

The Dunwich Horror

by

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DISSERTATION ABSTRACT

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Doctor of Philosophy in Music Composition

Title: The Dunwich Horror

‘The Dunwich Horror’ is a chamber opera in three scenes composed by Jacob Lee with a libretto by the composer, based on the 1928 novella by H.P. Lovecraft. It concerns the ostracized Whateley family, each of whom engage with interdimensional monstrosities to exact vengeance on the town of Dunwich. The outcome proves increasingly disastrous for the Dunwich townsfolk as one of the Whateleys is not what they seem. The opera is scored for six vocal soloists (soprano, two mezzo-sopranos, alto, tenor, and baritone) and chamber orchestra. The duration of the work is approximately one hour.

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TABLE OF CONTENTS

Chapter	Page
I. THE DUNWICH HORROR	8
Instrumentation Page	8
Scene 1 (Score)	9
Scene 2 (Score)	106
Scene 3 (Score)	193
APPENDICES	
A. SYNOPSIS	273
B. LIBRETTO	275

INSTRUMENTATION PAGE

Soloists:

Soprano: Lilith/Night Librarian

Mezzo-Soprano: Mamie Bishop

Mezzo-Soprano: Narrator/Isabelle Armitage

Alto: Lavinia Whateley

Tenor: Elmer Frye/Policeman

Baritone: Wilbur Whateley

Chamber Ensemble or Orchestra:

Flute/Alto Flute

Oboe

B-flat Clarinet/Bass Clarinet

Bassoon

French Horn

Percussion: Bass Drum, Timpano (29”), Snare Drum, Toms (Hi, Mid, and Low),

Snare Drum, Sus. Cymbal (Large), Crotale (Large)

Piano/Celesta

Violin I

Violin II

Viola

Cello

Bass

The string parts may be performed by individual players or sections.

The Dunwich Horror

Scene I

Jacob Lee

[LAVINIA is sitting in a rocking chair center stage, with her back to the audience.
She gently rocks back and forth with two bundles - one in either arm.
The rest of the stage is empty save an empty bassinet stage left.]

Sloven and Decrepid

♩ = 54

The musical score is for a scene titled "Sloven and Decrepid" from "The Dunwich Horror". It is in 3/4 time with a tempo of 54 beats per minute. The score is for a full orchestra and includes the following parts:

- Flute/Alto Flute:** Features a melodic line with dynamics ranging from *f* to *ff* and *p*.
- Oboe:** Mirrors the flute's melodic line with similar dynamics.
- Clarinet in B♭/Bass Clarinet:** Provides a rhythmic accompaniment with a melodic line, dynamics from *f* to *ff* and *p*.
- Bassoon:** Provides a rhythmic accompaniment with a melodic line, dynamics from *f* to *ff* and *p*.
- Horn in F:** Provides a rhythmic accompaniment with a melodic line, dynamics from *f* to *ff* and *p*.
- Percussion:** Includes a timpani part (29") with a melodic line, dynamics from *f* to *ff* and *p*.
- Piano/Celesta:** Features a melodic line with dynamics from *f* to *ff* and *p*.
- Violin I:** Provides a rhythmic accompaniment with a melodic line, dynamics from *f* to *ff* and *p*.
- Violin II:** Provides a rhythmic accompaniment with a melodic line, dynamics from *f* to *ff* and *p*.
- Viola:** Provides a rhythmic accompaniment with a melodic line, dynamics from *f* to *ff* and *p*.
- Cello:** Provides a rhythmic accompaniment with a melodic line, dynamics from *f* to *ff* and *p*.
- Double Bass:** Provides a rhythmic accompaniment with a melodic line, dynamics from *f* to *ff* and *p*.

The score is written for a full orchestra and includes a variety of dynamics and articulations. The tempo is marked as 54 beats per minute. The score is for a scene titled "Sloven and Decrepid" from "The Dunwich Horror".

The Dunwich Horror

A Gentle, but forboding
 $\text{♩} = 72$

Ob. *p* *mp*

Bsn. *p* *mp*

Cel. *p* *mp*

Lav. *p* *mp*
 Hush, my child - ren, don't you cry, the sun is set up-on the

Vln. I *p*

Vln. II *p*

Ob. *mf* *f*

Bsn. *mf* *f*

Cel. *mf* *f*

Lav. *mf*
 sky. But if you jour - ney up that hill you

Vln. I *mf*

Vln. II *mf*

The Dunwich Horror

[illegible]

The Dunwich Horror

[NARRATOR enters upstage left.]

16

Fl. *p* *ff*

Ob. *mf* *p* *ff*

B♭ Cl. *mf* *p* *ff*

Bsn. *p* *ff*

Hn. *p* *ff*

Cym. *mf*

Cel. *mf* *l.v.*

Lav. *mf*

C

The Dunwich Horror

18

Bsn.

Hn.

Cym.

Cel.

Nar.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mf

ped. sim.

l.v.

spoken: ↓

When a traveler takes the wrong fork at the junction of the Aylesbury pike, one comes upon a lonely and curious country. As the hills draw nearer, their sides loom up so, that one wishes they would keep their distance.

pp

pp

pp

pp

pp

mp *p* *3* *pp*

The Dunwich Horror

21

Cym. *p*

Cel. *mf* *l.v.*

Nar.

Vln. I *fp* *pp*

Vln. II *fp* *pp*

Vla. *fp* *pp*

Vc. *fp* *pp*

D.B. *p* *fp* *pp*

Across a covered bridge one sees a village set between the stream and the mountain. It is not reassuring to see that most of the houses are deserted and falling to ruin.

The musical score is arranged in a vertical stack of staves. From top to bottom, the staves are: Cym. (Cymbal), Cel. (Celesta), Nar. (Narrator), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The Cym. staff has a measure with a cymbal symbol and a dynamic of *p*. The Cel. staff has a measure with a *mf* dynamic and a *l.v.* (lento) marking. The Nar. staff has a measure with a downward arrow pointing to the text below. The Vln. I and Vln. II staves have measures with *fp* and *pp* dynamics. The Vla. staff has a measure with a *fp* dynamic. The Vc. and D.B. staves have measures with *fp* and *pp* dynamics. The D.B. staff also has a *p* dynamic. The text 'Across a covered bridge one sees a village set between the stream and the mountain. It is not reassuring to see that most of the houses are deserted and falling to ruin.' is written below the Nar. staff.

The Dunwich Horror

24

Cym. *p* *l.v.*

Cel. *p* *l.v.*

Nar. *Once across the bridge, it is hard to ignore the faint, malign odor about the streets. Without knowing why, one*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp* *f* *sub. p*

D.B. *p* *f* *sub. p*

27

Tim. *fp*

Cel. *p* *poco a poco cresc.*

Nar. *hesitates to ask directions from the gnarled, solitary figures spied on crumbling doorsteps. It is* *always a relief to get clear of the place; afterward one sometimes learns that one has been through Dunwich.*

Vc. *fp*

D.B. *fp*

The Dunwich Horror

29

A. Fl. *fp* *ff* *fl ig.*

Ob. *fp* *ff*

B♭ Cl. *fp* *ff*

Bsn. *fp* *ff*

Hn. *fp* *ff*

Tim. *ff*

Cel. *ff*

Nar. 29

No one can say just what is the matter with Dunwich, though old legends speak of unhallowed rites and conclaves, amidst which they called forbidden shapes of shadow out of the great rounded hills.

Vln. I *fp* *ff*

Vln. II *fp* *ff*

Vla. *fp* *ff*

Vc. *ff*

D.B. *ff*

The Dunwich Horror

D [MAMIE enters stage right as NARRATOR exits stage left.]

32

A. Fl. *ff* *p* *n*

B♭ Cl. *p* *mf* *p*

Cel. *ff* *p* *mf*

Lav. *p* *mp*

Gaze in - to the sha - dow - land to

Ped. tastefully

36

A. Fl. *mp*

Ob. *p* *pp* *n*

Cel. *p* *mp*

Lav. *f*

find the old ones, mon - strous, grand, and

The Dunwich Horror

molto rall.

40

A. Fl. *mf* *f* *p* *n* *mp* *ff*

Ob. *mf* *f* *p* *n* *mp* *ff*

B♭ Cl. *mf* *f* *p* *n* *mp* *ff*

Bsn. *mf* *f* *p* *n* *mp* *ff*

Hn. *mf* *f* *p* *n* *mp* *ff*

Tim. *mf* *f* *p* *n* *mp* *ff*

Cel. *mf* *p*

Lav. *ff* *p* *ff*
bring them back up - on that hill that all may hear the whip-poor - will.

Vln. I *p* *n* *mp* *ff*

Vln. II *p* *n* *mp* *ff*

Vla. *p* *n* *mp* *ff*

Vc. *mf* *f* *p* *n* *mp* *ff*

D.B. *mf* *f* *p* *n* *mp* *ff*

The Dunwich Horror

E **Freely**
c. ♩ = 66

Pno. *mp* *with pedal* *l.v.*

Mam. *p* *mp*

La - vin-ny, is that you? Earl said he heard cry - in' from your pro-per-ty and I

MAMIE looks about, snooping.

Pno. *mp* *mf* *l.v.*

Mam. *mf*

thought I might come to see what all the fuss was. So the birth was a suc-cess, I take it?

In Time Now

Fl. *mp* *mf*

B. Cl. *mp* *mf*

Pno. *mp* *mf*

Mam. *3* *3*

You know, it be-ing the morn-ing of Rood-mas, it's ter-ri-ble tim-ing and wretch-ed luck.

The Dunwich Horror

54

Fl. *sub. p* *n* *p* **F**

Ob.

B. Cl. *sub. p* *n* *p*

Hn.

Pno. *sub. p* *p*

Mam. *to herself: p* *focuses back on LAVINIA: p*

Like-ly ex-plains the com-mot-ion a-bout, though. There have been strange nois-es

The Dunwich Horror

58

Fl.

Ob.

B. Cl.

Hn.

Sn. Dr.

Pno.

Mam.

Vc.

D.B.

mp *n* *mf* *f*

mp *n* *mf* *f*

mp *n* *mf* *f*

mp *n* *mf* *f*

snare drum

f

mp *mf* *f*

mf *f*

sound - ing in the hills and all the dogs of Dun - wick have been bark - ing non - stop!

f

f

Detailed description: This is a page of a musical score for 'The Dunwich Horror'. It contains staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Horn (Hn.), Snare Drum (Sn. Dr.), Piano (Pno.), Vocal Soloist (Mam.), Violoncello (Vc.), and Double Bass (D.B.). Measures 58-60 are shown. The woodwinds and brass play a melodic line with dynamics *mp*, *n* (no dynamics), *mf*, and *f*. The piano provides harmonic support with chords. The snare drum has a rhythmic pattern in measure 60. The vocal soloist (Mam.) has a line with lyrics: 'sound - ing in the hills and all the dogs of Dun - wick have been bark - ing non - stop!'. The strings (Vc. and D.B.) play a rhythmic pattern in measure 60.

The Dunwich Horror

[MAMIE pauses for an answer.
LAVINIA gives none, and so MAMIE continues.]

61

Fl.

B. Cl.

Sn. Dr.

Pno.

Mam.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

n

ff

f

p

pp

mf

f

p

n

p

pp

p

pizz.

p

n

and you still won't say the name of the fa - ther? ____ But I as-

The Dunwich Horror

G
66

Cym. *p* *sus. cymbal*

Pno. *p*

Mam. *p*
sume you'll keep the lit - tle de - vils a - ny - way. A - ny - way, the la - dies of the town have been

Vln. I *p*

Vln. II *p*

Vla. *p*

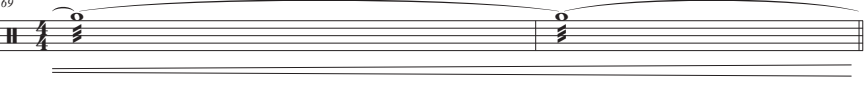
Vc. *p*

D.B. *p* *arco*

The Dunwich Horror

accel. -----

69

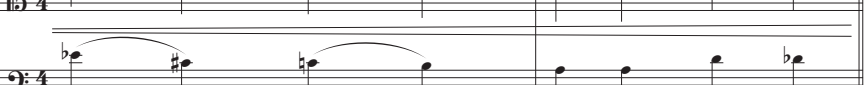
Cym. 

Mam. 
might - y ea - ger to see your young ones. Let's have a look!

69

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

The Dunwich Horror

[MAMIE catches brief sight of the children in LAVINIA's arms and turns away aghast. LAVINIA turns her bundles away with loathing abruptly so as to hide them from MAMIE.]

[illegible]

The Dunwich Horror

whispered:
75 *pp* *p*

Mam. Oh La - vin - ny, what hap - pened? Do they both look like that one? He

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

The musical score is for a scene from 'The Dunwich Horror'. It features a vocal part for a character named Mam. and five string instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 3/4 time. The vocal part begins at measure 75 with the lyrics 'Oh La - vin - ny, what hap - pened? Do they both look like that one? He'. The vocal line is marked with a piano (*pp*) dynamic and a *whispered:* instruction. The string instruments enter at measure 75 with a piano (*p*) dynamic, playing a simple harmonic accompaniment. The score is written for a full orchestra, with the vocal part and string instruments being the only parts shown on this page.

The Dunwich Horror

[illegible]

The Dunwich Horror

[LAVINIA stands up with her babies and faces away from MAMIE.]

I Agitated and Defiant

♩ = 104

80 *p*

Mam. *f* say?

Lav. *f* I don't care what folks

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

D.B. *f* *mp*



85 *mf*

Ob. *mf*

Lav. think. I don't care! Just like ev - 'ry - one

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

The Dunwich Horror

90

Fl. *mf* *p* *mf* *n*

Ob. *p* *n*

B♭ Cl. [B♭ cl.] *p* *f* *n*

Cel. *mf* *p*

Lav. else, I don't care!

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

D.B. *p* *mf*

The Dunwich Horror

94 *mf*

Lav. If my boy Wil - bur looked near like his

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*



97

Bsn. *p*

(sus. cymbal (scrape))

Cym. *mp*

Lav. pa, he would - n't look

Vln. I

Vln. II

Vla.

Vc.

D.B.

The Dunwich Horror

100

B> Cl. *p*

Lav. *mf*
noth - ing like you'd ex - pect.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

==

[LAVINIA puts one bundle in the bassinet.]

103 *rit.* ----- *a tempo* 1.v.

Cym. *f*

Cel. *mf* *f*

Lav. *f*
And my girl Li - lith will

Vln. I

Vln. II

Vla.

Vc. *f*

D.B. *f*

The Dunwich Horror

106 *rit.* -----

Fl. *mp* *mf*

Ob. *mp* *p*

B♭ Cl. *mp*

Bsn. *mf*

Hn. *p*

Cel. *f*

Lav. sure - ly fill the mea - sure of her cre - a - tion.

Vln. I *mf* *mp* *p*

Vln. II *mf* *mp* *p*

Vla. *f* *mp* *p*

Vc. *mp* *p*

D.B. *mp* *p*

The Dunwich Horror

[LAVINIA puts the other bundle in the bassinet; stands defensively over them.]

a tempo

109

Fl. *p* *mf* *p*

Ob. *p* *mf* *p*

B♭ Cl. *p* *mf* *p*

Bsn. *p* *mf* *p*

Hn. *p* *mf* *p*



112

J

Fl. *mf* *n*

Ob. *p* *pp* *p*

B♭ Cl. *p* *pp* *p*

Bsn. *pp* *p*

Hn. *mp* *pp* *p*

Lav. *mp* *mf*

I don't care what you think. I don't

The Dunwich Horror

115

Ob.

B♭ Cl.

Bsn.

Hn.

Lav.

f

mp

mp

mp

care! _____

As you



118

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Lav.

f

mp

gawk and you stare, I don't care! _____

The Dunwich Horror

121

Fl. *f* *p*

Ob. *p*

B♭ Cl. *f* *p*

Bsn. *p*

Hn. *p* *mf*

Lav. I've read and I've

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vc. *mp* pizz.

D.B. *mp* pizz.

The Dunwich Horror

124

rit.

B♭ Cl. *p* *mf*

Bsn. *p* *mf*

Cym. *mf* [sus. cymbal (scrape)]

Cel. *f* ³

Lav. *f*
seen things that most ne - ver will,

Vln. II *pizz.*

Vla. *mf*

Vc. *arco* *mf*

D.B. *arco* *mf*

The Dunwich Horror

----- *allargando* -----

127

B♭ Cl.

Bsn.

Cel.

Lav.

and if you knew these hills like I do, you

127

Vln. I

arco

mf

Vln. II

arco

mf

Vla.

mf

Vc.

f

mf

D.B.

mf

The Dunwich Horror

130 *accel.* ----- *a tempo*

Ob. *p* poco a poco cresc. -----

B♭ Cl. *p* poco a poco cresc. -----

Bsn. *p* poco a poco cresc. -----

Hn. *p* poco a poco cresc. -----

Lav. would - n't stare no more.

Vln. I *p* poco a poco cresc. -----

Vln. II *p* poco a poco cresc. -----

Vla. *p* poco a poco cresc. -----

Vc. *p* poco a poco cresc. -----

D.B. *p* poco a poco cresc. -----

The Dunwich Horror

[LAVINIA turns to angrily face MAMIE.]

133

Fl.

Ob.

B $\flat$ Cl.

Bsn.

Hn.

Toms

Lav.

Vln. I

Vln. II

Vla.

Vc.

D.B.

K

f

mf

f

f

hi, mid, low toms

d.s.

I don't care if you

The Dunwich Horror

molto rit. ----- a tempo

136

Fl. *ff* *n*

Ob. *ff* *n*

B♭ Cl. *ff*

Bsn. *ff*

Hn. *ff*

Cym. *ff* *p* *ff* *l.v.*

Pno. *ff* *pno.*

Lav. *ff*
live or you die!

Vln. I *ff* *n*

Vln. II *ff* *n*

Vla. *ff* *n*

Vc. *ff*

D.B. *ff*

The Dunwich Horror

139

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn. *f*

Pno. *f*

Lav. *f*
There are more here than just you and

Vln. I *f*

Vln. II *f* *sul G*

Vla. *f*

Vc. *f*

D.B. *f*

Detailed description: This is a page of a musical score for 'The Dunwich Horror', starting at measure 139. The score is arranged in a system with ten staves. The instruments are: Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Lavender (Lav.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has one sharp (F#), and the time signature is 4/4. The music is marked with a forte (*f*) dynamic. The vocal line (Lav.) has the lyrics 'There are more here than just you and'. The strings (Vln. I, Vln. II, Vla., Vc., D.B.) play a rhythmic pattern of eighth notes. The woodwinds (Ob., B♭ Cl., Bsn., Hn.) play a melodic line. The piano (Pno.) plays a chordal accompaniment.

The Dunwich Horror

142

Fl. *mf* *f* *p*

Ob. *mf* *mp*

B♭ Cl. *p*

Bsn. *p*

Hn. *p*

Toms [hi, mid, low toms] *mf* *mp*

Pno.

Lav. *mf*
 I! You need - n't think

Vln. I *mf*

Vln. II *mf*

Vla. *mf* pizz. *mf*

Vc. *mf*

D.B. *mf* pizz. *mf*

The Dunwich Horror

145

Ob.

B♭ Cl.

Bsn.

Lav.

Vln. II

Vla.

Vc.

D.B.

mf *mp* *mp* *p*

pizz. *p*

mp *pizz.* *mp* *mp*

you folks is here all a - lone.

148

Fl.

Ob.

Cel.

Lv.

Lav.

Vc.

tar *dan*

pp *p* *n*

p *like a secret*

mp *p*

Now let me tell you some - thing.

The Dunwich Horror

[LAVINIA raises both arms and looks out at the audience in a prophetic trance;
MAMIE recoils in fright]

— do — — — **L Freely; prophetic and chant-like**

151 Fl. Tap keys, instrument, or blow air through spontaneously, gradually dying out by mm. 158

Ob. Tap keys, instrument, or blow air through spontaneously, gradually dying out by mm. 158

B♭ Cl. Tap keys, instrument, or blow air through spontaneously, gradually dying out by mm. 158

Bsn. Tap keys, instrument, or blow air through spontaneously, gradually dying out by mm. 158

151 Hn. Tap keys, instrument, or blow air through spontaneously, gradually dying out by mm. 158

151 Tim.  After bowing, tune timpano sporadically up and down, letting sound taper off naturally

151 Lav.  Some - day you'll hear a

151 Vln. I LH tap strings, instrument, or col legno spontaneously, dying out by mm. 158

Vln. II LH tap strings, instrument, or col legno spontaneously, dying out by mm. 158

Vla. LH tap strings, instrument, or col legno spontaneously, dying out by mm. 158

Vc. LH tap strings, instrument, or col legno spontaneously, dying out by mm. 158

D.B. LH tap strings, instrument, or col legno spontaneously, dying out by mm. 158

The Dunwich Horror

154

Fl.

Ob.

B♭ Cl.

Bsn.

154

Hn.

154

Tim.

Lav.

child of mine call - ing its fath - er's name

154

Vln. I

Vln. II

Vla.

Vc.

D.B.

The Dunwich Horror

157

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Tim.

Lav.

from the top of Sen - ti - nel

Vln. I

Vln. II

Vla.

Vc.

D.B.

The Dunwich Horror

[lights fade.]

[curtain closes as MAMIE moves upstage left to meet ELMER, who has entered upstage left.]

molto rall.

M The hustle-bustle of town gossip

$\text{♩} = 152$

160

Fl. *mp* *ff*

Ob. *mp* *ff*

B♭ Cl. *mp* *ff*

Bsn. *mp* *ff*

Hn. *mp* *ff*

Tim. *mp* *ff* (timp.)

Pno. *mp* *ff* (pno.)

Lav. *fff* Hill!

Vln. I *mp* *ff* arco pizz. sub. *p*

Vln. II *mp* *ff* arco

Vla. *mp* *ff* arco

Vc. *mp* *ff* arco pizz. sub. *p*

D.B. *mp* *ff* arco pizz. sub. *p*

The Dunwich Horror

163

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

p

pizz.

p

166

B♭ Cl.

Bsn.

Sn. Dr.

Mam.

Vln. I

Vln. II

Vla.

Vc.

D.B.

fp

fp

sn. dr.

f

sub.
p

p

Have you heard the lat - est a -

pp

pp

pp

pp

The Dunwich Horror

169

Ob. *fp*

Hn. *p* *fp*

Sn. Dr. *f*

Mam. bout those two lit - tle Whate - leys?

Vln. I *f*

Vln. II *pp* *f*

Vla. *pp* *f*

Vc.

D.B.

The Dunwich Horror

172

Ob. *ff*

Hn. *ff*

Sn. Dr.

Mam. Have you seen those two lit - tle de - vils?

Vln. I *mp* *f*

Vln. II *pp* *mp* *f*

Vla. *pp* *mp* *f*

Vc. *pp*

D.B. *pp*

The Dunwich Horror

O

175

Fl.

Ob.

Bsn.

Hn.

Sn. Dr.

Elm.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

mp

mf

pp

ff

mp

ff

pp

ff

mp

I'm head - ed to the White - ley's

The Dunwich Horror

178

Fl.

Ob.

Bsn.

Toms

Mam.

Elm.

D.B.

f

mp

p

lo, mid, hi toms

now, I've seen that boy Wil - bur, but ne - ver Li - lith.

I sup -

The Dunwich Horror

P

181

Ob. *p*

B♭ Cl. *p* *ff* *sub. p*

Bsn. *p* *ff* *sub. p*

Hn. *ff* *sub. p*

Toms *ff* *sub. p*

Mam. *ff* *f*
pose she keeps Li - lith tucked a - way in - doors. Poor thing must look e - ven

Vln. I *arco* *ff* *sub. p*

Vln. II *arco* *ff* *sub. p*

Vla. *arco* *ff* *sub. p*

Vc. *mf* *arco* *ff* *sub. p*

D.B. *p* *ff* *sub. p*

The Dunwich Horror

184

B♭ Cl.

Bsn.

Hn.

Toms

Mam.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ug - li - er than Wil - bur! I've heard the child sing - ing lul - la - bies to her -

The Dunwich Horror

187

B♭ Cl.

Bsn.

Hn.

Toms

Sn. Dr.

Cel.

Mam.

Vln. I

Vln. II

Vla.

Vc.

D.B.

self for hours _ on end.

cel.

sn. dr.

mf

f

ff

pizz.

f

ff

pizz.

ff

Detailed description: This is a page from a musical score for 'The Dunwich Horror'. It contains measures 187, 188, and 189. The instruments listed on the left are B♭ Clarinet, Bassoon, Horn, Tom, Snare Drum, Cello, Mammal (Mam.), Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (D.B.). Measure 187 is in 6/8 time. Measure 188 is in 6/8 time. Measure 189 is in 4/4 time. The vocal part (Mam.) has lyrics: 'self for hours _ on end.' The Cello part has dynamics *mf*, *f*, and *ff*. The Snare Drum part has a 'sn. dr.' marking. The Violin II and Violoncello parts have 'pizz.' markings. The Double Bass part has a *ff* marking.

The Dunwich Horror

Q

190

Fl. *p*

Sn. Dr. *ff*

Elm. *mf*

8 And that boy Wil - bur grows with un - can - ny speed;

Vln. I *pizz.* *p*

Vln. II *p* *pizz.* *p*

Vla. *p*

Vc. *pizz.* *sub.* *p*

D.B. *ff* *sub.* *p*

193

Fl. *p*

B♭ Cl. *p*

Sn. Dr. *p* *n*

Mam. *p*

8 Yes, and

Elm. *p*

8 walk - ing and talk - ing be - fore he was e - ven a year?

Vc. *p*

D.B. *p*

The Dunwich Horror

R

196

Fl. *mf*

Sn. Dr.

Pno. *f* *pno.*

Mam. *f*
now at four he looks a boy of ten!

Elm. *f*
And his

Vc.

D.B.

The Dunwich Horror

199

Ob. *pp*

Sn. Dr. *p* *sub. ff* *p*

Pno. *p* *p*

Mam. *f* *mf*
(his clothes!) look so un - com - for - ta - ble, he be - ing

Elm. 8 clothes!

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *ff* *pp* *p*

D.B. *ff* *pp* *p*

The Dunwich Horror

[illegible]

The Dunwich Horror

S *rit. ----- molto rit. -----*

206

B♭ Cl. *f* *p*

Bsn. *f* *p*

Elm. *f*
A - ny - time the boy comes near — my place the dogs go mad.

Vln. I *p* *pp*

Vln. II *p* *pp*

D.B. *arco* *f* *p*

Freely *[WILBUR pauses in a curious daze]*

209

B♭ Cl. *pp*

Bsn. *pp*

Cym. *mf*
sus. cym. (scrape) *l.v.*

Cel. *cel.* *p* *l.v.*

Elm. *to himself: pp*
They ab - hor the boy.

Vla. *arco* *pp*

D.B. *pp*

The Dunwich Horror

[Curtains open to reveal a door frame set in the center of the stage.]
 [ELMER exits upstage left while MAMIE exits upstage right.]

T Heavy
 ♩ = 144

212

B♭ Cl.

Bsn.

Hn.

Elm.

215

B♭ Cl.

Bsn.

Hn.

B.D.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The Dunwich Horror

[ELMER enters mainstage left.]

Fl.

Ob.

B.D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The Dunwich Horror

(♩=♩)

221

B♭ Cl. *f*

Bsn. *f*

Hn. *f*

Sn. Dr. *p* *f* *f*

Pno. *f*

Vln. I *mf* *fp*

Vln. II *mp* *fp*

Vla. *p* *fp*

Vc. *fp*

D.B. *fp*

The Dunwich Horror

[CHILD WILBUR races from mainstage right, through the door, and past ELMER, nearly knocking him over.]

[illegible]

The Dunwich Horror

[illegible]

The Dunwich Horror

230 sus. cym.

Cym. *mp*

Elm. *f* *mp* *f*
 8 beast brat! There's some - thing al - most goat - ish a -

Vln. I *f* *fp* *f*

Vln. II *f* *fp* *f*

Vla. *f* *fp* *f*
 pizz.

Vc. *f* *fp* *f*
 pizz.

D.B. *f* *fp* *f*
 pizz.

ff

233

Ob. *p* *f*

B♭ Cl. *p* *f*

Cym.

Elm. *f*
 8 bout him. And here I am sup - ply - ing them with my

Vln. I *mp* *f* *p*

Vln. II *mp* *f* *p*

Vla. *mp* *f* *p*

Vc.

D.B.

The Dunwich Horror

236

B♭ Cl. *mp* *f*

Cym.

Elm. *f*

Vc.

D.B.

Al - der - ney cows. That makes near a score



239

B♭ Cl. *p*

Cym. *p*

Elm. *p*

Vc. *p*

D.B. *p*

this year a - lone, but not a

The Dunwich Horror

242

Fl. *mp*

Cym.

Elm. *f*
sin - gle head of in - crease to be seen in their

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc.

D.B.

245

Fl. *f* *p* *f* *p* *p*

B♭ Cl. *p* *f* *p* *f* *f* *p*

Cym. *mp*

Elm. *f*
herd.

Vc. *f*

D.B. *f*

The Dunwich Horror

V

248

Fl. *ff*

B♭ Cl. *p* *mf*

Cym.

Elm. *f*
At least she pays well, with so - lid

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B.

The Dunwich Horror

251

Cym.

Elm.

8 gold coin. So why do her cat - tle look a -

Vln. I

Vln. II

Vla.

Vc.

D.B.

254

Fl.

B♭ Cl.

Cym.

Elm.

8 ne - mic and blood - less? And

Vc.

D.B.

The Dunwich Horror

257

Fl.

B♭ Cl.

Cym.

Elm.

Vc.

D.B.

mp

p *mf*

mp

mp

all bear - ing wounds that look like rows of in - cis - ions?

W Slower; Uneasy

♩ = 78

260

Fl.

B♭ Cl.

Cym.

Pno.

Elm.

D.B.

p *n*

p *n*

p *mf*

p

p *mf*

p

I've heard tell of the strange things that are called out of the

The Dunwich Horror

263

Pno.

Elm.

D.B.

8 earth when a bull - ock is sac - ri - ficed at the



266

Pno.

Elm.

D.B.

rit. -----

l.v.

l.v.

f *shudders* *f*

pro - per time to cer - tain hea - then gods. That lit - tle

The Dunwich Horror

X With nervous energy

$\text{♩} = 72$

[ELMER steps inside the barn...]

270 **b. cl.**

B. Cl. *f*

Bsn. *f*

270 Hn. *f*

sn. dr.

Sn. Dr. *f*

Elm. *f*
8 beast brat!

Vla. *f*
arco

Vc. *f*
arco

D.B. *f*

The Dunwich Horror

Y Forboding

♩ = 72

[... and recoils in disgust from the stench.]

273

B. Cl. *ff* *sub. p*

Bsn. *ff* *sub. p*

Hn. *ff* *sub. p*

Sn. Dr. *ff* *sub. p*

Cel. *cel.* *sub. p* l.v.

Elm. *f* What a sin - gu - lar

Vln. I *sub. p*

Vln. II *sub. p*

Vla. *ff* *sub. p*

Vc. *ff* *sub. p*

D.B. *ff* *sub. p*

The Dunwich Horror

276 a. fl.

A. Fl. *mp* *p*

Ob. *mp* *p*

Cel. *f* *l.v.*

Elm. *mf*

Vln. I *n*

Vln. II *n*

o - dor! Dun-wich folk ____ have ne - ver been re - mark - a - ble ____ for their im -

Z

280

A. Fl. *n* *p*

Ob. *n*

Cel. *mf* *l.v.*

Lil. *offstage: mf*

Elm. *mf*

Vln. I *fp*

Vln. II *fp*

Gaze in - to the sha - dow - land ____ to

mac - u - late - ness, but this ____ could not come from a - ny - thing sane or of this earth! ____

The Dunwich Horror

[ELMER pauses as he hears LILITH singing to herself from elsewhere.] AA

284

A. Fl. $p < mf$ $mp < f$ $mf < f$

B. Cl. $p < mf$ $mp < f$ $mf < f$

Cel. f

Lil. f find the old ones, mon-strous, grand, and bring them back up -

Elm. p Such a stench I've

Vln. I n

Vln. II n

288

Cel. l.v. l.v. l.v. l.v.

Lil. on the hill that all may hear the whip-poor-will.

Elm. ne-ver smelt in all my life... save near those an-cient cir-cles on the

Vln. I pizz. p mf

Vln. II pizz. p mf

D.B. p

The Dunwich Horror

292

B. Cl. *f* *p*

Bsn. *f* *p*

Hn. *f* *p*

Lil. *mf*

Elm. *mf*

Vc. *f* *p*

D.B. *f* *p*

hill. This must be that boy Wil - bur's do-ing!

BB

296

Bsn. *p* *f*

Hn. *p* *f*

Cym. *p* (sus. cym. (scrape) l.v.)

Cel. *f* *l.v.*

Vla. *mp* *f*

Vc. *p* *f*

D.B. *p* *f*

CC [Lights fade on ELMER and shift to NARRATOR, upstage right.]

78

The Dunwich Horror

303

Bsn. *p* *n* *f*

Hn. *p* *n* *f*

Cym. *p* *l.v.*

Cel. *f*

Nar. *f*

Vla. *sub. p* *f* *fp*

Vc. *p* *f* *fp*

D.B. *p* *f*

The smell was but one of the curious oddities of the Whateley's property. Neighbors watched as mother and son methodically boarded up all entries to their tool house save the door, which was fitted with a stout, fresh lock.

305

Cym. *f* *l.v.*

Nar. *f*

Vla. *p*

Vc. *p*

D.B. *p*

In less than a year, the shed laid abandoned while the top floor of the Whateley house showed similarly clap-boarded windows. Though odd, their carpentry displayed the effects of sound calculation.

The Dunwich Horror

DD

306

Fl. *p* *fp*

Ob. *p* *fp*

Cel. *mf* *f* *l.v.*

Vla. *mf* *p* *f*

Vc. *mf* *p* *f*

D.B. *mf* *p* *f*

309

Fl. *n*

Ob. *n*

Cym. *p* *l.v.*

Nar. *p*

Vla. *p*

Vc. *p*

D.B. *p*

By the time Wilbur was ten - bearing the mind, voice, stature, and bearded face of maturity - a second great siege of carpentry went on at that old house.

From bits of discarded lumber, people concluded that the boy and mother had knocked out all the partitions and had even removed the attic floor, leaving one vast open void between the ground story and peaked roof.

The Dunwich Horror

[NARRATOR exits upstage right.]
[Lights fade.]

EE *poco a poco accel.* -----

311

Fl. *mp*

Ob. *p*

B♭ Cl. *p*

Vla. *f*

Vc. *f*

D.B. *fp*

314

Fl. *mp*

Ob. *p*

B♭ Cl. *p*

D.B. *f*

The Dunwich Horror

FF

accel.

317

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn. *mp* *mf*

Cym. *mp* *sus. cym.*

Vln. I *pizz.* *mp*

Vln. II *pizz.* *mp*

Vc. *mf*

D.B. *mp*

The Dunwich Horror

320

Fl. *mf* *f* *sub. p*

Ob. *mf* *f* *sub. p*

B♭ Cl. *mf* *f* *f p*

Bsn. *mf* *f* *p*

Hn. *f* *p*

Cym. *fp*

Vln. I *mf* *f p*

Vln. II *mf* *f p*

Vla. *mf* *f p*

Vc. *f* *p*

D.B. *f* *p*

The Dunwich Horror

GG Frenzied *[Lights abruptly rise showing LAVINIA in bed; WILBUR is standing by her side. Nothing else is on stage.]*
 ♩ = 106

323

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *f*

Hn. *f*

Cym. *f*

Pno. *p* *f* *sub. p*

Lav. *mf*
They whist-le

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f* *pizz.* *p*

D.B. *f* *pizz.* *p*

The Dunwich Horror

326

Pno. *pp*

Lav. *mf*

Vla. *mf* *p*

Vc.

D.B.

just in tune with my breath - ing now, they're get-ting



329

Pno. *mf*

Lav. *mf*

Vla.

Vc.

D.B.

rea - - - dy to catch my soul.

The Dunwich Horror

331 *fl. tg.* **HH**

Fl.

sub. ff

B♭ Cl.

fl. tg. **sn. dr.**

Sn. Dr.

sub. ff

Pno.

331 (8^{va}) *sub. ff* *p*

Lav.

mp

They know it's go - ing out,

Vln. I

331 *arco* *sub. ff*

Vln. II

arco *sub. ff*

Vla.

arco *sub. ff*

Vc.

sub. ff *p*

D.B.

sub. ff *p*

The Dunwich Horror

334

Pno.

Lav.

Vc.

D.B.

and they don't cal_ cu - late to miss it.

f

337

Bsn.

Sn. Dr.

Pno.

Lav.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

ff *dim.*

f *pizz.*

f *pizz.*

f *pizz.*

f

f

The Dunwich Horror

II
340

Bsn. *p* *pp*

Hn. *p* *pp*

Pno. *p*

Lav. *mp*
If they do, they'll keep up sing - in' and laugh - in' til'

Vc. *p*

D.B. *p*

343

Bsn.

Hn.

Pno.

Lav.
break of day. If they don't they'll qui - et down real ab - rupt.

Vla. *mf*

Vc.

D.B.

The Dunwich Horror

346

Bsn.

Hn.

Pno.

Wil.

Vc.

D.B.

mf

Yes, mot-her. Be still.

The musical score is arranged in a system with six staves. The top staff is for Bsn. (Bassoon), followed by Hn. (Horn), Pno. (Piano), Wil. (Vocal), Vc. (Violoncello), and D.B. (Double Bass). The vocal line for Wil. includes the lyrics 'Yes, mot-her. Be still.' and is marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment for Pno. features a complex rhythmic pattern in the left hand and a more melodic line in the right hand. The other instruments (Bsn., Hn., Vc., D.B.) provide harmonic support with various note values and rests.

The Dunwich Horror

[LAVINIA desperately grabs at WILBUR'S collar.]

JJ

348

Fl. *mf*

B.D. *mf*

Pno. *f*

Lav. *f*
You give it more space Will-y, more space soon. You grow and

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

The Dunwich Horror

35/

Fl.

35/

B.D.

Lav.

that grows fast - er.

35/

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

f

f

f

f

f

The musical score is for a scene titled "The Dunwich Horror". It features eight staves: Flute (Fl.), Bass Drum (B.D.), Lavender (Lav.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Flute part begins with a measure marked "35/" and contains a melodic line with a slur and a dynamic marking of *f*. The Bass Drum part also starts with "35/" and has a single note with a dynamic marking of *f*. The Lavender part has a single note with a dynamic marking of *f*. The Violin I, Violin II, Viola, Violoncello, and Double Bass parts all begin with a measure marked "35/" and contain a melodic line with a slur and a dynamic marking of *f*. The lyrics "that grows fast - er." are written below the Lavender staff.

The Dunwich Horror

KK

353

Fl. *mp*

Ob. *mp* *p*

B.D. *mp*

Lav. *mf* *mp*

Go find that de - vil book. Page se - ven - hun-dred - fif - ty - one.

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

D.B. *mp* *p*

The Dunwich Horror

356

Fl. *mp* *f*

Ob. *pp* *mp*

B.D. *f*

Lav. Ne - cro - no - mi - con.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The Dunwich Horror

359

LL

Fl.

Ob.

B.D.

Lav.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *mp* *f* *sub.* *p*

f *mp* *f* *sub.* *p*

f *mp* *f* *sub.* *p*

f *mp* *f* *sub.* *p*

f *p* *f* *sub.* *p*

f *p* *f* *sub.* *p*

You feed it re - gu - lar, Will - y.

The Dunwich Horror

362

Fl.

Ob.

B♭ Cl.

B.D.

Lav.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

p

mf

Don't let it grow too fast.

mp

mp

mp

mp

mp

mp

The Dunwich Horror

365

Fl. *mp* *f* *p* **MM**

Ob. *mp* *f* *p*

B♭ Cl. *mp* *f* *p*

365

B.D. *f* *p* *f*

Lav. *mp* *f*
On - ly them, from be - yond can make it

365

Vln. I

Vln. II

Vla. *p*

Vc. *p*

D.B. *p*

The Dunwich Horror

368

B♭ Cl. *p* *f* *pp*

Bsn. *p* *f* *pp*

B.D. *p* *f* *pp*

Lav. *mp*
mult - i - ply. On - ly

Vla. *pp*

Vc. *pp*

D.B. *pp*



rall. -----

371

Bsn. *pp*

371

B.D.

Lav. them, the old ones as wants to come back.

Vla.

Vc.

D.B.

The Dunwich Horror

[LAVINIA gasps her last breath.
The whippoorwill stop chirping.]

375 NN **Freely**

B.D.

Wil.

Vla.

Vc.

D.B.

OO **Somber and tender**
♩ = 66

379

Cel.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The Dunwich Horror

PP

383

Cel. *mf* *f*

Lil. *mf* *mf*
Hush, dear moth-er, close your eyes. and

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

D.B. *p* *mf*

387

Cel. *mf* *f*

Lil. *f*
face the gates to your de - mise. The

Vln. I *p* *n* *p* *mf* *n*

Vln. II *p* *n* *p* *mf* *n*

Vla. *p*

Vc. *p*

D.B. *p*

The Dunwich Horror

QQ

391

Cel.

Lil.

Vln. I

Vln. II

Vla.

Vc.

D.B.

old ones knock up - on the door, They

mp

mp

mf *pizz.* *mp* *p*

mf *pizz.* *mp* *p*

mf

mf

mf

The Dunwich Horror

RR [LILITH appears downstage right, cloaked in shadow.]

395

Tim. *tim.*
p *mp*

Cel. *mp*

Lil.
shall be free for - ev - er - more, _____
f

Vln. I

Vln. II

Vla. *p* *mf* *f* *sim.*

Vc. *p* *mf* *f* *sim.*

D.B. *p* *mf* *f* *sim.*

The Dunwich Horror

SS

400

Ob.

Bsn.

Tim.

Cel.

Lil.

Vla.

Vc.

D.B.

p

mf

n

p

mp

f

mp

mf

p

mp

p

mp

p

mp

Hush, my child - ren, don't you cry, the sun is set up-on the

The Dunwich Horror

TT

403

B♭ Cl. *mf*

Bsn. *mp* *f* *n*

Tim. *mf*

Cel. *f*

Lil. *f*
sky. But if _____ you jour - ney up that hill _____ you

Vla. *mf*

Vc. *mf*

D.B. *mf*

The Dunwich Horror

[illegible]

The Dunwich Horror

409 *molto rall.*

Fl. *f* *ff* *sffz* *ff*

Ob. *f* *ff* *sffz* *ff*

B $\flat$ Cl. *f* *ff* *sffz* *ff*

Bsn. *f* *ff* *sffz* *ff*

Hn. *f* *ff* *sffz* *ff*

Tim. *f* *ff* *sffz* *ff*

Vln. I *f* *ff* *sffz* *ff*

Vln. II *f* *ff* *sffz* *ff*

Vla. *f* *ff* *sffz* *ff*

Vc. *f* *ff* *sffz* *ff*

D.B. *f* *ff* *sffz* *ff*

Scene II

Gentle
♩ = 54

The Dunwich Horror

[Lights up on NARRATOR, who is downstage left.]
 [Behind her, the stage is lit in a dim light and reveals a library.
 A singular desk is upstage right and a bookshelf upon which fat, old books are kept is upstage left.]

A

10

Ob.

Bsn.

Hn.

Cel.

Nar./Is.

fp

fp

f

f

spoken: ↓

The following Summer, Wilbur traveled outside of Dunwich
 for the first time.

12

Ob.

Bsn.

Hn.

Sn. Dr.

Cel.

Nar./Is.

fp

fp

mp

mf

f

f

sn. dr.

l.v.

↓

↓

↓

↓

Correspondence
at Harvard...

the British
Museum...

and the library of
Miskatonic
University
in Arkham had

failed to get him the book he so
desperately wanted.

The Dunwich Horror

14

Ob. *f* *sub. p*

Bsn. *f* *sub. p*

Hn. *f* *sub. p*

Sn. Dr. *f* *sub. p*

Cel. *f* *sub. p*

Nar./Is. *f* *sub. p*

And so, at length, he set out to consult the copy at Miskatonic, which was the nearest to him geographically.



[NARRATOR begins moving upstage right toward the desk to assume the role of ISABELLE.]

B Cautiously Optimistic

16 $\text{♩} = 72$ *a. fl.*

A. Fl. *mp*

Ob. *p* *mp*

B. Cl. *mp*

Bsn. *p*

Hn. *p* *mp*

Toms *p* *toms*

Nar./Is. *p*

Well do I remember the day this dark, goatish gargoyle stepped foot into my library.

The Dunwich Horror

C [WILBUR enters upstage right and waits at the desk for ISABELLE.]

22

A. Fl. *f*

Ob. *f*

B. Cl. *f*

Bsn. *f*

Hn. *f*

Toms *f* *rim taps* *sub* *p*

Nar./Is. *f*

He walked heedlessly past our great, white-fanged watchdog, which barked with an unnatural fury and enmity.

Vln. I *mf* *pizz.*

Vln. II *mp* *pizz.*

Vla. *mp* *pizz.*

Vc. *mp* *pizz.*

D.B. *mp*

The Dunwich Horror

[ISABELLE arrives at the desk. Lights up onstage.]

D Freely

c. ♩ = 72

27

Toms *f*

Wil. *mf*
Wil - bur Whate-ley, good day.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

fp arco

fp arco

fp arco

fp

32 *mf*

Nar./Is. Is - a - belle Ar - mit-age, good day to you too. May I help you find some -

Wil.

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

D.B. *fp*

fp

fp

The Dunwich Horror

E

36

A. Fl. *mf*

Tim. *mf*

Nar./Is. thing?

Wil. *mf* *f* *mf*

I'm look - ing for the Ne - cro - no - mi - con, as print - ed in Spain

Vln. I *mf* *fp*

Vln. II *mf* *fp*

Vla. *mf* *fp*

Vc. *mf* *fp*

D.B. *mf* *fp*

40

Nar./Is. *f*

Oh yes, of course! I re - mem - ber your let - ter of re - quest.

Wil. *f*

in the Sev - en - teen - th Cen - tu - ry.

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

D.B. *fp*

The Dunwich Horror

44 *rall.* -----

Nar./Is. That par - ti - cu - lar text is kept _____ in our spe - cial col - lect - ions wing. Please fol - low me.

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

D.B. *fp*

[ISABELLE leads WILBUR stage left toward the bookshelf. WILBUR follows uncomfortably close behind.]

F A little faster; with growing urgency

$\text{♩} = 78$

G

47

B. Cl. *mf* *p*

Bsn. *mf* *p*

Hn. *mf* *p*

Toms *mf* *mp*

Cel. *mf* *p*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

D.B. *mf* *p*

toms

The Dunwich Horror

[They arrive at the bookcase, and ISABELLE tries to be cordial as she searches for the book.]

52 *mf* *mp*

Nar./Is. Love - ly day we're hav - ing, is it not?

Vln. I *p* *p*

Vln. II *p* *p*

Vla. *pizz.* *p*

Vc. *p* *p*

D.B. *p* *p*



[WILBUR stands menacing and silent.]

56 **H** *f*

Nar./Is. Here it is!

Vln. I *fp*

Vln. II *fp*

Vla. *f*

Vc. *pizz.* *p* *f*

D.B. *f* *fp*

The Dunwich Horror

61

A. Fl. *fp* *n*

Ob. *fp* *n*

B. Cl. *fp* *n*

Bsn. *fp* *n*

Hn. *fp* *n*

Cel. *f* *l.v.*

Nar./Is. *f*
What were you hop-ing to find?

Wil. *f*
I ____ seek a for - mul-a found on page se-ven-fif-ty-one.

Vln. I *n*

Vln. II *n*

D.B. *n*

The Dunwich Horror

[ISABELLE opens the book to the page.]

66

B. Cl. *mp*

Nar./Is. *mf* Right then, page se - ven - fif - ty - one. *f* Here we

Vln. I *fp*

Vln. II *fp* arco

Vla. *fp* arco

Vc. *fp*

D.B. *fp*



I Mystical; with wonder

♩ = 66

p

70

Cel.

Nar./Is. 70 are:

Vla. *p*

Vc. *p*

D.B. *p*

The Dunwich Horror

72 *mf*

Cel.

Vla.

Vc.

D.B.



[ISABELLE begins reading from the text as WILBUR stands right behind her peering intently over her shoulder:]

74 *mp*

Cel.

Nar./Is. *mf*

Vla. *p*

Vc. *p*

D.B. *p*

Yog - - - So - thoth knows the gate.

The Dunwich Horror

76 **b.d.** (friction mallet - drag heavy and slow)

B.D. *sempre f*

Cel.

Nar./Is. *mp*
Yog - - - So - thoth

Vla. *pp*

Vc. *pp*

D.B. *pp*

78

B.D. *sempre f*

Cel.

Nar./Is. *is the gate.*

Vla.

Vc.

D.B.

The Dunwich Horror

J

80

Cel.

Nar./Is.

Vla.

Vc.

D.B.

He knows where the old ones broke

82

Cel.

Nar./Is.

Vla.

Vc.

D.B.

through _____ of old,

f

The Dunwich Horror

84 *f* *sub. p*

Cel.

Nar./Is. *mf*

Vla. *mf* *p*

Vc. *mf* *p*

D.B. *mf* *p*

He knows _____ where the



86

Cel.

Nar./Is. *mf*

Vla. *mf* *p*

Vc. *mf* *p*

D.B. *mf* *p*

old ones shall break _____ through a -

The Dunwich Horror

88

mf

Cel.

Nar./Is.

gain. Past, pre - sent,

f

Vla.

mf

Vc.

mf

D.B.

mf



90

Cel.

Nar./Is.

fu - ture, are all one in

Vla.

Vc.

D.B.

The Dunwich Horror

92

Hn.

mf

Cel.

Nar./Is.

Yog - So - tho!

Vla.

Vc.

D.B.

Detailed description: This musical score page, numbered 92, is for 'The Dunwich Horror'. It features six staves: Horn (Hn.), Cello (Cel.), Narrator/Isis (Nar./Is.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature has one flat (B-flat) and the time signature is 3/4. The Horn part begins with a rest followed by a melodic phrase starting on B-flat, marked *mf*. The Cello part plays a continuous eighth-note arpeggiated figure. The Narrator/Isis part has the lyrics 'Yog - So - tho!' with a long note on 'tho!'. The Viola, Violoncello, and Double Bass parts provide harmonic support with sustained notes and a low bass line.

The Dunwich Horror

94

Fl.

Ob.

B $\flat$ Cl.

Bsn.

Hn.

B.D.

Cel.

Vla.

Vc.

D.B.

K **fl.**

mp

mf

B $\flat$ cl.

mp

mf

n

f

ppp

ppp

ppp

mf

The Dunwich Horror

96

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Nar./Is.

D.B.

The old ones were,

98

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Nar./Is.

D.B.

pp

p

pp

p

mf

p

The old ones are, the old ones shall

The Dunwich Horror

100

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Nar./Is.

D.B.

be. Not in the spa - ces we

102

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Nar./Is.

D.B.

know, but be - tween them. _____

mp

mf

mp

mf

f

mf

The Dunwich Horror

104

Fl. *f*

Ob. *ff*

B $\flat$ Cl. *f*

Bsn. *ff*

Hn. *ff*

Cym. (mute the crown) sus. cym. *ff* *fff*

Nar./Is. *ff*

D.B. *ff*

L

106

Fl. *sub. p*

B $\flat$ Cl. *sub. p*

Bsn. *sub. p*

Nar./Is. *mf*
They walk se - rene and pri - mal,

Vln. I *sub. p*

Vln. II *sub. p*

D.B. *sub. p*

The Dunwich Horror

108

Fl.

B♭ Cl.

Bsn.

Nar./Is.

Vln. I

Vln. II

D.B.

un - - - dim - en - sion'd and to

3

Detailed description: This musical score page, numbered 108, is for the piece 'The Dunwich Horror'. It features seven staves. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts are in the treble clef, while the Bassoon (Bsn.), Narrator/Isis (Nar./Is.), Violin I (Vln. I), Violin II (Vln. II), and Double Bass (D.B.) parts are in the bass clef. The time signature is 2/4. The Flute and B♭ Clarinet parts play a complex, fast-moving melody with many beamed sixteenth and thirty-second notes. The Bassoon, Narrator/Isis, and Double Bass parts play a slower, more rhythmic line. The Narrator/Isis part includes the lyrics 'un - - - dim - en - sion'd and to' under the first two measures. The Violin I and Violin II parts play a sustained chord. The Double Bass part includes a triplet of eighth notes in the second measure.

The Dunwich Horror

110

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Cel.

Nar./S.

Vln. I

Vln. II

D.B.

us un - seen.

f

mf

f

f

p

f

p

f

The Dunwich Horror

M

112

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn. *p*

Hn. *p*

Cel. *p*

Nar./Is. *mf*
They walk in pla - ces foul,

Vln. I *mp* *p* *mp*

Vln. II *mp* *p* *mp*

D.B. *p*

The Dunwich Horror

114

Fl.

Ob.

B $\flat$ Cl.

Bsn.

Hn.

Nar./Is.

Vln. I

Vln. II

D.B.

pp

pp

pp

pp

pp

mp

p

p

p

p

pp

where words...

The Dunwich Horror

[ISABELLE grows uneasy with what she has been reading and stops.]

[WILBUR picks up where she left off with added fervor and malevolent excitement.]

116

Fl.

Ob.

B> Cl.

Bsn.

Hn.

Wil.

Vln. I

Vln. II

D.B.

f

Where words _____ have been spo - ken, and

3

The Dunwich Horror

[illegible]

N

As a foul - ness, ye shall

The Dunwich Horror

122

Bsn.

B.D.

Cel.

Nar./Is.

Wil.

Vln. I

Vln. II

Vla.

Vc.

D.B.

(friction mallet - drag heavy and slow) [b.d.]

sempre f

in a dazed stupor; trying to process the weight of what is being said

mp *mf*

As a foul - ness, ye shall know...

mf

know them.

p

p

The Dunwich Horror

124

Bsn.

Cel.

Nar./Is.

Wil.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

mp

Though their hand is at your

Though their hand is at your throats, ye see them not.

This musical score page, numbered 124, features a variety of instruments and vocal parts. The Bsn. part is in the bass clef with a 4/4 time signature. The Cel. part consists of two staves, with the upper staff in treble clef and the lower in bass clef, both in 4/4 time. The Nar./Is. part is in treble clef, 4/4 time, and includes the lyrics 'Though their hand is at your'. The Wil. part is in bass clef, 4/4 time, and includes the lyrics 'Though their hand is at your throats, ye see them not.'. The Vln. I and Vln. II parts are in treble clef, 4/4 time, and include the dynamic marking *mp*. The Vla. part is in bass clef, 4/4 time. The Vc. part is in bass clef, 4/4 time. The D.B. part is in bass clef, 4/4 time. The score includes various musical notations such as notes, rests, and dynamic markings.

The Dunwich Horror

126

B♭ Cl. *mf* poco a poco cresc. ---

Bsn. *mf* poco a poco cresc. ---

Hn. *mf* poco a poco cresc. ---

B.D. *sempre f*

Cel. *f*

Nar./Is. throat... *mf*

Wil. Their hab - it - a - tion is

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

D.B.

Detailed description: This page contains the musical score for measures 126 and 127 of 'The Dunwich Horror'. The score is written for a large ensemble including woodwinds, brass, strings, and vocalists. Measure 126 begins with a key signature of one sharp (F#) and a 3/4 time signature. The woodwinds (B♭ Clarinet, Bassoon, Horn) and vocalists (Narrator/Isis, Wilbur) enter in measure 126 with a mezzo-forte (mf) dynamic and a 'poco a poco cresc.' instruction. The brass (Baritone/Dupont) and strings (Cello, Violin I & II, Viola, Violoncello, Double Bass) are marked 'sempre f' (always forte). The vocalists sing the lyrics 'throat...' and 'Their hab - it - a - tion is'. Measure 127 continues the musical development, with the woodwinds and vocalists maintaining their melodic lines while the strings provide a steady accompaniment.

The Dunwich Horror

128

Fl.

Ob.

B $\flat$ Cl.

Bsn.

Hn.

Cel.

Nar./Is.

Wil.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf poco a poco cresc.

mf poco a poco cresc.

mf poco a poco cresc.

mf poco a poco cresc.

mf poco a poco cresc.

f near - er than you know...

f near - er than you know. Man rules now where

The Dunwich Horror

130

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Cel.

Nar./Is.

Wil.

Vln. I

Vln. II

Vla.

Vc.

D.B.

they ruled once; They shall rule where

n

The Dunwich Horror

rit.

132

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Cel.

Wil.

man rules now!

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

The Dunwich Horror

O Freely; prophetic and chant-like

135 Tap keys, instrument, or blow air through spontaneously, gradually dying out by mm. 142

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

135 Tap keys, instrument, or blow air through spontaneously, gradually dying out by mm. 142

Tim.

135 cro. on tim. after bowing, tune timpano sporadically up and down, letting sound taper off naturally

f *l.v.*

Cel.

mf *mp*

Wil.

Yog - Soth-oth is the key to the gate

135 LH tap strings, instrument, or col legno spontaneously, dying out by mm. 142

Vln. I

135 LH tap strings instrument, or col legno spontaneously, dying out by mm. 142

Vln. II

135 LH tap strings instrument, or col legno spontaneously, dying out by mm. 142

Vla.

135 LH tap strings instrument, or col legno spontaneously, dying out by mm. 142

Vc.

135 LH tap strings instrument, or col legno spontaneously, dying out by mm. 142

D.B.

The Dunwich Horror

140 *rall.*-----

Fl. 

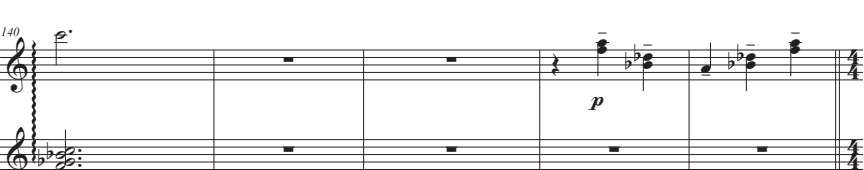
Ob. 

B♭ Cl. 

Bsn. 

Hn. 

Tim. 

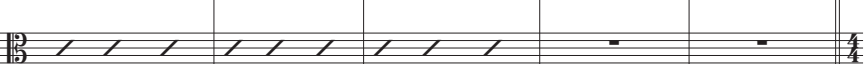
Cel.  *p*

Wil.  *mp*

built be - tween worlds where - by the spheres meet.-----

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

The Dunwich Horror

P Frenzied [WILBUR shifts his malicious gaze back to ISABELLE.]

$\text{♩} = 129$

145

Sn. Dr. *ff* *sn. dr.*

Cel. *sub. p* *mf restrained*

Wil. Miss Ar - mit-age,

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *sub. p*

The Dunwich Horror

149

Sn. Dr. *ff*

Cel. *sub. p*

Wil. *f* *mf*

I must take that book home! There's things in there I've

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *sub. p*

The Dunwich Horror

154

Toms *ff* *Q*

Sn. Dr.

Cel. *ff* *p*

Wil.
got to try, and it would be a mor-tal sin to let a red-tape rule hold me

Vln. I *f* *pizz.*

Vln. II *f* *pizz.*

Vla. *f* *pizz.*

Vc. *f*

D.B. *p*

The Dunwich Horror

R Freely

c. ♩ = 66

158

Sn. Dr. *ff*

Cel. *sub. p*

Wil. *mf*
up. Let me

Vln. I *ff* arco

Vln. II *ff* arco

Vla. *ff* arco

Vc. *ff* arco

D.B. *sub. p*

161

Cel.

Wil. take it a - long and I swear no - bo - dy will know the diff' - rence.

D.B.

The Dunwich Horror

164

Cel.

Nar./Is.

Wil.

D.B.

mp

mf

I don't need to tell you I'll take good care of it.

I'm

168

Cel.

Nar./Is.

D.B.

S

sor - ry, — Mis-ter Whate - ley, but we can-not re-lease this book for per-son-al loan.

T **Furious** [*WILBUR is quite visably angry, but attempts to keep composed.*]
 172 = 129

175

Toms

Wil.

If you feel that way a - bout it.

Vln. I

Vln. II

Vla.

Vc.

D.B.

sf

p

The Dunwich Horror

178

Toms

Sn. Dr.

Wil.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f *ff*

May - be Har - vard won't be so fus - sy as you!



[WILBUR storms off stage abruptly, stage right.]

181

Toms

Sn. Dr.

Vln. I

Vln. II

Vla.

Vc.

D.B.

sfz *fp* *ff*

The Dunwich Horror

U Forboding

$\text{♩} = 54$

184

A. Fl. *fp* *a. fl.*

B. Cl. *fp* *b. cl.*

Bsn. *fp*

Hn. *fp*

Sn. Dr. *fp*

Nar./Is. *spoken:* ↓

The savage yelping of the guard dog as he left brought me back from my stupor. That

V Slightly faster; profane

$\text{♩} = 66$

187

Ob. *mp*

B. Cl. *mp*

Bsn. *p*

Hn. *p*

Nar./Is. *p* ↓

bent, goatish man seemed like something only partly of mankind, and linked to the black gulfs that stretch like titan phantasms beyond all spheres of force and matter.

The Dunwich Horror

189

A. Fl.

Ob.

B. Cl.

Bsn.

Hn.

Nar./Is.

p

p

191

B. Cl.

Bsn.

Hn.

Nar./Is.

rit.

pp

pp

ppp

pp

p

pp

I could have made him a copy of what he needed, but there was too much responsibility in giving such a being a key to those blasphemous outer spheres.

195

B. Cl.

Bsn.

Hn.

Nar./Is.

Freely

c. ♩ = 72

pp

mf

n

pp

mf

n

pp

mf

n

pondering

sung: mp

f

As a foul - ness, ye shall know them...

The Dunwich Horror

W Urgent [Mainstage goes dark.]

♩ = 108

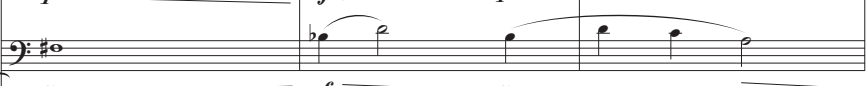
197  (tim.)

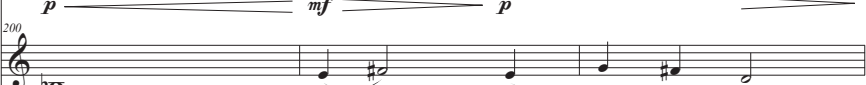
Tim. 

X [NIGHT LIBRARIAN appears downstage left, holding a telephone to her ear.]

200

B. Cl. 

Bsn. 

Hn. 

Tim. 

N. Lib. 

203

A. Fl. 

Ob. 

B. Cl. 

Bsn. 

Hn. 

Tim. 

N. Lib. 

The Dunwich Horror

206

A. Fl. *mf* *n* *mf*

Ob. *mf* *n* *mf*

B. Cl. *p* *mf*

Bsn. *p* *mf*

Hn. *p* *mf*

Tim. *sempre p* *mf*

N. Lib. *f* *ff*

The guard dog has been cry-ing half mad, wild and fierce! I

Y

209

A. Fl. *f* *n*

Ob. *f* *n*

B. Cl. *f* *n*

Bsn. *f* *n*

Hn. *f* *n*

Tim. *sub. p* *mf*

N. Lib. *thought* *I heard* *a - no - ther voice scream out...* *But*

Vln. I *pizz.* *f* *ff* *p*

Vln. II *f* *ff* *p*

The Dunwich Horror

212

Tim. *ppp*

N. Lib. *mp* *p* *ppp*
such _____ a scream! Such _____ a scream. Such _____ a scream...

Vln. I *pp* *ppp*

Vln. II *pp* *ppp*

Vla. *pizz.* *p* *pp* *ppp* *ppp*

Vc. *pizz.* *p* *pp* *ppp* *ppp*

D.B. *pizz.* *p* *pp* *ppp* *ppp*



215

Tim. *sempre p*

N. Lib. *mf* *f*
could not come out of a be - ing born of Earth. I've

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *sf* *p*

D.B. *sf* *p*

The Dunwich Horror

Z
218

Tim.

N. Lib.
phoned the po - lice, but... oh, please hur - - - ry!

Vln. I
mp *f* *pp*

Vln. II
mp *f* *pp*

Vla.
mf *mp* *f* *pp*

Vc.
mf *f* *pp*

D.B.
mf *f* *pp*

The Dunwich Horror

[Lights fade to dark on stage.]

[illegible]

[Lights on stage go up, but dim blue.]

[ISABELLE is slowly surveying the outside of her library downstage, heading from stage left to right.]

AA Uneasy, but calm

225 $\text{♩} = 60$

A. Fl.

The Dunwich Horror

BB

230

A. Fl.

Nar./Is.

What is this? An o - pen win - dow gap - ing in the moon - light? _____

CC

234

A. Fl.

Nar./Is.

— The watch - dog moans its low growls with - in, as

237

A. Fl.

Nar./Is.

whip-poor-wills chor - us just out - side.

240

A. Fl.

Nar./Is.

What — a damn-ab - ly rhyth - mic pip - ing!

[ISABELLE summons her courage and snaps on the light inside stage right (lights up mainstage).]
[WILBUR is laying on the ground in such a way that only his head is visible to the audience. The rest of his body is hidden upstage behind the desk. ISABELLE looks on in abject horror.]

244

A. Fl.

Pno.

Nar./Is.

What fright - ful thing is this?

The Dunwich Horror

246

A. Fl.

mp *mf* *mp*

(8^{va})

Pno.

Nar./Is.

mp

It looks like Mis - ter Whate-ley,

248

A. Fl.

mp *mf*

(8^{va})

Pno.

Nar./Is.

mf *f*

but on - ly part of him is hu-man! Lay - ing there in a

250

A. Fl.

p *f*

(mute the crown) *sus. cym.*

DD

Cym.

ff

(8^{va})

Pno.

mp

Nar./Is.

pool of fet - id i - chor!

The Dunwich Horror

252

A. Fl.

f *sub. p*

(8^{va})

Pno.

f *sub. p*

(8^{va})

Nar./Is.

sub. p *mp*

Not quite dead... twitch - ing sil - ent - ly...

254

A. Fl.

mf *p*

(8^{va})

Pno.

cresc. *8^{va}*

Nar./Is.

mf *3*

Its chest moves in time with the whip - poor - wills'

256

A. Fl.

mp *f*

(8^{va})

Pno.

f

(8^{va})

Nar./Is.

cry.

The Dunwich Horror

258

A. Fl.

p

258

Pno.

p

258

Nar./Is.

mp

What lays — there in its clutch — es?



[ISABELLE reaches down to pull a small notebook from the dying WILBUR'S grasp.]

260

Pno.

ppp

260

Wil.

ff

N'

The Dunwich Horror

[Her action abruptly rouses WILBUR, who has a final burst of energy, shouting out in an unknown tongue.
This startles ISABELLE.]

EE

262

A. Fl. *ff* *p*

Ob. *ff* *p*

B. Cl. *ff* *p*

Bsn. *ff* *p*

Hn. *ff* *p*

B.D. *ff*

Pno. *ff* *p*

Wil. *gai! N' - gha! Bugg Shog-gog! Yog - So-thoth! Yog - So-thoth!*

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *ff*

D.B. *ff*

The Dunwich Horror

266 *rall.* -----

A. Fl. *pp*

Ob. *pp*

B. Cl. *pp*

Bsn. *pp*

Hn. *pp*

Pno. *pp*

Wil. *mf*
Yog - So - thoth...

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *p* *pp*

D.B. *p* *pp*

==

[WILBUR relaxes into death, letting out a final breath.]

FF Freely
c. ♩ = 66

268 *mp* *p* *n*

B. Cl.

268 *p* *3* *3*

Nar./Is. It is dead, then. What dread - ful pon - der - ings has this mon - ster

The Dunwich Horror

molto rall.

271

A. Fl. *mp* *f* *ff*

Ob. *mp* *f* *ff*

B. Cl. *mp* *f* *ff*

Bsn. *mp* *f* *ff*

Hn. *mp* *f* *ff*

Cym. *mp* *f* *ff* *sus. cym.*

Pno. *mp* *f* *ff*

Nar./Is. *made?*

Vln. I *mp* *f* *ff*

Vln. II *mp* *f* *ff*

Vla. *mp* *f* *ff*

Vc. *mp* *f* *ff*

D.B. *mp* *f* *ff*

The Dunwich Horror

[WILBUR, assuming a ghostly role, stands to recite the passages from his notebook while
ISABELLE stands downstage right, turning pages.]

GG Morbidly enthralled

273 ♩ = 96

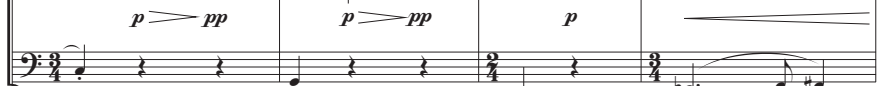
B. Cl. 

Bsn. 

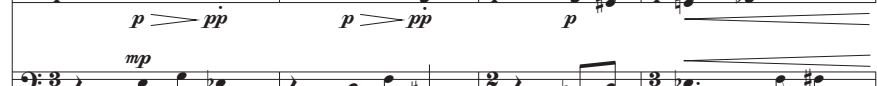
Hn. 



B. Cl. 

Bsn. 

Hn. 

Wil. 

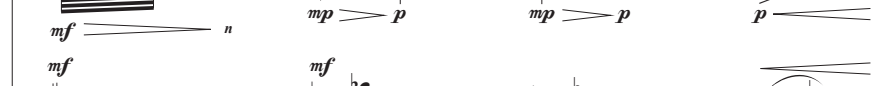
That up - stairs more a - head than I thought it would



B. Cl. 

Bsn. 

Hn. 

Wil. 

be and is not like to have much ____

The Dunwich Horror

285

B. Cl. *mf* *p* *pp* *p* *pp*

Bsn. *mf* *p*

Hn. *mf* *p* *pp* *p* *pp*

Wil. *f* *mp*

earth brain. _____ It will have the right cast

HH

289

B. Cl. *p* *mp* *mp*

Bsn. *mp*

Hn. *p* *mp* *mf*

Wil. *mf*

and is near like them up on the hill.

293

[ISABELLE turns a page.]

B. Cl. *mf* *mp* *mf* *n*

Bsn. *mf* *mp* *mf* *p*

Hn. *mf* *mp* *mf* *n*

Wil. *f* *p*

That ot - her face may wear off, some. _____

The Dunwich Horror

II

298

B. Cl. *p* *mp* *p* *mp* *p*

Bsn. *p* *mp* *p* *mp* *p*

Hn. *p* *mp* *p* *mp* *p*

Wil. *p*

Vln. I *p*

E - lam Joe's col - lie Jack, when it went _____ to

302

B. Cl. *mf* *n* *p* *mf* *p* *mf*

Bsn. *mf* *n* *mp* *mf* *mp* *mf*

Hn. *mf* *n* *p* *mf* *p* *mf*

Wil. *f* *mf*

Vln. I *mf* *f* *mp*

bite me, _____ shot it dead on the spot.

JJ

306

B. Cl. *p* *mp* *mf* *n* *p* *mp*

Bsn. *p* *mp* *mf* *mf* *p* *mp*

Hn. *p* *mp* *mf* *n* *p* *mp*

Wil. *f* *f*

Vln. I *mf* *p*

One less mon - grel to kill. E - lam Joe

The Dunwich Horror

310

B. Cl. *p* *mp* *p* *mf*

Bsn. *p* *mp* *p* *mf*

Hn. *p* *mp* *p* *mf*

Wil. *f*

Vln. I *mf*

said to me that he'd kill me if he e - ver

314

B. Cl. *p* *f* *f* *p*

Bsn. *p* *f* *f* *p*

Hn. *p* *f* *f* *p*

Wil. *f*

Vln. I *mp* *f* *f*

dared. But I guess that he won't.

[ISABELLE turns another page.]

318

B. Cl. *f* *p* *mp* *p*

Bsn. *f* *p* *mp* *p*

Hn. *f* *p* *mp* *p*

Tim. *p* *f* *f* *p* *mp* *mf* *p*

Wil. *f*

Those un - seen at Sab - bat,

The Dunwich Horror

321

B. Cl. *p* *mf* *p* *mf mp*

Bsn. *p* *mf* *p* *mf mp*

Hn. *p* *mf* *p* *mf mp*

Tim. *mf*

Wil. *f*

will be years be - fore cleans - ing the earth.

325

B. Cl. *f* *p* *pp* *fz*

Bsn. *f* *p* *pp* *fz*

Hn. *f* *p* *pp* *fz*

Tim. *f* *p* *pp* *mp* *f*

Wil. *mf* *mp* *p* *f*

I sup - pose, in that time, moth - er mine, will most

329

LL

B. Cl. *f* *n* *p*

Bsn. *f* *p*

Hn. *f* *n* *p*

Tim. *f* *p*

Wil. *ff* *mp*

sure - ly be dead. I must learn all the rites

The Dunwich Horror

333

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

Hn. *mp* *mf*

Tim. *mp* *mf*

Wil. *mf*

in the now that is be - fore. _____



337

B. Cl. *f* *mf* *mp* *p* *rall.*

Bsn. *f* *mf* *mp* *p*

Hn. *f* *mf* *mp* *p*

Tim. *f* *mf* *mp* *p* *pp*

Wil. *f* *mf*

They out-side, can-not be with-out hu - man blood. _____



342

Bsn. *pp* *pp* *ppp*

Tim. *pp*

The Dunwich Horror

[OFFICER enters stage right, startling ISABELLE.]

MM Sarcastically heroic

$\bullet = 108$

The Dunwich Horror

350

Fl.

Ob.

mp

mf

mp

mf

Sn. Dr.

p

mp

p

3

3

350

Pno.

p

mp

mf

f

Nar./Is.

Of-fi-cer!

Thank you for com - ing!

Our guard dog killed — the in -

3

3

Vc.

p

mp

D.B.

p

mp

The Dunwich Horror

354

Fl. *mp* *mf* *mf* *f* **NN**

Ob. *mp* *mf* *mf* *f*

Sn. Dr. *mp* *p* *mf*

Pno. *p* *mp* *p* *mf* *sub.* *p*

Nar./Is. *f* *f* *f* *f*
trud - er, but you must look, look at the bo - dy! The skin is cov-ered with

Vln. I *sfz*

Vln. II *sfz*

Vla. *sfz*

Vc. *p* *mp* *p* *mf* *sub.* *p*

D.B. *p* *mp* *p* *mf* *sub.* *p*

The Dunwich Horror

358

Fl.

Ob.

Sn. Dr.

Pno.

Nar./Is.

Vln. I

Vln. II

Vla.

Vc.

D.B.

course, black fur, and from the ab-dom-en, a score of green-ish grey ten-ta-cles!

mp *mf* *mf* *pp* *mf* *f* *f* *sfz* *mf* *pp* *pp*

The Dunwich Horror

362

Fl. *f*

Ob. *mf*

Sn. Dr. *f* *p*

Pno. *p*

Nar./Is. *mp*

Vln. I *p* pizz.

Vln. II *p* pizz.

Vla. *p* pizz.

Vc. *p*

D.B. *p*

On each of the hips, set in a ci-li-at-ed or-bit are two un-der-de-vel - oped eyes!

00

pp

The Dunwich Horror

[ISABELLE opens the journal and
thumbs to a page.]

rit. ----- **PP** Back to morbid $\text{♩} = 96$

Fl. *f*

Ob. *f*

Cym. (mute the crown) *sus. cym.* *p*

Sn. Dr. *mf*

Pno. *f*

Nar./Is. *f*
And you must read its writ - ings:

Vla. *p > pp* *p > pp*

Vc. *f* *p > pp* *p > pp*

D.B. *f* *p*

==

Nar./Is. *mf* *f*
How shall I look when all of the world is,

Wil. *mf* *f*
How shall I, by and by, look when all of the world is full

Vla. *p > pp* *p > pp* *p* *mf*

Vc. *p > pp* *p > pp* *p* *mf*

D.B. *mf*

The Dunwich Horror

379 *mf* *p*

Pno.

379 *mp* *mf*

Nar./Is. world is cleared? He came at Sab - batt trans -

Wil. cleared? He that came at Sab - batt said I may be trans -

Vla. *p* *pp* *p* *pp* *mp*

Vc. *p* *pp* *p* *pp* *mp*

D.B. *p* *mp*

The musical score is for a scene from 'The Dunwich Horror'. It features six parts: Piano (Pno.), Narrator/Isis (Nar./Is.), Wilbur (Wil.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is in 2/4 time and includes lyrics. The Piano part has a melodic line in the right hand and a supporting line in the left hand. The Narrator/Isis part has a vocal line with lyrics. The Wilbur part has a vocal line with lyrics. The Viola, Violoncello, and Double Bass parts provide harmonic support with various dynamic markings.

QQ

177

The Dunwich Horror

388 (friction mallet - drag heavy and slow) [b.d.]

B.D. *sempre f* 8^{va}

Pno. *mf*

Nar./Is. 388 *f*
more man, Old ones de - cree,

Wil. *f*
on - ly they, those the old ones de - cree,

Vln. I 388 *pp > ppp* *mf*

Vln. II *pp > ppp* *mf*

Vla. *mf* *mp*

Vc. *mf* *mp*

D.B. *mf* *mp*

The Dunwich Horror

393

Pno. *pp*

Nar./Is. *mf* shall re - main *mp* on the earth.

Wil. *mf* shall re - main *mp* on the earth.

Vln. I *mp* *p* *pp* *ppp*

Vln. II *mp* *p* *pp* *ppp*

Vla. *p* *pp* *ppp*

Vc. *p* *pp* *ppp*

D.B. *p* *pp* *ppp*

RR Back to heroic sarcasm

♩ = 108

397 *sn. dr.*

Sn. Dr. *f* *mf* *p* *mf* *p*

Pno. *f* *p*

Nar./Is. *mf* We must make for Dun-wich! I fear there is some ev - il grow-ing there that

Vc. *f* *p*

D.B. *f* *p*

The Dunwich Horror

401

Fl.

Ob.

Sn. Dr.

Pno.

Nar./Is.

Vc.

D.B.

mp

p *mp*

mp *p*

f

Wil - bur Whate - ley planned to loose on the earth!

The Dunwich Horror

SS

405

Fl.

f

B♭ Cl.

mf

p

mp

3

Sn. Dr.

f

p

3

Pno.

f

mf patronizing

8

Ofc.

405

Slow down, Miss Ar - mit-age!

Vln. I

f

p

Vln. II

f

p

Vla.

f

p

Vc.

f

p

D.B.

f

p

The Dunwich Horror

409

B♭ Cl. *p* *mf* *mp* *mf* *mp* *mp*

Sn. Dr. *mf*

Ofc. *f*

409
8 I would put no stock in these words. They are the rav-ings of a de-ranged mind.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

The Dunwich Horror

TT

413

B♭ Cl.

Hn.

Sn. Dr.

Ofc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *mf* *mp* *f*

8 I ad-mit that the bo-dy be-fore us is grue-some, but gored bo-dies ap-pear that way.

The Dunwich Horror

417

Bsn. *mp*

Hn. *f*

Sn. Dr. *f p*

Ofc. *mf mp*
 8 If noth-ing else, this can all be ex-plained by in-breed-ing, pure and sim-ple. The...

Vln. I *f p*

Vln. II *f p*

Vla. *f p*

Vc. *f^{sub.} p*

D.B. *f p*

The Dunwich Horror

421 [Slightly pauses to consider what to call WILBUR.]

Bsn. *p*

Sn. Dr. *pp* *mf* *f* *f*

Ofc. *mf* *f* *f*

in - tru - der is dead and all can go back to the way that it

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

424 **Freely**

Sn. Dr. *f* *f*

Ofc. *ff* *mp*

was be - fore! Don't wor - ry, The cor-on - er will be here soon.

Vln. I *f* *fp*

Vln. II *f* *fp*

Vla. *f* *fp*

Vc. *f* *fp*

D.B. *f* *fp*

UU Sharply

♩ = 96

 $\overset{>}{ff}$

The Dunwich Horror

431 *rall.* -----

Fl. *fff*

Ob. *fff*

B♭ Cl. *fff*

Bsn. *fff*

Hn. *fff*

Cym. *fff* *sus. cymbal*

Toms *fff*

Pno. *fff*

Nar./Is. *fff*
 Show him the great god Pan and he'll think ____ it a com-mon Dun-wich scan-dal!

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

D.B. *fff*

The Dunwich Horror

VV Eerie, but flowing

435 $\text{♩} = 72$

Fl. *sub. p*

Ob. *sub. p*

B♭ Cl. *sub. p*

Bsn. *sub. p*

Cym. *L.v. (7) (- -)* *sub. p*

Nar./Is. *mp* *mf*

But what thing... What



438

Fl.

Ob.

B♭ Cl.

Bsn.

Nar./Is. *mf*

curs - ed shape - less thing... brought forth _____ this wretch - ed

189

The Dunwich Horror

444

Cym. *p* *mf* *f* *l.v.*

Nar./Is. *mf* *mf* *f*
 in - ex - pli - ca - ble rum - b - lings reached clear to Ark - ham,

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *p* *mf*



447 *mf*

Nar./Is. What walked on the mount - ains ² that brisk May

Vln. I

Vln. II

Vla.

Vc.

D.B.

The Dunwich Horror

XX

450

Ob. *p* *f*

B♭ Cl. *p* *f*

Bsn. *p* *f*

Cym. *p* *f* *l.v.*

Pno. *f*

Nar./Is. 450 *mf* *ff*
 night? What Rood-mas hor - ror fast-ened it-self on the

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

The Dunwich Horror

molto rall. -----

454

Pno.

Nar./Is.

world in hu - man flesh and blood?

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

n

n

n

n

n

n



YY Deadly whispering

♩. = 54

457

B.D.

pp

Pno.

pp

2



461

B.D.

ppp

Pno.

Scene III

[*Dark on stage.*]

Heavy

♩. = 87

The image shows a musical score for measures 1-4 of 'The Swan' from 'The Nutcracker'. The score is for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is one flat (B-flat major or D minor) and the time signature is 6/8. The score is divided into four measures. In measure 1, Vln. I has a whole rest, Vln. II plays a quarter note G4, a quarter note A4, and a quarter note Bb4, followed by a half note C5. Vla. has a whole rest. Vc. has a whole rest. In measure 2, Vln. I has a whole rest. Vln. II plays a quarter note Bb4, a quarter note C5, and a quarter note D5, followed by a half note E5. Vla. plays a quarter note Bb4, a quarter note C5, and a quarter note D5, followed by a half note E5. Vc. has a whole rest. In measure 3, Vln. I has a whole rest. Vln. II plays a quarter note Bb4, a quarter note C5, and a quarter note D5, followed by a half note E5. Vla. plays a quarter note Bb4, a quarter note C5, and a quarter note D5, followed by a half note E5. Vc. plays a quarter note Bb4, a quarter note C5, and a quarter note D5, followed by a half note E5. In measure 4, Vln. I has a whole rest. Vln. II plays a quarter note Bb4, a quarter note C5, and a quarter note D5, followed by a half note E5. Vla. plays a quarter note Bb4, a quarter note C5, and a quarter note D5, followed by a half note E5. Vc. plays a quarter note Bb4, a quarter note C5, and a quarter note D5, followed by a half note E5. Dynamics include *mf* (mezzo-forte) and *p* (piano) for Vln. II and Vla., and *mp* (mezzo-piano) and *p* for Vc.

The Dunwich Horror

13

Vln. I *mp* *f* *mp*

Vln. II *f* *sub. p*

Vla. *f* *sub. p*

Vc. *f* *sub. p*



17

Vln. I *f*

Vln. II *f* *p*

Vla. *f* *mp* *p*

Vc. *fp*



20

Vln. I *mf* *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *ff*

B

The Dunwich Horror

23

Vln. I

Vln. II

Vla.

Vc.

sub. *pp*

ff

sub. *p*

f

sub. *p*

f

sub. *p*

f

[NARRATOR enters downstage right. Lights up downstage.]

The musical score consists of four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#). Measure 26 is in 4/4 time, measure 27 is in 3/4 time, and measure 28 is in 6/8 time.

- Vln. I:** Measures 26-28 feature eighth-note patterns. Dynamics include *p*, *f*, *ff*, and *sub.*
- Vln. II:** Similar to Vln. I, with eighth-note patterns and dynamics *p*, *f*, *ff*, and *sub.*
- Vla.:** Features eighth-note patterns across all three measures with dynamics *p*, *f*, *ff*, and *sub.*
- Vc.:** Features quarter-note patterns in measures 26 and 28, and half-note patterns in measure 27. Dynamics include *f*, *p*, *ff*, and *sub.*

29 *spoken:* ↓

Nar. It was in the dark of night on October 9th that the horror broke loose.

Vln. I *sul pont.* *p*

Vln. II *sul pont.* *p*

Vla. *sul pont.* *p*

Vc. *sul pont.* *p*

The Dunwich Horror

33 ↓

Nar. The hill noises had been quite pronounced during the evening, and the dogs barked frantically all night.

Vln. I *ord.* *mp* *f*

Vln. II *ord.* *p* *mf* *mp* *f*

Vla. *ord.* *p* *mf*

Vc. *ord.* *fp* *mf* *mp* *f*

37 ↓

Nar. Early risers the next morning noticed a peculiar stench in the air.

Vln. I *sub.* *pp*

Vln. II *sub.* *pp*

Vla. *sub.* *pp*

Vc. *sub.* *pp*

41

Nar.

Vln. I *mf*

Vln. II *mp*

Vla. *p*

Vc. *p*

The Dunwich Horror

D Dark Gossip

[Lights up mainstage.]

♩. = 87

[MAMIE is on the telephone. On stage with her is a door frame as well as a small end table with a lantern resting on it.]

45 *hot growl*

Hn. *f*

Cym. *f* [choke each hit] [sus. cym.]

Mam.

Vln. I *f* pizz. arco pizz.

Vln. II *f* pizz. arco pizz.

Vla. *f* pizz. arco pizz.

Vc. *f* pizz. arco pizz.

D.B. *f* pizz.

49

Cym. *p*

Mam. *mf*

Yes, _____ Miss Cor - ey, _____ Chan - cy, _____ he just _____ came

Vln. I *p* arco pizz.

Vln. II *p* arco pizz.

Vla. *p* arco pizz.

Vc. *p* arco pizz.

D.B. *p*

The Dunwich Horror

53

B♭ Cl. B♭ cl.

Cym.

Mam. *mp*

back, and could - n't half talk for fear!

53

Vln. I

Vln. II

Vla.

Vc.

D.B.

56

B♭ Cl. E

Cym.

Mam. *mp*

He says the Whate - ley house

56

Vln. I

Vln. II

Vla.

Vc.

D.B.

The Dunwich Horror

60

Cym.

Mam.

Vln. I

Vln. II

Vla.

Vc.

D.B.

is all blown up and scat-tered a-round like there'd been

arco pizz.

arco pizz.

arco pizz.

arco pizz.

64

B♭ Cl.

Cym.

Mam.

Vln. I

Vln. II

Vla.

Vc.

D.B.

dy-na-mite in-side!

mp

f

The Dunwich Horror

F

68

B♭ Cl. *f*

Cym.

Mam. *mp*
The bot - tom floor is coat - ed in tar - like

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

D.B. *f* *p*

72

B♭ Cl. *p* *mf* *n*

Cym.

Mam. *mf*
stuff; Chan - cy says it smells like Thun - der.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The Dunwich Horror

76

Hn. *p*

Cym.

Mam.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score for 'The Dunwich Horror'. It contains eight staves, each labeled with an instrument: Horn (Hn.), Cymbal (Cym.), Maracas (Mam.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score begins at measure 76. The Horn part features a melodic line with accents and a dynamic marking of *p* (piano). The Cymbal part has a simple rhythmic pattern. The Maracas part is mostly silent. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part plays a similar rhythmic pattern. The Violoncello and Double Bass parts play a rhythmic pattern of eighth notes. The score ends with a double bar line.

The Dunwich Horror

G **Faster**

$\text{♩} = 116$

79 **Fl.** *f* *fl.*

Ob. *f*

B♭ Cl. *f*

Hn. *f*

Cym. *f* *p* *pno.*

Pno. *p*

Mam. *mf*

To - ward morn - ing, I

Vln. I *f* *arco*

Vln. II *f* *arco*

Vla. *f* *arco*

Vc. *f* *arco*

D.B. *f* *sub. p*

The Dunwich Horror

82

Fl.

Ob.

B♭ Cl.

Cym.

Pno.

Mam.

Vln. I

Vln. II

Vla.

Vc.

D.B.

heard the whip-poor-wills so loud down in the glen I could-n't sleep.

f

f

f

f

mp

f

f

f

f

The Dunwich Horror

H

85

Fl.

Ob.

B♭ Cl.

Cym.

sub.
p

Pno.

mp

Mam.

f

Those crea-tures ne-ver did act like cre-a-tions of God, I say. And there are those who say you can

85

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

n

n

n

The Dunwich Horror

88

Cym.

Pno.

Mam.

D.B.

hear strange things rush - ing and whis - per - ing in the air down there.

sub. pp

3

91

Fl.

Ob.

B♭ Cl.

Cym.

Pno.

D.B.

ff

ff

ff

f

ff

f

The Dunwich Horror

I As Before [MAMIE catches herself getting worked up and composes herself.]

♩. = 87

This musical score page contains measures 93 through 96 of the ballet 'The Swan' by Pyotr Ilyich Tchaikovsky. The score is arranged for a full orchestra and soloists. The instruments and parts shown are:

- Fl.** (Flute)
- Ob.** (Oboe)
- B♭ Cl.** (B-flat Clarinet)
- Bsn.** (Bassoon)
- Cym.** (Cymbal)
- Pno.** (Piano)
- Vln. I** (Violin I)
- Vln. II** (Violin II)
- Vla.** (Viola)
- Vc.** (Violoncello)
- D.B.** (Double Bass)

The score is in 3/4 time and features a key signature of one sharp (F#). The tempo is marked 'Andante'. The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *pizz.*, *arco*), and articulation marks (e.g., accents, slurs). The page number '93' is visible at the top left of the first staff.

The Dunwich Horror

97

Bsn.

Cym.

Mam. *mf*
A - ny - way... Chan - cy, he heard a great

97

Vln. I *p* arco pizz.

Vln. II *p* arco pizz.

Vla. *p* arco pizz.

Vc. *p* arco pizz.

D.B. *p*

101

B♭ Cl. *mf*

Cym.

Mam. *2*
rip - ping to - wards the Whate - ley's.

101

Vln. I arco pizz.

Vln. II arco pizz.

Vla. arco pizz.

Vc. arco pizz.

D.B.

The Dunwich Horror

105

J

B♭ Cl.

Cym.

Mam. *mf*

Vln. I

Vln. II

Vla.

Vc.

D.B.

And he says, Miss Co - rey, — as how he

arco

arco

arco

arco

110

Cym.

Mam.

Vln. I

Vln. II

Vla.

Vc.

D.B.

sought to look for El - mer's cows, scared as he was, on ac - count of his

pizz.

pizz.

pizz.

pizz.

The Dunwich Horror

114

Fl. *fp* *f* *n*

Ob. *fp* *f* *n*

B♭ Cl. *fp* *f* *n*

Bsn. *fp* *f* *n* *f* *n*

Hn. *fp* *f* *n*

Cym. *ff*

Mam. up - stand - ing mor - al du - ty.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

K

D.B.

The Dunwich Horror

122

Ob.

B♭ Cl.

Sn. Dr.

Mam.

Vln. II

Vla.

Vc.

D.B.

found them in the up - per pas - ture of the De - vil's Hop

p *mp* *f* *f*

The Dunwich Horror

L ♩ = ♩ (♩ = 87)

126

Fl. *f* *ffp*

Ob. *sub. p* *f* *mp*

B♭ Cl. *sub. p* *f*

Bsn. *sub. p* *f*

Hn. *sub. p* *f*

Sn. Dr.

Mam. *ff* *mp*
Yard! Half of them are clean gone, —

Vln. I *sub. p* *fp* *sul pont.*

Vln. II *f* *fp* *sul pont.*

Vla. *f* *fp* *sul pont.*

Vc. *p*

D.B. *p*

The Dunwich Horror

130

Ob.

Mam.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *p*

and the oth - er half are sucked most dry of blood, with sores on them like there

pp *ppp* *pp* *ppp* *pp* *ppp*

134

Ob.

Mam.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp *mf*

was on Whate-ley's cat - tle e - ver since that beast brat was born!

pp *mf* *pp* *mf* *pp* *mf*

The Dunwich Horror

M Sinister [*Lights go down on MAMIE and up on NARRATOR, downstage right.*]

• = 93

137

Fl.

ff

f

Ob.

ff

f

Bs. Cl.

ff

f

Bsn.

ff

Toms

mf

mf

(toms)



Fl.

Ob.

B $\flat$ Cl.

Bsn.

Toms

141

sub. *p*

sub. *p*

p

sub. *p*

f

The Dunwich Horror

N (♩=♩)

145

Fl. *fff*

Ob. *fff*

B♭ Cl. *fff*

Bsn. *fff*

Hn. *fff* *p*

B.D. *fff* *p*

Nar. *fff* *p*

Vln. I *fff* *p*

Vln. II *fff* *p*

Vla. *fff* *p*

Vc. *fff* *p*

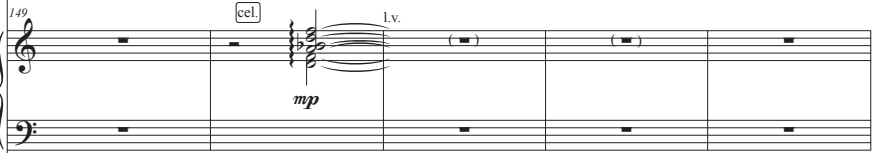
D.B. *fff* *p*

That night, every house and barn in Dunwich was barricaded as stoutly as possible.

The Dunwich Horror

149

B.D. 

Cel. 

Nar. 

Vc. 

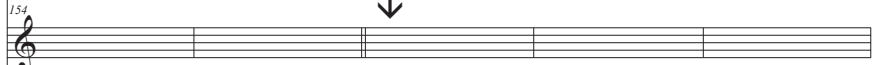
D.B. 

↓

About two in the morning a frightful stench accompanied by the savage barking of dogs awoke the household of Mamie Bishop's.

154

B.D. 

Nar. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

↓

O

All agreed that they could hear a sort of muffled swishing or lapping sound from somewhere just outside.

The Dunwich Horror

[Lights down on NARRATOR;
lights up on MAMIE, once again on
the telephone.]

159

B.D. *f*

Nar. *f*

Mam. *mp*

Vln. I *n*

Vln. II *n*

Vla. *n*

Vc. *f*

D.B. *f*

Mamie resorted to calling the neighbors.

1

P

165

B♭ Cl. *p* *mp* *p* *mp* <

B.D. *p*

Mam. *mf*

Vc. *p*

D.B. *p*

know some-thing awe-ful is a-bout, and feel my time is nigh,

The Dunwich Horror

170 Q

B♭ Cl. *mf* *p* *p* *mp*

B.D. *friction mallet - drag heavy and slow* *b.d.*

Mam. *f* *f* *mf*

though God on - ly knows just what it is. I tell you, Miss Cor - ey,

Vc. *f* *f* *mf*

D.B. *f* *f* *mf*

175

B♭ Cl. *pp* *mf* *mp* *pp* *p*

Mam. *mf* *f*

there's some-thing a - broad that ought not be, and I, for one,

Vc. *f* *f* *mf*

D.B. *f* *f* *mf*

180 R

B♭ Cl. *mf* *p* *mf* *p* *mf* *pp*

Mam. *f* *mf* *p* *mf* *pp*

think Wil - bur Whate-ley is at the end of it. He was - n't all hu - man him - con sord.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *f* *f* *mf*

D.B. *f* *f* *mf*

The Dunwich Horror

185

B♭ Cl. *mf* *mp*

Mam. *mp* *f*

self, I al - ways said. I think that he and La -

Vln. I

Vln. II

Vla.

Vc.

D.B.

189

B♭ Cl. *p* *pp* *pp* *mp*

Mam. *mp*

vin - ny — raised up some - thing wick - ed. There's

Vln. I

Vln. II

Vla.

Vc.

D.B.

The Dunwich Horror

S
193

B♭ Cl. *mp* *pp* *p*

Mam. *mp*
al - ways been un - seen things a - round Dun - wich... liv - ing things

Vln. I *pp* *pizz.* *mf* *sub. pp*
arco

Vln. II *pp* *pizz.* *mf* *sub. pp*
arco

Vla. *pp* *pizz.* *mf* *sub. pp*
arco

Vc. *pp* *pizz.* *mf* *sub. pp*
arco

D.B. *pp* *pizz.* *mf* *sub. pp*
arco

The musical score is for a scene from 'The Dunwich Horror'. It features a Soprano (S) and a Mambo (Mam.) with lyrics. The instrumental ensemble includes B♭ Clarinet, Violins I & II, Viola, Violoncello, and Double Bass. The score is divided into measures, with dynamics like *mp*, *pp*, *p*, *mf*, and *sub. pp* indicated. Performance techniques such as *pizz.* (pizzicato) and *arco* (arco) are also noted. The Soprano part has a box around the letter 'S' and the number '193' above it. The Mambo part has the lyrics 'al - ways been un - seen things a - round Dun - wich...' and 'liv - ing things'. The instrumental parts for Violins I & II, Viola, Violoncello, and Double Bass all have the same performance markings: *pp*, *pizz.*, *mf*, *sub. pp*, and *arco*.

T [MAMIE hears her barn splintering to bits.]

$$(3 + 3 + 2)$$

221

The Dunwich Horror

[illegible]

The Dunwich Horror

205

B.D.

205

Pno.

Mam.

I'll have to phone you a-gain. What-ev-er it is has just got-ten in -

Vln. I

Vln. II

Vla.

Vc.

D.B.

The Dunwich Horror

209

B.D. *fff*

Pno. *f* *fff*

Mam. *f*
to my live - stock, and I will not last the win - ter with - out them!

Vln. I *mf* *fff*

Vln. II *mf* *fff*

Vla. *mf* *fff*

Vc. *fff*

D.B. *fff*

213

Ob. *sub. p*

B♭ Cl. *sub. p*

Bsn. *sub. p*

B.D. *sub. p*

Nar. ↓

The noise of splintering wood from the barn was quickly followed by a hideous screaming and stamping amongst the cattle.

The Dunwich Horror

216

Fl.

Ob.

B $\flat$ Cl.

Bsn.

Hn.

B.D.

Pno.

Nar.

slow lip bend

p

p

Detailed description: This is a page of a musical score for 'The Dunwich Horror'. It contains eight staves. The Flute (Fl.) staff has a treble clef and a key signature of one flat, with a measure rest at the beginning. The Oboe (Ob.) staff has a treble clef and a key signature of one flat, with a measure rest at the beginning. The Bass Clarinet (B $\flat$ Cl.) staff has a treble clef and a key signature of one flat, with a measure rest at the beginning. The Bassoon (Bsn.) staff has a bass clef and a key signature of one flat, with a measure rest at the beginning. The Horn (Hn.) staff has a treble clef and a key signature of one flat, with a measure rest at the beginning. The Baritone Drum (B.D.) staff has a single line with a key signature of one flat, with a measure rest at the beginning. The Piano (Pno.) staff has a grand staff with a key signature of one flat, with a measure rest at the beginning. The Narrator (Nar.) staff has a treble clef and a key signature of one flat, with a measure rest at the beginning. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano). A specific instruction 'slow lip bend' is written above the Horn staff. The page number 216 is written at the top left of the first staff.

The Dunwich Horror

V

219

Fl. *p*

Ob. *p*

B♭ Cl. *mp* *p*

Bsn.

Hn.

B.D.

Pno.

Nar. 219 ↓

Miss Bishop kept from screaming by some obscure instinct of defense which told her that her life depended on silence.

The Dunwich Horror

222

Fl.

Ob.

B $\flat$ Cl.

Bsn.

mf

222

B.D.

222

Pno.

222

Nar.

The musical score for 'The Dunwich Horror' begins at measure 222. The instrumentation includes Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B $\flat$ Cl.), Bassoon (Bsn.), Bass Drum (B.D.), Piano (Pno.), and Narrator (Nar.). The Flute, Oboe, and B-flat Clarinet parts feature melodic lines with various intervals and accidentals. The Bassoon part has a sustained note with a crescendo line. The B.D. part has a steady pulse. The Piano part has a complex harmonic accompaniment. The Narrator part is empty.

The Dunwich Horror

W
225

Fl. *pp* *p*

Ob. *pp* *p*

B♭ Cl. *pp* *p*

Bsn. *pp* *p*

Hn. *pp* *p*

B.D. *pp* *p*

Pno. *pp* *p*

Nar. 225
↓
Slowly, she lit a lantern, and - amidst the demonic piping of whippoorwills in the glen - Mamie Bishop stepped out into the night.

Vln. I *fp*

Vln. II *fp*

The Dunwich Horror

228

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B.D.

Pno.

Nar.

Vln. I

Vln. II

Vla.

mp

mp

mp

mp

mp

mp

fp

The Dunwich Horror

[MAMIE steps through the door, stage right.
Lights dim as she does.]

molto rall. -----

The musical score for 'The Dunwich Horror' spans measures 231 to 234. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 231-232 feature a melodic line starting on G4, moving stepwise up to D5. Measure 233 has a whole note D5. Measure 234 has a whole note D5.
- Ob. (Oboe):** Measures 231-232 feature a melodic line starting on G4, moving stepwise up to D5. Measure 233 has a whole note D5. Measure 234 has a whole note D5.
- B♭ Cl. (Bass Clarinet):** Measures 231-232 feature a melodic line starting on G3, moving stepwise up to D4. Measure 233 has a whole note D4. Measure 234 has a whole note D4.
- Bsn. (Bassoon):** Measures 231-232 feature a melodic line starting on G3, moving stepwise up to D4. Measure 233 has a whole note D4. Measure 234 has a whole note D4.
- Hn. (Horn):** Measures 231-232 feature a melodic line starting on G3, moving stepwise up to D4. Measure 233 has a whole note D4. Measure 234 has a whole note D4.
- B.D. (Bass Drum):** Measures 231-232 feature a melodic line starting on G3, moving stepwise up to D4. Measure 233 has a whole note D4. Measure 234 has a whole note D4.
- Pno. (Piano):** Measures 231-232 feature a melodic line starting on G3, moving stepwise up to D4. Measure 233 has a whole note D4. Measure 234 has a whole note D4.
- Nar. (Narrator):** Measures 231-232 feature a melodic line starting on G3, moving stepwise up to D4. Measure 233 has a whole note D4. Measure 234 has a whole note D4.
- Vln. I (Violin I):** Measures 231-232 feature a melodic line starting on G3, moving stepwise up to D4. Measure 233 has a whole note D4. Measure 234 has a whole note D4.
- Vln. II (Violin II):** Measures 231-232 feature a melodic line starting on G3, moving stepwise up to D4. Measure 233 has a whole note D4. Measure 234 has a whole note D4.
- Vla. (Viola):** Measures 231-232 feature a melodic line starting on G3, moving stepwise up to D4. Measure 233 has a whole note D4. Measure 234 has a whole note D4.
- Vc. (Violoncello):** Measures 231-232 feature a melodic line starting on G3, moving stepwise up to D4. Measure 233 has a whole note D4. Measure 234 has a whole note D4.
- D.B. (Double Bass):** Measures 231-232 feature a melodic line starting on G3, moving stepwise up to D4. Measure 233 has a whole note D4. Measure 234 has a whole note D4.

The score includes dynamic markings: *mf* (mezzo-forte) for measures 231-232 and *f* (forte) for measures 233-234. The tempo marking *molto rall.* (molto rallentando) is indicated above measure 233.

The Dunwich Horror

244

B.D.

Vln. I

Vln. II

Vla.

Vc.



[Lights up on NARRATOR, downstage right.]

Z Uneasy murmuring

$\text{♩} = 48$

247

A. Fl.

B. Cl.

B.D.

Vln. I

Vln. II

Vla.

Vc.

The Dunwich Horror

251

A. Fl.

B. Cl.

Nar.

p *mf*

3

Darkness fell upon a stricken countryside too weak to organize for real defense.
In a few cases, close families would band together and watch under one roof;

256

A. Fl.

B. Cl.

Cel.

Nar.

p *p* *mp* *mf*

AA

cel.

But - in general - there was only a repetition of barricading doors
and windows paired with the futile gesture of loading shotgun barrels.

261

A. Fl.

B. Cl.

Cel.

Nar.

mf *n* *mp*

The Dunwich Horror

BB

266

B. Cl. *mp* *f* *n*

B.D. *f* *n*

Cel. *f*

Nar.

Vc. *p*

D.B. *p*

Several nights after the Bishop incident, the few remaining citizens of Dunwich were startled by the abrupt ring of their party line.

CC

271

Tim. *fp*

Nar. ***

Those that took fright-mad voice: who resided near Hill, which
down their recievers it was Elmer Frye, the peak of Sentinal overlooked the
heard a village.

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

D.B. *fp*

* NARRATOR begins mms. 272 and 274 after the downbeat in the instruments. In mms. 273 and 275, the first word is coordinated with the downbeat in the instruments.

The Dunwich Horror

[Lights out on NARRATOR;
Lights up on ELMER, who is alone centerstage holding a telephone to his ear.]

276

Tim.

Cel.

f

Vln. I

Vln. II

Vla.

Vc.

D.B.

The Dunwich Horror

DD Frantic
♩ = 120

280

Fl. *ff* *sub. p*

Ob. *ff* *sub. p*

B. Cl. *ff* *sub. p*

Bsn. *ff* *sub. p*

Hn. *ff* *sub. p*

Tim. *ff* *sub. p*

Pno. *pno.* *p*

Elm. *ff* *p*
8 I've seen it! I've seen that damned beast! Have mer - cy, Have mer - cy!

Vln. I *ff* *sub. p*

Vln. II *ff* *sub. p*

Vla. *ff* *sub. p*

Vc. *ff* *sub. p*

D.B. *ff* *sub. p*

The Dunwich Horror

EE

286

Fl. *p*

B. Cl.

Bsn.

Pno.

Elm. *mp* *f*

That half face... that half face rest - ing on top...

Vln. I

Vln. II

Vla.

Vc.

D.B.

The Dunwich Horror

[illegible]

The Dunwich Horror

294

Fl. *f* *sub. ff*

Ob. *sub. ff*

B. Cl. *f* *f* *ff*

Bsn. *f* *f* *ff*

Hn. *sub. ff*

Pno. *f* *sub. ff*

Elm. *f*
8 and no chin!

Vln. I *sub. ff*

Vln. II *sub. ff*

Vla. *sub. ff*

Vc. *f* *f* *ff*

D.B. *f* *f* *ff*

The Dunwich Horror

FF

298

Fl.

sub. *p* *f* *p*

Ob.

sub. *p* *f* *p*

B. Cl.

sub. *p* *f*

Bsn.

sub. *p* *f*

Hn.

298

Toms

sn. dr. *f* *p*

Sn. Dr.

298

Pno.

8 *mf* *ff*

Elm.

It's an oct - o - pus, cent - i - pede, spi - der, kind of

Vln. I

Vln. II

Vla.

Vc.

sub. *p* *f*

D.B.

sub. *p* *f*

The Dunwich Horror

GG

302

Pno. *sub. p* *f* *sub. p* *f*

Elm. *f*

Vln. I *sub. p* *f* *sub. p* *f*

Vln. II *sub. p* *f* *sub. p* *f*

Vla. *sub. p* *f* *sub. p* *f*

Vc. *sub. p* *f* *sub. p* *f*

D.B. *sub. p* *f* *sub. p* *f*

thing. But there's that

305

B. Cl. *p*

Bsn. *p*

Elm. *p*

Vc. *mp*

D.B. *mp*

half - shaped hu - man head on top!

The Dunwich Horror

HH

309

B. Cl.

Bsn.

Hn.

Cym.

Pno.

Elm.

Vla.

Vc.

D.B.

f

f

mp

p

f

ff

mf

f

f

f

sus. cym.

It looks like La - vin - ni - a Whate - ley's, but it's by

The Dunwich Horror

313

Hn. *f*

Cym. 1.v.

Pno.

Elm. far too big!

Vln. I *f*

Vln. II *f*

Vla.

Vc.

D.B.

The Dunwich Horror

II

317

Fl. *mf*

Ob. *mf*

B. Cl. *p* *mf*

Bsn. *p* *mf*

Hn. *p* *mf*

B.D. *mf*

Pno. *ff* *mf*

Elm. *mp* *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *mf*

Vc. *ff* *mf*

D.B. *ff* *mf*

Big - ger than a barn...

The Dunwich Horror

FL.

Ob.

B. Cl.

Bsn.

Hn.

B.D.

Pno.

Elm.

Vla.

Vc.

D.B.

Made of squirm - ing ropes...

The Dunwich Horror

325 JJ

Fl. *f*

Ob. *f*

B. Cl. *mf*

Bsn. *mf*

B.D. 325

Pno. 325 *f*

8^{va} - - - - -

Elm. *f*

noth - ing sol - id a -

Vla. *f*

Vc. *f*

D.B. *f*

The Dunwich Horror

[illegible]

KK Much slower

$\bullet = 60$

248

334

Fl. *ffz* *p* *n*

Ob. *ffz* *p* *n*

B. Cl. *ffz* *p* *n*

Bsn. *ffz* *p* *n*

Hn. *ffz* *p* *n*

B.D. *ff* *f* *mf* *mp*

Pno. RH LH LH RH LH L.v.

Elm. 8 eyes all o - ver it...

Vln. I *ffzp* *f* *p* *n*

Vln. II *ffzp* *f* *p* *n*

Vla. *ffzp* *f* *p* *n*

Vc. *ffzp* *f* *p* *n*

D.B. *ffzp* *f* *p* *n*

The Dunwich Horror

337 *p* half-whispered

Elm. 

LL Brutal
♩. = 66

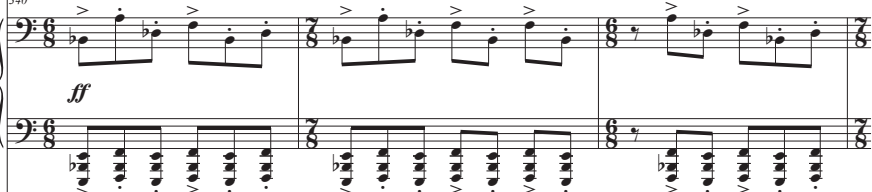
[Lights out mainstage.]

340

B. Cl. 

Bsn. 

Tim. 

Pno. 

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

The Dunwich Horror

The Dunwich Horror

346

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tim.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The musical score for 'The Dunwich Horror' spans measures 346 to 347. The score is written for a large ensemble. The Flute (Fl.) and Oboe (Ob.) parts feature melodic lines with grace notes. The Bassoon (B. Cl.) and Bassoon (Bsn.) parts provide harmonic support. The Horn (Hn.) part is mostly silent. The Timpani (Tim.) part features a rhythmic pattern of eighth notes. The Piano (Pno.) part features a complex rhythmic pattern of eighth notes. The Violin I (Vln. I) and Violin II (Vln. II) parts feature melodic lines with grace notes. The Viola (Vla.) part features a melodic line with grace notes. The Violoncello (Vc.) and Double Bass (D.B.) parts feature a rhythmic pattern of eighth notes. The score is written in 2/4 time and includes a key signature of one flat.

The Dunwich Horror

MM [Light up on NARRATOR, downstage right.]

348

Tim. *sub. pp*

Pno. *sub. pp*

Nar. 348

Disturbing as the message was, Elmer Frye was well known for his wild tales and excessive drinking.

352

B. Cl. *p* *f* *n*

Tim. *f* *sub. p*

Pno. *pp*

Nar. 352

Nevertheless, when a hastily assembled group of townsfolk trudged out to the old Frye place, the truth was revealed.

356 *approx. pitches; tune up while playing*

Tim.

Pno.

Nar. 356

NN

254

The Dunwich Horror

This image shows a page of a musical score for measures 361 and 362. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Tim.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is one sharp (F#), and the time signature is 2/4. The score is written in a standard musical notation with staves for each instrument. The measures are numbered 361 and 362 at the beginning of each line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part (Pno.) is written in a grand staff (treble and bass clef). The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) are written in a standard staff. The woodwind parts (Fl., Ob., B. Cl., Bsn., Hn.) are written in a standard staff. The percussion part (Tim.) is written in a standard staff. The score is a page from a larger musical work, and the measures are numbered 361 and 362.

The Dunwich Horror

The Dunwich Horror

OO

365

Fl. *p* *n*

Ob. *p* *n*

Tim. 365 *pp*

Pno. 365 *pp*

Nar. 365 ↓
 There were swaths, a stench, and a tarry stickiness, but there was no longer any house.
 It had caved in like an eggshell. Elmer Frye had been erased from Dunwich.

Vln. I 365 *fp*

Vln. II *fp*

Vc. pizz. *p*

D.B. pizz. *p*

The Dunwich Horror

369

Tim.

Pno.

Nar.

Vln. I

Vln. II

Vla.

Vc.

D.B.

fp

369

369

369

369

369

369

369

369

The Dunwich Horror

373

Fl. *fp*

Ob. *fp*

B. Cl.

Bsn. *ffzp*

Hn. *ffzp*

Tim. *fp*

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *arco* *fp*

D.B. *arco* *fp*

The Dunwich Horror

PP Sloven and Decrepid
♩ = 54

The Dunwich Horror

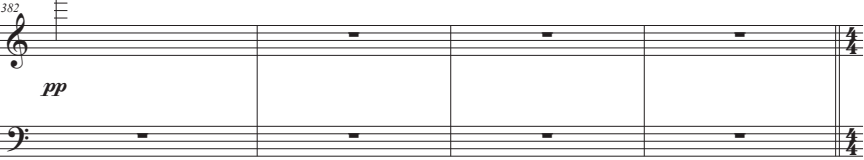
Fl. *ff* *mp*
 Ob. *ff* *mp*
 B. Cl. *ff* *n*
 Bsn. *ff* *n*
 Pno. *ff* *p*
 Vln. I *ff* *p*
 Vln. II *ff* *p*
 Vla. *ff* *p*
 Vc. *ff* *p* *n*
 D.B. *ff* *p* *n*

The musical score for "The Dunwich Horror" spans measures 378 to 381. The woodwind section (Flute, Oboe, Bass Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Double Bass) play a rhythmic, descending eighth-note pattern in the first two measures, marked *ff* (fortissimo). In the third measure, the woodwinds transition to a melodic line marked *mp* (mezzo-piano), while the strings continue the rhythmic pattern. The piano (Pno.) plays a block chord in the first two measures, marked *ff*, and then a single note in the third measure, marked *p* (piano). The strings continue their rhythmic pattern throughout, with the Double Bass (D.B.) and Violoncello (Vc.) marked *n* (normal) in the final measure.

The Dunwich Horror

QQ
382 

B.D. 

Pno. 
pp

Nar. 
And yet, those that bore sonic witness to Elmer's last moments heard something else behind those God-forsaken screams...

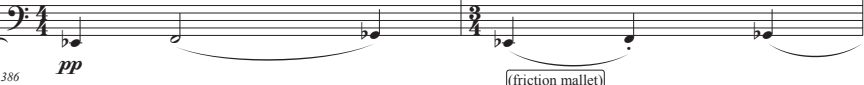
Vln. I 
pp

Vln. II 
pp

Vla. 
pp

RR [Lights out.]
386

B. Cl. 
pp

Bsn. 
pp

B.D. 
pp (friction mallet) *f*

Cel. 
mf

Lil. 
mp
from the back of the darkened audience:
Gaze in - to the Sha - dow - land,

The Dunwich Horror

388

B. Cl. *p*

Bsn. *p*

Hn. *pp* *p*

B.D. *p* (beater) (friction mallet)

Cel. *f*

Lil. *mf* *f*
and find the Old Ones, mon-strous, grand!

D.B. *pp* *p*

Detailed description: This is a page of a musical score for 'The Dunwich Horror'. It features seven staves: B. Cl. (Bass Clarinet), Bsn. (Bassoon), Hn. (Horn), B.D. (Bass Drum), Cel. (Cello), Lil. (Lily), and D.B. (Double Bass). The music is written in 4/4 and 3/4 time signatures. The B. Cl., Bsn., and Hn. parts have dynamics of *p* and *pp*. The B.D. part has a dynamic of *p* and includes instructions for 'beater' and 'friction mallet'. The Cel. part has a dynamic of *f*. The Lil. part has dynamics of *mf* and *f*, and includes the lyrics 'and find the Old Ones, mon-strous, grand!'. The D.B. part has dynamics of *pp* and *p*. The score is marked with measure numbers 388, 389, and 390.

The Dunwich Horror

391 **SS**

B. Cl.

Bsn.

Hn.

B.D. *f* *mp* *f* (beater) (friction mallet)

Cel. *f*

Lil. *f*
And bring them back up - on that hill

Vla. *p* *mp*

Vc. *p* *mp*

D.B. *mp*

The Dunwich Horror

394

B. Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *f*

B.D. *mf* *f*

Cel. *ff*

Lil. *ff*
that all may hear the whip - poor -

Vla. *mf* *f*

Vc. *mf* *f*

D.B. *mf* *f*

Detailed description: This is a page of a musical score for 'The Dunwich Horror'. It contains measures 394 and 395. The instruments listed are B. Cl. (Bass Clarinet), Bsn. (Bassoon), Hn. (Horn), B.D. (Baritone Drum), Cel. (Cello), Lil. (Lily), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score includes dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). The lyrics for the Lily part are 'that all may hear the whip - poor -'. The time signature is 4/4. The key signature has one flat (B-flat major or D minor). The score is written for a full orchestra and voice.

The Dunwich Horror

TT

396

Fl. *p*

Ob. *p*

B. Cl. *sub. p*

Bsn. *sub. p*

Cym. *sus. cym. p*

Lil.

Vln. I *will! pizz. mp arco*

Vln. II *pizz. mp arco*

Vla. *pizz. mp arco*

Vc. *sub. p*

D.B. *sub. p*

The Dunwich Horror

UU Crashing
♩ = 132

399

Fl. *ff*

Ob. *ff*

B. Cl. *f*

Bsn. *f*

Cym. *ff* l.v.

Tim. *pp* *fp* (tim.)

Lil. *ff* (8.) *α*
Yog - soth - oth!

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

12/8

The Dunwich Horror

VV [Lights fade gradually to end]

402

Fl. *ff*

Ob. *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. *ff*

Toms [hi/mid tom] *ff*

Tim. *ff*

Pno. *ff*

Lil.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

The Dunwich Horror

rit. -----

404

Fl.

Ob.

B. Cl.

Bsn.

Hn.

B.D.

Toms

Tim.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

b.d.

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page. The score begins at measure 404. The Flute (Fl.) and Oboe (Ob.) parts have a 'rit.' (ritardando) marking above them. The Bass Drum (B.D.) part has a 'ff' (fortissimo) marking below it. The Viola (Vla.) part has a 'b.d.' (basso continuo) marking below it. The score is written in 4/4 time and features a variety of musical notations including eighth notes, quarter notes, and rests.

allargando.

♩ = 106

270

The Dunwich Horror

411

Fl. *sub. p* *fff*

Ob. *sub. p* *fff*

B. Cl. *fff*

Bsn. *fff*

Hn. *sub. p* *ff*

B.D. *fff* [kick pedal] [b.d.]

Tim. *ffppp*

Pno. *sub. p* *fff*

Vln. I *sub. p* *fff*

Vln. II *sub. p* *fff*

Vla. *sub. p* *fff*

Vc. *fff* *fff*

D.B. *fff* *fff*

8va

The Dunwich Horror

414

Fl.

Ob.

B. Cl.

Bsn.

Hn.

B.D.

Tim.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

6/16

f

rip

8va

APPENDIX A: SYNOPSIS

Scene I

Lavinia Whateley has just given birth to a set of bastard twins, Wilbur and Lilith. The town gossip of Dunwich, Mamie Bishop, drops by to see the children for herself and is appalled when she catches sight of the deformed Wilbur. Lavinia rebukes Mamie, professing her hatred for Mamie and the townsfolk. She further prophesies that all of Dunwich will someday hear her child calling its father's name.

Sometime later, Mamie and Elmer Frye are discussing the abnormalities of the Whateley children. As Elmer later goes to visit the Whateleys, he is nearly knocked over by a mischievous Wilbur, which sends Elmer into a fitful rage. Soon thereafter, Elmer encounters an otherworldly stench in the Whateley's barn as he hears Lilith singing to herself in the distance.

Several years later, a fully mature Wilbur stands at the bedside of his dying mother. As she is passing, she counsels Wilbur to care for some rapidly growing entity and to seek out the Necronomicon (an evil book of spells and incantations). As she passes, Wilbur stands unphased and still while we once again hear Lilith in the distance, mourning her mother's passing.

Scene II

Wilbur travels to the library at Miskatonic where he meets Isabelle Armitage, the head librarian. She leads him to the Necronomicon and they both read from its horrific pages. After being refused further access to the book, Wilbur furiously storms from the library.

Late that evening, Isabelle receives a phone call from her terrified night librarian informing her that someone has broken into the library. When Isabelle arrives, she is witness to a gruesome scene: the cryptid body of Wilbur is prone on the library floor, having been mauled to death by the library's guard dog. Isabelle spies Wilbur's diary in his clutches and, from its pages, learns the monster's intents.

A novice policeman enters the library and surveys the scene. Isabelle attempts to warn the officer of Wilbur's motive but is condescendingly dismissed. As he leaves, the vexed Isabelle is left only to wonder what may come back to Dunwich.

Scene III

Mamie is on the phone, regaling her son's recent findings around town. The Whateley's house has exploded; there is a dread stench in the air; the whippoorwills (an omen of death) have been chorusing nonstop. Later that night, Mamie is awakened by the sounds of her yelping dogs and a strange swishing sound by her barn. To protect her livestock, she steps out of her house to investigate and is never seen again.

Similar events occur throughout Dunwich. Several nights later, Elmer calls the citizens of Dunwich over their party line, proclaiming that he has actually seen the beast responsible for the chaos. As he descends into what most would consider the ravings of madness, something else is heard in the background of his phone call.

APPENDIX B: LIBRETTO

SCENE I

Part 1 – Arietta and Spoken Recitative

LAVINIA is sitting in a rocking chair center stage, with her back to the audience. She gently rocks back and forth, with two bundles – one in either arm. The rest of the stage is empty.

LAVINIA

Hush my children, don't you cry
The sun is set upon the sky
But if you journey up that hill
You soon may hear the whippoorwill.

NARRATOR enters downstage left.

NARRATOR (*spoken*)

When a traveler takes the wrong fork at the junction of the Aylesbury pike, one comes upon a lonely and curious country. As the hills draw nearer, their sides loom up so, that one wishes they would keep their distance. Across a covered bridge one sees a village nested between the stream and the mountain. It is not reassuring to see that most of the houses are deserted and falling to ruin. Once across the bridge, it is hard to ignore the faint, malign odor about the streets. Without knowing why, one hesitates to ask directions from the gnarled, solitary figures spied on crumbling doorsteps. It is always a relief to get clear of the place; afterward one sometimes learns that one has been through Dunwich. No one can say just what is the matter with Dunwich, though old legends speak of unhallowed

rites and conclaves amidst which they called forbidden shapes of shadow out of the great rounded hills.

LAVINIA

Gaze into the shadowland
To find the old ones, monstrous, grand,
And bring them back upon that hill
That all may hear the whippoorwill.

MAMIE enters stage right as NARRATOR exits stage left.

Part 2 – Recitative and Aria

MAMIE

Lavinny, is that you? Earl said he heard cryin' from your property, and I thought I might come to see what all the fuss was. So, the birth was a success, I take it? You know, it being the morning of Roodmas, it's terrible timing and wretched luck. Likely explains the commotion about, though. There've been strange noises sounding in the hills, and all the dogs of Dunwich have been barking non-stop. And you still won't say the name of the father?

MAMIE Pauses for an answer. LAVINIA gives none, and so MAMIE continues.

But I assume you'll keep the little devils anyway. Anyway, the ladies of the town have been mighty eager to see your young ones. Let's have a look!

MAMIE catches brief sight of the children in LAVINIA's arms and turns away aghast. LAVINIA turns her bundles away with loathing abruptly so as to hide them from MAMIE.

They – they’re... Oh Lavinny, what happened? Do they both look like that one?
He has the face of a goat! What will people say?

LAVINIA

I don’t care what folks think – I don’t care. Just like everyone else: I don’t care!
if my boy Wilbur looked near like his pa, he wouldn’t look nothing like you’d
expect. And my girl Lilith will surely fill the measure of her creation.

I don’t care what you think – I don’t care. As you gawk and you stare, I don’t
care! I’ve read and I’ve seen things that most never will, and if you knew these
hills like I do, you wouldn’t ask no more.

I don’t care if you live or you die! There are more here than just you and I! You
needn’t think you folks is here all alone. Now let me tell you something –
someday you’ll hear a child of mine calling its father’s name from the top of
Sentinel Hill!

Part 3 – Recitative

*Lights fade on LAVINIA and MAMIE. LAVINIA exits as ELMER enters downstage left.
LAVINIA moves downstage left to meet ELMER.*

MAMIE

Have you heard the latest about the two little Whateley’s? Have you seen those
two little devils?

ELMER

I’m headed to the Whateley’s now. I’ve seen that boy Wilbur, but never Lilith.

MAMIE

I suppose she keeps Lilith tucked away indoors. Poor thing must look even uglier than Wilbur. I've heard the child singing lullabies to herself for hours on end.

ELMER

And that boy Wilbur grows with uncanny speed. Walking and talking before he was even a year?

MAMIE

Yes, and now at four, he looks a boy of ten.

ELMER

And his clothes...

MAMIE

(his clothes!) look so uncomfortable. He being all buttoned up and squished in.

ELMER

Anytime the boy comes near my place, the dogs go mad. They abhor the boy.

Pauses.

Well, I must be off.

Part 4 – Arietta and Recitative

ELMER enters mainstage left as MAMIE exits. CHILD WILBUR races out of the barn and past ELMER, nearly knocking him over. There is a door frame set in the center of the stage and nothing else.

ELMER

Lavinny's beast brat! There's something almost goatish about him. And here I am supplying them with my Alderney cows. That makes near a score this year alone, but not a single head of increase to be seen in their herd. At least she pays well, with solid gold coin. So why do her cattle look anemic and bloodless? And all bearing wounds that look like rows of incisions? I've heard tell of the strange things that are called out of the earth when a bullock is sacrificed at the proper time to certain heathen gods.

Shudders.

That little beast brat!

ELMER steps inside the barn, then recoils in disgust from the smell.

What a singular odor! Dunwich folk have never been remarkable for their immaculateness, but this could not come from anything sane or of this earth!

ELMER pauses as he hears LILITH singing to herself from elsewhere.

LILITH

Gaze into the shadowland to find the old ones, monstrous, grand,
And bring them back upon that hill that all may hear the whippoorwill.

ELMER

Such a stench I've never smelt in all my life... save near those ancient circles on the hills. This must be that boy Wilbur's doing!

Part 5 – Spoken and Sung Recitative; Aria

Lights fade on ELMER and shift to NARRATOR, downstage right.

NARRATOR (*spoken*)

The smell was but one of the curious oddities of the Whateley's property. Neighbors watched as mother and son methodically boarded up all entries to their tool house save the door, which was fitted with a stout fresh lock. In less than a year, the shed lay abandoned while the top floor of the Whateley house showed similarly clap-boarded windows. Though odd, their carpentry displayed the effects of sound calculation.

By the time Wilbur was ten – bearing the mind, voice, stature, and bearded face of maturity – a second great siege of carpentry went on at that old house. From bits of discarded lumber, people concluded that the boy and mother had knocked out all the partitions and had even removed the attic floor, leaving one vast open void between the ground story and peaked roof.

Not soon after, Wilbur found his mother in a very grave state. Her labored breathing told of an end not far off. The whippoorwill chanted in a frenzied state outside her window.

Lights abruptly rise to show LAVINIA in bed with WILBUR seated by the side of the bed.

LAVINIA

They whistle just in tune with my breathing now. They're getting ready to catch my soul. They know it's going out, and they don't calculate to miss it. If they do, they'll keep up singin' and laughin' til' break of day. If they don't, they'll quiet down real abrupt.

WILBER

Yes, mother. be still.

LAVINIA *gasping*

You give it more space, Willy, more space soon. You grow, and *that* grows faster. Go find that devil book. Page seven-hundred-fifty-one. Necronomicon.

You feed it regular, Willy. Don't let it grow too fast. Only them from beyond can make it multiply. Only them, the old ones, as wants to come back.

LAVINIA gasps for air, then dies. The whippoorwills stop their chirping abruptly.

Part 6 – aria

WILBUR

They didn't get her.

LILITH *offstage*

Hush, dear mother, close your eyes
And face the gates of your demise.

The old ones knock upon the door.
They shall be freed forever more.

Hush my children, don't you cry
The sun is set upon the sky
But if you journey up that hill
You soon may hear the whippoorwill.

Lights fade to black.

SCENE II

Part 7 – Spoken and Sung Recitative

Lights up on NARRATOR, who is downstage left. Behind her, the stage is lit in a dim light and reveals a library. A singular desk is upstage right and a bookshelf upon which fat, old books are kept is upstage left.

NARRATOR/ISABELLE *(spoken)*

The following Summer Wilbur traveled outside of Dunwich for the first time. Correspondence at Harvard... the British Museum... and the library of Miskatonic University in Arkham had failed to get him the book he so desperately wanted; And so, at length, he set out to consult the copy at Miskatonic, which was the nearest to him geographically.

Well do I remember the day this dark, goatish gargoyle stepped foot into my library. He walked heedlessly past our great, white-fanged watchdog, which barked with unnatural fury and enmity.

NARRATOR moves upstage right toward the desk to assume the role of ISABELLE.

WILBUR has entered upstage right and is waiting for her at the desk. Lights up on stage.

WILBUR

Wilbur Whateley. Good day.

ISABELLE

Isabelle Armitage. Good day to you, too. May I help you find something?

WILBUR

I'm looking for the Necronomicon, as printed in Spain in the 17th Century.

ISABELLE

Oh yes, of course! I remember your letter of request. That particular text is kept in our special collections wing. Please follow me.

ISABELLE leads WILBUR stage left toward the bookshelf. Wilbur follows uncomfortably close behind. As they reach the bookshelf, ISABELLE tries to be cordial as she looks for the book.

Lovely day we're having, is it not?

WILBUR stands menacing and silent.

Here it is! What are you hoping to find?

WILBUR

I seek a formula found on page seven-fifty-one.

ISABELLE opens the book to the page.

ISABELLE

Right then, page seven-fifty-one.

Here we are:

Part 8 – Duet Aria

ISABELLE begins reading from the text as WILBUR stands right behind her, peering intently over her shoulder.

ISABELLE

Yog-Sothoth knows the gate. Yog-Sothoth is the gate. He knows where the old ones broke through of old; he knows where the old ones shall break through again. Past, present, future, all are one in Yog-Sothoth.

The old ones were; the old ones are; the old ones shall be. Not in the spaces we know, but *between* them. They walk serene and primal, undimensioned and to us unseen.

They walk in places foul, where words...

ISABELLE grows uneasy with what she is reading and stops. WILBUR picks up where she leaves off with added fervor and malevolent excitement.

WILBUR

Where words have been spoken, and rites have been howled.

As a foulness, ye shall know them. Though their hand is at your throats, ye see them not; their habitation is nearer than you know. Man rules now where they ruled once; they shall rule where man rules now. Yog-Sothoth is the key to the gate built between worlds whereby the spheres meet.

Part 9 – Sung and Spoken Recitative

WILBUR shifts his intense focus back on ISABELLE.

Ms. Armitage, I must take that book home. There's things in there I've got to try, and it would be a mortal sin to let a red-tape rule hold me up. Let me take it along and I swear nobody will know the difference. I don't need to tell you I'll take good care of it.

ISABELLE *uncomfortably*

I'm sorry, Mr. Whateley, but we cannot release this book for personal loan.

WILBUR *containing his rage*

Well, all right, if you feel that way about it. Maybe Harvard won't be so fussy as you!

WILBUR storms off stage abruptly, stage right.

NARRATOR/ISABELLE *(spoken)*

The savage yelping of the guard dog as he left brought me back from my stupor. That bent, goatish man seemed like something only partly of mankind and linked to the black gulfs that stretch like titan phantasms beyond all spheres of force and matter. I could have made him a copy of what parts he needed, but there was too much responsibility in giving such a being a key to such blasphemous outer spheres.

(sung) pondering

As a foulness, ye shall know them...

Part 10 – Recitative and Aria

Mainstage goes dark. NIGHT LIBRARIAN appears downstage left, holding a telephone to her ear.

NIGHT LIBRARIAN

Ms. Armitage! Ms. Armitage! There's someone broke into the library! The guard dog has been crying half-mad, wild and fierce! I thought I heard another voice scream out – but such a scream... could not come out of a being born of earth. I've phoned the police, but – Oh, please hurry!

Lights out.

Lights on stage go up, but dim blue. ISABELLE is slowly surveying the outside of her library downstage, heading from stage left to right.

ISABELLE

What is this? An open window gaping in the moonlight? The watchdog moans its low growls within, as whippoorwills chorus just outside. What a damnably rhythmic piping!

ISABELLE summons her courage and snaps on the light inside, stage right. Lights up mainstage. WILBUR is laying on the ground in such a way that only his head is visible to the audience. The rest of his body is hidden upstage, behind the desk. ISABELLE looks on in abject horror.

What frightful thing is this? It looks like Mr. Whateley, but only part of him is human! Laying there in a pool of fetid ichor! Not quite dead... twitching silently. its chest moves in time with the whippoorwill's cry. What lays there in its clutches?

ISABELLE reaches down to pull a small notebook from the dying WILBUR's grasp. Her action abruptly rouses WILBUR, who has a final burst of energy, shouting out in an unknown tongue.

WILBUR

N'gai! n'gha! bugg-shoggog, Yog-Sothoth! Yog-Sothoth! Yog-Sothoth...

WILBUR relaxes into death, letting out one final breath.

ISABELLE

It is dead, then. What dreadful ponderings has this monster made?

Part 11 – Aria

WILBUR, assuming a ghostly role, stands to recite the passages from his notebook while ISABELLE stands downstage right, turning pages.

WILBUR

That upstairs more ahead than I thought it would be and is not like to have much earth brain. It will have the right cast and is near like them up on the hill. That other face may wear off some.

Elam Joe's collie Jack, when it went to bite me, shot it dead, on the spot – one less mongrel to kill. Elam Joe said to me that he'd kill me if he ever dared. But I guess that he won't.

Those unseen at Sabbat will be years before cleansing the earth. I suppose, in that time, mother mine will most likely be dead. I must learn all the rites in the now that is before. They outside cannot be without human blood.

Part 12 – Recitative and Arietta

Officer enters stage right, startling ISABELLE.

ISABELLE

Officer! Thank you for coming. Our guard dog killed the intruder, but you must look at the body! The skin is covered with course, black fur, and from the abdomen a score of greenish-grey tentacles! On each of the hips, set in a ciliated orbit, are two underdeveloped eyes! What should be legs end in ridgy-veined pads that are neither hooves nor paws. And you must read its writings!

ISABELLE flips to a late page in the diary. WILBUR recites from the floor, as before.

WILBUR

How shall I, by and by, look when all of the earth is full cleared? He that came at Sabbat, said I may be transfigured. No more man, only they – those the Old Ones decree – will remain on the earth.

ISABELLE

We must make for Dunwich. I fear there is some evil growing there that Wilbur Whateley planned to loose on the world!

OFFICER

Slow down, Ms. Armitage! I would put no stock in these words. They are the ravings of a deranged mind. I admit that the body before us is gruesome, but gored bodies appear that way. If nothing else, this can all be explained by inbreeding, pure and simple. The... intruder is dead, and all can go back to the way that it was before! Don't worry – the coroner will be here soon.

OFFICER exits stage right.

ISABELLE

The way that it was? Inbreeding? What a simpleton! Show him the Great God Pan and he'll think it a common Dunwich scandal! But what thing – what cursed shapeless thing – brought forth this wretched beast? Born on Candlemas, when those inexplicable rumblings reached clear to Arkham – What walked on the mountains that brisk May night? What Roodmas horror fastened itself on the world in human flesh and blood?

Fade to black.

SCENE III

Part 13 – Spoken and Sung Recitative

NARRATOR (*spoken*)

It was in the dark of night on October 9th that the horror broke loose. The hill noises had been quite pronounced during the evening, and the dogs barked frantically all night. Early risers the next morning noticed a peculiar stench in the air.

Lights go up to show MAMIE on the telephone. On the stage with her is a door frame and a small end table with a lantern resting on it.

MAMIE

Yes, Miss Corey, Chancy, he just came back and couldn't half talk for fear! He says the Whateley house is all blown up and scattered about like there'd been dynamite inside! the bottom floor is coated in tar-like stuff; Chancy says it smells like thunder.

Toward morning, I heard the whippoorwills so loud I couldn't sleep. Those creatures never did act like creations of God, I say! and there are those who say you can hear strange things rushing and whispering in the air down there.

Anyway... Chancy, he heard a great ripping toward the Whateley's – and he says, Miss Corey, as how he sought to look for Elmer's cows, scared as he was, on account of his upstanding moral duty. Well, he found them... in the upper pasture

of the Devil's Hop Yard! Half of them are clean gone, and the other half are sucked most dry of blood, with sores on them like there was on Whateley's cattle ever since that beast brat was born!

Lights go down on MAMIE and up on NARRATOR, downstage right.

NARRATOR (*spoken*)

That night, every residence in Dunwich was barricaded as stoutly as possible. About two in the morning a frightful stench accompanied by the savage barking of dogs awakened the household at Mamie Bishop's – all agreed that they could hear a sort of muffled swishing or lapping sound from somewhere just outside. Mamie resorted to calling the neighbors.

Part 14 – Spoken and Sung Recitative

Lights go down on NARRATOR and up on MAMIE, still in place and again on the telephone.

MAMIE

I know something awful is about and feel my time is nigh, though God only knows just what it is. I tell you, Miss Corey, there's something abroad that ought not be, and I for one think Wilbur Whateley is at the end of it. He wasn't all human himself, I always said; I think that he and Lavinny raised up something wicked. There's always been unseen things around Dunwich – living things – that aren't quite human...

MAMIE hears the sound of her barn splintering to bits.

Land sakes! Miss Corey, I'll have to phone you again. Whatever it is has just gotten into my livestock, and I will not last the winter without them.

MAMIE hangs up the telephone.

NARRATOR (*spoken*)

The noise of splintering wood from the barn was quickly followed by a hideous screaming and stamping amongst the cattle. Miss Bishop kept from screaming by some obscure instinct of defense which told her that her life depended on silence. Slowly, she lit a lantern and – amidst the demonic piping of whippoorwills in the glen – Mamie Bishop stepped out into the night.

MAMIE enacts the actions previously mentioned by the narrator. As she steps through the door, the stage goes dark.

Part 15 – Spoken Recitative and Aria

NARRATOR (*spoken*)

Darkness fell upon a stricken countryside too weak to organize for real defense. In a few cases, families would band together and watch under one roof; but in general, there was only a repetition of barricading doors and windows paired with a futile gesture of loading shotgun barrels.

Several nights after the Bishop incident, the few remaining citizens of Dunwich were startled by the abrupt ring of their party line. Those who took down their receivers heard a fright-mad voice – it was Elmer Frye, who resided near the peak of Sentinel hill, which overlooked the village.

Lights go up to show ELMER on the telephone.

ELMER

I've seen it! I've seen that damned beast! Have mercy! That half-face – that half-face resting on top... that face with red eyes, crinkly albino hair, and no chin! it's an octopus, centipede, spider kind of thing, but there's that half-shaped human head on top. It looks like Lavinnia Whateley, but it's by far too big! Bigger than a barn... made of squirming ropes... nothing solid about it – wriggling and tossing and opening and shutting! Great bulging eyes all over it. Heaven help me! I must get out of this cursed land!

ELMER drops the telephone before running offstage. The stage and house go dark.

Part 16 – Spoken Recitative and Aria

NARRATOR (*spoken*)

Disturbing as the message was, Elmer Frye was well known for his wild tales and excessive drinking. Nevertheless, when a hastily assembled group of townsfolk trudged out to the old Frye place, the truth was revealed. There were swaths, a stench, and a tarry stickiness, but there was no longer any house. It had caved in like an eggshell. Elmer Frye had been erased from Dunwich.

And yet, those that bore sonic witness to Elmer's last moments heard something else behind those God-forsaken screams...

LILITH *from the back of the darkened audience.*

Hush my children, don't you cry
The sun is set upon the sky
But if you journey up that hill
You soon may hear the whippoorwill.

Gaze into the shadowland
To find the old ones, monstrous, grand,
And bring them back upon that hill
That all may hear the whippoorwill.

Yog-Sothoth!

THE END