

# How I Am

Little Women

Cue: Prof. Bhaer:  
"Yes, of course."

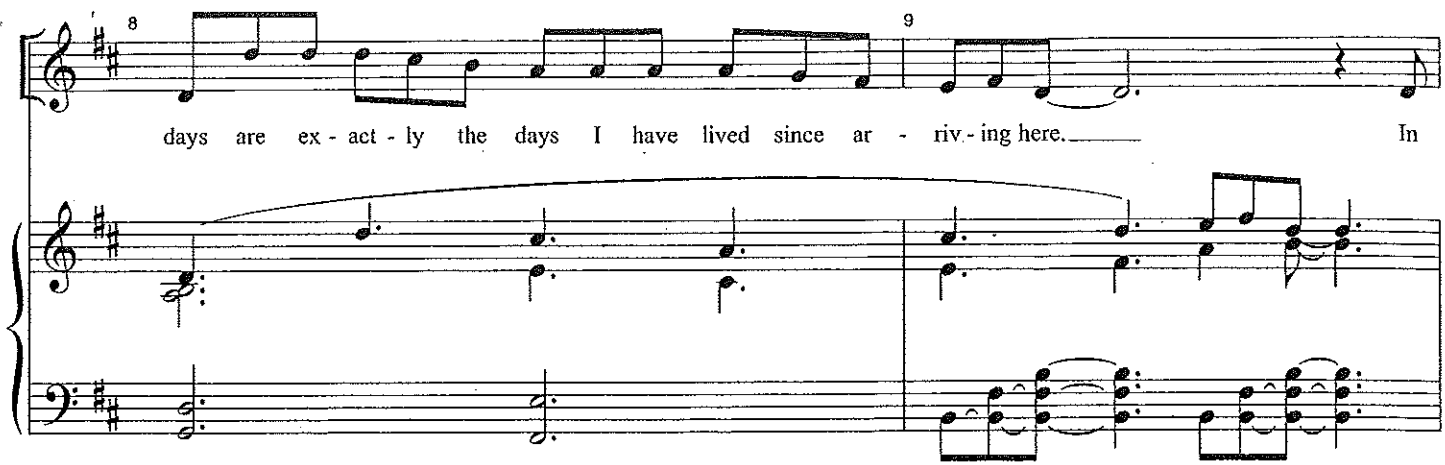
1  $\text{♩} = 96$  Prof Bhaer: "And how are you, sir?" 2 Prof. Bhaer:

She

3 asks how I am. 4 And so: how am I? My

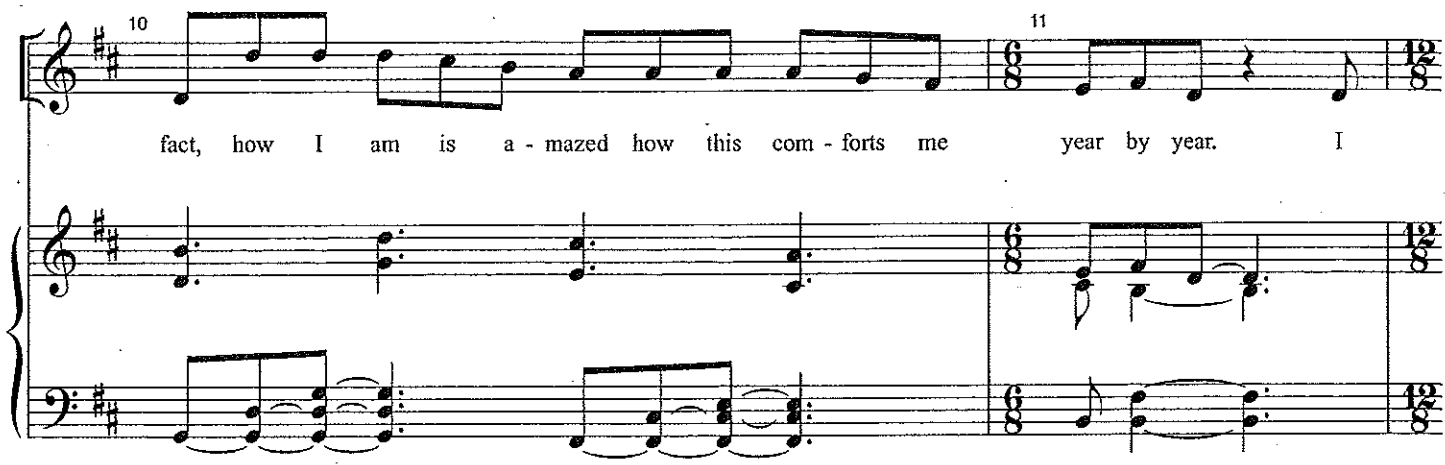
5 days are the us-u-al days. 6 I wake up, I go out. 7 Time goes by. My

8 days are ex - act - ly the days I have lived since ar - riv - ing here. In



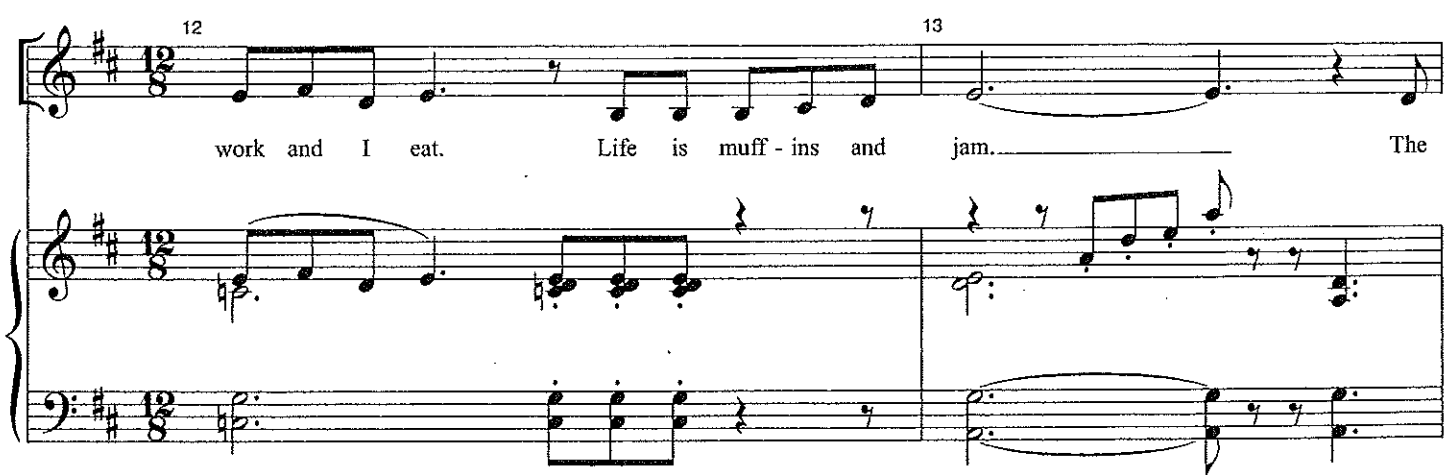
Musical notation for measures 8 and 9. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). Measure 8 contains the lyrics "days are ex - act - ly the days I have lived since ar - riv - ing here." and measure 9 contains "In". The piano accompaniment consists of a right-hand treble clef and a left-hand bass clef, both in the same key signature. The right hand plays a melody with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

10 fact, how I am is a - mazed how this com - forts me year by year. I



Musical notation for measures 10 and 11. The vocal line continues with the lyrics "fact, how I am is a - mazed how this com - forts me year by year. I". The piano accompaniment continues with similar harmonic support, featuring chords and melodic lines in both hands.

12 work and I eat. Life is muff - ins and jam. The

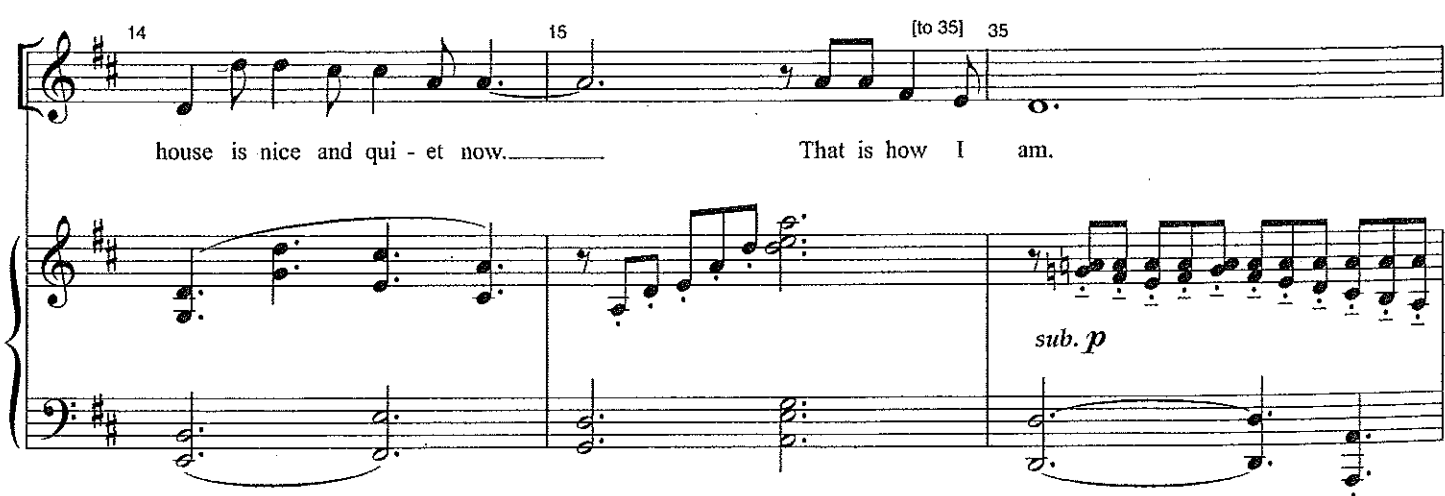


Musical notation for measures 12 and 13. The vocal line includes the lyrics "work and I eat. Life is muff - ins and jam. The". The piano accompaniment continues, with a change in the right-hand melody in measure 13.

14 house is nice and qui - et now. That is how I am.

[to 35] 35

*sub. p*



Musical notation for measures 14 and 15. The vocal line concludes with "house is nice and qui - et now. That is how I am." and includes a bracketed instruction "[to 35] 35". The piano accompaniment features a section marked "sub. p" (subito piano) in the right hand, consisting of a rapid sixteenth-note pattern.

36 37

Five years in these rooms read - ing

38 39

He gel and Kant... My mind is de - vot - ed to thoughts Of the

40 41

mean - ing of life. What more could I want? So

42 43

why is it late - ly I find I'm un - ea - sy all through the night? And

44 45

why e - ven now does my skin feel ex - plos - ive as dy - na - mite? Why

46 47

does my heart pound Like a bat - ter - ing ram? How

*mp*

48 49

can she ask me how I am? How I am is

*mf*

50 51

fine! —

*mf*

52 53 54

'Dear Miss March, there is no-thing dra-ma-tic or new to re-port. This will be short.

55 56 57

Mor-ning and eve-ning I live in my us-u-al way.

58 59 [to 63] 63

On the day you re-turn you will see for your - self.



Tell me, Miss March, are you hap- py so far from the clang and the beat of our turb-u- lent street? Quite



oft - en I think of our days in New York. Though of



course since you went I have been quite con - tent.'

