

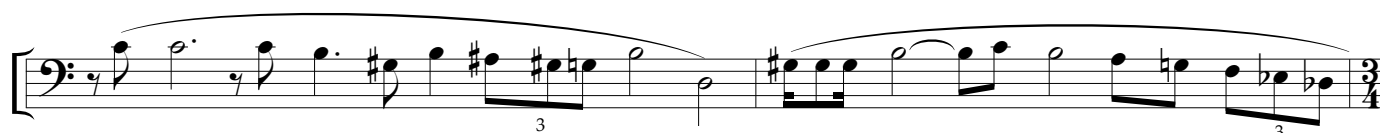
THE PECULIAR CASE OF DR. H. H. HOLMES

LIBBY LARSEN
based on the words of
H. H. Holmes and
Robert Corbitt

LIBBY LARSEN, 2010

I. I STATE MY CASE

Not too fast. Savor the words. Highly ambiguous.



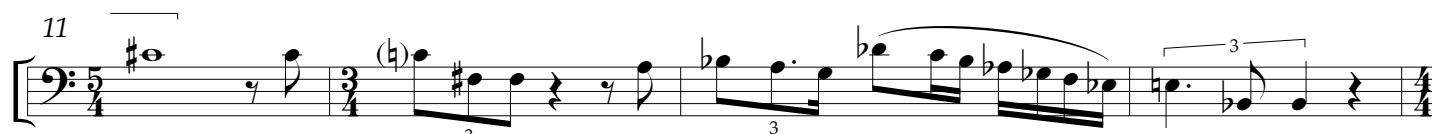
A room, un-used since I ceased to re-side there. In it a stove—that still bears the trac-es of



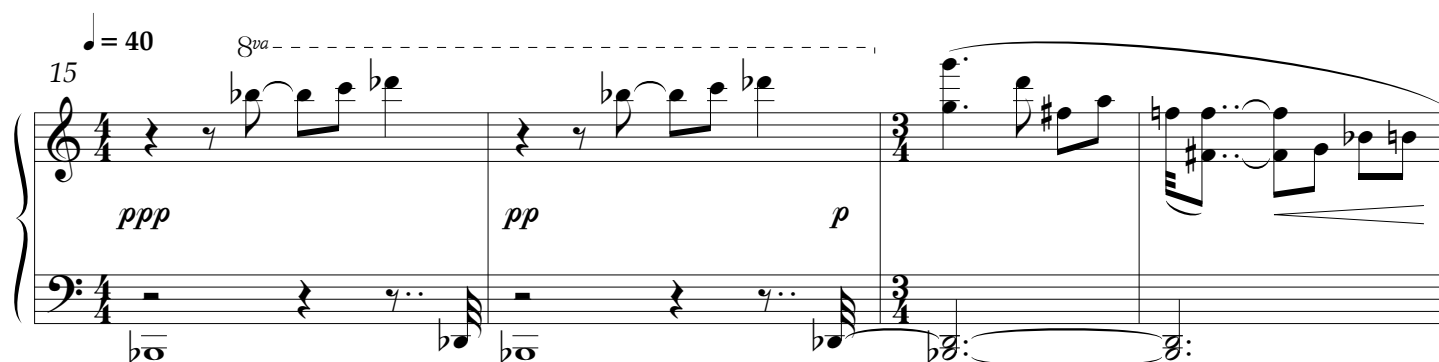
fire. — a lit-tle spin - ning top and a tin man - a top-coat - a



trunk with a strip of blue cal - i - co mend - ing a seam - a wo - man's



shoe - an ink bot-tle - a hand-ful of pearl — dress but-tons.



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Subito ♩ = c. 60+, flexible

19

warm, seductive

A gent-le-man - I am - the kind you want for your com -

22

upstanding, charismatic

pan - ion A civ - ic mind-ed man -

24

- the kind you want - in your cir - cle

II. AS A YOUNG MAN

$\text{♩} = 100 - 108$

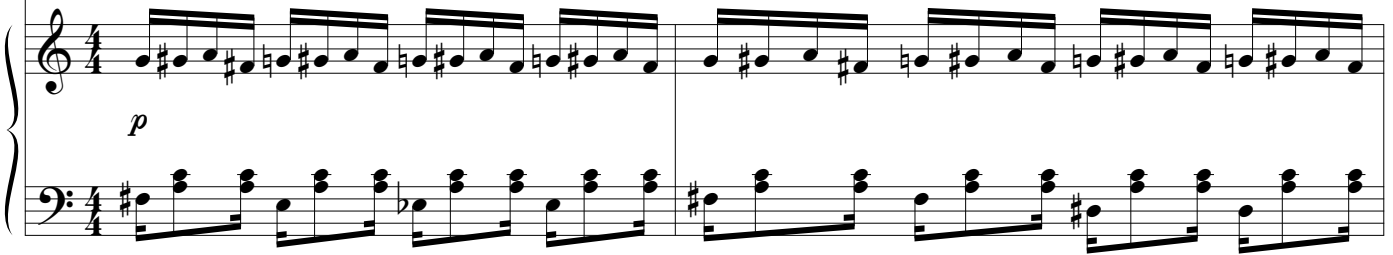
calm, cool, clinical



Sep - tem-ber of my twen-ti-eth year

insidious, menacing

p



3

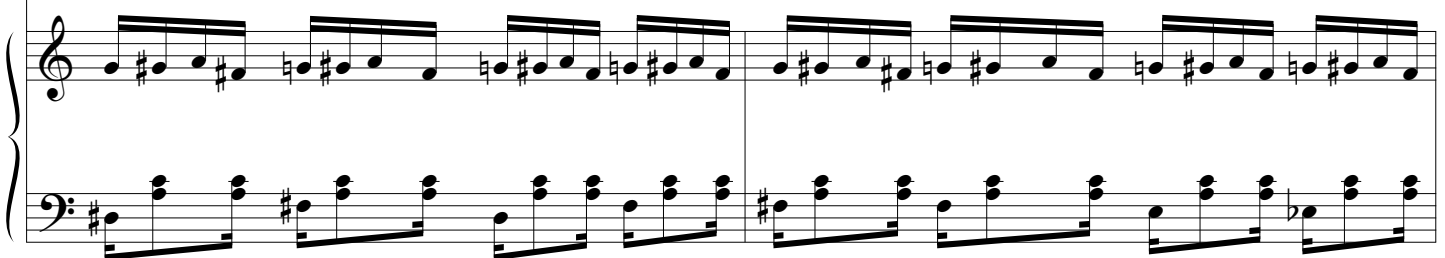


I — stu-dy med-i-cine — in Ann Ar-bor — hun—dreds of miles from friends — and rel-a-tives,

5



wife — and child in New York, — six - ty — dol-lars in my pock-et, —



freely

7

nine— months of work a-head I need mon-ey—

sub. ff

strict tempo

freely

9

HU-MAN - US And a plan

insidious, menacing

sub. p

sub. ff

strict tempo

11

IN-TELL - I-GEN-CI-US It is well— known that

sim.

sub. p

mf

Subito $\text{♩} = 60$
molto rallentando

24

We de-vise a plan for do-ing BUS' - NESS

sub.p

with grand, showy flourish

f

freely, recitative

$\text{♩} = 60 - 66$

27

He begins to show himself

Fraud in the form of a lit-tle waltz -

mp

He relishes the tale but is deadpan

31

A trust - ed friend of mod - est means al -

mf

38

read - y in - sured — for life — in - creas - es his pol - i -

Honky-tonk

45

rall.

(aside)

short

(//)

cy to pro - tect — his child — and wife. should harm be-fall him. La - ter

Honky-tonk

short (//)

51

on the trust - ed friend be - gins — to drink — quite heav - i - ly — and

III. I BUILD MY BUSINESS

Brightly (♩ = 126)

5

9 freely, recitative, slower

It is well known that bus-i-ness done with men is straight on, clean and quick-ly set-tled.——

* Polka, A. Wallerstein, Jenny Lind's favorite Polka.

10

10

I - tem: Doc-tor

8^{va}

f *p* *f*

This system contains measures 10 through 15. The vocal line is in bass clef, 2/4 time, with a key signature of two flats. It features a melodic line with a fermata over measure 15. The piano accompaniment consists of two staves. The right hand has a melodic line with a fermata over measure 15, marked with a forte (*f*) dynamic and a piano (*p*) dynamic. The left hand has a bass line with a fermata over measure 15, marked with a forte (*f*) dynamic. A dashed line labeled 8^{va} indicates an octave transposition for the piano's right hand in measure 11.

16

16

Rus-sell, a ten-ant in my ho - tel. Rent due. I struck him

a tempo

p *mf*

This system contains measures 16 through 21. The vocal line is in bass clef, 2/4 time, with a key signature of two flats. It features a melodic line with a fermata over measure 21. The piano accompaniment consists of two staves. The right hand has a melodic line with a fermata over measure 21, marked with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The left hand has a bass line with a fermata over measure 21, marked with a mezzo-forte (*mf*) dynamic. The tempo marking "a tempo" appears above the vocal line in measure 17.

22

22

on the head with a heav - y chair, I sold his bod -

This system contains measures 22 through 27. The vocal line is in bass clef, 2/4 time, with a key signature of two flats. It features a melodic line with a fermata over measure 27. The piano accompaniment consists of two staves. The right hand has a melodic line with a fermata over measure 27, marked with a mezzo-forte (*mf*) dynamic. The left hand has a bass line with a fermata over measure 27, marked with a mezzo-forte (*mf*) dynamic.

out of tempo

65

he was al-most use - less to the par-ty that bought him. Two thou-sand dol - lars.

71

mf *f* *sfz* *mf*

77

Ro-bert Lat-i-mer, — my jan-i - tor. —

83

— Dis-cov-ring my bus-i-ness, he wanted mon - ey I locked him

89

in the vault of my ho - tel and slow - ly starved him.

95

I - tem: Ben - ja - min

sub.p *pp* *8va*

IV . THIRTEEN LADIES AND THREE WHO GOT AWAY

(Grand Waltz Macabre)

freely, grandly

molto rit. - - - - slowly

The piano introduction is in 4/4 time. It begins with a grand flourish in the right hand, marked *f*, consisting of a triplet of eighth notes (G4, A4, B4) followed by a sixteenth-note triplet (C5, B4, A4). The left hand plays a steady eighth-note accompaniment. The music then transitions to a section marked *gossimer* (light and airy), featuring a triplet of eighth notes (D5, C5, B4) in the right hand. This is followed by a section marked *skim and skitter*, with a sixteenth-note triplet (A4, G4, F4) in the right hand. The piece concludes with a *p* (piano) section in the right hand, marked *N* (noisy) and *4* (fourth measure).

freely, recitative

The vocal line begins with a triplet of eighth notes (G4, A4, B4) in the right hand, marked *mf* (mezzo-forte). The piano accompaniment is in 4/4 time, with the right hand playing a steady eighth-note accompaniment and the left hand playing a steady eighth-note accompaniment. The lyrics are: "It is well known that when you gain the con-fi-dence of wo-men,— you learn to jug-gle trust." The piano accompaniment ends with a *mf* (mezzo-forte) section in the right hand, marked *N* (noisy) and *8* (eighth measure).

4 ♩ = 40+

The vocal line begins with a triplet of eighth notes (G4, A4, B4) in the right hand, marked *mf* (mezzo-forte). The piano accompaniment is in 4/4 time, with the right hand playing a steady eighth-note accompaniment and the left hand playing a steady eighth-note accompaniment. The lyrics are: "First you set the stage". The piano accompaniment ends with a *mp* (mezzo-piano) section in the right hand, marked *N* (noisy) and *4* (fourth measure).

8

- You build a ho-tel. Then you set the meth-od Se-cret vaults, se - cret rooms.

p *mp*

8va -

12 *dripping with charm**accel.*

You ——— em-ploy young la - dies: ste - nog-ra-phers, cooks, wait-ress - es,

warmly *mf* *p cresc.*

17

mf $\text{♩} = 60$

maids - Liz - zie, ——— lit - tle Liz - zie, ——— a do -

f *mf* *p*

51 Slowly — a tempo Slowly — a tempo

door - She cried. She pled me to let her out - De - nied. Un -

(p)

57

less she wrote a let - ter

mf

61

leav - ing Quin - lan for good. If she

tr

sub. mf

66

wrote the let-ter then re-lease her I

71 *freely**Slowly* matter of fact

would. She did. I killed her.

74 *tempo primo* (♩ = 60)

Thir-teen la-dies, there may have been more Thir-teen

110

sub. p

Ah _____ I dis-posed of Min - nie. Ah _____

tr *tr* *tr* *tr*

pp *f*

sub. mf

116

Be-ing their pro - tec - tor Ah _____ I was

sub. mf

120

rall.

their es-tate's Ex - ec-u-tor. Ah _____

sub. p *f*

126

Thir - teen la - dies, there may have been ____

131

rit. -----

more. ____ Thir - teen la - dies ____ I can-not say for sure. ____

136

a tempo

mp

171

Em-me-line my mis-tress

p

175

she— broke my heart I locked her in my vault and watched her slow-ly—

cresc. *f* *rit.*

180

starve. Ah Thir-teen

gently, warm *mp*

$\text{♩} = 120$

186

la - dies. Three wait-ress-es in my

pp

192

res-tau-rant, I thought I could con - nive to chlo-ro-form all three at once, of

tr *mf* *pp*

197

freely
course to watch them die.

gossimer *skim and skitter* *pp* 6 7 *8va*

V. EVIDENCE

♩ = 40+

8va-----

f *p*

4 subito ♩ = 76 - 80

- a lit-tle spin-ning top and a tin man - a top coat - a

8va-----

pp *p*

mf

7

trunk with a strip of blue cal - i-co mend - ing a seam - a wom-an's shoe - an

8va-----

p *f*

accel.

11

ink bot-tle - a hand-ful of pearl - dress but-tons. - a

f *p*

14

strand of hair caught on the stove pipe. - a jaw-bone - seven-teen teeth

f

16

subito ♩ = 40+ ♩ = 40-

Two hu-man ribs, one part-ial-ly con-sumed.

f *p* *p*

8va *gossimer*