

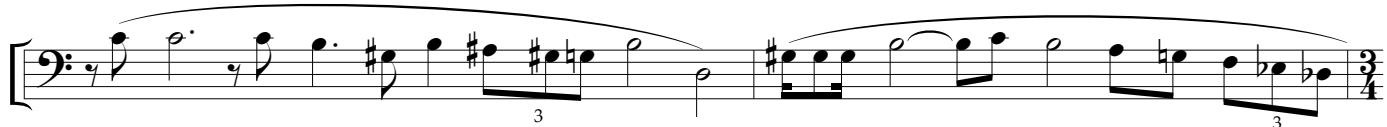
THE PECULIAR CASE OF DR. H. H. HOLMES

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

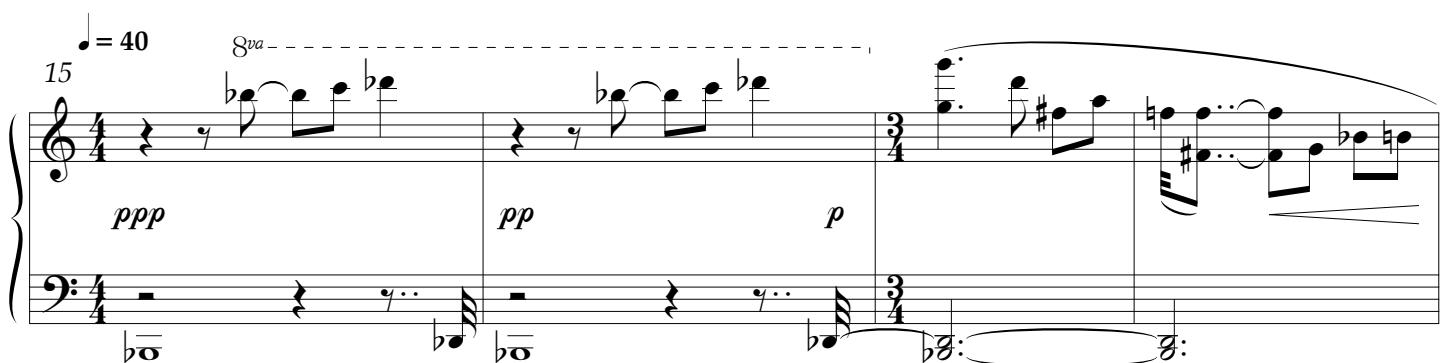


fire. — a little spin - ning top and a tin man — a top-coat — a
trunk with a strip of blue cal - i - co mend - ing a seam — a wo - man's

sotto voce —



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



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Subito $\text{♩} = \text{c. } 60+$, flexible
warm, seductive

19

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

22 *upstanding, charismatic*

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

gossamer

p

mp

24

— - the kind you want in your cir - cle

mf

mp

p

II. AS A YOUNG MAN

♪ = 100 - 108
calm, cool, clinical

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

insidious, menacing
p

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

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

7

freely

nine months of work a-head

I need mon-ey—

sub.fff

9 strict tempo

freely

HU-MAN - US

And a plan

insidious, menacing

sub.p

11 strict tempo

IN-TELL - I-GEN-CI-US

It is well known that

sim.

sub.p

mf

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

24

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

with grand, showy flourish

freely, recitative

$\text{d} = 60 - 66$

27

He begins to show himself

Fraud in the form of a lit-tle waltz -

He relishes the tale but is deadpan

31

mf

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

38

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

Honky-tonk

45

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

Honky-tonk

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 quickly set-tled. —

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

10

I - tem: Doc-tor

8va

f *p* *f*

a tempo

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

p *mf*

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

p

65

out of tempo

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

71

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

3

I - tem:
Ben - ja - min

8va

sub.p

pp

IV . THIRTEEN LADIES AND THREE WHO GOT AWAY

(*Grand Waltz Macabre*)

freely, grandly

molto rit. ----- slowly

grand flourish

gossimer

skim and skitter

f

p

N

freely, recitative

mf

N

It is well known that when you gain the con-fi-dence of wo-men, — you learn to jug-gle trust.

mf

N

♩ = 40+

N

First you set the stage

mf

N

8

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

12 *dripping with charm*

accel. - - - - -

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

warmly

p cresc. - - - - -

17

$\text{♩} = 60$

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

51

Slowly — a tempo

Slowly — a tempo

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

(p)

less she - wrote a let - ter -

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.

grand flourish

gossimer

74 **tempo primo** ($\text{d} = 60$)

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

p

110

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

tr. tr. tr. tr.

pp f

sub.

116 *mf*

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

sub. mf

tr.

rall.

120

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

tr. tr. tr.

pp f

126

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

131

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

rit. -----

136 a tempo

3

mp

171

Em-me-line my mis - tress

175

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

cresc. —

180

starve. Ah Thir - teen

gently, warm

186

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

192

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

8va - - - - - *tr* - - - - -

mf *pp*

freely

197

course to watch them die. - - - - -

gossamer *skim and skitter* *8va* - - - - -

pp

V. EVIDENCE

$\bullet = 40+$

accel.

14

A musical score for 'The Twelve Days of Christmas' in bass clef. The lyrics are aligned with the music: 'strand of hair' (measures 1-4), 'caught on the stove pipe' (measures 5-8), 'a jaw-bone' (measures 9-12), and 'sev-en-teen teeth' (measures 13-16). The score includes a bass clef, a key signature of one flat, and a common time signature.

16

16 **subito** ♩ = 40+

$d = 40$

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