

Libretto/Vocal Book



Book, music, and lyrics by
Jami-Leigh Bartschi

LIBRETTO VOCAL BOOK

MY DEAR WATSON
A
Sherlock
Holmes
Musical

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CHARACTERS

SHERLOCK HOLMES, *the detective. Tall, thin, and pale. Very eccentric, unemotional, but brilliant. Impeccably dressed in gentleman's attire. Always smokes a pipe throughout the story.*

DR. JOHN WATSON, *Holmes' roommate, friend, and partner in detection. Medium height, thin, but strong. Neatly dressed in gentleman's attire with a gentleman's walking stick with a curved handle. His leg was wounded in the war, so he walks with a limp.*

PROFESSOR MORIARTY, *the evil arch nemesis. Tall, thin, and pale, like Holmes. Dresses in dark, upper class gentleman's clothing except for his several disguises.*

INSPECTOR LESTRADE, *the bumbling Scotland Yard inspector. Can be played by either a male or female actor.*

CECIL BARKER, *a middle-aged, rugged American man.*

MR. DOUGLAS, *a wealthy, middle-aged American man from new money.*

MRS DOUGLAS, *wealthy British woman in her early-30s from new money.*

MRS. HUDSON, *Holmes' and Watson's landlady. A Middle-class elderly Scottish woman.*

VOICE FROM OFFSTAGE

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WATSON

#2 – <i>Struggling to Survive</i>	1
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MORIARTY

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#18 – <i>Be Like Me</i>	82

LESTRADE

#2 – <i>Struggling to Survive</i>	1
#7 – <i>Man or Machine</i>	35
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BARKER, DOUGLAS, AND MRS. DOUGLAS

#8 – <i>Little Things</i>	46
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ACT ONE**Scene 1**#1 – *Overture*

(segue into “Struggling to Survive”)

#2 – *Struggling to Survive (Watson and Lestrade)*

(WATSON sits alone in a public place, MORIARTY sits nearby off to the side reading a newspaper)

WATSON

I THOUGHT I HAD IT ALL.
I COULD SEE FOR MILES,
ALL THE CHANCES THAT I HAD,
AND THAT GREAT BIG OPEN ROAD BEFORE ME.
OPPORTUNITY TO THRIVE,
BUT NOW I’M STRUGGLING TO SURVIVE
ON THIS DARK, UNSTABLE, FRIGHTNING LONDON NIGHT.

(LESTRADE enters, notices WATSON, and walks up to him, music continues under dialogue.)

LESTRADE

Watson!

WATSON

Lestrade! How refreshing to see a familiar face!

(WATSON stands with some difficulty and shakes LESTRADE’S hand.)

LESTRADE

Why, I haven’t seen you since we were in school together.

WATSON

Indeed! And what have you been doing with yourself, Lestrade?

LESTRADE

(Puffs himself up.)

I went into law enforcement, and I was recently named an inspector at Scotland Yard.

WATSON

Marvelous! Congratulations to you!

LESTRADE

Thank you, Watson. But what about you? If you don't mind my saying so, you look absolutely dreadful.

(Both men sit.)

WATSON

I take no offense at all, Lestrade. I've been through quite an ordeal.

I THOUGHT I HAD IT ALL.
I WAS A YOUNG DOCTOR
WHO BECAME AN ARMY SURGEON.
AND IF I MAY SAY, I WAS A HANDSOME OFFICER.
I WAS BARELY TWENTY-FIVE.
I HAD THE FUTURE IN MY EYES.
I HAD ALL I EVER WANTED OR NEEDED TO SURVIVE.

BUT I WAS SENT INTO AFGHANISTAN.
I WAS SHOT IN MY LEFT LEG,
THEN PROMPTLY LEFT FOR DEAD,
AND I BARELY CRAWLED ACROSS THE BRITISH LINES!
I WAS HARDLY STILL ALIVE.
I WAS STRUGGLING TO SURVIVE.
BUT I DID, AND NOW I'M HERE,
WITHOUT ANYWHERE TO GO,
CONVALESCING ON THIS PAINFUL LONDON NIGHT.

I HAVE NO MONEY.
I HAVE NO FAMILY,
NO WIFE, NO CHILDREN, AND NO FRIENDS.
I CAN'T AFFORD TO PAY MY RENT,
MY NERVES ARE SHOT, MY PATIENCE SPENT.
SOME SIMPLE ROOMS WOULD BE JUST FINE,
BUT I NEED A PLACE TO LIVE
TO SURVIVE ON THIS LONELY LONDON NIGHT.

LESTRADE

MAYBE WATSON IS THE KEY.
MAYBE, HE'S JUST WHAT SHERLOCK HOLMES NEEDS.

(Music continues under dialogue.)

WATSON

Come again, Lestrade?

LESTRADE

What? Oh, nothing. I mean, that's terrible Watson! So you're looking for a place to live?

WATSON

Yes. I've been staying in a hotel, but I can't afford that for much longer—not on an army pension.

LESTRADE

You see, I know a man. I sometimes work with him. Well, I suppose you could say that I work with him. Sometimes it's difficult to tell if he's working with me or against me. Anyway, just today he told me he was looking for someone to share some rooms on Baker Street—but no. I couldn't do that to you.

WATSON

What's wrong?

LESTRADE

You may not much care for him.

WATSON

What is there against him?

LESTRADE

Nothing. He's agreeable enough. He's just a little...eccentric. That's all.

WATSON

Lestrade, I'm a sick, tired, desperate man who leads a lonely, meaningless existence as of late. I wake up in the morning with nothing to fill my day but the worry of how I will afford to survive the next day. If you know someone who is looking to share a flat, this could be just the solution I need.

LESTRADE

YOU MAY NOT KNOW IT,
BUT YOU'LL REGRET IT.

WATSON

HE CAN'T BE ANY WORSE THAN A WAR.

LESTRADE

DON'T BE SO SURE.

(to himself)

BUT MAYBE THIS IS JUST WHAT THEY BOTH NEED.
SHERLOCK HOLMES HAS LOST HIS MIND,
AND BECAUSE OF HIM, I'M LOSING MINE.
BUT I NEED HIM.
MAYBE WATSON CAN HELP ME TO SURVIVE
HAVING SHERLOCK HOLMES BY MY SIDE
ON NIGHTS LIKE THIS CRAZY AND PECULIAR LONDON NIGHT.

WATSON

TAKE ME TO MEET HIM.

LESTRADE

MAYBE WATSON CAN CONTROL HIM.

WATSON AND LESTRADE

WE ALL NEED SOMEONE HELPING US AT TIMES.
WE NEED PEOPLE IN OUR LIVES
TO HELP US TO SURVIVE.

WATSON

AND I DON'T THINK I CAN MAKE IT ANY LONGER ON MY OWN.

LESTRADE

JUST REMEMBER THAT I WARNED YOU,
BUT I'LL TAKE YOU TO SHERLOCK HOLMES.

(Song ends, segue into "Struggling to Survive Tag".)

#2A – Struggling to Survive Tag (instrumental)

(WATSON and LESTRADE exit. MORIARTY is left in the corner with a spotlight on him, and then he leaves, as well.)

Scene 2 — Laboratory

(The table is filled with beakers filled with various colored liquids. HOLMES is doing experiments. He is working quickly and furiously. WATSON and LESTRADE enter, though HOLMES does not seem to notice.)

LESTRADE

He mentioned he would be working in the hospital laboratory this evening. Ah, there he is.

WATSON

Is he a medical student?

LESTRADE

(Laughs.)

Not at all. Far from it. He has sort of an—unusual occupation.

(Points to HOLMES.)

John Watson, Mr. Sherlock Holmes.

HOLMES

I found it! I found it!

LESTRADE

(sounding bored)

What did you find, Holmes?

HOLMES

I have found a reagent which is precipitated by hemoglobin, and nothing else. Let us have some blood.

(Pokes his finger with a needle.)

WATSON

My word!

HOLMES

Now I add this small quantity of blood to a liter of water. You perceive that the resulting mixture has the appearance of pure water. The proportion of blood cannot be more than one part in a million. I have no doubt however that we shall be able to obtain the characteristic reaction.

(Drops "chemical" into water, water changes color.)

Ha-ha! Success!

(Takes a bow to an imaginary audience.)

WATSON

Remarkable, but quite impractical, don't you say?

HOLMES

(still not looking at WATSON or LESTRADE and continuing to focus on his experiments)

Why, it's practical in every way! This is the most practical medico-legal discovery for years. Don't you see that it gives us an infallible test for blood stains? Had this test been invented years ago, there are hundreds of men now walking the earth who would long ago have paid the penalty of their crimes!

(looking at WATSON for the first time)

Who are you?

LESTRADE

As I said, this is my old friend, John Watson.

(WATSON extends his hand to HOLMES. HOLMES does not shake it, but instead moves back the cuff of WATSON'S sleeve slightly and looks at this wrist.)

HOLMES

Really, Lestrade, you should be courteous enough to introduce him as Dr. Watson.

(WATSON is visibly surprised. HOLMES looks WATSON up and down once.)

HOLMES

No doubt you have been in Afghanistan.

(Returns to his work.)

WATSON

(shocked, to LESTRADE)

How did he know that?

LESTRADE

(with a slight laugh)

Nobody knows.

HOLMES

Criminal cases are continually hinging upon the point of finding blood. There was the case of Von Bischoff in Frankfurt, and Mason of Bradford, and Muller, Lefevre, and Samson of New Orleans. Now I must tend to my wound for I dabble in poisons a good deal.

WATSON

Poisons?!

(HOLMES returns to his work. He wraps a bandage around his finger, then continues mixing chemicals.)

WATSON

(pulls LESTRADE to the side)

Poisons, Lestrade?

LESTRADE

I told you. He's a little...unorthodox.

WATSON

Unorthodox! He's dangerous!

LESTRADE

I warned you, Watson. Why don't we leave. There's certainly a better solution to your lodging predicament.

WATSON

Wait a moment, Lestrade. I mean, there is something engaging about this man.

LESTRADE

Watson, he's just not worth it. He cares for no one.

WATSON:

I'm not looking for care, Lestrade. I'm looking for a roof over my head.

(pauses)

How did he know that I am a doctor? And how did he know I have been in Afghanistan?

LESTRADE

That's just the way he is. He does that sort of thing, you know.

WATSON

What do you mean? What does he do? You said you work with him. What is his line of work?

LESTRADE

It's a little difficult to explain.

WATSON

(to HOLMES)

Tell me, Mr. Holmes, what exactly are the objects of your study?

#3 – *Afghanistan (Holmes and Watson)*

HOLMES

(Stops working and looks at WATSON cautiously)

I suppose I can trust a doctor and a military man. Especially one wounded fighting in Afghanistan.

WATSON

See, that. How do you know that?

HOLMES

I'm a consulting detective. The only one in the world, perhaps. Detectives come to me when they cannot solve their case. They lay all their evidence before me, and I set them straight.

WATSON

How?

HOLMES

By my brilliance and my knowledge of the history of crime.

WATSON

(to LESTRADE)

He's a little conceited, isn't he?

LESTRADE

(with a laugh)

A little?!

HOLMES

You see, I have a special knowledge that facilitates matters wonderfully. Observation to me is second nature. Would you like to know how I knew you had come from Afghanistan?

WATSON

I would like to hear the explanation, if you can.

HOLMES

FROM LONG HABIT, THE TRAIN OF THOUGHT
RAN SO SWIFTLY THROUGH MY MIND
THAT I ARRIVED AT THE CONCLUSION
WITHOUT BEING CONSCIOUS OF INTERMEDIATE STEPS.
THE STEPS WERE THERE, HOWEVER,
AND AT THE RISK OF SOUNDING CLEVER,
THE TRAIN OF REASONING RAN:

THIS GENTLEMAN IS CLEARLY A DOCTOR

WATSON

How do you know that?

HOLMES

BUT WITH THE AIR OF A MILITARY MAN

WATSON

Did Lestrade tell you?

LESTRADE

No! I didn't!

HOLMES

I PRESUMED THAT YOU MUST BE AN ARMY MEDIC
AND PROCEEDED TO DEVISE
THAT YOU MUST HAVE COME FROM AFGHANISTAN.

WATSON

I don't see how you could come up with that on your own.

HOLMES

I COULD SEE YOUR FACE IS DARK,
SO WHERE YOU WERE WAS CLEARLY SOMEWHERE TROPICAL.

WATSON

But that could be anywhere.

HOLMES

YOUR SKIN AT THE WRIST IS NATURALLY FAIR,
SO UNLESS THE COLOR IS SOMETHING TOPICAL...

WATSON

I assure you, it's not, but—

HOLMES

YOU MUST HAVE COME FROM AFGHANISTAN.
I KNOW YOU CAME FROM AFGHANISTAN.
YOU CONFESS THAT IT IS TRUE,
BUT FROM THE TIME WE MET I KNEW,
YOU MUST HAVE COME FROM AFGHANISTAN.

WATSON

I could have been to Africa, the Caribbean, or any number of places. How on earth did you come up with Afghanistan?

HOLMES

YOU HAVE UNDERGONE HARDSHIP AND SICKNESS.

WATSON

That's true.

HOLMES

YOUR HAGGARD FACE EXPRESSES THAT QUITE CLEARLY.

WATSON

Is it that obvious?

HOLMES

YOU'VE INJURED YOUR LEG, SO YOU LIMP TO ONE SIDE,
FOR WHICH I EXPRESS MY SYMPATHIES MOST DEARLY.

LESTRADE

(sarcastically)

Yeah, right.

HOLMES

SO YOU MUST HAVE COME FROM AFGHANISTAN.
WHERE ELSE COULD A DOCTOR AND A MILITARY MAN
HAVE SUFFERED SUCH AN INJURY AND GOTTEN A TAN?
YOU MUST HAVE COME FROM AFGHANISTAN.
THE TRAIN OF THOUGHT TOOK NOT ONE SECOND,
BUT IN THAT TIME, I EASILY RECKONED
YOU MUST HAVE COME FROM AFGHANISTAN.

(music stops)

WATSON

That's brilliant!

HOLMES

(somewhat surprised)

Brilliant, really?

WATSON

Of course!

LESTRADE

Oh, it's just a bit of a parlor trick, is all.

HOLMES

I see. Dr. Watson, could you please tell me the time?

(WATSON pulls out a pocket watch as HOLMES glances at it.)

WATSON

It's a quarter past eight.

HOLMES

Yes. And how long has your alcoholic older brother been dead?

WATSON

(Nearly drops his watch.)

Mr. Holmes! I don't know how you knew about my brother, but how dare you! He caused quite a good deal of pain to my family.

HOLMES

(sincerely surprised that he has hurt WATSON)

I'm sorry, my good man. I had no idea how personal and painful a thing it might be to you. All I did was look at your watch.

WATSON

My watch?

HOLMES

Yes.

(Takes the watch from WATSON.)

The initials are H.W. The W. suggests your own name. The date of the watch is nearly fifty years back, so it was made for the last generation. Jewelry usually descends to the eldest son, who is likely to be named after his father. So, you have an elder brother.

WATSON

That's right...

HOLMES

He was a man of untidy habits—very untidy and careless. He was left with good prospects, but he threw away his chances, lived for some time in poverty with occasional short intervals of prosperity, and finally, taking to drink, he died.

WATSON

How do you know all of that?

#3A – *The Science of Deduction (under dialogue)*

HOLMES

(starting somewhat slowly, and gradually speeding up to match the tempo of the music)

When you observe the lower part of the watch case, you notice that it is not only dented in two places but it is cut and marked all over from the habit of keeping other hard objects, such as coins or keys, in the same pocket. Surely it is no great feat to assume that a man who treats a fifty-guinea watch so cavalierly must be a careless man. Neither is it a very far-fetched inference that a man who inherits one article of such value is pretty well provided for in other respects. Also, it is very customary for pawnbrokers in England, when they take a watch, to scratch the numbers of the ticket with a pin-point upon the inside of the case. It is more handy than a label as there is no risk of the number being lost or transposed. There are no fewer than four such numbers visible to my lens on the inside of the case. Inference—that your brother was often at low water. Secondary inference—that he had occasional bursts of prosperity, or he could not have repurchased the watch. Finally, I ask you to look at the inner plate, which contains a keyhole. Look at the thousands of scratches all round the hole—marks where the key has slipped. What sober man’s key could have scored those grooves? But you will never see a drunkard’s without them. He winds it at night, and he leaves these traces with his unsteady hand. So I ask you...

(Tosses the watch back to WATSON, who catches it. — Music stops abruptly.)

Where’s the mystery in this?

WATSON

(amazed)

It’s all true. Every bit of it.

LESTRADE

Oh, it's really all very simple. You see once he explains it that anyone could figure out these little "mysteries."

HOLMES

(to LESTRADE)

I also know that you are having difficulty solving the case that you're currently investigating.

LESTRADE

(shocked)

How did you know that?

HOLMES

Because you're a fool.

(WATSON tries to stifle a laugh and turns it into a cough)

LESTRADE

(angry, pulls WATSON aside)

I should never have brought you here.

HOLMES

Dr. Watson, you fascinate me. And there are not many who do. As Lestrade may have told you, I have my eye on a suite on Baker Street. Together we should be able to afford it. What do you say?

(LESTRADE, who shakes his head "no," but WATSON extends his hand to HOLMES)

WATSON

I would be delighted, sir.

(LESTRADE throws his hands in the air in disbelief. HOLMES reluctantly shakes WATSON'S hand)

HOLMES

Splendid! I should tell you, I get in the dumps at times, and don't open my mouth for days on end. You must not think I am sulky when I do that. Just let me alone, and I'll soon be right. What have you to confess now? It's just as well for two fellows to know the worst of one another before they begin to live together.

WATSON

Well, let me think. My nerves are shaken from the war, so I object to rows.

HOLMES

(anxiously)

Do you include violin playing in your category of rows?

WATSON

It depends on the player. A well-played violin is a treat for the gods, but a badly played one—

HOLMES

(puts up one hand to stop WATSON, and laughs a little)

Oh, that will not be a problem, then. I think we may consider the matter settled. That is, if the rooms are agreeable to you.

WATSON

When shall we see them?

HOLMES

Call for me here at noon tomorrow, and we'll go together and settle everything.

WATSON

Alright. Noon exactly.

(WATSON extends his hand, which HOLMES ignores and returns to his experiments. WATSON and LESTRADE start to exit, but LESTRADE stops WATSON by touching his shoulder as they get to the side of the stage)

LESTRADE

Are you sure you want to do this? He's one peculiar man. Many have tried to figure him out, but—

WATSON

(slyly)

Oh, a mystery, is it? It sounds intriguing. Thank you for introducing us, my friend, and please, don't be a stranger. Come to Baker Street sometime and join us for tea. Goodbye!

(LESTRADE extends his hand, which WATSON ignores and exits.)

(LESTRADE gives a small, half-hearted wave as WATSON leaves, looks over his shoulder at HOLMES, who is still working on his experiments, then back to the audience.)

LESTRADE

Not likely, my friend. Not likely. No offense to you, Watson, but Sherlock Holmes is not the type of company that I care to keep unless forced to do so. You'll find a difficult problem, Watson. You can study him, but for all that you learn about him, he will learn much more about you.

(LESTRADE exits.)

#3B – *Afghanistan to Baker Street (instrumental)*

Scene 3 — Baker Street

#4 – *Sherlock Theme (instrumental)*

(HOLMES and WATSON sit in apartment, 221B Baker Street, WATSON writing in his journal, HOLMES lying on a couch, looking distant and depressed, absentmindedly plucking at his violin as violinist in the orchestra plays the "Sherlock Theme" pizzicato. The apartment is extremely cluttered with random items strewn

about the room. HOLMES stops playing the violin for a moment, picks up a gun, and nonchalantly fires one shot into the wall. WATSON jumps slightly at the sound of the gun and is visibly annoyed but clearly used to it. HOLMES continues playing the violin)

WATSON

(sighs)

Say, Holmes—

HOLMES

What would you have me say, Watson?

WATSON

No, I don't mean—

HOLMES

Then I suggest you say what you mean.

WATSON

I am inclined to think—

HOLMES

I should do so.

(MRS. HUDSON enters, begins cleaning)

WATSON

(exasperated)

Really, Holmes, you are a little trying at times.

MRS. HUDSON

That's for sure. By the way, Mr. Holmes, I'm tired of finding your experiments all about my house.

HOLMES

So sorry, Mrs. Hudson. I will try not to bother you with them. Could I have another cup of tea?

MRS. HUDSON

I don't believe you for one second. You and Dr. Watson have been living in my house for 4 years now —

HOLMES

Three years, 8 months, 7 days, 16 hours and...

(checks watch)

11 minutes.

MRS. HUDSON

(Pauses and smiles wryly.)

Four years. And all I've done is clean up after you and your mess. Not to mention the train of strange people coming through this house. And the noise! Must you really practice that violin in the middle of the night?

(Passes by WATSON and puts a gentle hand on his shoulder.)

Hello, dearie.

(Goes back to addresses HOLMES, suddenly frustrated again.)

And we've talked about your inclination to fire weapons in this room?

HOLMES

Shooting practice, Mrs. Hudson. I assure you, it is completely harmless.

MRS HUDSON

Harmless! In what way is a revolver harmless, Mr. Holmes? I nearly dropped dead from fright at the sound of that thing in my home! Honestly, Mr. Holmes, you'll drive me to madness one of these days, if your experiments, your strange visitors, and your pistol don't kill me first!

(MRS. HUDSON exits)

(HOLMES stops playing the violin, music stops suddenly)

HOLMES

(yelling after MRS. HUDSON)

So is that a “no” on the tea, then?

WATSON

I see you haven’t found a new case yet.

HOLMES

(dryly)

An excellent deduction, Doctor.

(sighs heavily)

My mind rebels at stagnation.

WATSON

(Looks up from his journal, looks at HOLMES, then sighs and looks away. Looks out at the audience as if looking out the window, then points out in the audience.)

I wonder what that man is looking for.

HOLMES

(slowly walks to join WATSON, sounding bored)

You mean the retired sergeant of the Marines?

WATSON

You have no possible way of knowing that. Oh wait, he’s walking to our door. Is he a friend of yours?

HOLMES

Unless it’s you walking to the door, Doctor, I doubt it’s a friend of mine.

(Knock at door, WATSON answers, MORIARTY enters disguised as a commissionaire. HOLMES and WATSON suspect nothing.)

MORIARTY

For Sherlock Holmes.

(hands HOLMES a letter)

HOLMES

Thank you, my lad. And may I ask what your trade may be?

MORIARTY

Commissionaire, sir. Uniform away for repairs.

WATSON

And you were?

MORIARTY

A sergeant, sir. Royal Marine Light Infantry, sir.

(salutes and exits, but looks back suspiciously)

HOLMES

(smiles a crooked smile)

I told you.

WATSON

Show off. What does the letter say?

HOLMES

(expression and tone become solemn but excited, trying to hide a smile)

It comes from Porlock.

WATSON

Who is Porlock?

#5 *Extraordinary Man (Holmes)*

HOLMES

No doubt a nom-de-plume. He's no one for himself, but for who he's known to see.

TELL ME, MY DEAR WATSON,
DO YOU KNOW OF PROFESSOR MORIARTY?

WATSON

Never.

HOLMES

Ah, there's the genius and the wonder of the thing! The man pervades London, but no one's heard of him. That's what puts him on a pinnacle in the records of crime. I tell you, Watson, in all seriousness, that if I could free society of him, I should feel that my own career had reached its summit.

AND I SHOULD BE PREPARED TO TURN MY LIFE
TO SOME MORE PLACID LINE.

HE'S AN EXTRAORDINARY MAN
WITH DANGEROUS AND EXTRAORDINARY MENTAL POWERS.
A CRIMINAL STRAIN RUNS IN HIS BLOOD,
BUT INSTEAD OF BEING MODIFIED,
IT'S ONLY GROWN MORE SOUR.

HE'S AN EXTRAORDINARY MAN.
HE'S A MAN OF GOOD BIRTH AND EXCELLENT EDUCATION.
HE'S BUILT A MOST BRILLIANT CAREER AT THE UNIVERSITY,
BUT HIS DIABOLICAL MIND IS AN ABOMINATION.

HE'S THE NAPOLEAN OF CRIME.
HE DOES VERY LITTLE ON HIS OWN.
BUT HE PLANS HALF THE CRIME
AND NEARLY ALL THAT'S UNDETECTED
IN THIS GREAT CITY WE CALL HOME.

HE'S AN EXTRAORDINARY MAN.
HE'S A GENIUS AND A MASTER OF PHILOSOPHY.
HE CAN MATCH MY MENTAL FACULTIES LIKE NO OTHER MAN CAN,
AND ONE DAY, I PREDICT, HE WILL BE THE END OF ME.

(music stops)

WATSON

If Moriarty does nothing for himself, how is he responsible for so much crime?

HOLMES

His agents are numerous and splendidly organized. If there's a crime to be done throughout London or beyond, the word is passed to him. He devises a plan, and his agents carry it out. I've been following his actions for quite some time. However, because he does not carry out his own plans, it makes him difficult to track. I've built up quite a bit of evidence against him. It's dangerous business, though. He knows I'm on to him. He must. This letter is proof.

WATSON

Astounding. How do you know about this Moriarty?

HOLMES

I don't know, exactly. I've deduced it.

WATSON

Then how can you be so certain?

HOLMES

(somewhat angrily)

How can you even ask me that? Of course I'm certain. He is the most nefarious villain in all of Europe, without question.

WATSON

(pauses)

And you're sure this letter comes from him?

HOLMES

No doubt. Porlock is an agent for Professor Moriarty, and this letter, by the handwriting, undoubtedly comes from him.

WATSON

What does the letter say?

HOLMES

It says, "There is danger. May come very soon. Douglas at Birlstone."

WATSON

What does it mean? And why is he sending it to you?

(There is a knock at the door. HOLMES puts the note on the table to answer to door. LESTRADE enters.)

LESTRADE

(Nods to the men.)

Good morning, Watson. And to you Holmes.

HOLMES

You are an early bird, Inspector Lestrade. I fear that this early morning visit means that there is some mischief afoot.

LESTRADE

If you had said “hope” instead of “fear,” Holmes, it would be nearer to the truth, I’m thinking. But you are correct. You see—

(Stops and picks up the note on the table.)

What is this, Holmes? Douglas? Birlstone? It’s witchcraft! Where in the name of all that is wonderful did you get those names?

WATSON

It’s a letter that we received this morning, Inspector. But why—what’s amiss with these names?

LESTRADE

Just this—That Mr. Douglas of Birlstone Manor House was horribly murdered last night!

Scene 4 — Birlstone Manor Study

(Birlstone Manor study is being set, but the lights are off. Body is on the floor with his face turned away, gun in hand. A dumbbell is on the floor. BARKER and MRS. DOUGLAS speak from offstage. A gunshot is heard.)

MRS. DOUGLAS

Cecil, what was that?

BARKER

A gunshot—unmistakably! It came from the study! Jack is in there. I'll go check on him.

MRS. DOUGLAS

Jack? Where are you?

BARKER

Ivy, stay where you are! It may not be safe!

MRS. DOUGLAS

What's happening?!

BARKER

Ivy, go to your bedroom! I'm going to the study.

(footsteps running)

Oh my God!

(Lights come up. Douglas' study, body still on the ground, HOLMES, WATSON, and LESTRADE enter. LESTRADE and WATSON gather around the body while HOLMES ignores them and the body, looking at various objects in the room with great intent.)

LESTRADE

As you can see, Mr. Douglas was clearly shot at close range because his face is completely disfigured by the wound. And the weapon was left in his hand.

WATSON

Could we not conclude that Mr. Douglas shot himself?

LESTRADE

That's what we thought at first, but by conducting a thorough investigation of the room...

(pompously)

I found a footprint in blood over by the open window sill. That must be how the murderer escaped.

WATSON

What about the moat?

LESTRADE

He must have waded across. There is a bicycle outside that cannot be identified with anyone in the house, so we assume that the murderer used it travel to Birlstone Manor, but for some reason, he did not use it to flee. We have asked people in town if they have seen anyone riding this particular bicycle. Several identified him as a man that frequently wears a yellow rain coat. But they said they could never see his face.

(pauses)

We have no idea how to find him at this point.

WATSON

There's something written on the gun.

LESTRADE

Yes! The letters "P-E-N."

(pauses)

We don't know what it means.

HOLMES

(still looking intently at objects around the room, does not look up at the men)

Pennsylvania Small Arms Company. It's a well-known American firm.

LESTRADE

(LESTRADE and WATSON look at Holmes, surprised, as if they forgot he was there.)

Oh, thank you, Holmes. That suggests that the killer is American. Mr. Douglas himself was American! So...maybe...maybe there's a...a significance to that. Tell me, Holmes, how are you familiar with American arms dealers?

(HOLMES simply waves him off. LESTRADE returns his attention to the body and writes in his notebook, but WATSON'S attention remains on HOLMES. From across the room, HOLMES does a double take at the sight of the body, suddenly focusing intently on it.)

HOLMES

Lestrade, Mr. Douglas was married, was he not?

LESTRADE

He was. Why do you ask, Holmes?

HOLMES

Because his wedding ring is missing.

(WATSON and LESTRADE quickly turn to the body, shocked. HOLMES immediately turns his attention away and begins looking around the room again. After a moment of looking at the body, WATSON breaks from the body and goes over to HOLMES. HOLMES picks up a dumbbell from the floor and looks around.)

WATSON

What is it, Holmes?

HOLMES

A dumbbell.

WATSON

I know it's a dumbbell. I meant to ask what about it fascinates you.

HOLMES

Then perhaps that is the question you should have asked.

WATSON

(exasperated)

Holmes—

HOLMES

There is only one.

WATSON

What?

HOLMES

There is only one dumbbell.

WATSON

(shrugs)

Maybe he only had one.

HOLMES:

Don't be silly, Watson. Why would he only have one dumbbell? It's like having only one glove, or only one shoe. He has two arms, so he should have two dumbbells.

(BARKER and MRS. DOUGLAS enter. MRS. DOUGLAS looks distracted and stays off to the side. HOLMES turns his attention from the dumbbell to MRS. DOUGLAS. He does not take his eyes off of her throughout the entire scene. He looks at her suspiciously, and she pretends to not notice, though it makes her uncomfortable. She keeps almost meeting his gaze, then quickly looking away.)

LESTRADE

Ah, Mr. Barker, and my dear Mrs. Douglas. So sorry for your loss, indeed. This is Dr. John Watson, and this is Mr. Sherlock Holmes.

BARKER

Thank you for coming. As you can see, we are all at a loss as to what happened to poor Douglas. If you don't mind, Mr. Holmes, what exactly attracted you to this case?

WATSON

We received a telegram—

HOLMES

(Trips WATSON, who falls over the body.)

And who are you exactly, if you don't mind?

(Looks down at WATSON)

Really, Watson, do get up.

(LESTRADE helps WATSON up).

BARKER

Cecil Barker. Douglas and I were friends in America. We were part of the same, um, fraternity there, so to speak. I am the only person with whom he maintains contact of those he knew in America. It was a difficult time in his life, and he tries to distance himself from it when he can.

WATSON

And you found Mr. Douglas last night?

BARKER

Yes, sir. I had just left him when I heard the gun shots. I came in only to find him dead. I sent Mrs. Douglas to her room. I did not want her to see her husband like this.

LESTRADE

Our sincerest condolences, my lady.

MRS. DOUGLAS

Thank you, sir. I truly treasure your kind words.

LESTRADE

(to BARKER)

Thank you for your help. We will let you know if we have additional questions.

(MRS. DOUGLAS and BARKER start to leave.)

HOLMES

Before you depart, could I ask a favor, Mr. Barker?

BARKER

Certainly, sir.

HOLMES

Would it be possible to drain the moat?

BARKER

(surprised)

The moat?

HOLMES

The moat.

BARKER

Well...is it necessary?

HOLMES

It is.

BARKER

(confused, reluctant)

Of course, sir. It can be done tomorrow afternoon.

HOLMES

Splendid. That will be all. Oh, and Mrs. Douglas?

MRS. DOUGLAS

(Turns slowly and reluctantly looks at HOLMES. With obvious nervousness in her voice.)

Yes, Mr. Holmes?

HOLMES

(smiling devilishly)

My condolences to you, my dear lady.

(BARKER and MRS. DOUGLAS exit)

WATSON

That poor lovely woman.

HOLMES

Honestly, Watson, she's just lost her husband. I doubt she's ready—

WATSON

No! I didn't mean—I was just saying—

(sighs)

Oh, never mind.

(HOLMES walks away and continues investigating the room)

LESTRADE

(pulls WATSON aside)

Watson, what did attract Holmes to this case?

WATSON

Pardon?

#6 – *What Brought You to This Case? (under dialogue)*

LESTRADE

You knew about this case before I came to Baker Street this morning. Holmes received a telegram which indicated that there was danger here at Birlstone Manor. Who sent him that telegram?

WATSON

Holmes says it's a man named Moriarty.

LESTRADE

(groans)

Is that what he told you!

WATSON

Well, yes. Why?

LESTRADE

(sighs)

Professor Moriarty is a well-respected member of the London community. He is a highly intelligent professor of mathematics who has served the city admirably for years. Holmes has this idea that he's some sort of criminal mastermind, but at Scotland Yard, we think he has a wee bit of a bee in his bonnet over this professor. He's never told you about him?

WATSON

(conflicted and reluctant)

Not a word.

LESTRADE:

Funny. He's been on about him for years. I thought he would have told you of all people—

(Music stops suddenly as HOLMES interrupts.)

HOLMES

I wish to spend the evening in this study.

WATSON

Alone, Holmes?

HOLMES

Alone.

WATSON

All night?

HOLMES

All night.

WATSON

Don't you at least want to have dinner first?

HOLMES

Certainly not. The faculties become refined when you starve them. Why, surely, as a doctor, my dear Watson, don't you admit that digestion distracts the brain?

WATSON

No.

HOLMES

I am a brain, Watson. The rest of me is a mere appendix.

WATSON

Holmes, when is the last time you've eaten?

HOLMES

(thinks)

Do you have a calendar?

WATSON

(visibly frustrated)

Surely I can assist you, Holmes.

HOLMES

You may, actually, by lending me your walking stick.

WATSON

My walking stick?

HOLMES

Yes. Your walking stick and nothing more. You don't need it, do you?

WATSON

Well, it will make it considerably more difficult to walk, what with the bullet wound in my leg—

(HOLMES takes WATSON'S walking stick. WATSON stumbles, nearly falling.)

HOLMES

Splendid. That will be all.

WATSON

What is this about, Holmes?

HOLMES

(Looks side to side, then speaks softly.)

The dumbbell.

WATSON

The dumbbell?

HOLMES

Indeed. Consider an athlete with one dumbbell. Picture to yourself the unilateral development, the imminent danger of a spinal curvature. Shocking, Watson, shocking! Also, there is the issue of the missing ring. You may argue—but I have too much respect for your judgment, Watson, to think that you will do so—that Mr. Douglas' wedding ring may have been taken before the man was killed. But Douglas did not seem like the type of man who would give up his wedding ring so easily. No, the killer spent some time in this room after killing Douglas.

WATSON

So what do you theorize, Holmes?

HOLMES

I still need more data. It's a capital mistake to theorize before one has data. Insensibly one begins to twist facts to suit theories instead of theories to suit facts.

WATSON

Barker came in seconds after the murder. If the killer spent some time here after he killed Douglas, Barker would have seen him.

HOLMES

I have no doubt that Barker is lying, though his story is otherwise corroborated by Mrs. Douglas and by the evidence. The game's afoot, Watson, and I intend to get to the truth before morning. If only I had my Stradivarius to keep me company. I've discovered a most intriguing little ditty that I would like to perfect.

(Raises his hands as if playing a violin, using WATSON'S walking stick as a bow.)

How does it go again? Oh yes!

(Sings "Sherlock Theme".)

Good night, Watson.

(HOLMES turns to sit in the study, still mimicking the action of playing his violin. WATSON and LESTRADE leave the study, walking to the side of the stage.)

LESTRADE

So what is he doing?

WATSON

Nobody knows.

LESTRADE

Why is he staying through the night in a study with a dead man on the floor all alone with your walking stick?

WATSON

He's a brilliant man. I really don't know what else to say.

LESTRADE

How about he's completely and totally, wholly, entirely, utterly, finally,
absolutely, fully, downright insane!

FROM THE TIME THAT I FIRST MET HIM,
I'VE NEVER QUITE KNOWN
WHAT MAKES HIS MIND TICK,
WHAT MAKES HIS THOUGHTS SO QUICK.
I STILL CAN'T FIGURE OUT HIS TRICK,
OR IF THERE'S A MAN IN THAT MACHINE.

EVERY TIME I WORK WITH HIM,
I'M ASTONDED BY HIS SKILL.
I WATCH HIS GEARS TURN.
I SEE HIS COAL BURN.
ONE DAY I ONLY HOPE TO LEARN,
IS THERE A MAN IN THAT MACHINE?

WATSON

I KNOW IT SEEMS UNLIKELY THAT HE'S HUMAN.
HE SEEMS TO COLD FOR THAT TO BE SO.
I'M HIS BEST FRIEND IN THE WORLD.

LESTRADE

YOU'RE HIS ONLY FRIEND, I'M SURE.

WATSON

EITHER WAY, IF YOU ASK ME
IF THAT THINKING MACHINE HAS A SOUL,
I WOULD HAVE TO SAY THAT I DON'T KNOW.

BUT EVERY NOW AND THEN I SEE
A GLIMMER OF HIS HUMANITY.
THAT A HEART BEATS IN HIS CHEST.
THAT HE MUST EAT, DRINK, AND REST.
THAT HE IS CAPABLE OF LAUGHTER AND ANGER AND TEARS,
AND HE WOULD MISS US ALL IF WE WERE GONE
AND HE WERE THE ONLY ONE LEFT. YES!
THERE IS A MAN IN THAT MACHINE!

LESTRADE

I DON'T BELIEVE YOU. PROVE IT!

WATSON

I HAVE NO EVIDENCE, I'M AFRAID.

LESTRADE

FACE IT, WATSON.
HE HAS NO SOUL.
HIS HEART IS FROZEN COLD.
THOUGH HIS BRAIN IS PURE GOLD.
THERE IS NO MAN.

WATSON

THERE IS A MAN.

WATSON

THERE IS A MAN IN THAT MACHINE!

LESTRADE

THERE IS NO MAN IN THAT MACHINE!

#7A – *Man or Machine to Garden (instrumental)*

Scene 5 — Birlstone Manor Garden

(The following morning, WATSON sitting outside Birlstone Manor in the garden, BARKER and MRS. DOUGLAS enter to the side, laughing and talking. MORIARTY disguised as a gardener, glancing at WATSON every so often. WATSON doesn't notice. They stop suddenly as they see WATSON, who looks away, trying to hide his disgust. They approach WATSON.)

BARKER

Dr. Watson! May we speak with you?

WATSON

If you must.

BARKER

It's about Mr. Holmes. Your friendship with him is well known.

WATSON

If you have questions about Mr. Holmes, then perhaps you should ask him.

BARKER

Have I or Mrs. Douglas offended you in some way, Doctor?

WATSON

Honestly? I don't trust you. It has been but a day since your friend and your husband was brutally murdered, and here I see you talking and laughing together out here in his garden.

BARKER

I fear you think me callous and hard-hearted.

WATSON

It's no business of mine.

MRS. DOUGLAS

If only you realized—

BARKER

There is no need why Dr. Watson should realize. As he has himself said, it is no possible business of his.

WATSON

Exactly, so if you'll excuse me.

MRS. DOUGLAS

One moment, Dr. Watson. We have one question for you. You know Mr. Holmes better than anyone. Tell me, if we came to him in confidence with some—information, would he be required to report that information to the police?

BARKER

That's it. Is he on his own, or is he entirely with them?

WATSON

I really don't know that I should be justified in discussing such a point.

MRS. DOUGLAS

I beg—I implore that you will, Dr. Watson! I assure you that you will be helping us—helping me greatly if you will guide us on that point.

WATSON

(sighs)

Mr. Holmes is an independent investigator. However, he would feel some loyalty towards the officials who were working on the same case, and he would not conceal from them anything that would help them in bringing a criminal to justice. Beyond that, I can say no more.

(BARKER leaves reluctantly. MRS. DOUGLAS lingers a moment, then turns to leave but HOLMES enters and greets her.)

HOLMES

Good morning, Watson. Your walking stick, as promised my friend.

(hands the walking stick to WATSON, who is somewhat irritated as he takes it from HOLMES. WATSON uses the stick to stand.)

Ah, and good morning to you, Mrs. Douglas. Is that Mr. Barker that I see walking towards the house?

MRS. DOUGLAS

Yes, sir, it is, and I should join him.

HOLMES

Perhaps if I could have just a moment of your time, Mrs. Douglas?

MRS. DOUGLAS

Why, of course, Mr. Holmes. How can I assist you?

HOLMES

Well, it's a bit of a personal matter, you see. I hate to bother you with it.

MRS. DOUGLAS

It's quite alright, Mr. Holmes. Please go on.

(Holmes becomes distracted by MORIARTY and looks at him suspiciously. MORIARTY looks at HOLMES, tips his hat, and exits.)

MRS. DOUGLAS

Mr. Holmes, how can I help you?

HOLMES

(as if coming out of a trance)

You see, my friend Watson here has been saying that he's ready to settle down with a wife and a family. Haven't you, Watson?

WATSON

(reluctantly)

Well, yes, of course, if I were to find the right woman.

HOLMES

Watson was admiring your beauty when we first met you, Mrs. Douglas, and seeing that your husband is now deceased—

MRS. DOUGLAS

Mr. Holmes! If you are suggesting what I think you are suggesting, how dare you!

WATSON

(Pulls HOLMES aside by the sleeve.)

Holmes, what do you think you're doing?! She just lost her husband!

HOLMES

I'm trying to find you a wife, Watson. She really is a lovely woman. I thought you'd be pleased.

WATSON

Holmes! You've gone too far this time.

MRS. DOUGLAS

(cuts in)

Mr. Holmes—

HOLMES

Watson hasn't the financial means to support such a lovely estate as this, but he is a doctor. His medical skills are mediocre at best...

(WATSON visibly angry)

But surely your family would be pleased, nonetheless.

MRS. DOUGLAS

(very angry)

Mr. Holmes, how dare you ask me to betray my husband!

HOLMES

Given the circumstances, I hardly think he would notice. It's so difficult to see the infidelity of one's wife from six feet underground.

(MRS. DOUGLAS slaps HOLMES, then exits quickly and angrily.)

WATSON

Holmes, why on earth would you do such a thing?

HOLMES

Just trying to help a friend, Watson. What did you discuss with Mrs. Douglas and Mr. Barker this morning? I saw you talking to them as I walked toward you.

WATSON

(sighs)

They're very suspicious, Holmes. Very suspicious indeed. Mr. Barker and Mrs. Douglas do not in the least appear to be in mourning, but they are very nervous. And they just asked me if you could keep information from the police! Very suspicious.

HOLMES

Despite what she says, Mrs. Douglas does not shine as a wife even in her own account of what occurred. Should I ever marry, Watson, I should hope to inspire my wife with some feeling which would prevent her from being walked off when my corpse was lying within a few yards of her. It was badly stage-managed, indeed. If there had been nothing else, this incident alone would have suggested a prearranged conspiracy to my mind.

WATSON

You think then, definitely, that Barker and Mrs. Douglas are guilty of the murder?

HOLMES

There is an appalling directness about your questions, Watson. They are interesting, but elementary. If you put it that Mrs. Douglas and Mr. Barker know the truth about the murder, and are conspiring to conceal it, then I can give you a whole-souled answer. But your more deadly proposition is not so clear.

(LESTRADE enters)

LESTRADE

Impossible! We will never find this man.

HOLMES

(bored)

What seems to be the problem, Lestrade?

LESTRADE

We have reports coming in from all of England. Leicester, Nottingham, Southampton, Derby, East Ham, Richmond, and fourteen other places. The country seems to be full of fugitives with yellow coats!

HOLMES

Inspector Lestrade, I wish to give you a very earnest piece of advice—abandon the case.

LESTRADE

What! You consider it to be hopeless, then?

HOLMES

I consider your case to be hopeless. I do not consider that it is hopeless to arrive at the truth.

LESTRADE

(to WATSON)

What is he saying?

WATSON

Nobody knows.

LESTRADE

(to HOLMES)

Am I to imply that you've already solved our case, Holmes?

HOLMES

Not at all. No one could solve your case. But I have solved mine.

LESTRADE

Holmes, we're working on the same case.

HOLMES

That's what you think. But that's because you have not got the first idea what it is that you are investigating.

LESTRADE

Enough, Holmes! Tell us what you know.

HOLMES

Fair enough. The reason that I am standing out here is that I am waiting for someone to appear in the window of the study.

(Points offstage.)

I know it will occur. I am simply waiting for it to happen.

LESTRADE

And how long are we to wait?

HOLMES

I have no more notion than you how long it is to last. If criminals would always schedule their movements like railway trains, it would certainly be more convenient for all of us. As to what it is we—Well, that's what we are watching for!

(HOLMES runs off stage with the others following behind him)

#7B – *Man or Machine to Study (instrumental)*

Scene 6 — Birlstone Manor Study

(BARKER is leaning out the window, while MRS. DOUGLAS stands at his side. HOLMES, WATSON, and LESTRADE run in. BARKER turns to face them and quickly hides a bag behind his back.)

HOLMES

Mr. Barker. Just as I suspected.

BARKER

How dare you barge in here! What the devil is the meaning of all this? What are you after, anyhow?

HOLMES

(Reaches behind BARKER'S back and picks up a soggy bundle.)

This is what we're after, Mr. Barker. This bundle, weighted by a dumbbell, which you have just raised from the bottom of the moat.

BARKER

How could you have known that?

HOLMES

Because I put it there. Perhaps I should say that I replaced it there after pulling it up with Watson's walking stick last night. You may remember that I was somewhat struck by the absence of a dumbbell. When water is near and a weight is missing, it is not a far-fetched supposition that something has been sunk in the water. And by announcing that the moat would be drained, it would force he who dropped it to retrieve it, lest he be discovered. Let's see what's in this bundle, shall we?

(opening the bundle)

Ah, some boots, a set of underclothes, a suit, socks—and a short yellow raincoat.

(BARKER, MRS. DOUGLAS, LESTRADE, and WATSON are shocked.)

BARKER

I'm not a murderer.

MRS. DOUGLAS

Nor am I.

HOLMES

I didn't say you were.

LESTRADE

(shouting)

Holmes, that's enough! Who murdered Douglas?

HOLMES

Why don't you simply ask Mr. Douglas himself?

(All characters gasp.)

(DOUGLAS appears from behind a wall, MRS. DOUGLAS wraps her arms around him, and BARKER shakes his hand.)

MRS. DOUGLAS

It's best this way, Jack. I'm sure that it is best.

HOLMES

Indeed, yes, Mr. Douglas. I am sure that you will find it best.

LESTRADE

(to HOLMES)

How did you know that Douglas was still alive?

#8 – *Little Things (Holmes, Watson, Lestrade, Barker, Douglas, and Mrs. Douglas)*

HOLMES

Once you eliminate the impossible, whatever remains, however improbable, must be the truth.

I COULD SEE IT IN YOUR EYES.
I COULD SEE IT IN YOUR FRIGHTENED LITTLE SMILES.
I COULD SEE IT IN THE TEARS YOU DIDN'T SHED,
AND YOUR DEVOTION TO AN EMPTY MARRIAGE BED.
AND OF COURSE THERE WAS YOUR MISSING WEDDING RING.
I COULD SEE IT IN THE LITTLE THINGS.

(Music continues under dialogue.)

MRS. DOUGLAS

So when you attempted to...you know...with Dr. Watson and myself...

DOUGLAS

What?!

WATSON

(Pushes his way forward.)

I'm so sorry, Madam. And sir...

HOLMES

(Pushes WATSON back.)

I was gauging your reaction, which was indeed that of a wife and not of a widow. Though Watson really is quite a catch...

(LESTRADE holds WATSON back, BARKER holds MR. DOUGLAS back, MRS. DOUGLAS walks up to HOLMES and slaps him, and music stops suddenly. HOLMES is unfazed. Music starts.)

I COULD SEE THE LITTLE NOOKS
WHERE YOU COULD HIDE BEHIND YOUR SHELVES OF BOOKS.
YOU WERE CLEARLY VERY SCARED,
AND YOU WERE VASTLY UNPREPARED FOR THIS.

MR. AND MRS. DOUGLAS AND BARKER

BUT THOSE WERE TINY LITTLE THINGS!

LESTRADE AND WATSON

AND WHAT'S THE USE OF LITTLE THINGS?

HOLMES

THE ANSWER'S IN THE LITTLE THINGS.
IT WAS ALL A LITTLE CALCULATED,
AND YET YOU MADE SO MANY MISTAKES.
THE FOOTPRINT, THE DUMBBELL, THE BODY, THE COAT,
THE BICYCLE, THE GUN, THE CLOTHES, AND THE MOAT,
THE STORIES, THE LIES, AND OF COURSE, THE RING!
TELL ME SINCERELY,
DO YOU REALLY SEE THESE ALL AS LITTLE THINGS?

LESTRADE

I still don't understand.

HOLMES

Well, I can't say that I'm stunned.

LESTRADE

Watch your tongue, Holmes.

HOLMES

YOU'RE MISSING ALL THE FUN!
YOU SEE, AND YET YOU DON'T OBSERVE.

LESTRADE

YOU'RE WEARING ON MY LAST NERVE!

MR. AND MRS. DOUGLAS, BARKER, AND LESTRADE

WHAT'S THE USE OF LITTLE THINGS?

WATSON

HE CAN SEE IT IN THE LITTLE THINGS.

BARKER

WHAT CAN HE SEE IN LITTLE THINGS?

DOUGLAS

I NEVER SHOULD HAVE KEPT MY RING.

MRS. DOUGLAS

BUT IT'S JUST A LITTLE RING!

LESTRADE

AND THAT'S A LITTLE THING.

HOLMES

AND THE ANSWER'S IN THE LITTLE THINGS.
I CAN SEE IT IN THE LITTLE THINGS.

(Music ends.)

LESTRADE

Well, this fairly beats me! If you are Mr. John Douglas of Birlstone Manor, then whose death have we been investigating for these two days?

DOUGLAS

(looking down at the body)

I knew him in America. I had a less than reputable past there with less than reputable people. Barker is the only one from that life I can trust. This man wanted me dead—though he is not the only one.

HOLMES

(contemplatively, almost to himself)

No, I would imagine not. Especially now that *he* wants you dead.

DOUGLAS

What was that, Mr. Holmes?

HOLMES

Nothing.

LESTRADE

So you killed him.

DOUGLAS

In self-defense, I assure you. He came to kill me. I got to him first. I shot him in the head, rendering him unrecognizable. That gave me a wonderful idea. When Barker rushed in the room after he heard the gun shot, he helped me to carry out my plan. We dressed him in my clothes and threw his clothes in the moat. The only thing I kept was my wedding ring. I couldn't put the symbol of my everlasting love for Ivy on that man. Barker helped to make it look like the killer escaped through the window by putting a footprint in blood on the floor near the open window.

LESTRADE

But why did you fake your own death?

DOUGLAS

Like I said, this man is not the only person who wants me dead.

WATSON

You did it so you and Mrs. Douglas could live a normal life.

DOUGLAS

If they think I'm dead, they won't keep coming after me. And it's worth giving up everything for the people you love. What I ask you now is how do I stand by the English law?

HOLMES

The English law is in the main a just law. You were, in fact, acting in self-defense, and you will get no worse than your deserts from that, Mr. Douglas. But I would ask you, how did this man know that you lived here, or how to get into your house, or where to hide to get you?

DOUGLAS

I know nothing of this.

HOLMES

(Sighs, looks very stern and serious.)

Then the story is not over yet, I fear. You may find worse dangers than the English law, or even than your enemies from America. I see trouble before you, Mr. Douglas. Take my advice and still be on your guard.

(Other characters gather and talk to one another as HOLMES walks toward the front of the stage.)

(to himself, facing the audience)

And I will do the same.

(Lights out.)

Scene 7 — Baker Street

(HOLMES is lying on the couch playing his violin, WATSON is reading the newspaper, and MRS. HUDSON is clearing dishes.)

WATSON

The paper says that Douglas has been acquitted as having acted in self-defense.

HOLMES

That is well for him, but this is not over for him, Watson. I assure you of that.

(Knock at the door downstairs.)

MRS. HUDSON

Oh, my heavens! I must walk up and down those stairs a thousand times a day. Of course, I wouldn't have to make so many trips if you two didn't make such a mess.

(shouts)

I'm coming!

WATSON

What do you mean, Holmes?

HOLMES

Hmm?

WATSON

When you say it's not over for Douglas. What do you mean?

HOLMES

Just a hunch, my dear Watson.

MRS. HUDSON

(enters with MORIARTY disguised as commissionaire)

A messenger for you, Mr. Holmes. He asked to give you the letter personally.

(MRS. HUDSON exits)

MORIARTY

(Holds out a letter.)

Mr. Holmes, I have something for you.

(HOLMES reluctantly takes the letter and begins to open it, MORIARTY pulls out a gun and points it at HOLMES.)

WATSON

Holmes!

(WATSON steps in front of HOLMES; MORIARTY shoots WATSON; WATSON grabs his arm and falls to the ground. HOLMES instantly grabs a gun from a drawer and points it at MORIARTY. The two stare each other down, guns raised and eyes locked, but neither shoots. They look suspiciously at one another, then MORIARTY gently lowers his gun, puts it in his holster, raises his arms in truce, and slowly exits. HOLMES allows him to exit. HOLMES pauses, then runs back to WATSON, who is trying to sit up, though is slightly dazed and clearly in pain.)

HOLMES

(uncharacteristically frantic and concerned)

Watson? Watson!

WATSON

(with pain in his voice, but calm)

It's nothing, Holmes. It's a mere scratch. The bullet just grazed me. Don't worry about me, Holmes, call the police. Don't let that man get away!

(HOLMES ignores WATSON and rips open WATSON'S sleeve.)

HOLMES

You're right. It's quite superficial.

(Sighs deeply and takes a moment to compose himself, turns to the door.)

By the Lord, it is as well for him that he didn't hurt you any worse. I assure you, he could not have lived to see another day.

#9 – *It Was Worth a Wound (Watson)*

(As WATSON sings, HOLMES inspects the wound. MRS. HUDSON, upon hearing the commotion, enters and is horrified at the scene. HOLMES calms her and sends her for water and bandages. MRS. HUDSON helps HOLMES tend to WATSON'S wounds.)

WATSON

IT WAS WORTH A WOUND.
IT WAS WORTH MANY WOUNDS
TO KNOW THE DEPTH OF LOYALTY AND LOVE
THAT LAY BEHIND THAT COLD MASK.
TO SEE THOSE CLEAR, HARD EYES WERE DIMMED.
TO SEE THAT FIRM RESOLVE WAS SHAKING
WAS MORE THAN I COULD EVER TRULY ASK FOR.

IN THAT MOMENT, I FINALLY KNEW.
AND IN THAT MOMENT, WITH EVERY PAINFUL BREATH I DREW,
I CAUGHT A GLIMPSE OF MORE THAN A GREAT MIND.
I KNEW HE SOMEHOW HAD A GREAT HEART BEHIND.
IN THAT MOMENT,
IN THAT MOMENT.
IT WAS WORTH THE PAIN.

HOLMES

WHY WOULD HE DO THIS FOR ME?

WATSON

IT WAS WORTH A WEALTH OF PAIN.

HOLMES

HE TOOK A BULLET FOR MY SAKE.

WATSON

TO SEE THAT IN THIS BITTER WORLD

HOLMES

I DIDN'T KNOW IT, BUT

HOLMES AND WATSON

I STILL COULD FIND A FRIEND.
SOMEONE WHO SAW THROUGH ME SO CLEARLY.
WHO WOULD NEVER LEAVE MY SIDE.
WHO WOULD DEFEND ME TO THE BITTER END.

IN THAT MOMENT, I FINALLY KNEW.
FOR JUST ONE MOMENT.

HOLMES

BUT, OF COURSE, I ALWAYS KNEW.
BUT NO ONE'S SACRIFICED FOR ME THAT WAY BEFORE.
TO THEM I'M A MACHINE, BUT TO HIM I'M SOMETHING MORE
FOR A MOMENT.

WATSON

IT WAS ONLY FOR ONE MOMENT,
AND NOW THAT MOMENT'S GONE,
BUT IT WAS WORTH A WOUND.
IT WAS WORTH MANY WOUNDS,
BECAUSE IN THAT MOMENT.

HOLMES AND WATSON

I FINALLY KNEW.

(Music stops; HOLMES picks up the letter.)

HOLMES

(in a whisper)

I did this.

WATSON

What was that?

(pause)

Holmes, what does the letter say?

HOLMES

It's from Mrs. Douglas. They hit a gale on their way to South Africa. Mr. Douglas was tossed overboard.

WATSON

Good God!

HOLMES

(Very serious, but with a slight, sinister smile. Not surprised at the news at all, but struck by it on a personal level.)

It came like that, did it? Well, I have no doubt that it was well stage-managed.

WATSON

You mean that you think there was no accident?

HOLMES

None in the world.

WATSON

He was murdered?

HOLMES

Surely.

WATSON

The men from America?

HOLMES

No, no, my good sir. There is a master hand here. I can tell a Moriarty when I see one. This crime is from London, not from America.

WATSON

But for what motive?

HOLMES

Because it is done by a man who cannot afford to fail, one whose whole unique position depends upon the fact that all he does must succeed. A great brain and

a huge organization have been turned to the extinction of one man. Moriarty was behind this all along. He brought us the original letter that told us of the case, and he was bringing us this letter so we knew what happened to poor Douglas.

WATSON

But why?

HOLMES

(Pauses and takes a deep breath.)

Because I am the true opponent. He's taken notice of me. I've gotten too close. I've cornered a man who refuses to be cornered. I've discovered a man who refuses to be discovered. Douglas is the victim, certainly. Mr. Douglas' enemies in America contacted Moriarty to organize the crime, and, as usual, he mastered the challenge. The criminals that we have met up to this point have been mere pawns. And so was Douglas. Yes, Watson, ultimately, I am the one the Professor Moriarty is after, and I'm afraid he has put me in checkmate in this particular game.

WATSON

Holmes, are you sure that it's Moriarty? Lestrade said—

HOLMES

(too loudly)

I know what Lestrade says!

(pausing, softly)

He's the most dangerous man in the world, Watson, and this is him. This man...this man who just shot you! This man who hurt you! This man...that I let get away! This is him! You must trust me on this point!

WATSON

(pauses, reluctantly)

I—I trust you Holmes. But if he is as dangerous as you say, do not tell me that we have to sit down under this. Do you say that we have to just...let him go?

HOLMES

No, I don't say that. I don't say that he can't be beat. But not here. Not now! You must give me time. You must give me time!

#10 – *Extraordinary Man Reprise (Holmes)*

HOLMES

HE'S AN EXTRAORDINARY MAN
WITH DANGEROUS AND EXTRAORDINARY MENTAL POWERS.
A CRIMINAL STRAIN RUNS IN HIS BLOOD.
BUT INSTEAD OF BEING MODIFIED, IT'S ONLY GROWN MORE SOUR.
HE'S AN EXTRAORDINARY MAN.
HE'S A GENIUS AND A MASTER OF PHILOSOPHY.
HE CAN MATCH MY MENTAL FACULTIES LIKE NO OTHER MAN CAN.
AND ONE DAY, I KNOW, HE WILL BE THE END OF ME.

(Blackout.)

END OF ACT ONE

#11 – *Entr'acte (instrumental)*

(HOLMES and MORIARTY sit at a table, playing a game of chess, with WATSON sitting between them at the table, seated further back. The game becomes increasingly agitated. At first, it is an even match, then HOLMES becomes increasingly frustrated. HOLMES turns over the board, which startles WATSON and WATSON stands, and HOLMES and MORIARTY engage in a brief staring contest. MORIARTY then smiles and slowly exits. HOLMES and WATSON are left on stage. WATSON stares curiously at HOLMES. HOLMES looks at WATSON, then turns away toward the audience, and exits. WATSON is left alone on stage.)

ACT TWO

Scene 1 — Baker Street

#12 – *Where are You, My Friend? (Watson)*

(WATSON writing in his journal, keeps looking at his watch, looks worried and upset.)

WATSON

WHERE ARE YOU, MY FRIEND?
LOST AMONG THE MONSTERS THAT ARE LURKING IN YOUR MIND?
I HOPE YOU CAN DEFEND
YOURSELF FROM ALL THE DANGERS
THAT YOU THINK THAT YOU WILL FIND.
I AM SO MUCH STRONGER THAN I WAS
THE DAY THAT WE FIRST MET,
BUT I DON'T THINK I'M STRONG ENOUGH
TO FIGHT YOUR DEMONS YET.
SO I ASK YOU UNTIL THEN,
WHERE ARE YOU, MY FRIEND?

(MRS. HUDSON enters; music continues under dialogue.)

MRS. HUDSON

Nothing yet, Doctor?

WATSON

Not a word. But I'm not too concerned.

MRS. HUDSON

Yes, you are.

WATSON

He's disappeared like this before. Many times.

MRS. HUDSON

Indeed he has. But you're still worried.

WATSON

I've grown accustomed to his bouts of depression. But there's a nervousness about him that I've never seen before. He's usually too full of himself to be nervous. Too self-assured to think that anything could go wrong. Ever since he found out about the death of Mr. Douglas, all that's changed. He's always looking over his shoulder—not sure what will happen. And Holmes always knows what will happen. He calculates the probability of every possible eventuality in his head before taking each step. But now, he seems unsure. He doubts himself. And I think that's what really frightens him.

MRS. HUDSON

(Pauses.)

I'm worried about him too, Doctor.

(Exits.)

WATSON

EVEN WHEN YOU'RE HERE,
YOU'RE LOST INSIDE YOUR MIND.
SO WHEN YOU'RE NOWHERE NEAR,
HOW AM I TO FIND YOU?

WHERE ARE YOU, MY FRIEND?
ARE YOU HIDING FROM SOMETHING THAT I'M TOO BLIND TO SEE?
MUST YOU WALK THIS LONELY ROAD FOR ALL ETERNITY?
IT FRIGHTENS ME TO SEE YOU THIS WAY,
BUT IT SCARES ME SO MUCH MORE
WHEN I DON'T KNOW WHAT'S IN STORE,
WHEN YOU'RE BEHIND YOUR MIND'S CLOSED DOOR.
I'LL STAY BY YOU UNTIL THE BITTER END.
BUT FIRST I HAVE TO KNOW.
WHERE ARE YOU, MY FRIEND?

(Music stops; WATSON lies down on the couch. Lights fade, time passes. HOLMES enters. He's very nervous, and he keeps looking over his shoulder. He scurries around the room, attempting to secure it. WATSON appears nervous, unable to see in the dark. He moves toward the desk and finds his gun and points it at HOLMES.)

WATSON

Holmes? Holmes is that you?

HOLMES

(unfazed by WATSON'S gun)

Watson, put that away.

WATSON

(Lowers the gun and puts it down, relieved but visibly frustrated by HOLMES'S antics.)

Holmes, where have you been? What's the matter?

(No response as HOLMES keeps checking to make sure they are safe.)

Holmes? Holmes, are you alright?

(HOLMES flattens himself against the wall, peeking around corners. Watson runs over to him, grabs him by the shoulders, and looks him directly in the eye.)

Holmes? Speak to me! You're afraid of something.

HOLMES

I am.

WATSON

Of what?

HOLMES

Of air-guns.

WATSON

What are you talking about?

HOLMES

I think that you know me well enough, Watson, to understand that I am by no means a nervous man. At the same time, it is stupidity rather than courage to refuse to recognize danger when it is close upon you.

(Paces back and forth, then stops and points at WATSON.)

You must come away with me for a week to the Continent.

WATSON

Where?

HOLMES

Oh, anywhere. It's all the same to me.

WATSON

(yelling)

Holmes, what is it?!

HOLMES

(sighs)

It's Professor Moriarty. I could not rest, Watson, I could not sit quietly in my chair, knowing that such a man as Professor Moriarty is walking the streets of London unchallenged. So I have been following his activities. You know my powers, dear Watson, and yet at the end of these three months since the time of Mr. Douglas' untimely demise, I am forced to confess that I have at last met the antagonist who is my intellectual equal. My horror at his crimes were lost in my admiration at his skill. Never have I risen to such a height, and never have I been so hard pressed by an opponent. He cut deep, and yet I just undercut him. This morning, I was sitting in this very room while you were out.

(HOLMES sits in the chair.)

I was thinking the matter over when the door opened and Professor Moriarty stood before me.

(MORIARTY enters.)

My nerves are fairly proof, Watson, but I must confess to a start when I saw the very man who had been so much in my thoughts standing there on my threshold.

MORIARTY

You have less frontal development than I should have expected, Mr. Holmes. It is a dangerous habit to finger loaded firearms in one's pocket.

HOLMES

(still to WATSON)

The fact is that upon his entrance I had instantly recognized the extreme personal danger in which I lay. In an instant I had slipped the revolver from the drawer into my pocket and was covering him through the cloth. At his remark I drew the weapon out and laid it cocked upon the table.

(Takes a gun from his pocket and puts in on the side table, pointing it at MORIARTY.)

He still smiled and blinked, but there was something about his eyes which made me feel very glad that I had it there.

MORIARTY

You evidently don't know me.

HOLMES

(to MORIARTY)

On the contrary, I think it is fairly evident that I do. Pray take a chair. I can spare you five minutes if you have anything to say.

MORIARTY

All that I have to say has already crossed your mind.

HOLMES

Then possibly my answer has crossed yours.

MORIARTY

You stand fast?

HOLMES

Absolutely.

MORIARTY

(MORIARTY gets a book from his jacket pocket. As he reaches into his pocket, HOLMES, raises his gun in defense. MORIARTY does not flinch.)

You crossed my path on the fourth of January. On the twenty-third you incommoded me. By the middle of February I was seriously inconvenienced by you. At the end of March, I was absolutely hampered in my plans. And now, at the close of April, I find myself placed in such a position through your continual persecution that I am in positive danger of losing my liberty. The situation is becoming an impossible one.

HOLMES

Have you any suggestion to make?

MORIARTY

You must drop it, Mr. Holmes. You really must, you know.

HOLMES

(smiling sinisterly)

Never.

MORIARTY

Tut, tut. I am quite sure that a man of your intelligence will see that there can be but one outcome to this affair. It is necessary that you should withdraw. You have worked things in such a fashion that we have only one resource left. It has been an intellectual treat to me to see the way in which you have grappled with this affair, and I say, unaffectedly, that it would be a grief to me to be forced to take any extreme measure.

(HOLMES smiles)

You smile sir, but I assure you that it really would.

HOLMES

Danger is part of my trade.

MORIARTY

This is not danger. It is inevitable destruction. You stand in the way not merely of an individual but of a mighty organization, the full extent of which you, with all your cleverness, have been unable to realize. You must stand clear, Mr. Holmes, or be trodden under foot.

HOLMES

I am afraid that in the pleasure of this conversation I am neglecting business of importance which awaits me elsewhere.

MORIARTY

(shaking his head)

Well, well. It seems a pity, but I have done what I could. I know every move of your game. It has been a duel between you and me, Mr. Holmes. You hope to place me in the dock. I tell you that I will never stand in the dock. You hope to beat me. I tell you that you will never beat me. If you are clever enough to bring destruction upon me, rest assured that I shall do as much to you.

#13 – *The End of You (Moriarty)*

HOLMES

You have paid me several compliments, Mr. Moriarty. Let me pay you one in return when I say that if I were assured of the former eventuality I would, in the interests of the public, cheerfully accept the latter.

MORIARTY

I can promise you one, but not the other.

YOU'VE CROSSED A DELICATE LINE,
AND NOW THAT YOU HAVE,
LET'S SEE IF YOU HAVE THE SPINE
TO CONTINUE ON THIS PATH.
IF THAT IS WHAT YOU DECIDE TO DO,
IT WILL MOST CERTAINLY MEAN THE END OF YOU.

YOU'VE STRUCK THE MATCH,
AND NOW, YOU WATCH IT BURN.
YOU THINK YOU CAN TAKE THE HEAT,
BUT VERY SOON, YOU'LL LEARN.
YOU CAN PLAY WITH FIRE, BUT IF YOU DO,
THERE IS NO DOUBT. IT WILL MEAN THE END OF YOU.

I CANNOT DOUBT YOUR INTELLECT,
AND I CANNOT DOUBT YOUR SKILL.
BUT IF YOU DON'T CHOOSE TO END THIS NOW,
REST ASSURED THAT I WILL.

YOU'VE HEARD WHAT I HAVE TO SAY,
AND I HOPE YOU HAVE THE SAGACITY
TO ABANDON THIS NONSENSE TODAY,
AND END THIS IRRATIONAL TENACITY.
BELIEVE ME, WHAT I SAY IS TRUE.
I WILL SEE TO IT MYSELF. THIS WILL BE THE END OF YOU.

I'll hunt you to the fiery gates of hell, Mr. Holmes.

HOLMES

I'll see you there, Mr. Moriarty.

(Music stops; MORIARTY exits.)

WATSON

Holmes, what will we do?

HOLMES

I have my plans laid, and all will be well. It would be a great pleasure to me, therefore, if you could come on to the Continent with me.

WATSON

I should be glad to come.

HOLMES

And to start tomorrow morning?

WATSON

If necessary.

HOLMES

Oh, yes, it is most necessary. Then these are your instructions, and I beg, my dear Watson, that you will obey them to the letter.

(Hands WATSON a folded piece of paper, which WATSON opens and glances at.)

Meet me at the train station. The second first class carriage from the front will be reserved for us. Now I must depart.

WATSON

Where are you going, Holmes?

HOLMES

I cannot stay here. It's not safe. I must find other lodgings for the night.

WATSON

Then I will go with you.

(Grabs hat and coat.)

HOLMES

No, Watson. I cannot allow you to join me. It is not Baker Street that is unsafe. It is any roof under which I reside.

WATSON

Then you're not safe wherever you are!

HOLMES

No.

WATSON

Holmes—

HOLMES

I'm rather in a hurry, Watson.

WATSON

You're the only friend I have.

HOLMES

And I'm the best you can do?

WATSON

Yes. You are.

HOLMES

(Pauses, looks intently at WATSON, and speaks quietly and definitively.)

Watson, don't elevate me to something more than what I am.

WATSON

I just have to know that you're sure about this. About him.

HOLMES

My plan is set, Watson. Listen to me on this point. You must not follow me. I will see you tomorrow morning.

(HOLMES exits.)

#14 – *Struggling to Survive Reprise (Watson)*

WATSON

(throwing hat and coat onto the chair angrily and anxiously)

I sincerely hope so!

THIS IS HAPPENING SO FAST.
I'VE NEVER SEEN MY FRIEND SO FRIGHTENED.
I NEVER SHOULD HAVE LEFT HIM ALONE.
THE SMARTEST MAN ALIVE,
AND NOW HE'S STRUGGLING TO SURVIVE.
WHAT'S HAPPENING TO US?
I CAN BARELY BREATHE THE AIR OF THIS
CONSTRICTING LONDON NIGHT.

#14A – *Struggling to Survive Reprise Tag (instrumental)*

Scene 2 — Train Car

(WATSON sits in a train car, nervously looking at his watch and looking out the train compartment. HOLMES enters the compartment disguised as an elderly Italian priest.)

WATSON

Oh, no, this compartment is taken.

HOLMES

(with an Italian accent)

I'm sorry, sir, but my ticket says I should be in this compartment.

WATSON

But my friend and I reserved this compartment. There must be some mistake.

(HOLMES takes his seat. WATSON visibly flustered, continues to look nervously for HOLMES)

HOLMES

(regular voice)

My dear Watson, you have not even condescended to say good morning.

WATSON

(startled)

Holmes? Good Heavens! How you startled me!

HOLMES

Every precaution is still necessary. I have reason to think that they are hot upon our trail.

(starts to remove disguise)

WATSON

Holmes, when I didn't see you this morning, I was concerned that something had happened to you.

HOLMES

I was equally concerned about you, Watson. I guess you have not heard about Baker Street?

WATSON

What about it?

HOLMES

They broke into our rooms this morning. It must have been shortly after you left. I thought you would be safe as long as I was not there. I sincerely apologize for that oversight. Mrs. Hudson is shaken, but otherwise fine, though some of our possessions were destroyed.

WATSON

Good heavens, Holmes, this is intolerable!

HOLMES

I know. I never should have left my violin behind. Imagine what could have happened to it?

(Mimics playing the violin and sings Sherlock Theme.)

WATSON

Holmes! Would you forget your violin!

HOLMES

(Stops suddenly.)

It is impossible to forget something that is a part of you, Watson. Surely you must understand that.

(Pauses.)

They have evidently taken the precaution of watching you. You could not have made any slip in coming?

WATSON

I did exactly what you advised.

HOLMES

Well, we must plan what we are to do about Moriarty now.

WATSON

And what is that?

HOLMES

Switzerland, my dear Watson. We are going to Switzerland.

#15 - *It's Like a Game (Holmes)*

WATSON

Why Switzerland?

HOLMES

It is my next move in our little game.

WATSON

Game? This is hardly a game, Holmes!

HOLMES

That is exactly what it is, Watson. A game with the highest possible stakes.

WATSON

(hesitant)

What would Moriarty have done had he overtaken us?

HOLMES

There cannot be the least doubt that he would have made a murderous attack upon me. It is, however, a game at which two may play.

THE GAME GOES SOMETHING LIKE THIS.
IT'S LIKE CHESS.
YOU HAVE TWO OPPOSING SIDES,
AND THE OTHER PLAYER SLIDES
HIS PIECES INTO JUST THE RIGHT FORMATION.
ONE MOVE DOESN'T MEAN A THING,
BUT THEY GATHER ALL AROUND THE KING
ACCORDING TO SOME VERY COMPLEX CALCULATIONS.
AND THEN THEY STRIKE!
THIS IS JUST THE SAME.
IT'S LIKE A GAME.

IT'S LIKE CHECKERS.
YOU HAVE RED, AND HE HAS BLACK.
HE MOVES FORWARD, YOU MOVE BACK.
YOU BOTH LINE UP YOUR PIECES IN THEIR SPACES.
BUT WHEN YOU GET ONE JUMP ON HIM,
HE GETS FIVE, AND SO HE WINS.
JUST WHEN YOU THINK YOUR PIECES ARE IN THEIR PERFECT PLACES,
HE STRIKES!
THIS IS JUST THE SAME.
IT'S LIKE A GAME.

I SHOULD HAVE HAD THE CHANCE TO VOLUNTEER TO PLAY THIS GAME.
BUT I'VE PLAYED IT BEFORE, AND EVERY TIME, IT'S THE SAME.
BUT THE DIFFERENCE IS I'M USUALLY THE ONE
WHO LINES UP HIS PAWNS IN JUST THE RIGHT LINE,
READY TO POUNCE AT ANY TIME.
USUALLY, I'VE ALREADY WON.
BUT NOT THIS TIME.

IT'S LIKE TIC-TAC-TOE.
HE HAS "X"-S, YOU HAVE "O"S.
WHERE HE'LL PLACE THEM, YOU DON'T KNOW.
YOU FILL THE EMPTY BOXES WITH A PLAN.
BUT EVERY TIME HE DRAWS HIS LETTER,
YOU SEE THAT HIS PLAN IS BETTER.
YOU HAVE TO CHANGE YOUR THINKING
AND DO WHAT YOU CAN.
BEFORE HE STRIKES!
THIS IS JUST THE SAME.
IT'S LIKE A GAME.
IT'S LIKE A GAME.

(HOLMES puts up a newspaper in front of his face. WATSON sits looks at him, surprised, then shakes his head.)

#15A – *It's Like a Game Tag (instrumental)*

Scene 3 — Switzerland Hotel Lobby

(HOLMES picks up a telegraph from the front desk, then slams it back down on the desk.)

HOLMES

I might have known it. He has escaped!

WATSON

Moriarty?

HOLMES

Scotland Yard has secured the whole gang with the exception of him. He has given them the slip. Of course, when I had left the country there was no one to cope with him. But I did think that I had put the game in their hands.

(Pauses.)

Watson, I think that you had better return to England.

WATSON

Why?

HOLMES

Because...because I don't need you.

WATSON

Holmes...

HOLMES

You'll only be in the way, Watson. Go back to England.

WATSON

(Smiles.)

Holmes, I'm surprised at you.

HOLMES

Why is that?

WATSON

I'm surprised that you would attempt to argue this point, Holmes. I'm with you to the end, no matter how dangerous. I'm staying.

HOLMES

(Sighs.)

I suppose I knew that you would. You have always been an invaluable companion, Watson.

WATSON

(Smiles.)

Thank you, Holmes. I'm rather fond of you, as well.

(Pauses; sighs.)

Well, I suppose this case will make an excellent story in my writings.

HOLMES

Oh, Watson, you do know how much I detest those stories you write about my cases. Detection is, or ought to be, an exact science, and should be treated in the same cold and unemotional manner. You have attempted to tinge it with romanticism, which produces much the same effect as if you worked a love-story into the fifth proposition of Euclid.

(WATSON looks hurt by the remark. HOLMES sighs.)

Well, it's not as if anyone will read them anyway.

WATSON

(WATSON still looks hurt for a moment, then laughs and shakes his head)

We shall see about that.

HOLMES

Say, Watson, if you've no previous engagements here in Switzerland, I wonder if you would mind accompanying me on some sight-seeing activities. Moriarty is just as likely to find me in the Alpine splendor as he is to find me locked inside four small walls. In fact, I would probably be better off. We could hike along the River Aar up to Reichenbach Falls. I hear the view is marvelous, especially this time of year. What do you say?

WATSON

That sounds like a splendid idea, Holmes. I'm going to get a bite to eat. Do you want anything?

(HOLMES looks at WATSON as if to say, "Of course not.")

WATSON

Right, right. Starving the faculties. I'll be back in a bit.

(WATSON exits. HOLMES'S face suddenly shows signs of distress.)

#16 – *Breaking Heart (Holmes)***HOLMES**

A MAN'S LIFE IS SO BRIEF.
A CURIOUS THOUGHT INDEED.
IT'S ONE THING I MAY NEVER KNOW.
QUITE WHY YOU CHOSE TO SPEND THAT LIFE WITH ME.
THIS IS THE PATH I CHOOSE,
AND I HAVE NOTHING LEFT TO LOSE.
EXCEPT FOR YOU,
AND THE FRIENDSHIP THAT YOU ALONE HAVE SHOWN ME

I PROMISE, WATSON, AND I VOW,
AS I STAND HERE AND NOW,
THIS IS MY BURDEN ALONE TO BEAR.
I WILL NOT LET YOU BE AWARE
OF THE PLAN THAT I HAVE CHOSEN FOR MYSELF.

I CANNOT LET YOU FOLLOW ME.
ALONE I MUST DEPART.
WHAT IS THIS FEELING?
THIS ILLOGICAL POUNDING I'M EXPERIENCING?
OH. IT MUST BE MY OWN BREAKING HEART.

#16A – *Breaking Heart Tag (instrumental)***Scene 4 — Reichenbach Falls**

(WATSON and HOLMES stand at the front of the stage, looking out, admiring.)

HOLMES

(Looking excitedly in every direction, but still looking over his shoulder intermittently.)

Look at this, Watson. Reichenbach Falls. Isn't it marvelous?

WATSON

Well, despite everything, I must admit. I don't know that I've ever seen you in such exuberant spirits.

HOLMES

I feel that we are close, Watson. The winds are changing, and an end is in sight. I can feel it. And when this all comes to a close, if I can be assured that society will be freed from Professor Moriarty, I will cheerfully bring my own career to a conclusion.

WATSON

(Looks intently at HOLMES, worried.)

You've said those words before, Holmes. There's something you know that you're not telling me.

#17 – *Little Things Reprise (Watson and Holmes)*

HOLMES

Only this, Watson. I think that I may go so far as to say that I have not lived wholly in vain.

WATSON

I CAN SEE IT IN YOUR EYES.

HOLMES

If my record were closed tonight, all would be well.

WATSON

I CAN SEE IT IN YOUR FRIGHTENED LITTLE SMILE.

HOLMES

The air of London is the sweeter for my presence.

WATSON

YOU ARE CLEARLY VERY SCARED

HOLMES

I have never used my powers upon the wrong side.

WATSON

THOUGH YOU SOMEHOW SEEM PREPARED FOR THIS.

HOLMES

I could turn my attention to nature.

WATSON:

THERE'S SOMETHING YOU'RE NOT TELLING ME.

HOLMES

Your memoirs will draw to an end, Watson.

WATSON

WHAT ARE YOU NOT TELLING ME?

HOLMES

I crown my career by the capture or extinction of the most dangerous criminal in Europe.

WATSON

IF ONLY I COULD SEE THE LITTLE THINGS.

(Music ends.)

(MORIARTY enters disguised as Swiss messenger, running up to WATSON, panting and frantic. HOLMES recognizes him immediately and says nothing, but WATSON does not see through the disguise.)

MORIARTY

Are you Dr. Watson?

WATSON

I am.

MORIARTY

The landlord told me I might find you here. He wrote this note for you.

WATSON

It bears the mark of our hotel.

MORIARTY

Yes, sir. There is a woman back at your hotel. She's just arrived, and she's in the last stage of consumption. She's from England, you see, and she was on holiday, when all of a sudden, a hemorrhage overtook her. They don't think she'll make it more than a few hours, sir, but it would be great consolation to her if she could see an English doctor. She refuses to see a Swiss physician. The landlord told me to tell you on his behalf that he would consider it to be a great favor to him since he cannot but feel that he is incurring a great responsibility.

(WATSON looks at HOLMES.)

HOLMES

You must go, of course, Watson.

WATSON

I know I must. But I'm concerned about leaving you here alone, given the circumstances. Why don't you come with me?

HOLMES

No, Watson, I would only be in the way. I would like to remain here at the falls for a while longer. Then, I will walk slowly back over the hill and rejoin you in the evening.

WATSON

Holmes—

HOLMES

Perhaps I can join you for dinner.

WATSON

(shocked)

Dinner?

HOLMES

Go tend to your patient, Watson. All will be well.

WATSON

(Pauses, worried and pensive.)

Goodbye, Holmes. We will meet again this evening.

HOLMES

(Smiles, looking at WATSON.)

Yes, Watson, we will meet again.

#17A – *We Will Meet Again (instrumental)*

(HOLMES stares out into the audience with a dreamy look on his face. WATSON turns to leave, looks back at HOLMES, then reluctantly exits. MORIARTY removes his costume. HOLMES is not at all surprised. HOLMES nods, sits down on the ground, takes out a notepad from his pocket, and begins writing as MORIARTY looks on.)

(Music stops.)

Scene 5 — Reichenbach Falls

WATSON

(from offstage in the dark)

Well, I trust that she is no worse?

VOICE FROM OFFSTAGE

I beg your pardon, doctor?

WATSON

The woman with consumption. How is she?

VOICE FROM OFFSTAGE

What woman with consumption?

WATSON

(sounding very worried)

You sent a man to tell me that there was an English woman here at the hotel in the last stages of consumption, and she needed an English physician. Did you not write this note tell me as much?

VOICE FROM OFFSTAGE

Certainly not, sir. But it has the hotel mark on it. Ha, it must have been written by that tall Englishman who came in after you had gone. He said—

WATSON

My God. Holmes!

VOICE FROM OFFSTAGE

Doctor, is everything alright?

(Lights come up. The falls. HOLMES is still sitting alone at the front of the stage writing a letter while MORIARTY paces back and forth. HOLMES'S coat is sitting next to him)

HOLMES

(without looking at MORIARTY)

I was expecting you.

MORIARTY

I somehow expected that you would be expecting me. I'm so glad that my little lie about the woman with consumption didn't fool you. That would have been so disappointing.

HOLMES

(Folds the letter he has been writing.)

You brought a fake letter from the landlord to lure Watson away from me.

(Puts the letter in the pocket of his coat sitting next to him.)

You would have insulted me had you thought that would trick me.

MORIARTY

(Pauses.)

You know, I've offered you every opportunity. It doesn't need to end this way.

HOLMES

I have been searching my brain for alternatives. I can't seem to think of any.

MORIARTY

Then perhaps I have one you had not considered. You and I are two of the greatest minds in the world, would you not agree?

HOLMES

I could hardly argue the point with any degree of honesty.

MORIARTY

You're a logical man.

HOLMES

Always.

MORIARTY

And you're not really one to play by the rules.

HOLMES

They often get in the way.

MORIARTY

And you've certainly broken the law more than once.

HOLMES

Well, yes, but always with the best intentions—

MORIARTY

You see, you and I are very much alike. Your problem is that you occupy that curious little space between what the world has deemed right and what it has deemed wrong. You're not quite with the law, and not quite against it. You irritate the criminals, but you also irritate the police. The world's only consulting detective. You've purposely avoided aligning yourself with anyone. You are alone, Mr. Holmes, and you need to choose a side, or that is how you will die—alone on your convoluted little quest. You clearly won't join the police or you would have already. So I ask you—join me.

HOLMES

(shocked)

What?

MORIARTY

You must be tired of running, and you know I won't stop chasing you. You won't let me be, so your only choice if you want to live is to join me.

#18 – *Be Like Me (Moriarty and Holmes)*

MORIARTY

BE LIKE ME.
TOGETHER, WE COULD REIGN OVER SOCIETY.
I DON'T OFTEN DOLE OUT COMPLIMENTS,
AN DON'T MISTAKE THIS FOR SENTIMENT,
BUT YOU'RE NEARLY AS BRILLIANT AS I AM.

HOLMES

NEARLY?

MORIARTY

NEARLY. MAYBE.
BE LIKE ME.

HOLMES

I WOULD NEVER BE LIKE YOU.
I WOULD NEVER DO THE THINGS YOU DO.
SURE, I DON'T EXACTLY TOE THE LINE,
BUT I WOULD NEVER GO TO THE OTHER SIDE.

MORIARTY

ARE YOU SURE?

HOLMES

(Hesitates.)

I WOULD NEVER BE LIKE YOU.
I WOULD RATHER IT BE THE END OF ME.

MORIARTY

YOU'RE A THORN IN MY SIDE.

HOLMES

PERFECT.

MORIARTY

I PLUCK THORNS.

HOLMES

I SEE. BUT AT LEAST I'LL DRAW BLOOD.

MORIARTY

IT DOESN'T HAVE TO BE THIS WAY.
AT THE VERY LEAST, YOU ENTERTAIN ME.
COME ON, HOLMES! JOIN ME!
BE LIKE ME, OR IT WILL BE THE END OF YOU!

HOLMES

(confused, frantic)

I DON'T KNOW! I DON'T KNOW!

MORIARTY

I KNEW YOU'D RECONSIDER.

HOLMES

I'M NEVER UNSURE. I ALWAYS KNOW WHAT I'M THINKING!

MORIARTY

GIVE UP, HOLMES!

LET GO OF YOUR BOUNDARIES!

(MORIARTY puts out his hand. HOLMES slowly reaches toward it to shake it.)

LET GO OF YOUR PAST.

LET GO OF THE LAW.

LET GO OF LESTRADE.

I KNOW. LET GO OF WATSON!

I'LL DISPOSE OF HIM MYSELF.

(HOLMES was about to shake MORIARTY'S hand, but he quickly pulls it away at the last line.)

HOLMES

No!

(Music stops.)

MORIARTY

(Looks down at HOLMES' hand and grins. MORIARTY draws his hand away.)

I see. So you do have a weakness. You care. How very touching, but that is why we could never work together. And we can't work apart. So I suppose there is only one acceptable conclusion. It's not such a tragedy. I'm doing you a favor. This world is broken.

HOLMES

Not for long.

(Very obviously places his pipe in his pocket.)

To the firy gates of hell?

MORIARTY

To the firy gates of hell.

#18A – *To the Firy Gates of Hell*

(HOLMES attacks MORIARTY. They fight, eventually pushing each other off stage. Both scream as if falling over the cliff; music stops. After a few moments, WATSON runs in, looking frantically around for HOLMES. He finds HOLMES'S coat sitting at the front of the stage.)

WATSON

(yelling out into the audience)

Holmes! Holmes!

(Looks through the coat and finds a note in the pocket. Drops the coat as he reads it, looking grief-stricken and terrified. HOLMES enters to narrate his note.)

HOLMES

My dear Watson. I am pleased to say that I think I shall be able to free society from any further effects of Moriarty's presence, though I fear that it is at a cost which will give pain to those who know me, and especially, my dear Watson, to you. The world is full of fools, Watson, and clearly you are one of them. You told me that I'm the only friend you have, and only a fool would choose me to be their friend at all. But I, as usual, am the true genius. For I, too, have only one friend, but I chose much more wisely. I chose you. I pray this note finds you well, seeing as it will not find me in as well a state. And believe me to be, my dear fellow, very sincerely yours. Sherlock Holmes.

(HOLMES exits; WATSON kneels to the ground crying.)

#18B – *Struggling to Survive to Baker Street (instrumental)***Scene 6 — Baker Street**

(WATSON is alone at Baker Street, sitting in a chair, obviously depressed. LESTRADE enters.)

WATSON

Lestrade.

LESTRADE

Hello, Watson. I, um, wanted to let you know that the Swiss police allowed me to review their findings with them. It's pretty clear what happened. The two men were engaged in a physical contest, and as they fought, they reeled over the edge of the falls. There is really no hope of recovering the bodies. They're deep down there in that dreadful cauldron of swirling water and seething foam.

WATSON

And there, for all time, will lie the most dangerous criminal and the foremost champion of the law of their generation.

(smiles slightly)

He did exactly as he set out to do. Put an end to Moriarty.

(turns to LESTRADE)

I was closer to him than anyone else, Lestrade, and yet, I was always conscious of the gap between. He was a man of habits—narrow and concentrated habits, and I was one of them. I was like his violin. I amused him, distracted him, helped him think. But you may have been right, Lestrade. Maybe he cared for no one. Maybe he couldn't. Maybe he was just a machine. But he was my friend, and he was the best and wisest man whom I have ever known.

#19 – *Finale (Lestrade and Watson)*

LESTRADE

I think you were like that violin, Watson. I've heard him play it with such expression—such joy and sorrow I didn't think was possible from Sherlock Holmes.

(pauses, puts a hand on WATSON shoulder)

I think his violin was his window to the heart he never knew he had.

(LESTRADE extends his hand to WATSON, WATSON walks away without shaking it)

LESTRADE

TO GIVE ONE'S LIFE FOR THE GOOD OF OTHERS
IS A MAN'S GREATEST ACT OF LOVE.
AND I WATCH WHAT THIS IS DOING TO YOU.
I SEE YOUR HEART BREAK.
IT'S MORE THAN I CAN TAKE.
AND I'M NOT SURE WHAT DIFFERENCE IT MAKES TO YOU,
BUT SURELY, THERE WAS A MAN IN THAT MACHINE.

(LESTRADE extends his hand again, which WATSON shakes. LESTRADE exits.)

WATSON

WHERE ARE YOU, MY FRIEND?
WHERE ARE YOU, MY FRIEND?
HE WAS AN EXTRAORDINARY MAN,
AND THE WORLD MAY NEVER SEE
JUST HOW EXTRAORDINARY HE WAS.
HE LET ME WALK AWAY
WHEN IF I WOULD HAVE STAYED,
HE MIGHT STILL BE ALIVE.
I COULD HAVE HELPED HIM TO SURVIVE.

BUT HE SAVED ME AND HUMANITY
FROM THE GRASP OF MORIARTY
AT THE COST OF MORE THAN HE HAD THE CAPACITY TO GIVE.

ALL THAT I HAVE LEFT,
AND ALL I HAVE TO SHOW
IS THAT I HAD A CHANCE TO CALL MY FRIEND
THE GREATEST MAN WHOM I SHALL EVER KNOW!

(Music continues; WATSON remains angry and upset.)

(A knock at the door, signaled by four taps on a wood block in the orchestra.)

WATSON

Come in!

(MRS. HUDSON enters, looking confused and nervous. She is holding a box with HOLMES'S pipe in it.)

MRS. HUDSON

Doctor, a messenger came and left something for you.

WATSON

(takes it from her violently)

What is it Mrs. Hudson?

(MRS. HUDSON slowly hands over the box. WATSON takes it, and looks shocked.)

WATSON

Where did you get this? Mrs. Hudson, who sent this? Who gave this to you?!

(WATSON and MRS. HUDSON left staring intently at the pipe. Lights out.)

END OF ACT TWO

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1

OVERTURE

TACET

33 [WATSON] *f* $\text{♩} = 76$ 34 35 36
need-ed to sur-vive, but I was sent in-to Af-ghan-i-stan. I was shot in my left leg. Then

37 38 39
prompt-ly left for dead, and I bare-ly crawled a-cross the Brit-ish lines I was

40 41 42
hard-ly still a-live, I was strug-gling to sur-vive, but I did and now I'm here, with-out

43 44 45
an - y-where to go, con-va - le-scing on this pain-ful Lon-don night. I have no

46 47 48 49
mon-ey, I have no fam-ily, no wife, no chil-dren and no friends. I

50 51
can't af - ford to pay my rent, my nerves are shot, my pa - tience spent, some

molto rit. 52 53 54
sim-ple rooms would be just fine, but I need a place to live to sur-vive on this lone ly Lon-don

#2 - Struggling to Survive

55 [WATSON] 56 $\text{♩} = 100$ 57 58 59 60 61

night.

LESTRADE

May-be Wat-son is the key. May-be he's just what Sher-lock Holmes needs.

CUE TO GO ON: **VAMP** $\text{♩} = 60$
LESTRADE: He's just a little eccentric, that's all. **CUE TO GO ON:**
WATSON: ...be just the solution I need.

62 LONG ♩ 63 **4**

67 68 69 [WATSON]

[WATSON]

He

[LESTRADE] *mp*

You may not know it, but you'll re - gret it.

70 71

can't be a - ny worse than a war.

Don't be so sure. But

72 [LESTRADE] 73 74

[LESTRADE]

may-be this is just what they both need. Sher-lock Holmes has lost his mind, and be -

75 76 77 78 **accel.**

cause of him, I'm los-ing mine, but I need him. May-be Wat-son can help me to sur

#2 - Struggling to Survive

[LESTRADE]

vive hav-ing Sher-lock Holmes by my side on nights like this cra-zy and pe

83 *ff* [WATSON] 84 $\text{♩} = 80$ 85

Take me to meet him. We

[LESTRADE] *ff*

cu-liar Lon-don night. May-be Wat-son can con - trol him.

86 87 88 89

all need some-one help-ing us at times. We need peo-ple in our lives, to help us to sur-vive, and I

Just re -

90 91

don't think I can make it an - y long - er on my own.

Just re -

92 [LESTRADE] 93 94

mem-ber that I warned you, but I'll take you to Sher - lock Holmes.

#2 - Struggling to Survive

2A

STRUGGLING TO SURVIVE TAG

TACET

3

AFGHANISTAN

[CUE: WATSON: Tell me, Mr. Holmes, what exactly are the objects of your study?]

Music continues under dialogue, ending with WATSON: I would like to hear the explanation, if you can.

Moderato **22** **rit.** **23** **2** **mf a tempo** **25** **3**

From long hab-it the train of thought

ran so swift-ly through my mind that I ar-rived at the con-clu-sion with-out be-ing con-scious of

in-ter-me-di-ate steps. The steps were there, how-ev-er, and at the risk of soun-ding clev-er, the

train of rea-son-ing ran: This gen-tle-man is clear-ly a

doc-tor, but with the air of a mil-i-ta-ry man. I pre-sumed that you must be an

ar-my med-ic, and pro-ceed-ed to de-vice that you must have come from Af-ghan-i-stan.

I could see your face is dark, so where you were was clear-ly some-where

trop-i-cal. Your skin and wrists are nat-ur-ally fair, so un-less the col-or is some-thing top-i-cal,

f You must have come from Af-ghan-i-stan. I know you came from Af-ghan-i-stan. You con

61 62 63 64 65

fess that it is true, but from the time we met I knew you must have come from Af-ghan - i - stan.

66 68 *mf* 69 70

You have un-der-gone hard-ship and sick-ness. Your

71 72 73 74

hag-gard face ex-presses that quite clear-ly. You've in-jured your leg, so you limp to one side, for

75 76 77 78 *ff* 79

which I ex-press my sym-pa-thies most dear - ly_____ You must have come from Af-

80 81 82 83

ghan-i- stan. Where else could a doc-tor and a mil-i-ta-ry man have suf-fered such an in-ju-ry

84 85 86 87 88 89

and got-ten a tan? You must have come from Af-ghan - i - stan. The

90 91

train of thought took not one se-cond, but in that time I ea - si - ly reck-oned you

92 93 94 95

must have come from Af - ghan - i - stan._____

#3 - Afghanistan

3A

THE SCIENCE OF DEDUCTION

TACET

3B

AFGHANISTAN TO BAKER STREET

TACET

4

SHERLOCK'S THEME

Segue directly from #3B. HOLMES lies on a couch, looking distant and depressed, absentmindedly plucking at his violin. If the actor playing HOLMES is a capable violinist, the violin may be played from onstage. Otherwise, it should be mimed onstage while a violin is played from the orchestra.

Adagio
pizz.

5

The musical notation consists of two staves in 4/4 time with a key signature of one flat (B-flat). The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The melody is characterized by a slow, melancholic pace with frequent rests and slurs. Measure 1 starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 2 has a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Measure 3 features a quarter note F4, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 4 has a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Measure 5 begins with a quarter note F4, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 6 has a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Measure 7 contains a quarter note F4, a quarter note G4, a quarter note A4, and a quarter note B4. Measure 8 ends with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4, followed by a double bar line.

5

EXTRAORDINARY MAN

[CUE: WATSON: Who is Porlock?]

HOLMES: No doubt a nom-de-plume. He's no one for himself, but for who he's known to see.

Andante **3** *mf* 4 [HOLMES] 5 *rit.* 6

Tell me, my dear Wat-son, do you know of Pro-fes-sor Mor-i - ar - ty?

WATSON: Never. HOLMES: Ah, there's the genius and the wonder of the thing! The man pervades London, but no one's heard of him. That's what puts him on a pinnacle in the records of crime. I tell you, Watson, in all seriousness, that if I could free society of him, I should feel that my own career had reached its summit.

7 *a tempo* 11

19 [HOLMES] *mf* 20 21 22 *p* 23

And I should be pre-pared to turn my life to some more pla - cid line.

Allegro 24 *mf* **3** 25 26 27

He's an ex-traor-din-a-ry man... with dan-ger-ous and ex-traor-din-ar-y

28 29 **3** 30 31

men-tal powers. A crim-i-nal strain runs in his blood, but in-stead of be-ing

32 33 34 35 **3** 36

mod-i fied, it's on - ly grown more sour. He's an ex-traor-din-a-ry man...

37 38 **3** 39

He's a man of good birth and ex-cel-lent ed - u - ca - tion... He's built a



most bril - liant car - eer___ at the u - ni - ver - si - ty,___ but his



di - a - bol - i - cal mind is an a - bom - i - na - tion.



He's the Nap - o - le an___ of crime. He does ve - ry lit - tle on his



own. But he plans half the crime and near ly all that's un - de - tec - ted_ in this great ci - ty



we call home. He's an ex - traor - din - a - ry man___ He's a



gen - ius and a mas - ter of phi - lo - so - phy. He can match my men - tal fa - cul - ties like no oth - er man



can._____ And one day, I pre - dict, he will be the end of me._____

#5 - Extraordinary Man

5A

BIRLSTONE SCENE CHANGE

TACET

6

WHAT BROUGHT YOU TO THIS CASE?

TACET

7

MAN OR MACHINE

Allegro **5** **6** **mf** **7** **8**

LESTRADE

From the time that I first met him, I've ne-ver quite known what

9 **10** **11**

makes his mind tick, what makes his thoughts so quick. I still can't figure out his trick, or

12 **3** **13** **14** **2** **16**

if there's a man in that ma-chine. Ev-ery

17 **18** **19**

time I work with him, I'm as-toun-ded by his skill. I watch his gears turn. I

20 **21** **22** **3** **23** **WATSON**

see his coal burn. One day I on-ly hope to learn, is there a man in that ma - chine? I

24 **25** **26** **27**

know it seems un-like-ly that he's hu-man. He seems too cold for that to be so. I'm his

28 **LESTRADE** **29** **WATSON** **30** **molto rit.**

best friend in the world. You're his on-ly friend, I'm sure. Ei ther way if you ask me if that

31 **3** **3** **32** **p** **33** **mf**

thin-king ma-chine has a soul, I would have to say that I don't know. But

Allegro

34 [WATSON] 35 36 37

ev-ery now and then, I see a glim-mer of his hu-man-i - ty. That a

38 39

heart beats in his chest, that he must eat, drink, and rest, that he's

mp 40 41 42

cap-a-ble of laugh-ter and an-ger and tears. That he would miss us all if we were gone and

43 44 45 [LESTRADE] *ff* *f*

he were the on-ly one left. Yes! There is a man in that ma - chine! I

46 47 48 [WATSON] *f* [LESTRADE]

don't be-lieve you. Prove-it! I have no ev-i-dence I'm a - fraid. Face it Wat-son! He

49 50 51

has no soul. His heart is fro-zen cold, but his brain is pure gold.

52 53 54 55 [WATSON] *ff*

Yes! There is a man. There is a man in that ma - chine!

[LESTRADE] *ff*

There is no man. There is no man in that ma - chine!

#7 - Man or Machine

7A

MAN OR MACHINE TO GARDEN

TACET

7B

MAN OR MACHINE TO STUDY

TACET

8

LITTLE THINGS

[CUE: LESTRADE: How did you know that Douglas was still alive?]

HOLMES: When you eliminate the impossible, whatever remains, however improbable, must be the truth.

Andante $\text{♩} = 80$
3 **4** *mp* **HOLMES** **5** **6**

I could see it in your eyes. I could

7 **8** **9** **10**

see it in your frigh-tened lit-tle smiles. I could see it in the tears you did-n't

11 **12** **13**

shed, and your de - vo-tion to an emp-ty mar-riage bed. And of

14 **15**

course there was your mis - sing wed - ding ring. I could

mf **16** **17** **3** **VAMP** **20** **2** **22** **2** **CUE TO GO ON:**
DOUGLAS: What?

see it in the lit-tle things.

VAMP **24** **25** **//**
CUE: HOLMES: Though Watson is really quite a catch.
Music stops abruptly when MRS. DOUGLAS slaps HOLMES.

[HOLMES] *mf*

I could see the lit - tle nooks. Where

you could hide be - hind your shelves of books. You were

clear - ly ve - ry scared. And you were vast - ly un - pre - pared for

DOUGLASES & BARKER *f* LESTRADE & WATSON *mf* HOLMES *mp*

this. But those are ti - ny lit - tle things! And what's the use of lit - tle things? The

an - swer's in the lit - tle things. It was all a lit - tle cal - cu - la - ted, and

f $\text{♩} = 160$ *cresc.*

yet you made so ma - ny mis takes. The foot - print, the dum - bell, the bo - dy, the coat, the

bi - cy - cle, the gun, the clothes and the moat, the sto - ries, the lies and of course the ring!

f $\text{♩} = 80$

Tell me sin - cere - ly do you real - ly see these all as lit - tle things?

#8 - Little Things

8A

LITTLE THINGS TO BAKER STREET

TACET

9

IT WAS WORTH A WOUND

[CUE: HOLMES: You're right. It's quite superficial. By the Lord, it is as well for him that he didn't hurt you any worse. I assure you, he could not have lived to see another day.]

Andante **6** **WATSON** **p**

The musical score is written in a single system with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante' and the time signature is 6/8. The score consists of seven lines of music, each with a measure number from 6 to 34. The lyrics are written below the notes. Dynamics include piano (p), mezzo-forte (mf), and forte (f). The score ends with a double bar line and a '2' indicating a second ending.

It was worth a wound. I was worth man-y wounds to
 know the depth of loy-al-ty and love that lay be-hind that cold mask. To
 see those clear hard eyes were dimmed. To see that firm lip was sha-king was
 more than I could ev-er tru-ly ask for. In that mom-ent, I fin-ally
 knew, and in that mom-ent, with ev-ery pain-ful breath I drew, I caught a
 glimpse of more than a great mind. I knew he some-how had a
 great heart be-hind. In that mo-ment, in that mo-ment.

36 [WATSON] 37 38 39

It was worth the pain. I was worth a wealth of

[HOLMES]
Why would he do this for me?

40 41 42 43

pain to know that in this bit-ter world, I still could find a

He took a bul-let for my sake. I did-n't know it but I still could find a

44 *mp* 45 46 *mf* 47

friend. Some one who cared for me so deep-ly, who will ne- ver leave my

friend. Some-one who cared for me so deep-ly, who could nev- er leave my

48 *f* 49 50 51

side who will de- fend me un-til the bit-ter end. In that mo- ment, I fin-ally

side, who will de- fend me un-til the bit-ter end. In that mo- ment, I fin-ally

52 53 54

knew, for just one mo- ment. And I think I al- ways knew. No on'es

knew, for just one mo- ment. And I think I al- ways knew. No on'es

#9 – It Was Worth a Wound

10

EXTRAORDINARY MAN REPRISE

[CUE: HOLMES: But not here. Not now! You must give me time. You must give me time!]

♩=128 **HOLMES**
mp 3 2 3 4

He's an ex-traor-din-ar-y man with dan-ger-ous and ex-traor-din-ar-y

5 6 3 7 8 9

men-tal powers. A crim-i-nal strain runs in his blood, but in-stead of be-ing mod-i-fied, it's

mp 10 11 12 3 13 14

on - ly grown more sour. He's an ex-traor-din-ar-y man He's a

15 16 *mf* 17 18

gen-ius and a mas-ter of phi - lo-so-phy. He can match my men-tal fa-cul-ties like no oth-er man

19 *ff* 20 *Adagio* 21 *p* 22 23 24

can._____ And one day, I know, he will be the end of me._____

11

ENTR'ACTE

TACET

12 WHERE ARE YOU, MY FRIEND?

Moderato

7 8 **WATSON** 9 10

Where are you my friend? Lost a - mong the mon - sters that are

11 12 13 14

lur - king in your mind? I hope you can de - fend your -

15 16 17 18

self from all the dan - gers that you think that you will find. I am so much strong - er than I

19 20 21 22 23

was the day that we first met, but I don't think I'm strong e - nough to

24 25 26 27 28 29

fight your de - mons yet. So I ask you un - til then, where are you my friend?

MRS. HUDSON: Nothing yet, Doctor? [...]

MRS. HUDSON: I'm worried about him too, Doctor.

30 **18**

48 [WATSON] 49 50

E - ven when you're here you're lost in-side your mind, so when you're no-where near,

51 52 53 *ff* 54 55 56

how am I to find you? So where are you my_ friend? Are you near or are you ve-ry

57 58 59 60 61

far? I know your soul will mend. I would help you but I

62 63 64 65 66

don't know where you are. Ev-en when you're here be-side me, I can't seem to

67 68 69 70

find you. You're lost in - side your deep dark mind, so it's time that I re -

71 72 *f* 73 74 *rit.* 75

mind you I will stay by you un-tilthe bit-ter end, but first I have to know,

Larghetto
76 *mp* 77 78 79 *p*

where are you my friend?_____

#12 - Where Are You, My Friend?

50 [MORIARTY] 51 52 53

hope you have the sa - ga - ci - ty to a - ban - don this non - sense to - day, and

54 55 56 57 58 59 *mf rit.*

end this ir - ra - tion - al ten - a - ci - ty. Be - lieve me what I say is true, I will

Maestoso

60 61 62 63 *p* 64 *rit.* 65

see to it my - self it will be the end of you. _____

Detailed description: This block contains three staves of musical notation in bass clef. The first staff (measures 50-53) is marked with a bracket and the word "[MORIARTY]". The second staff (measures 54-59) includes the dynamic marking "mf rit." above the staff. The third staff (measures 60-65) is marked with "Maestoso" above the staff, followed by "p" and "rit." above the staff. The lyrics are written below the notes, with some words hyphenated across measures. The piece ends with a double bar line and a fermata over the final note in measure 65.

14 STRUGGLING TO SURVIVE REPRISE

[CUE: HOLMES: You must not follow me. I will see you tomorrow morning.]

WATSON: I sincerely hope so!

Allegro WATSON

The musical score is written in treble clef with a key signature of two flats (Bb and Eb). It consists of four staves of music. The first staff starts with a 3/4 time signature and a tempo marking of 'Allegro'. The second staff has a 2/4 time signature. The third staff has a 4/4 time signature. The fourth staff has a 2/4 time signature. The score includes dynamic markings: *mp* (mezzo-piano) at the beginning, *mf* (mezzo-forte) at measure 9, and *f* (forte) at measure 13. There are also performance instructions: a fermata over measure 8, and a fermata over measures 13-15. The lyrics are: 'This is hap-pen-ing so fast. I've ne-ver seen my friend so frigh-tened. I ne-ver should have left him a-lone. The smar-test man a-live, and now he's strug-gling to sur-vive. I can bare-ly breathe the air of this con-stric-ting Lon-don night.'

mp This is hap-pen-ing so fast. I've ne-ver seen my friend so frigh-tened.

mf I ne-ver should have left him a-lone. The

smar-test man a-live, and now he's strug-gling to sur-vive.

f I can bare-ly breathe the air of this con-stric-ting Lon-don night.

14A STRUGGLING TO SURVIVE REPRISE TAG

TACET

15

IT'S LIKE A GAME

[CUE: HOLMES: Switzerland, my dear Watson. We are going to Switzerland.]
 WATSON: Why Switzerland? HOLMES: It is my next move in our little game.
 WATSON: Game? This is hardly a game, Holmes!
 HOLMES: That's exactly what it is, Watson, a game with the highest possible stakes.

$\text{♩}=128$ **4**

WATSON: Holmes, what would he have done had he overtaken us?
 HOLMES: There cannot be the least doubt that he would have made a murderous attack upon me.
 It is, however, a game at which two may play.

$\text{♩}=128$ **5**

HOLMES $\text{♩}=128$

10 *f* The game goes some-thing like this. It's like chess. *mf* You have

15 two op-po-sing sides and the o-ther play-er slides his piec-es in- to just the right lo-

21 ca - tion. One move does-n't mean a thing, but they ga-ther all a-round the king, ac-

27 cor-ding to some ve-ry com-plex cal - cu - la - tions. And then he strikes!

34 *mf* This is just the same. It's like a game. It's like

41 check-ers You have red and he has black. He moves for-ward, you move

46 [HOLMES] 47 48 49 50 51

Musical notation for measures 46-51. Measure 46 starts with a rest and a cross symbol. Measures 47-51 contain a sequence of eighth and quarter notes.

back. You both line up your pie-ces in their spa - ces. But when you get one

52 53 54 55 56 57

Musical notation for measures 52-57. Measure 56 features a triplet of eighth notes.

jump on him, he gets five, and so he wins just when you think your pie-ces are in their per - fect

58 59 60 61 62 63 64

Musical notation for measures 58-64. Measure 61 has a cross symbol. Measure 62 is marked *mf*. Measure 63 has a cross symbol.

pla - ces. He strikes! This is just the same. It's like a

65 66 68 69 70 71

Musical notation for measures 65-71. Measure 66 has a '2' above it. Measure 69 has a tempo marking of quarter note = 120. Measure 69 is marked *f*.

game. I should have had the chance to vol-un - teer to play this

72 73 74 75 76 77

Musical notation for measures 72-77. Measures 73-77 are connected by a long slur.

game, but I've played it be - fore, and ev-ery time it's the same. But the dif-fer-ence is I'm

78 79 80 81 82

Musical notation for measures 78-82. Measure 80 has a tempo marking of quarter note = 120 and is marked *ff*.

u - su-ally the one who's lined up his pawns in just the right line, rea-dy to pounce at

83 84 85 86 87 88

Musical notation for measures 83-88. Measure 84 has a tempo marking of quarter note = 120. Measure 85 has a '3' above it. Measure 85 is marked *Grave*. Measure 86 has a *p* dynamic. Measure 88 has a *f* dynamic.

a-ny time. U-su-ally I've al-rea-dy won. But not this time. It's like

89 90 91 92 93 94

Musical notation for measures 89-94. Measures 89-94 consist of rests and cross symbols.

tic - tac - toe. He has X-es, you have O's. Where he'll

#15 - It's Like a Game

95 [HOLMES] 96 97 98 99 100

place them no one knows. You fill the emp-ty box-es with a plan. But

101 102 103 104 105

ev-ery time he draws his let-ter, you see that his plan is bet-ter. You have to change your

106 107 108 109 110 111

think-ing and do what you can. *ff* Be-fore he strikes.

112 113 114 115 116 117 118 **2**

This is just the same. It's like a game. It's like a game.

#15 – *It's Like a Game*

15A

IT'S LIKE A GAME TAG

TACET

16

BREAKING HEART

[CUE: WATSON: Perfect. I will see you then.]

Andante **2** **3** **4** **2** **6** **7** **rit.**

Moderato **HOLMES**

mp A man's life is so brief. A curious thought in-deed. It's one thing I may

nev-er know. Quite why you chose to spend that life with me.

mf This is the path I choose, and I have no-thing left to lose.

mp *cresc.* Ex-cept for you. And the friend-ship that you a-long have shown me. I

mf *f rit.* pro-mise Wat-son and I vow, as I stand here and now. This is my

Maestoso **p** **rit.**

bur-den a-lone to bear. I will not let you be a-ware of the

Moderato **45 cresc.**

mf *cresc.* plan that I have cho-sen for my-self.

[HOLMES]

48 *ff* I can - not let you fol - low me. A - lone I must de - part.

49 50 51 52

53 *3* 54 55 56 *3* 57

What is this feel-ing?__ This il - log-i-cal pound-ing I'm ex - per-i-en-cing?__

freely 58 *mp* Oh. 59 60 61 *rit.* 62 *3*

It must be my own break - ing heart._____

#16 - *Breaking Heart*

16A

BREAKING HEART TAG

TACET

17

LITTLE THINGS REPRISE

[CUE: HOLMES: Your memoirs will draw to an end, Watson, on the day that I crown my career by the capture or extinction of the most dangerous and capable criminal in Europe.]

Adagio WATSON

pp I can see it in your eyes. I can

see it in your frigh-tened lit-tle smile. You are clear-ly ve-ry scared, though you

some-how seem pre-pared for this. There's some-thing you're not tell-ing me

What are you not tell-ing me?___ If on - ly

I could see the lit - tle things. ___

17A

WE WILL MEET AGAIN

TACET

18

BE LIKE ME

Presto MORIARTY

4 **mf** Be like me. To - ge - ther, we could reign o - - ver so

ci - e - ty. I don't of - ten dole out com - pli - ments, and don't mis

take this for sen - ti - ment. But you're near - ly as bril - liant as I am.

HOLMES MORIARTY

2 **f** Near - ly? Near - ly. May - be. Be like me.

HOLMES

3 I would ne - ver be like you. I would ne - ver do the

things you do. Sure, I don't ex - act - ly toe the line. But I would ne - ver

MORIARTY HOLMES

2 go to the o - ther side. Are you sure? I would

ne - ver be like you. I would

f

ra - ther it be the end of me.

MORIARTY HOLMES MORIARTY HOLMES

You're a thorn in my side Per-fect. I pluck thorns. I see. Well, at

MORIARTY

least I'll draw blood. It does-n't have to be this way. At the ve-ry least,

you en-ter-tain me. C'-mon Holmes. Join me!

HOLMES MORIARTY

Be like me! *ff* I don't know! I don't know! I knew you'd re-con

HOLMES

sid-er. I'm ne-ver un-sure. I al-ways know what I'm

MORIARTY

thin-king. Give up, Holmes! Let go of your boun-daries. Let go of your past. Let

go of the law. Let go of Le-strade. I know. Let go of

HOLMES

Wat-son! I'll dis-pose of him my-self. No!

#18 - Be Like Me

18A

TO THE FIRY GATES OF HELL

TACET

18B

STRUGGLING TO SURVIVE TO BAKER ST.

TACET

19

FINALE

[CUE: WATSON: "and he was the best and wisest man whom I have ever known."]

Andante

7



8 **LESTRADE** 9 10 11 12

p To give one's life for the good of oth-ers is a

13 14 15 16 17

man's great-est act of love. *mp* And I watch what it is

18 19 20 21 22 23

do - ing to you. *mf* I see your heart break. It's more than I can

24 25 26 27 28

take. And I'm not sure what dif-ference it makes to you. But

29 30 31 32 33 34 **2**

mp sure - ly, _____ There was a man in that ma - chine.

36 **WATSON** *P* 37 *accel.* 38 39

Where are you my friend? Where are you my friend? He was an ex

40 *mf* 41 42

traor-din-a-ry man. And the world may ne-ver see quite how ex-

43 44 45

traor-din-a-ry_ he was. He let me walk a-way, when if I would have stayed, he

46 47

might still be a - live. I could have helped him to sur- vive. But he

48 49 50

saved me and hu-man-i-ty from thegrasp of Mor-i-ar-i-ty at the cost of more than he

51 *rit.* 52 53 *Andante* 54 *ff*

had the ca-pa-ci-ty to give. *ff* All that I have left, and all I have to show

55 56 57

is that I had a chance to call my friend the

Musical notation for measures 58-62. The key signature has three sharps (F#, C#, G#). Measure 58 starts with a treble clef and a common time signature. The melody consists of quarter notes: G4, A4, B4, C5. Measure 59 continues with quarter notes: D5, E5, F#5. Measure 60 has a half note G5. Measure 61 has a half note A5. Measure 62 has a quarter rest followed by a quarter note G5. A large number '3' is placed above the staff at the end of measure 62.

great-est man whom I shall ev - er know. _____

WATSON: Come in! MRS. HUDSON: Doctor, a messenger came and left something for you.

Musical notation for measure 65. The key signature has three sharps. The staff is mostly blank with a large number '6' above it. A dynamic marking 'mp' is below the staff.

mp

WATSON: What is it, Mrs. Hudson? (MRS. HUDSON hands him Holmes' pipe.)
Where did you get this? Mrs. Hudson, who sent this? Who gave this to you?!

Musical notation for measures 71-76. The key signature has three sharps. Measure 71 has a treble clef and a common time signature. The staff is mostly blank with a large number '3' above it. Measure 74 has a dynamic marking 'rit.' above it. Measure 75 has a large number '2' above it. Measure 76 has a quarter rest followed by a quarter note G5. A large number '3' is placed above the staff at the end of measure 76.

