

# MILLWORK

Music and Lyrics by James Taylor  
Arranged and Orchestrated by Alex Lacamoire

**CUE: GRACE:** "You're just engulfed in a cloud of steam (*Steam SFX*) every forty seconds." (*GO*)

**Folk** ♩ = 80 "...The tanks run twenty-four hours a day. I work eight straight hours with two ten-minute breaks...  
(in 4) 2 3 4 5 6

Musical score for measures 1-6. The score is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked as Folk ♩ = 80. The music is arranged for piano and voice. The piano part features a steady accompaniment with chords and moving lines in both hands. The voice part consists of a single line of music with lyrics. Chord markings include Asus2, Em11, D/G, and Asus2.

"...and one twenty-minute break for lunch. I find it difficult to eat my lunch in that length of time." "Forty seconds." (*snap*)

Musical score for measures 7-10. The score continues in 4/4 time with the same key signature. The piano part features a steady accompaniment with chords and moving lines in both hands. The voice part consists of a single line of music with lyrics. Chord markings include Em11, G6, A5, mf Gsus2, D/F#, and Em11.

V.S.

11 GRACE (W1):

12 13 14

Gran - dad was a sai - lor, And he blew in off the wa - ter. My

15 16 17 18

fa - ther was a far - mer, And I his on - ly daught - er, I

19 20 21 22

took up with a no - good Mill - work - ing man. — from Mass - a - chu - setts, Who

23 24 25 26

died from too much whis - key, — And leaves me these three fa - ces. —

27 28 29 30

to feed...

A

*mf*  
Gsus<sup>2</sup> D/F# Em<sup>11</sup>

V.S.

31 32 33 34

Mill - work ain't ea - sy, — Mill - work ain't hard, —

35 36 37 38

Mill - work most of - ten is — a god - damn aw - ful bo - ring job, — And I'm

39 40 41 42

wai-ting for a day - dream. — to take me through the mor - ning, — And

43 44 45 46

put me in my cof - fee break. — So I can have my sand - wich and re-mem -

47 48 49 50

ber... It's me and my ma-chine For the

A *mf* Gsus<sup>2</sup>

51 52 53 54 55 56

rest of the mor - ning, For the rest of the af - ter-noon, And the rest of my life.

D/F# Dm/F E7<sup>sus</sup>

V.S.

57

(under dialogue)

58

59

60

GRACE: "They can't keep men on the tanks. They say it's too monotonous. I think women adjust to monotony better than men do, because their minds are used to doing two things...

Musical notation for measures 58-60. The piano part features chords: *p* Asus<sup>2</sup>, Em<sup>11</sup>, and D/G.

61

62

63

64

at once, where a man can only think of one thing at a time. A woman can listen to a child while she's doing something else. It's the same way on the tanks. You get to be automatic in what you're doing and your mind is doing something else..."

Musical notation for measures 61-64. The piano part features chords: Asus<sup>2</sup>, Em<sup>11</sup>, G<sup>9</sup>, and A<sup>5</sup>.

65

66

67

68

Musical notation for measures 65-68. The piano part features chords: *mf* Em<sup>11</sup>, G<sup>9</sup>, Asus<sup>2</sup>, G<sup>5</sup>, D/F<sup>#</sup>, and Em<sup>11</sup>.

69

70

71

72

My mind be-gins to wan - der— To my days back on— the farm, — And I — can

Musical notation for measures 69-72. The piano part features chords: *p* A, E/A, D/A, and E/A.

73 74 75 76

see my— fa - ther smi - ling at— me Swing - ing on— his arm, — And I— can hear

77 78 79 80

— my Gran - dad's sto - ries Of the storms out on Lake E - rie,

81 82 83 84

Vess - els and car - goes, For - tunes and sai - lors' lives— were lost...

85 86 87 88 GRACE (W1):

It's

COMMUNITY ORGANIZER (M2):

It's

89

90

91

92

my life has been was - ted, And I have been a fool — To

my life has been was - ted, And I have been a fool — To

A

E/A

D/A

E/A

93

94

95

96

let this ma - nu - fac - ture' use my bo - dy for — a tool, — I get to ride

let this ma - nu - fac - ture' use my bo - dy for — a tool, — I ride

A

E/A

D/A

E/A

97

98

99

100

— home in the eve - nings, Sta - ring at — my — hands, —

— home in the eve - nings, Sta - ring at — my — hands, —

A

E/A

D/A

E/A



101 102 103 104

Swea-ring by my sor-row that a young girl ought to stand a bet-ter chance...

Swea-ring by my sor-row

A E/A D/A E/A

105 106 107 108

And may I work this mill Just as long

*p* breathy, straight-tone

Stand a chance...

*p*

A Gsus<sup>2</sup>

109 110 111 112

— as I — am a - ble, And nev - er meet the man — Whose name

— Long as I — am a - ble, —

Dsus<sup>2</sup>/F# Dm/F

Detailed description: This block contains the first system of the musical score, covering measures 109 to 112. It features three vocal staves and a piano accompaniment. The lyrics are: "as I am a - ble, And nev - er meet the man Whose name Long as I am a - ble,". The piano part includes guitar chords Dsus<sup>2</sup>/F# and Dm/F. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

113 114 115 116

— is on — the la - bel... It's me and my — ma - chine — For the

— It's me and my ma - chine, —

E7sus A G<sup>6</sup>

Detailed description: This block contains the second system of the musical score, covering measures 113 to 116. It features three vocal staves and a piano accompaniment. The lyrics are: "is on the la - bel... It's me and my ma - chine For the It's me and my ma - chine,". The piano part includes guitar chords E7sus, A, and G<sup>6</sup>. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

117 118 119 120

rest of the mor - ning, For the rest of the af - ter - noon gone,

For the rest of the mor - ning, af - ter-noon...

D(add9)/F# Bm11 Dsus2/F

121 GRACE (W1): 122 123 124 125 126

And the rest of my life...

E7sus A5 f Em11 D/G

127 128 129 130

A5 Em9 G6 Asus

131 132 133 134

GRACE : "You wish you didn't have to work in a factory. When it's all you know how to do, that's what you do..."

*p* Asus<sup>2</sup> Em<sup>11</sup> D/G

135 136 137 138 139 140

Very slowly **rall.**

*pp* Asus<sup>2</sup> Em<sup>11</sup> G<sup>6</sup> A<sup>5</sup> *mf* G<sup>5</sup> D/F# Em<sup>11</sup>