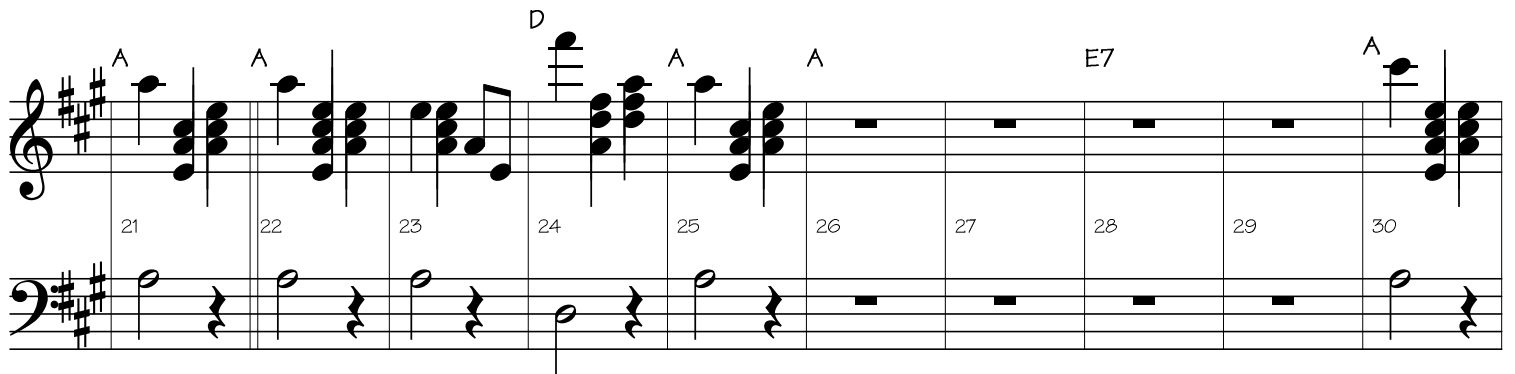
# Here's to the Women (Piano)



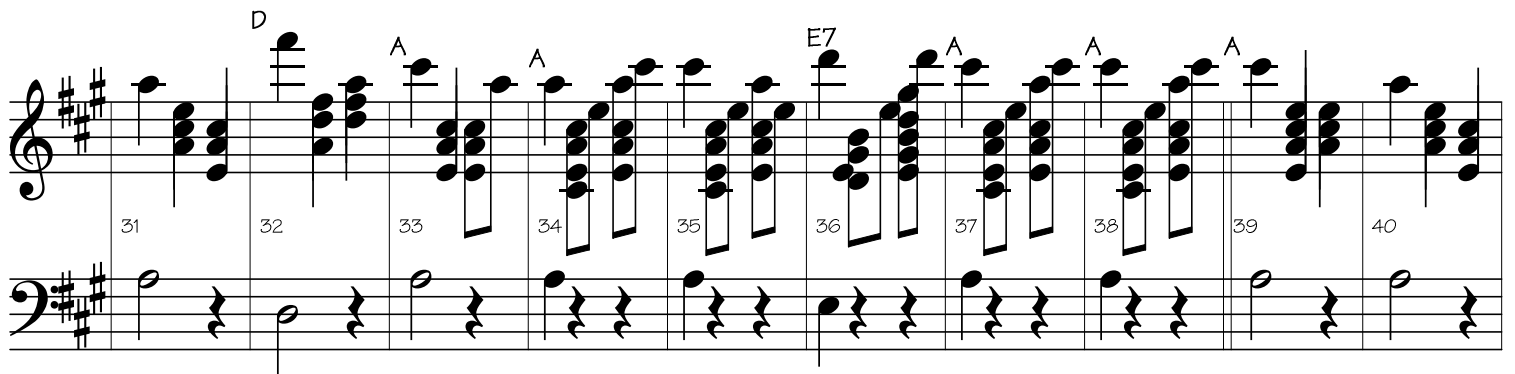
Musical notation for measures 1-10. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piece is in piano style. The right hand features a melody of eighth notes, while the left hand provides a steady bass line of quarter notes. Chord symbols A, D, and E7 are indicated above the staff.



Musical notation for measures 11-20. The right hand continues the melodic line with eighth notes, and the left hand maintains the quarter-note bass line. Chord symbols E7, A, and D are indicated above the staff.



Musical notation for measures 21-30. The right hand melody continues, with some rests in measures 26-29. The left hand bass line remains consistent. Chord symbols A, D, and E7 are indicated above the staff.



Musical notation for measures 31-40. The right hand melody concludes with a final chord. The left hand bass line continues. Chord symbols D, A, and E7 are indicated above the staff.

Musical notation for measures 41-50. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The treble staff contains chords and melodic lines, with chord symbols D, A, E7, and A placed above the notes. The bass staff contains a simple accompaniment pattern. Measure numbers 41 through 50 are printed below the treble staff.

Musical notation for measures 51-60. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The treble staff contains chords and melodic lines, with chord symbols A, E7, A, A, A, D, and A placed above the notes. The bass staff contains a simple accompaniment pattern. Measure numbers 51 through 60 are printed below the treble staff.

Musical notation for measures 61-70. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The treble staff contains chords and melodic lines, with chord symbols E7, A, D, A, A, and E7 placed above the notes. The bass staff contains a simple accompaniment pattern. Measure numbers 61 through 70 are printed below the treble staff.

Musical notation for measures 71-80. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The treble staff contains chords and melodic lines, with chord symbols A, A, A, D, A, A, and E7 placed above the notes. The bass staff contains a simple accompaniment pattern. Measure numbers 71 through 80 are printed below the treble staff.

Musical notation for measures 81-90. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The treble staff contains chords and melodic lines, with chord symbols A, D, A, A, E7, A, A, and A placed above the notes. The bass staff contains a simple accompaniment pattern. Measure numbers 81 through 90 are printed below the treble staff.

Musical notation for measures 91-100. The key signature is two sharps (F# and C#). The system consists of a treble clef staff and a bass clef staff. Chord symbols are placed above the treble staff: D (measures 91-92), A (measures 93-94), E7 (measures 95-97), A (measures 98-99), and D (measure 100). The bass line features a steady eighth-note accompaniment.

Musical notation for measures 101-110. The key signature is two sharps (F# and C#). The system consists of a treble clef staff and a bass clef staff. Chord symbols are placed above the treble staff: A (measures 101-103), E7 (measures 104-105), A (measures 106-107), A (measures 108-109), and A (measure 110). The bass line features a steady eighth-note accompaniment.

Musical notation for measures 111-120. The key signature is two sharps (F# and C#). The system consists of a treble clef staff and a bass clef staff. Chord symbols are placed above the treble staff: A (measures 111-112), E7 (measures 113-114), A (measures 115-116), D (measures 117-118), A (measures 119-120). The bass line features a steady eighth-note accompaniment.

Musical notation for measures 121-130. The key signature is two sharps (F# and C#). The system consists of a treble clef staff and a bass clef staff. Chord symbols are placed above the treble staff: E7 (measures 121-122), A (measures 123-124), A (measures 125-126), D (measures 127-128), A (measures 129-130). The bass line features a steady eighth-note accompaniment.

Musical notation for measures 131-140. The key signature is two sharps (F# and C#). The system consists of a treble clef staff and a bass clef staff. Chord symbols are placed above the treble staff: A (measures 131-132), D (measures 133-134), A (measures 135-136), A (measures 137-138), E7 (measures 139-140). The bass line features a steady eighth-note accompaniment.

Musical notation for measures 141-150. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). Chord symbols are placed above the treble staff: A (measures 141, 144, 145, 148), D (measure 143), E7 (measure 147), and A (measure 150). The bass line features a steady eighth-note accompaniment.

Musical notation for measures 151-160. The system consists of a treble clef staff and a bass clef staff. Chord symbols are placed above the treble staff: D (measures 151, 160), A (measures 152, 153, 156, 157, 158), E7 (measures 155, 156), and D (measure 160). The bass line continues with eighth-note accompaniment.

Musical notation for measures 161-170. The system consists of a treble clef staff and a bass clef staff. Chord symbols are placed above the treble staff: A (measures 161, 162, 166, 169, 170), E7 (measures 164, 165), and D (measures 168, 169). The bass line continues with eighth-note accompaniment.

Musical notation for measures 171-180. The system consists of a treble clef staff and a bass clef staff. Chord symbols are placed above the treble staff: E7 (measures 172, 177), A (measures 173, 174, 175, 178, 179, 180). The bass line continues with eighth-note accompaniment.

Musical notation for measures 181-183. The system consists of a treble clef staff and a bass clef staff. Chord symbols are placed above the treble staff: E7 (measure 181) and A (measure 182). Measure 183 contains a final cadence with a double bar line. The bass line continues with eighth-note accompaniment.

# Here's to the Women (Guitar)

Musical notation for measures 1-10. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes a treble clef staff with chords and a guitar tab staff with fret numbers. Chords are labeled A, D, E7, and A. Measure numbers 1 through 10 are indicated below the treble staff.

Musical notation for measures 11-20. The notation includes a treble clef staff with chords and a guitar tab staff with fret numbers. Chords are labeled E7, A, D, and A. Measure numbers 11 through 20 are indicated below the treble staff.

Musical notation for measures 21-30. The notation includes a treble clef staff with chords and a guitar tab staff with fret numbers. Chords are labeled A, A, D, A, A, E7, and A. Measure numbers 21 through 30 are indicated below the treble staff.

Musical notation for measures 31-40. The notation includes a treble clef staff with chords and a guitar tab staff with fret numbers. Chords are labeled D, A, A, E7, A, A, and A. Measure numbers 31 through 40 are indicated below the treble staff.



Chords: D, A, A, E7, A, D, A

41 42 43 44 45 46 47 48 49 50

Tab: 5-5, 0-0, 0-0, 0-0, 3-3, 3-3, 0-0, 0-0, 5-5, 0-0

Chords: A, E7, A, A, A, D, A, A

51 52 53 54 55 56 57 58 59 60

Tab: 0-0, 0-0, 3-3, 0-0, 0-0, 0-0, 0-0, 5-5, 0-0, 0-0

Chords: E7, A, D, A, A, E7

61 62 63 64 65 66 67 68 69 70

Tab: 0-0, 3-3, 3-3, 0-0, 0-0, 5-5, 0-0, 0-0, 0-0, 3-3

Chords: A, A, A, D, A, A, E7

71 72 73 74 75 76 77 78 79 80

Tab: 0-0, 0-0, 0-0, 0-0, 5-5, 0-0, 0-0, 0-0, 3-3, 3-3

Chords: A, D, A, A, E7, A, A, A

81 82 83 84 85 86 87 88 89 90

Tab: 0-0, 0-0, 5-5, 0-0, 0-0, 0-0, 3-3, 0-0, 0-0, 0-0

91 92 93 94 95 96 97 98 99 100

D A A E7 A D

Tab

101 102 103 104 105 106 107 108 109 110

A A E7 A A A D A

Tab

111 112 113 114 115 116 117 118 119 120

A E7 A D A A

Tab

121 122 123 124 125 126 127 128 129 130

E7 A A A D A A E7

Tab

131 132 133 134 135 136 137 138 139 140

A D A A E7 A A

Tab

Musical notation for measures 141-150. Chords: A, D, A, A, E7, A.

141 142 143 144 145 146 147 148 149 150

0-0 0-0 5-5 0-0 0-0 0-0 3-3 3-3 0-0 0-0

2-2 2-2 2-2 2-2 2-2 2-2 1-1 1-1 2-2 2-2

0 0 0 0 0 0 0 0 0 0

Musical notation for measures 151-160. Chords: D, A, A, E7, A, A, A, D.

151 152 153 154 155 156 157 158 159 160

5-5 0-0 0-0 0-0 3-3 0-0 0-0 0-0 0-0 5-5

3-3 2-2 2-2 2-2 1-1 2-2 2-2 2-2 2-2 3-3

0 0 0 0 2-2 0 0 0 0 0

Musical notation for measures 161-170. Chords: A, A, E7, A, D, A, A.

161 162 163 164 165 166 167 168 169 170

0-0 0-0 0-0 3-3 3-3 0-0 0-0 5-5 0-0 0-0

2-2 2-2 2-2 2-2 2-2 2-2 2-2 3-3 2-2 2-2

0 0 0 0 0 0 0 0 0 0

Musical notation for measures 171-180. Chords: E7, A, A, A, E7, A, A, A.

171 172 173 174 175 176 177 178 179 180

0-0 3-3 0-0 0-0 0-0 0-0 3-3 0-0 0-0 0-0

2-2 2-2 2-2 2-2 2-2 2-2 2-2 2-2 2-2 2-2

0 0 0 0 0 0 0 0 0 0

Musical notation for measures 181-183. Chords: E7, A.

181 182 end 183

3-3 0-0 0

3-3 2-2 2

0 0 0

# Here's to the Women (Strings)

A D E7 A A D A A E7 A D

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

A A E7 A A A D A A E7 A

16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34

D A A E7 A A A D A A E7

35 36 37 38 39 40 41 42 43 44 45

A D A A E7 A A A D A A

46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64

E7 A A D A A E7 A A A D

65 66 67 68 69 70 71 72 73 74 75

A A E7 A D A A E7 A A A

76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91

D A A E7 A A D A A E7 A

92 93 94 95 96 97 98 99 100 101

Musical score for strings, page 2, featuring measures 106-183. The score is in treble clef with a key signature of three sharps (F#, C#, G#). It includes a melody line and a bass line with various chords (A, D, E7) and articulations like slurs and accents.

Chord progression for measures 106-120: A, A, D, A, A, E7, A, D, A, A.

Chord progression for measures 121-135: E7, A, A, A, D, A, A, E7, A, D, A.

Chord progression for measures 136-150: A, E7, A, A, A, D, A, A, E7, A.

Chord progression for measures 151-165: D, A, A, E7, A, A, A, D, A, A, E7.

Chord progression for measures 166-180: A, D, A, A, E7, A, A, A, E7, A, A, A.

Chord progression for measures 181-183: E7, A.