

JOHN WEBBER
81-6

THE FALL OF THE HOUSE OF USHER

EA POE

*melodrama in 13 scenes
for two flutes, oboe, string quartet
piano and narrator*

WEBBER MUSIC - PORTSMOUTH ENGLAND

THE FALL OF THE HOUSE OF USHER

Edgar Allen Poe

Melodrama in Thirteen Scenes for:
two flutes, oboe, string quartet & piano

Text abbreviated by the composer

Scene 1: Pastoral John Webber 81-6

Flute 1 *f* *p*

Flute 2 *f* *p*

Oboe *f*

Violin 1 *f* pizz. arco *p*

Violin 2 *f* pizz. arco *p*

Viola *p*

Cello *f* pizz. arco *p*

Piano

I5

Fl 1

Fl 2

Ob

VI 1

VI 2

Va

Vc

Pno

NARRATOR:
DURING the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher.

p *p* *p*

II1

Fl 1

Fl 2

Ob

VI 1

VI 2

Va

Vc

Pno

111

112

113

114

115

116

II17

Fl 1

Fl 2

Ob

VI 1

VI 2

Va

Vc

Pno

117

118

119

120

121

122

I22

Musical score for measures I22 to I29. The score includes parts for Flute 1 (Fl 1), Flute 2 (Fl 2), Oboe (Ob), Violin 1 (VI 1), Violin 2 (VI 2), Viola (Va), Violoncello (Vc), and Piano (Pno). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score features various dynamics including *p* (piano) and *f* (forte). There are several triplets and complex rhythmic patterns, particularly in the Violoncello and Violin 2 parts. The Piano part is mostly silent, with some chords in the bass register.

I29

Musical score for measures I29 to I36. The score includes parts for Flute 1 (Fl 1), Flute 2 (Fl 2), Oboe (Ob), Violin 1 (VI 1), Violin 2 (VI 2), Viola (Va), Violoncello (Vc), and Piano (Pno). The key signature is one flat. The time signature is 4/4. The score features various dynamics including *p* (piano) and *f* (forte). There are several triplets and complex rhythmic patterns, particularly in the Violoncello and Violin 2 parts. The Piano part is mostly silent, with some chords in the bass register.

I37

Fl 1

Fl 2

Ob

VI 1

VI 2

Va

Vc

Pno

I43

NARRATOR

G.P.

Nevertheless, in this mansion of gloom I now proposed to myself a sojourn of some weeks. Its proprietor, Roderick Usher, had been one of my boon companions in boyhood; but many years had elapsed since our last meeting. A letter, however, had lately reached me in a distant part of the country --a letter from him --which, in its wildly importunate nature, had admitted of no other than a personal reply. The MS. gave evidence of nervous agitation. The writer spoke of acute bodily illness --of a mental disorder which oppressed him --and of an earnest desire to see me, as his best, and indeed his only personal friend, with a view of attempting, by the cheerfulness of my society, some alleviation of his malady.

Fl 1

Fl 2

Ob

VI 1

VI 2

Va

Vc

Pno

I had learned the very remarkable fact, that the stem of the Usher race, all time-honoured as it was, had put forth, at no period, any enduring branch; in other words, that the entire family lay in the direct line of descent, and had always, with very trifling and very temporary variation, so lain.

Fl 1

Fl 2

Ob

VI 1

VI 2

Va

Vc

Pno

I had so worked upon my imagination as really to believe that about the whole mansion and domain there hung an atmosphere peculiar to themselves and their immediate vicinity-an atmosphere which had no affinity with the air of heaven, but which had reeked up from the decayed trees, and the gray wall, and the silent tarn --a pestilent and mystic vapour, dull, sluggish, faintly discernible, and leaden-hued.

Fl 1

Fl 2

Ob

VI 1

VI 2

Va

Vc

Pno

Shaking off from my spirit what must have been a dream, I scanned more narrowly the real aspect of the building. Its principal feature seemed to be that of an excessive antiquity. The discoloration of ages had been great. Minute fungi overspread the whole exterior, hanging in a fine tangled web-work from the eaves. Yet all this was apart from any extraordinary dilapidation. No portion of the masonry had fallen; and there appeared to be a wild inconsistency between its still perfect adaptation of parts, and the crumbling condition of the individual stones.

Fl 1

Fl 2

Ob

VI 1

VI 2

Va

Vc

Pno

Noticing these things, I rode over a short causeway to the house. A servant in waiting took my horse, and I entered the Gothic archway of the hall. A valet, of stealthy step, thence conducted me, in silence, through many dark and intricate passages in my progress to the studio of his master. On one of the staircases, I met the physician of the family. His countenance, I thought, wore a mingled expression of low cunning and perplexity. He accosted me with trepidation and passed on. The valet now threw open a door and ushered me into the presence of his master.

Scene 2

Flute 1

Flute 2

Oboe

Violin 1
ff sul E, sul pont.

Violin 2
ff sul E, sul pont.

Viola
p sul G, sul pont.

Cello
p sul G, sul pont.

Piano
pizz.
keys depressed

II7

Fl 1

Fl 2

Ob

VI 1

VI 2

Va
ff sul pont.

Vc
ff sul pont.

Pno
pizz.

III 13

Fl 1
Fl 2
Ob
VI 1
VI 2
Va
Vc
Pno

III 19

Fl 1
Fl 2
Ob
VI 1
VI 2
Va
Vc
Pno

II25

Fl 1 Whispered: Ha...
Fl 2 Whispered: Ha...
Ob Whispered: Ha...
VI 1 *ff* sul E, sul pont.
VI 2 *ff* sul E, sul pont.
Va *ff* sul E, sul pont.
Vc *ff* sul E, sul pont.
Pno gliss. on strings

Scene 3
Senza misura

Fl 1
Fl 2
Ob
VI 1 *pp*
VI 2 *pp*
Va *pp*
Vc *pp*
Pno

III4

FI 1 NARRATOR

The room in which I found myself was very large and lofty. The windows were long, narrow, and pointed, and at so vast a distance from the black oaken floor as to be altogether inaccessible from within. Feeble gleams of encrimsoned light made their way through the trellised panes, and served to render sufficiently distinct the more prominent objects around the eye, however, struggled in vain to reach the remoter angles of the chamber, or the recesses of the vaulted and fretted ceiling. Dark draperies hung upon the walls. The general furniture was profuse, comfortless, antique, and tattered. Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. I felt that I breathed an atmosphere of sorrow. An air of stern, deep, and irredeemable gloom hung over and pervaded all.

5
4

VI 1

VI 2

Va

Vc

5
4

Pno

III5

FI 1 Allegretto

FI 2

Ob

VI 1

VI 2

Va

Vc

Pno

IV3

NARRATOR

NARRATOR

Fl 1

Fl 2

Ob

VI 1

VI 2

Va

Vc

Pno

Upon my entrance, Usher
 arose from a sofa on which
 he had been lying at full
 length, and greeted me
 with a vivacious warmth
 which had much in it,
 I at first thought, of an
 overdone cordiality
 --of the constrained
 effort of the ennuye
 man of the world. A
 glance, however, at
 his countenance,
 convinced me of his
 perfect sincerity.

It was with difficulty that I could bring
 myself to admit It was with difficulty
 that I could bring myself to admit the
 identity of the wan being before me with
 the companion of of my early boyhood. Yet
 the character of his face had been at all
 times remarkable. A cadaverousness of
 complexion; an eye large, liquid, and
 luminous beyond comparison; lips
 somewhat thin and very pallid, but of a
 surpassingly beautiful curve; a nose of
 a delicate Hebrew model, but with a
 breadth of nostril unusual in similar
 formations; a finely moulded chin,
 these features, with an inordinate
 expansion above the regions of the
 temple, made up altogether a
 countenance not easily to be forgotten.

IV5

NARRATOR

NARRATOR

GP

Fl 1

Fl 2

Ob

VI 1

VI 2

Va

Vc

Pno

His action was alternately vivacious
 and sullen. His voice varied rapidly
 from a tremulous indecision (when
 the animal spirits seemed utterly in
 abeyance) to that species of energetic
 concision --that abrupt, weighty,
 unhurried, and hollow-sounding
 enunciation --that leaden, self-
 balanced and perfectly modulated
 guttural utterance, which may be
 observed in the lost drunkard, or
 the irreclaimable eater of opium,
 during the periods of his most intense
 excitement. It was thus that he spoke
 of the object of my visit, of his
 earnest desire to see me, and of the
 solace he expected me to afford him.
 He entered, at some length, into what
 he conceived to be the nature of his
 malady. It was, he said, a constitutional
 and a family evil, and one for which he
 despaired to find a remedy --a mere
 nervous affection, he immediately
 added, which would undoubtedly soon
 pass off.

To an anomalous species of terror
 I found him a bounden slave. "I shall
 perish," said he, "I must perish in
 this deplorable folly. Thus, thus, and
 not otherwise, shall I be lost. I dread
 the events of the future, not in
 themselves, but in their results. I
 shudder at the thought of any, even
 the most trivial, incident, which may
 operate upon this intolerable a
 gitation of soul. I have, indeed, no
 abhorrence of danger, except in its
 absolute effect --in terror. In this
 unnerved-in this pitiable condition
 --I feel that the period will sooner
 or later arrive when I must abandon
 life and reason together, in some
 struggle with the grim phantasm, FEAR."

IV7

Fl 1



Fl 2



VI 1



VI 2



Vc



Pno



Scene 5 Lady Madelaine

Fl 1



Fl 2



VI 1



VI 2



Va



Vc



Pno



V3 NARRATOR

GP

SM

CM

Fl 1

Fl 2

Ob

VI 1

VI 2

Va

Vc

Pno

He admitted, however, although with hesitation, that much of the peculiar gloom which thus afflicted him could be traced to a more natural and far more palpable origin --to the severe and long-continued illness --indeed to the evidently approaching dissolution-of a tenderly beloved sister --his sole companion for long years --his last and only relative on earth. "Her decease," he said, with a bitterness which I can never forget, "would leave him (him the hopeless and the frail) the last of the ancient race of the Ushers." While he spoke, the lady Madeline (for so was she called) passed slowly through a remote portion of the apartment, and, without having noticed my presence, disappeared. And I learned that the glimpse I had obtained of her person would thus probably be the last I should obtain --that the lady, at least while living, would be seen by me no more.

V6

SM

Fl 1

Fl 2

Ob

VI 1

VI 2

Va

Vc

Pno

Fl 1 *ff*

Fl 2 *ff*

Ob *ff*

VI 1 *ff*

VI 2 *ff*

Va *ff*

Vc *ff*

Pno *ff* gliss. on strings

For several days ensuing, her name was unmentioned by either Usher or myself: and during this period I was busied in earnest endeavours to alleviate the melancholy of my friend. We painted and read together; or I listened, as if in a dream, to the wild improvisations of his speaking guitar.

VI2 NARRATOR

Fl 1

Fl 2

Ob

VI 1

VI 2

Va

Vc

Pno

I shall ever bear about me a memory of the many solemn hours I thus spent alone with the master of the House of Usher. Yet I should fail in any attempt to convey an idea of the exact character of the studies, or of the occupations, in which he involved me, or led me the way. An excited and highly dis-tempered ideality threw a sulphureous lustre over all. His long improvised dirges will ring forever in my ears. Among other things, I hold painfully in mind a certain singular perversion and amplification of the wild air of the last waltz of Von Weber. From the paintings over which his elaborate fancy brooded, and which grew, touch by touch, into vaguenesses at which I shuddered the more thrillingly, because I shuddered knowing not why; --from these paintings (vivid as their images now are before me)

VI3

Fl 1

Fl 2

Ob

VI 1

VI 2

Va

Vc

Pno

NARRATOR

I would in vain endeavour to educe more than a small portion which should lie within the compass of merely written words. By the utter simplicity, by the nakedness of his designs, he arrested and overawed attention. If ever mortal painted an idea, that mortal was Roderick Usher.

VI4

Fl 1

Fl 2

Ob

VI 1

VI 2

Va

Vc

Pno

NARRATOR

One of the phantasmagoric conceptions of my friend, partaking not so rigidly of the spirit of abstraction, may be shadowed forth, although feebly, in words. A small picture presented the interior of an immensely long and rectangular vault or tunnel, with low walls, smooth, white, and without interruption or device. Certain accessory points of the design served well to convey the idea that this excavation lay at an exceeding depth below the surface of the earth. No outlet was observed in any portion of its vast extent, and no torch, or other artificial source of light was discernible; yet a flood of intense rays rolled throughout, and bathed the whole in a ghastly and inappropriate splendour.

5

4

5

4

NARRATOR

I have just spoken of that morbid condition of the auditory nerve which rendered all music intolerable to the sufferer, with the exception of certain effects of stringed instruments. It was, perhaps, the narrow limits to which he thus confined himself upon the guitar, which gave birth, in great measure, to the fantastic character of his performances. But the fervid facility of his impromptus could not be so accounted for. They must have been, and were, in the notes, as well as in the words of his wild fantasias (for he not unfrequently

accompanied himself with rhymed verbal improvisations), the result of that intense mental collectedness and concentration to which I have previously alluded as observable only in particular moments of the highest artificial excitement.

VI5

Fl 1 5

Fl 2 4

Ob

VI 1 5

VI 2 4

Va

Vc

Pno

fp

fp

fp

p

VI8

Fl 1 5

Fl 2 4

Ob

VI 1 5

VI 2 4

Va

Vc 5

Pno

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

VI12

Fl 1 5 4

Fl 2 4

Ob

VI 1 5 4

VI 2 4

Va

Vc

gliss.

gliss.

gliss.

Pno

Scene 7 Portraits

NARRATOR

Flute 1 *p*

Flute 2 *p*

Oboe *p*

Violin 1 *p*

Violin 2 *p*

Viola *p*

Cello *p*

Piano

Our books --the books which, for years, had formed no small portion of the mental existence of the invalid --were, as might be supposed, in strict keeping with his character of phantasm. We pored together over such works as the *Vervet et Chartreuse* of Gresset; the *Belphegor* of Machiavelli and the *City of the Sun* of Campanella. His chief delight, however, was found in the perusal of an exceedingly rare and curious book in quarto Gothic --the *Vigilae Mortuorum secundum Chorum Ecclesiae Maguntinae*.

VII3

Fl 1

Fl 2

Ob

VI 1

VI 2

Va

Vc

Pno

And.

NARRATOR

I could not help thinking of the wild ritual of this work, and of its probable influence upon the hypochondriac, when, one evening, having informed me abruptly that the lady Madeline was no more, he stated his intention of preserving her corpse for a fortnight, (previously to its final interment,) in one of the numerous vaults within the main walls of the building. The worldly reason, however, assigned for this singular proceeding, was one which I did not feel at liberty to dispute. The brother had been led to his resolution (so he told me) by consideration of the unusual character of the malady of the deceased, of certain obtrusive and eager inquiries on the part of her medical men, and of the remote and exposed situation of the burial-ground of the family.

VII5

Fl 1
Fl 2
Ob
VI 1
VI 2
Va
Vc
Pno

VII10

Fl 1
Fl 2
Ob
VI 1
VI 2
Va
Vc
Pno

VII19

Fl 1
Fl 2
Ob
VI 1
VI 2
Va
Vc
Pno

VII26

Fl 1
Fl 2
Ob
VI 1
VI 2
Va
Vc
Pno

VII32

Fl 1
Fl 2
Ob
VI 1
VI 2
Va
Vc
Pno

VII38

Fl 1
Fl 2
Ob
VI 1
VI 2
Va
Vc
Pno

VII43

Fl 1
Fl 2
Ob
VI 1
VI 2
Va
Vc
Pno

VII50

Fl 1
Fl 2
Ob
VI 1
VI 2
Va
Vc
Pno

VII58

Fl 1
Fl 2
Ob
VI 1
VI 2
Va
Vc
Pno

Musical score for VII58. The score includes parts for Flute 1, Flute 2, Oboe, Violin 1, Violin 2, Viola, Violoncello, and Piano. The key signature has one sharp (F#) and the time signature is 4/4. The score features various articulations such as *pizz.* (pizzicato) and *arco* (arco). There are several measures with triplets and a 5/4 time signature change. The piano part is indicated by a brace on the left.

VII64

Fl 1
Fl 2
Ob
VI 1
VI 2
Va
Vc
Pno

Musical score for VII64. The score includes parts for Flute 1, Flute 2, Oboe, Violin 1, Violin 2, Viola, Violoncello, and Piano. The key signature has one sharp (F#) and the time signature is 4/4. The score features various articulations and dynamic markings. There are several measures with triplets and a 2/4 time signature change. The piano part is indicated by a brace on the left.

VII70

Fl 1
Fl 2
Ob
VI 1
VI 2
Va
Vc
Pno

VII75

Fl 1
Fl 2
Ob
VI 1
VI 2
Va
Vc
Pno

VII80

Fl 1
Fl 2
Ob
VI 1
VI 2
Va
Vc
Pno

VII85

Fl 1
Fl 2
Ob
VI 1
VI 2
Va
Vc
Pno

S.M.
NARRATOR

At the request of Usher, I personally aided him in the arrangements for the temporary entombment. The body having been encoffined, we two alone bore it to its rest. The vault in which we placed it (and which had been so long unopened that our torches, half smothered in its oppressive atmosphere, gave us little opportunity for investigation) was small, damp, and entirely without means of admission for light; lying, at great depth, immediately beneath that portion of the building in which was my own sleeping apartment.

Scene 8

Flute 1

Flute 2

Oboe

Violin 1

Violin 2

Viola

Cello

Piano

con sord e sul pont

pp

gliss. on strings

VIII6

Fl 1

Fl 2

Ob

VI 1

VI 2

Va

Vc

Pno

con sord e sul pont

pp

VIII12

Fl 1
Fl 2
Ob
VI 1
VI 2
Va
Vc
Pno

VIII20

Fl 1
Fl 2
Ob
VI 1
VI 2
Va
Vc
Pno

Fl 1

Fl 2

Ob

VI 1
senza sord col legno
p

VI 2
p
senza sord col legno

Va
p
senza sord col legno

Vc
p
senza sord col legno

Pno

Having deposited our mournful burden upon tressels within this region of horror, we partially turned aside the yet unscrewed lid of the coffin, and looked upon the face of the tenant. The disease which had thus entombed the lady in the maturity of youth, had left, as usual in all maladies of a strictly cataleptical character, the mockery of a faint blush upon the bosom and the face, and that suspiciously lingering smile upon the lip which is so terrible in death. We replaced and screwed down the lid, and, having secured the door of iron, made our way, with toll, into the scarcely less gloomy apartments of the upper portion of the house.

naturale *tr*

senza sord sul pont *tr* gliss. gliss.

NARRATOR

And now, some days of bitter grief having elapsed, an observable change came over the features of the mental disorder of my friend. His ordinary manner had vanished. His ordinary occupations were neglected or forgotten. He roamed from chamber to chamber with hurried, unequal, and objectless step. The pallor of his countenance had assumed, if possible, a more ghastly hue --but the luminousness of his eye had utterly gone out. It was no wonder that his condition terrified--that it infected me. I felt creeping upon me, by slow yet certain degrees, the wild influences of his own fantastic yet impressive superstitions.

IX3

Fl 1

Fl 2

Ob

VI 1
col legno

VI 2
col legno

Va
tr

Vc
tr

Pno

IX5

Musical score for measures IX5. The score includes parts for Flute 1 (Fl 1), Flute 2 (Fl 2), Oboe (Ob), Violin 1 (VI 1), Violin 2 (VI 2), Viola (Va), and Violoncello (Vc). The Flute parts have a key signature of one flat. The Viola and Violoncello parts include performance instructions: "normale", "col legno", and "slow gliss.". The Violoncello part also features triplet markings. The Piano (Pno) part is indicated by a brace on the left.

IX9

Musical score for measures IX9. The score includes parts for Flute 1 (Fl 1), Flute 2 (Fl 2), Oboe (Ob), Violin 1 (VI 1), Violin 2 (VI 2), Viola (Va), and Violoncello (Vc). The Flute parts have a key signature of one flat. The Viola and Violoncello parts include performance instructions: "normale sul pont" and "p". The Violoncello part also features a trill. The Piano (Pno) part is indicated by a brace on the left.

X10

Fl 1

Fl 2

Ob

VI 1

VI 2

Va

Vc

Pno

Fl 1

Fl 2

Ob

VI 1

VI 2

Va

Vc

NARRATOR

Pno

I had taken but few turns in this manner, when a light step on an adjoining staircase arrested my attention. I presently recognised it as that of Usher. In an instant afterward he rapped, with a gentle touch, at my door, and entered, bearing a lamp. His countenance was, as usual, cadaverously wan --but, moreover, there was a species of mad hilarity in his eyes --an evidently restrained hysteria in his whole demeanour. His air appalled me --but anything was preferable to the solitude which I had so long endured, and I even welcomed his presence as a relief.

Fl 1 "And you have not seen it?"
 he said abruptly, after
 having stared about him
 Fl 2 for some moments in
 silence -- "you have not
 then seen it? --but,
 Ob stay! you shall." Thus
 speaking, and having
 carefully shaded his
 lamp, he hurried to one
 of the casements, and
 VI 1 threw it freely open to
 the storm.

con forsza gliss.
ff

con forsza gliss.
ff

con forsza gliss.
ff

con forsza gliss.
ff

Pno

XI3

NARRATOR

The impetuous fury of the entering gust nearly lifted us from our feet. It was, indeed, a tempestuous yet sternly beautiful night, and one wildly singular in its terror and its beauty. A whirlwind had apparently collected its force in our vicinity; for there were frequent and violent alterations in the direction of the wind; and the exceeding density of the clouds (which hung so low as to press upon the turrets of the house) did not prevent our perceiving the life-like velocity with which they flew careering from all points against each other, without passing away into the distance.

Fl 1

Fl 2

Ob

VI 1

VI 2

Va

Vc

Pno

f

f

f

gliss.

f gliss.

f gliss.

f

XI14

Fl 1

Fl 2

Ob

VI 1

VI 2

Va

Vc

Pno

XI22 SM

Fl 1

Fl 2

Ob

VI 1

VI 2

Va

Vc

Pno

NARRATOR

"You must not --you shall not behold this!" said I, shudderingly, to Usher, as I led him, with a gentle violence, from the window to a seat. "These appearances, which bewilder you, are merely electrical phenomena not uncommon --or it may be that they have their ghastly origin in the rank miasma of the tarn. Let us close this casement; --the air is chilling and dangerous to your frame. Here is one of your favourite romances. I will read, and you shall listen; --and so we will pass away this terrible night together."

Scene 12 Carmen

SM

Fl 1 *p*

Fl 2 *p*

Ob

VI 1 con sord. *p* sul G

VI 2 con sord. *p* sul G

Va con sord. *p* sul G

Vc con sord. *p* sul G

Pno

XII4

NARRATOR

accel. & cresc.

NARRATOR

G.P.

The antique volume which I had taken up was the "Mad Trist" of Sir Launcelot Canning; but I had called it a favourite of Usher's more in sad jest than in earnest; for, in truth, there is little in its uncouth and unimaginative prolixity which could have had interest for the lofty and spiritual ideality of my friend. It was, however, the only book immediately at hand; and I indulged a vague hope that the excitement which now agitated the hypochondriac, might find relief even in the extremeness of the folly which I should read.

I had arrived at that well-known portion of the story where Ethelred, the hero of the Trist, having sought in vain for peaceable admission into the dwelling of the hermit, proceeds to make good an entrance by force. Here, it will be remembered, the words of the narrative run thus:

Pno higher clusters

XII6

NARRATOR

Fl 1

Fl 2

Ob

VI 1

VI 2

Va

Vc

Pno

"And Ethelred, who was by nature of a doughty heart, and who was now mighty withal, on account of the powerfulness of the wine which he had drunken, waited no longer to hold parley with the hermit, who, in sooth, was of an obstinate and maliceful turn, but, feeling the rain upon his shoulders, and fearing the rising of the tempest, uplifted his mace outright, and, with blows, made quickly room in the plankings of the door for his gauntleted hand; and now pulling there-with sturdily, he so cracked, and ripped, and tore all asunder, that the noise of the dry and hollow-sounding wood alarmed and reverberated throughout the forest.

arco

arco



XII8

NARRATOR

Fl 1

Fl 2

Ob

VI 1

VI 2

Va

Vc

Pno

At the termination of this sentence I started, and for a moment, paused; for it appeared to me from some very remote portion of the mansion, there came, indistinctly, to my ears, what might have been, in its exact similarity of character, the echo of the very cracking and ripping sound which Sir Launcelot had so particularly described. I continued the story:

XIII10

Fl 1 CM

XIII12

NARRATOR

"But the good champion Ethelred, now entering within the door, was sore enraged and amazed to perceive no signal of the maliceful hermit; but, in the stead thereof, a dragon of a scaly and prodigious demeanour, and of a fiery tongue, which sate in guard before a palace of gold, with a floor of silver; and upon the wall there hung a shield of shining brass with this legend enwritten --

Who entereth herein, a conqueror hath bin;
 Who slayeth the dragon, the shield he shall win;

And Ethelred uplifted his mace, and struck upon the head of the dragon, which fell before him, and gave up his pesty breath, with a shriek so horrid and harsh, and withal so piercing, that Ethelred had fain to close his ears with his hands against the dreadful noise of it, the like whereof was never before heard."

XIII13 NARRATOR G.P.

NARRATOR

Here again I paused abruptly, and now with a feeling of wild amazement --for there could be no doubt whatever that, in this instance, I did actually hear a low and apparently distant, but harsh, protracted, and most unusual screaming or grating sound --the exact counterpart of what my fancy had already conjured up for the dragon's unnatural shriek as described by the romancer.

I still retained sufficient presence of mind to avoid exciting, by any observation, the sensitiveness of my companion. I was by no means certain that he had noticed the sounds in question; although, assuredly, a strange alteration had, during the last few minutes, taken place in his demeanour. His head had dropped upon his breast --yet I knew that he was not asleep, from the wide and rigid opening of the eye as I caught a glance of it in profile. The motion of his body, too, was at variance with this idea --for he rocked from side to side with a gentle yet constant and uniform sway. Having rapidly taken notice of all this, I resumed the narrative of Sir Launcelot, which thus proceeded:

Fl 1
Fl 2
Ob
VI 1
VI 2
Va
Vc
Pno

XIII16

CM

col legno normale

2" 2"

XIII18 SM

Fl 1

Fl 2

Ob

VI 1

VI 2

Va

Vc

Pno

NARRATOR

G.P.

"And now, the champion, having escaped from the terrible fury of the dragon, bethinking himself of the brazen shield, and of the breaking up of the enchantment which was upon it, removed the carcass from out of the way before him, and approached valorously over the silver pavement of the castle to where the shield was upon the wall; which in sooth tarried not for his full coming, but fell down at his feet upon the silver floor, with a mighty great and terrible ringing sound."

XII21

Fl 1 CM

Fl 2

Ob

VI 1

VI 2

Va

Vc

Pno

SM

depress keys, no sound

Fl 1 *ff*

Fl 2 *ff*

Ob *ff*

VI 1 *ff*

VI 2 *ff*

Va *ff*

Vc *ff*

No sooner had these syllables passed my lips, than --as if a shield of brass had indeed, at the moment, fallen heavily upon a floor of silver became aware of a distinct, hollow, metallic, and clangorous, yet apparently muffled reverberation. Completely unnerved, I leaped to my feet; but the measured rocking movement of Usher was undisturbed. I rushed to the chair in which he sat. and I saw that he spoke in a low, hurried, and gibbering murmur, as if unconscious of my presence. Bending closely over him, I at length drank in the hideous import of his words. "Not hear it? --yes, I hear it, and have heard it. Long --long --long --many minutes, many hours, many days, have I heard it --yet I dared not --oh, pity me, miserable wretch that I am! --I dared not --I dared not speak! We have put her living in the tomb! Said I not that my senses were acute? I now tell you that I heard her first feeble movements in the hollow coffin. I heard them --many, many days ago --yet I dared not --I dared not speak! And now --to-night --Ethelred --ha! ha! --the breaking of the hermit's door, and the death-cry of the dragon, and the clangour of the shield! --say, rather, the rending of her coffin, and the grating of the iron hinges of her prison, and her struggles within the coppered archway of the vault! Oh whither shall I fly? Will she not be here anon? Is she not hurrying to upbraid me for my haste? Have I not heard her footstep on the stair? Do I not distinguish that heavy and horrible beating of her heart? MADMAN!" --"MADMAN! I TELL YOU THAT SHE NOW STANDS WITHOUT THE DOOR!"

Pno

Red dampers off 'till end

XIII3

Fl 1 *f* $\text{♩} = 60$

Fl 2 *f*

Ob *f*

VI 1

VI 2

Va *ff*

Vc *f*

Pno

XIII8

Fl 1

Fl 2

Ob

VI 1

VI 2

Va pizz.

Vc arco

Pno

XIII13

Fl 1

Fl 2

Ob

VI 1

VI 2

Va pizz.

Vc

Pno

XIII18

Fl 1
Fl 2
Ob
VI 1
VI 2
Va
Vc
Pno

XIII22

Fl 1
Fl 2
Ob
VI 1
VI 2
Va
Vc
Pno

NARRATOR

As if in the superhuman energy of his utterance there had been found the potency of a spell but then without those doors there DID stand the lofty and enshrouded figure of the lady Madeline of Usher. There was blood upon her white robes, and the evidence of some bitter struggle upon every portion of her emaciated frame. For a moment she remained trembling and reeling to and fro upon the threshold, then, with a low moaning cry, fell heavily inward upon the person of her brother, and in her violent and now final death-agonies, bore him to the floor a corpse, and a victim to the terrors he had anticipated.

NARRATOR

From that chamber, and from that mansion, I fled aghast. The storm was still abroad in all its wrath as I found myself crossing the old causeway. Suddenly there shot along the path a wild light, and I turned to see whence a gleam so unusual could have issued; for the vast house and its shadows were alone behind me. The radiance was that of the full, setting, and blood-red moon which now shone vividly through that oncebarely-discernible fissure of which I have before spoken as extending from the roof of the building, in a zigzag direction, to the base. While I gazed, this fissure rapidly widened --there came a fierce breath of the whirlwind --the entire orb of the satellite burst at once upon my sight --my brain reeled as I saw the mighty walls rushing asunder --there was a long tumultuous shouting sound like the voice of a thousand waters --and the deep and dank tarn at my feet closed sullenly and silently over the fragments of the "HOUSE OF USHER."

XIII24

Fl 1
Fl 2
Ob
Vi 1
Vi 2
Va
Vc
Pno

Musical score for XIII24. The score is for a full orchestra and piano. It features woodwinds (Flutes 1 & 2, Oboe), strings (Violins 1 & 2, Viola, Violoncello), and piano. The woodwinds and strings play a rhythmic pattern of eighth notes. The piano part is indicated by a bracket on the left. The score includes dynamic markings such as *ff* and *CM*. There are time signature changes from 2/4 to 3/4 and 4/4. The piece concludes with a 3/4 time signature.

XIII31

Fl 1
Fl 2
Ob
Vi 1
Vi 2
Va
Vc
Pno

Musical score for XIII31. The score is for a full orchestra and piano. It features woodwinds (Flutes 1 & 2, Oboe), strings (Violins 1 & 2, Viola, Violoncello), and piano. The woodwinds and strings play a rhythmic pattern of eighth notes. The piano part is indicated by a bracket on the left. The score includes dynamic markings such as *ff*. There are time signature changes from 3/4 to 4/4 and back to 3/4. The piece concludes with a 3/4 time signature.

XIII39

Fl 1
Fl 2
Ob
VI 1
VI 2
Va
Vc
Pno

dim. p

XIII47

Fl 1
Fl 2
Ob
VI 1
VI 2
Va
Vc
Pno

p pp

XIII55

Fl 1

Fl 2

Ob

VI 1

VI 2

Va

Vc

Pno

Musical score for XIII55. The score is in 4/4 time and features woodwinds (Flutes 1 and 2, Oboe), strings (Violins 1 and 2, Viola, Violoncello), and Piano. The woodwinds play a melodic line starting in the second measure. The strings play a sustained harmonic accompaniment. Dynamics include *mp* for the woodwinds and *pp* for the strings. The piano part is indicated by a brace on the left.

XIII62

Fl 1

Fl 2

Ob

VI 1

VI 2

Va

Vc

Pno

Musical score for XIII62. The score is in 4/4 time and features woodwinds (Flutes 1 and 2, Oboe), strings (Violins 1 and 2, Viola, Violoncello), and Piano. The woodwinds play a melodic line starting in the second measure. The strings play a sustained harmonic accompaniment. Dynamics include *pp* for the strings. The piano part is indicated by a brace on the left. A *pizz.* marking is present in the cello part in the final measure.

