



Fm



(Voice 1)

1. Now, there was a time —

when we used to say —

that be-hind ev - ry

great man —

there had to be a

(Voice 2)

great wo - man.

But oh, — in these — times of change.

(Both)

— you know that it's no — long - er true. —





So we're com-in' out — of the kit -

C  E $\flat$  

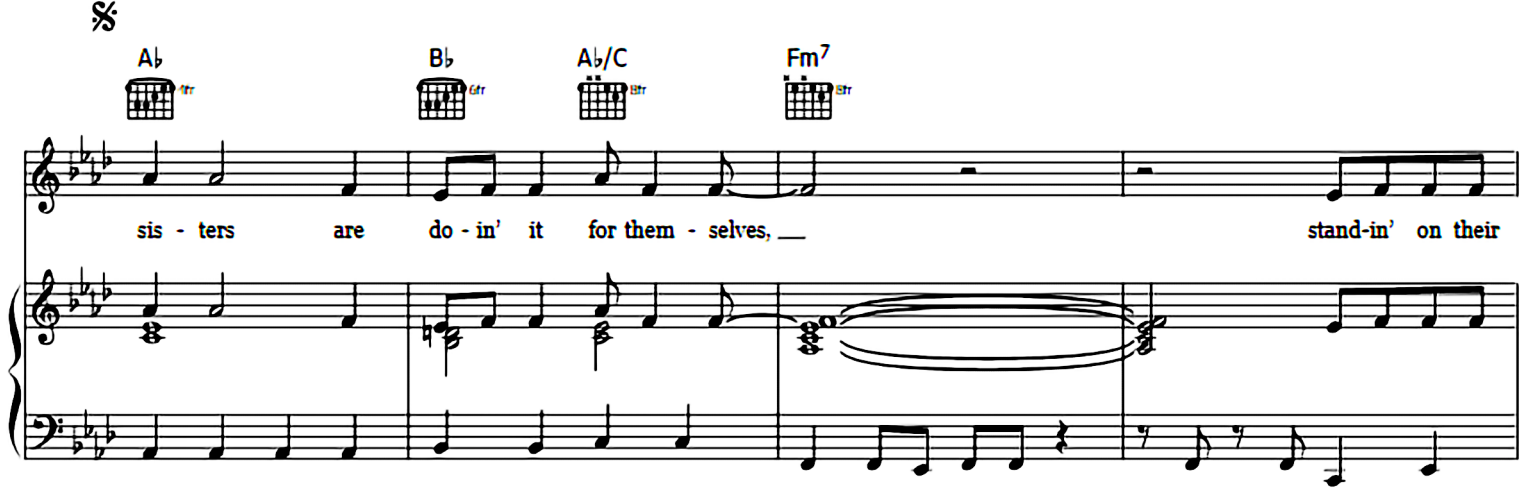
- chen 'cos there's some-thing we for - got to say — to you. — We say:







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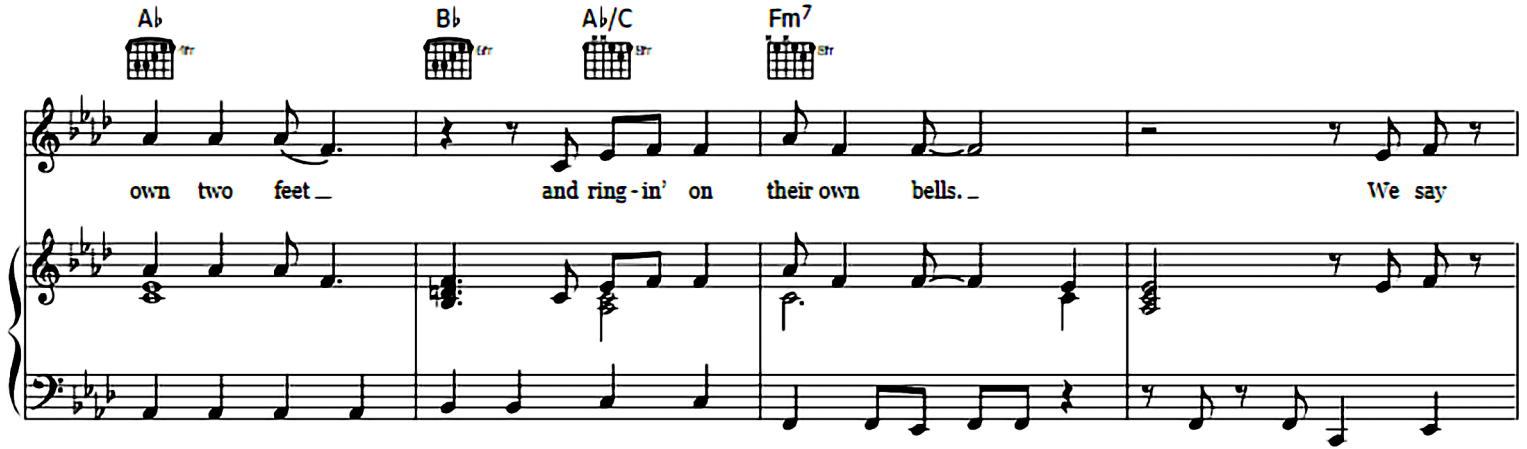
A $\flat$   B $\flat$   A $\flat$ /C  Fm $^7$  

sis - ters are do - in' it for them - selves, — stand-in' on their








A $\flat$   B $\flat$   A $\flat$ /C  Fm $^7$  

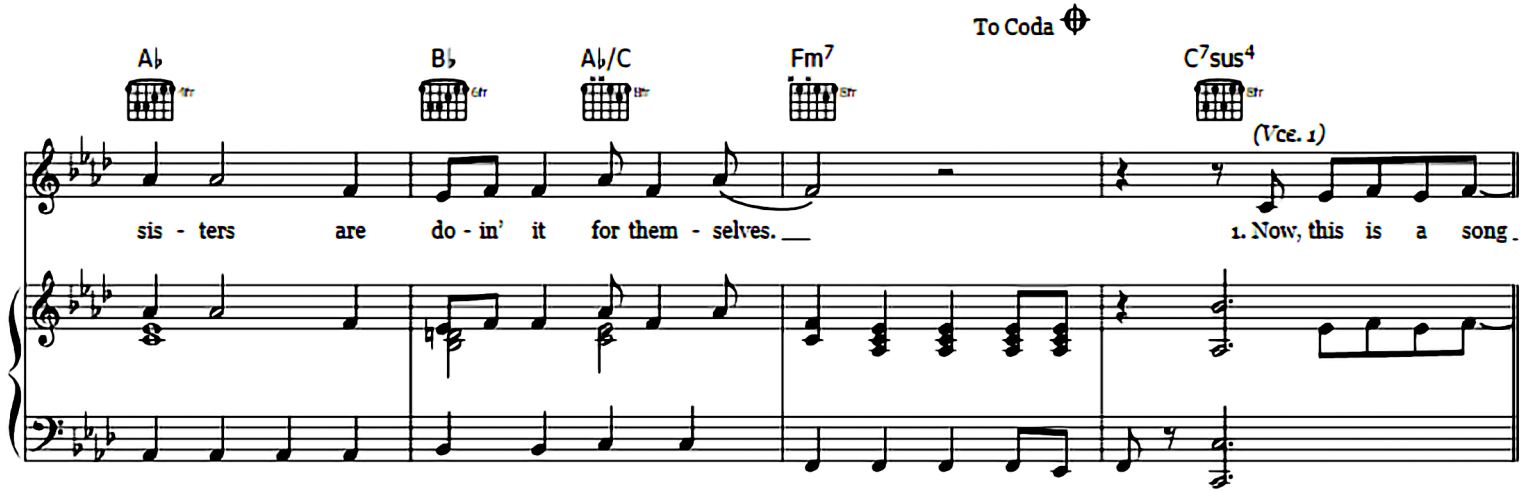
own two feet — and ring - in' on their own bells. — We say



To Coda  $\oplus$

A $\flat$   B $\flat$   A $\flat$ /C  Fm $^7$   C $^7$ sus $^4$   (Vce. 1)

sis - ters are do - in' it for them - selves. — 1. Now, this is a song.



Fm



(1° Vce. 2)

(3.) - fe-ri - or sex

to ce - le - brate,  
has got a new ex - te - ri - or.

(1° Both)  
(2° Vce. 1)

We the cons - cious li - be - ra - tion of the fe -  
got doc - tors, law - yers, po - li - ti - cians too. -

(1° & 2° Vce. 2)

- male state. -

Mo - thers, daugh - ters and their daugh - ters too.  
Ev - 'ry - bo - dy take a

(Vce. 1)

(Vce. 1)

look a - round.

yeah. -

Can you see, Wo - man to wo -  
can you see, can you see, can you

1.

(Vce. 2)

- man see, there's a wo - man we're right sing - ing with you. 3. The in -

D.S. al Coda

2.  
C7

E♭

-next to you. We say:

⊕ Coda

C<sup>9</sup>sus<sup>4</sup>

D♭<sup>tr</sup>  
(Vce. 2)

B♭<sup>7</sup>

We ain't mak - in' sto - ries, Ooh, we ain't lay - in' plans.

(Vce. 1)

D<sup>9</sup><sup>tr</sup>

(Vce. 2)

Don't you know that a man still loves a

(Vce. 1) B $\flat$ 7 C7 (Vce. 2)

wo - man? Ooh, and a wo - man still \_ loves a man? \_ Just the same, yeah. \_

Fm 1, 2, 3.

*Instrumental ad lib.*

4. E $\flat$  B $\flat$ /D D $\flat$  Fm/C A $\flat$   
(Both)

Sis - ters are

B $\flat$  A $\flat$ /C Fm7 C7sus4 (Vce. 1)

do - in' it for them - selves. \_ 4. There was a time \_

Fm



when we used to say \_\_\_\_\_

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is F major (one flat) and the time signature is 4/4. The vocal line begins with a whole rest, followed by the lyrics "when we used to say" with a long horizontal line indicating a sustained note. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

that be - hind ev - 'ry great man \_\_\_\_\_ there had to be a

The second system continues the vocal line with the lyrics "that be - hind ev - 'ry great man" followed by a long horizontal line, and then "there had to be a". The piano accompaniment continues with similar rhythmic patterns.

great wo - man. \_\_\_\_\_ (Vce. 2) But oh, \_\_\_\_\_ in these\_ times of change.

The third system introduces a second vocal part, labeled "(Vce. 2)", which enters with a melodic line. The lyrics "great wo - man." are followed by a long horizontal line, then "But oh," followed by another long horizontal line, and finally "in these\_ times of change." The piano accompaniment provides harmonic support.

you know that it's no \_\_\_ long - er true. \_\_\_\_\_ (Both) So we're

The fourth system features both vocal parts, labeled "(Both)", singing the lyrics "you know that it's no \_\_\_ long - er true." followed by a long horizontal line, and then "So we're". The piano accompaniment continues to support the vocal lines.

C

com - in' out \_\_\_ of the kit - chen 'cos there's some-thing we for - got to say \_\_\_

E $\flat$    
 A $\flat$    
 B $\flat$    
 A $\flat$ /C

\_\_\_ to you. \_\_\_ We say: sis - ters are do - in' it for them - selves,

Fm $^7$    
 A $\flat$

stand - in' on their own two feet \_\_\_

B $\flat$    
 A $\flat$ /C   
 Fm $^7$

and ring - in' on their own bells. \_\_\_ We say:



Repeat ad lib. to fade

Sis - ters are do - ing it for them - selves. —

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three flats and a common time signature. It contains the lyrics "Sis - ters are do - ing it for them - selves. —" with a long horizontal line under the final word. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The piano part features chords corresponding to the guitar diagrams above and a melodic line in the bass. The piece concludes with a double bar line and repeat dots.