

Moon Over Graymoor



A deathly pallor hangs over the moor...

An adventure for the world's greatest role playing game



Moon Over Graymoor

Melcome to Moon over Graymoor, an adventure written for Dungeons and Dragons 5th Edition, for first level player characters. Moon over Graymoor is intended to be a good first adventure to run; something for new players, or even a new Dungeon Master to try. It could even serve as the beginning of an ongoing campaign! That said, this adventure material does assume you are familiar with the rules already, and can refer to the Dungeon Master's Guide, Player's Handbook, or Monster Manual, if need be.

Moon over Graymoor is written to be played in one sitting, of about three hours. However, as all seasoned DMs know, things are rarely so simple. There is a break near the middle of the adventure, and you are encouraged to stop there if you feel like it will become a drag to try finish the adventure in one sitting! Better two or three good sessions, than one that becomes too tiring.

Also, if you're a first time DM, it's worth noting that you should read this adventure front to back before trying to run it.

Premise

The players are turned loose in a hamlet that has suffered a handful of vicious murders, and it's up to them to investigate. Players will gather clues, canvass the villagers, and if they're smart, pick up a few things along the way that might just give them enough bite to face off against the beast and survive...

Buy In

It's not a bad idea to let your players know what kind of story they're getting into, and how they can get the most out of it. This is more important when pitching a long campaign, and less important for a short adventure like this, but if you think it's a good idea, tell your players that Moon over Graymoor is a detective story. They shouldn't expect to mow down goblins. They should expect to puzzle over hints, squeeze people for the truth, and keep a paranoid eye on their backs. What little combat there is will be short, sharp, and bloody- but not unfair. They're going to have plenty of time to figure out what's going on.

Scenes

As a short adventure, it has been broken up into scenes, rather than chapters. Don't let the moniker trick you into thinking that scenes can't be skipped or re-ordered. If the players do something unexpected between scenes one and two, or skip ahead, don't worry! They're only there to provide a framework for you to use.



Experience Points

Eventually, you will have to decide how to implement EXP in your game. This adventure does not suggest any method over another, as it would be entirely valid to just play through this story at level one, and advance all players who make it through the finale unscathed to level two, if you'd like to keep playing with the characters. Talk to your players about it, and find out what they want to do.

Party Size

This adventure was designed for a party of only three, but four or five could work as well. Be aware that the more players you have, the easier they will find the adventure, but the longer it will take to play. Consider tweaking things to fit your party size.

Most Importantly, Have Fun!

As long as everyone is having fun, and your group is able to communicate and compromise if someone isn't, then you're doing great! Dungeons and Dragons is about teamwork. Your players need to have it amongst themselves, but don't forget the DM needs to have it with them too!

Sections in boxes such as this are intended to be read aloud to the players.

Credits

Please note that all of that artwork is credited on each image and the last page. I'm eternally grateful to the artists who allowed me to make this homebrew look beautiful!

Cover: '1863 - after party' Jakub Rozalski

THE VILLAIN

As the DM, you should know from the outset that **Father Daragor** is the villain. He is a werewolf, who has recently discovered that the blacksmith's daughter, **Eryn Gilly**, has also contracted lycanthropy. While he is a fully-fledged werewolf, she is not, and cannot yet control her transformations. The murders are his doing, but he is trying to convince her that she is the one who has been killing people, while out of control Father Daragor believes that he can control her with this guilt, and convince her to join him as an evil werewolf, taking her as a surrogate daughter. He plans to turn her just before the Feast of the Moon, so she can help him massacre the townsfolk.

THE SETTING

Ultimately, the setting is up to the DM. The adventure includes some elements from the default Fifth Edition setting, **Faerûn**, but the adventure refers to the surrounding land as **Argoloth**. This adventure aims to be easy to drop into any setting, and an enterprising Dungeon Master should easily be able to change cosmetic elements of the story to suit another world.



THE HEROES

First of all, the players should feel free to make their own characters! Making characters can be half the fun of playing Dungeons and Dragons. That said, if they want to play quickly, or they want to try the game before committing to a character they've made themselves, the following are three pre-made character concepts that fit the adventure. You are encouraged to roll stats for them yourself, to foster a connection with them!

KATHRA FENGLOVE / HALFLING FIGHTER

Kathra was the only daughter of **Al Fenglove**, until he died of a sickness late last spring. She knows nothing of her mother, and has lived a drudging, solitary life, working her father's farmland outside Graymoor. She has had little to no opportunity to make friends, pursue romance, or do much of anything else. Long has she dreamed of a new life, and when she woke up one cold morning to find all her livestock with their throats torn out by something with a wicked set of teeth, she finally decided to abandon the farmhouse. She dug her late father's arming sword from the cellar, and planned to hunt down whoever or whatever killed her cows. On the way into town, she ran into **Coroner Oswald**, the man sent to investigate the recent murders, and decided to tag along, if only because she knows she will do a better job investigating than him.

WILLEM QUARREL / HALF-ELF ROGUE

Willem has spent a lifetime in the **King's Law**, the force that patrols **Formianth, the Capital**. He joined when he was young and thirsty for adventure, and promptly got assigned to a watchtower as a marksman, where he spent several years of his life doing nothing. After begging his superiors for a new assignment, he was put forward for a deep-cover assignment, slated to infiltrate a criminal organisation that was smuggling drugs under the city. He was a double-agent for five years, and a very successful one, until someone sold him out, and his entire operation was blown. The criminals killed everyone involved, and left him for dead, missing a hand. After recovering, he was ejected from the King's Law, and retired to the countryside, where he has lived since. Now that something grim is unfolding in Graymoor, Willem feels that he needs to put a stop to it, perhaps for fear that violence has followed him from the city.

ODETTE SNOWFALL / HUMAN CLERIC

Odette was orphaned in an accident that she doesn't remember, and as is the local custom, a child orphaned by sudden inexplicable death becomes an altar server in a chapel of the **Raven Queen**. Clerics of the Raven Queen are respected by most in Argoloth, if only because they deal with the dead; a job no one else wants. Odette is currently on her first assignment away from the temple, investigating a series of strange and potentially unnatural deaths in the nearby town of Graymoor. When she arrives, she finds others on a similar path, and joins them, meaning to let fate eventually draw her to the truth.



TIMELINE

This adventure takes place over three days. This timeline is intended to give the DM something to refer to quickly if they want a rough idea of when things tend to happen, based on play testing.

Remember, if players skip scenes, or do them in a different order, that's totally fine! You can reorganise things on the fly as much as you want.

DAY ONE:

Morning:

Murder Outside the Graymoor Bend

The Players investigate the body of George Gilly, and speak to Sagh Gazara, owner of the inn George was killed outside.

Midday:

Stone Cold

The players investigate George Gilly's house for clues.

Evening:

The Veteran's Quill

The players investigate the house of Ser Thames.

Night:

Interlude

The players turn in for the night, and by the time they wake, Xalyth the locksmith is dead.

DAY TWO:

Morning:

Key Behind Lock

The players investigate Xalyth's house.

Midday:

By Our Lady's Grace

The players talk to Grimmund at the Chapel of Selûne

Evening/Night:

The Barn

The players turn in for the night, but are roused by Sagh, who has bad news.

Take a break here if you need!

DAY THREE:

Morning/Midday:

Lady Sybil

The players are called out to a strange old woman's house in the forest.

Blade in the Woods

The players hunt down the sword that Ser Thames has been sent.

Evening/Night:

The Feast

The players attend the Feast at the chapel of Selûne, and face off against Father Daragor.

REMEMBER!

Don't feel beholden to this timeline. It's not the way things **have** to go; it's just here to help you remember the different strands of the story as they happen. If the story starts to go in a direction that's not covered here, go with it! Listen to what your players are saying; if they have a good idea, steal it. They'll be amazed they could predict what was going to happen with such accuracy!

SCENE ONE: MURDER OUTSIDE THE GRAYMOOR BEND

A light mist drifts from the loamy sky above you. The drizzle quickly freezes into glass in the streets. In the middle of the small town's square, Graymoor's blacksmith, George Gilly, lies face down in the snow, still, and ashen.

The party stands around the latest victim, in the middle of the town, outside it's only Inn, the **Graymoor Bend**. With them are a handful of the townsfolk, and the **Coroner**.

THE CORONER

Oswald, the Coroner, is in town specifically to investigate and tax the death of Ser Thames, a knight who lived in Graymoor, and the one who was first to wind up dead. Ser Thames was the closest thing Graymoor had to a sheriff.

Oswald the Coroner has enlisted the help of the players, and will often try to boss them around, and even sneer at their ideas during the investigation. He is interested in investigating Ser Thames' death, but feels little empathy for anyone else affected by whatever is going on in town. It's likely he plans to pocket the money from the taxation, too, as he's very finely dressed, and obviously profits well from the suspicious deaths of others. Think of him like the Pardoner, from Chaucer's *Canterbury Tales*; A hypocrite through and through.

THE TOWNSFOLK

These are some of the other characters that could be standing around during this opening scene, but they don't have to be.

Sagh Gazara Sagh is the proprietor of the Graymoor Bend. As a half-orc, she stands a full six and a half feet tall, and generally has a cheery disposition. Her and Henriette are long-time friends and on-again-off-again lovers, and the pair of them essentially run the town together.

Henriette Pascal Retired wizard, hasn't cast magic in years, and is no longer sure if she can. Maintains an impressive library, and is often approached for help by the townsfolk with problems that require academic insight.

Eldariel Hoxaris Non-binary elven apothecary. Presents as androgynous. Fiercely proud of their horticultural work, and has been successful breeding several new species of flower. Bottles potions, but sells them only to friends.

Grimmund Daldrin Burly dwarvern man, with grand dreams of performing opera in the big city. Is a remarkable tenor, and the star singer in the town's chapel choir.

Xalyth Tass A shy and timid drow woman, who works primarily as a locksmith, but tinkers with other mechanical oddities in her workshop. Extremely paranoid about what's going on in the town, and is convinced that she's going to die next.

MORE TOWNSFOLK

Note that there are also quick sketches of townsfolk who are less important to the tale, at the back of this adventure! Feel free to grab one of them if your players put you on the spot by talking to passers-by, when the characters on this page are not around.

INVESTIGATING THE BODY

Oswald will impatiently allow the players to inspect the body, to see if it's connected to Ser Thames' death. Any **Intelligence (Investigation)** check reveals that George was killed by a long laceration from his left shoulder blade to his right hip. It likely severed his spine, and could have been done with a sword or dagger, but not with bare hands.

Exceeding **DC 10** also reveals that there is a trail of blood, frozen between layers of snow, leading behind the Graymoor Bend. This suggests he was attacked there, and then chased out into the street.

Exceeding **DC 17** reveals something else...

Near the start of the bloody trail, you find a deep gouge, scored into the earth, as though someone had been digging for treasure with a mattock. On a hunch, you ask for a shovel, and start clearing snow away. A cold dread prickles up your back when you find another... and another... all in a trail toward the body. They're footsteps, you're sure of it, but so deep and far apart as to suggest whatever chased the poor blacksmith down was running at a speed you can only describe as inhuman.

A WORD ON SKILL CHECKS

The DM has the final say on how skill checks work, but this adventure includes a lot of them, and if you're a new DM, there's a few things you should consider keeping in mind.

First, if someone fails a check, don't let them just keep rolling until they make it! Try not to think of skill checks as a gate the players have to get through. Instead, try thinking of them as a fork in the road. Beating a check should make the player feel good, but failing a check can still be interesting, if you spin it into the story and move on.

Secondly, if it feels like only one person is doing all the investigating, remind the players that they can use the Help action outside of combat to give each other Advantage on skill checks.

INTERVIEWING THE TOWNSFOLK

Anyone the players talk to can tell them that **George Gilly** lived about three to four hours walk out of town, and was staying in the **Graymoor Bend** while in town for the market. Anyone would also be able to give them a list of victims to date, which are as follows:

Sagh's horse: Killed a month ago. Most people think it was unconnected, and probably a wild dog, because of the bite marks on the animal's throat.

Ser Thames: Killed two weeks ago, and buried in his garden. Coroner Oswald is anxious to investigate his house.

Quintin Nary: A cooper, killed on the road a week ago. Was just passing through town, but had got in a fight with someone in the Graymoor bend, over the Gods. Nary claimed the Gods didn't care for common folk, and **Grimmund Daldrin** gave him a black eye.

Kathra's cattle: Killed in the same way as Sagh's horse. If Kathra Fenglove isn't one of the player characters, she becomes an NPC who stays in the Graymoor Bend, bemoaning the loss of her livestock.

George Gilly: Blacksmith, killed at the start of the adventure. Ran from the inn, chased into the street, and killed by a slash to the back.

The exact details of these killings are hazy, but people can confirm they recognize the slash on **George Gilly's** cadaver from **Ser Thames** and **Quintin Nary**. Only the horse and cattle have not been killed by a sharp implement.

The players would be smart to interview **Sagh Gazara**, as the **Graymoor Bend** is hers, and she was working the bar that night. She knows all the details in the list above, and will try her best to help the players with any of the murders.

"Poor old bastard. Someone's going to have to go tell his daughter, too."

If the players ask specifically about **George Gilly**, she remembers seeing someone talking to him last night, but she didn't see who they were, as they were clad in dark, hooded robes.

She can only say they were probably male from their figure. If no-one else has mentioned his daughter, **Eryn**, she will, and will let them know that someone needs to make the trip out to his house to find her and let her know what has happened. Since the party are probably going there to investigate anyway, she will suggest they speak to Eryn while they are there.



SCENE TWO: STONE COLD

Oswald will complain if the party decide to go to **George Gilly's** house, and insist that they either split up, or go straight to Ser Thames' house afterwards.

When the party investigate the blacksmith's house, they find it turned upside down.

The doors and windows hang open, and the curtains shiver in the frigid wind. Snow has begun to creep onto the sills, and over the threshold, into the dark and empty home. As you enter, you find the floorboards in the kitchen have been pried up, and on the table next to them sits a small, artless lockbox.

INVESTIGATING THE HOUSE

Any **Intelligence (Investigation)** check made will turn up the obvious; someone was looking for something.

Beating **DC 10** will also turn up a set of small bootprints leading away from the back of the house, in the snow.

Beating **DC 15** will turn up the item that was being hunted in the house; a key to the lockbox, sitting on top of one of the rafters, just barely peeking over the edge.

A **DC 12 Wisdom (Perception)** check can spot this key too.

Grabbing it is only a **DC 8 Strength (Athletics)** check, assuming the player isn't playing a Gnome or Halfling, in which case they can't reach it without tools or help.

GEORGE'S BUSINESS

While they search the house, the players run across George's tiny study, where they find his book-keeping. The past few months have been slow for the Smith, until he was commissioned to make a large and complicated system of latches and bars. Unfortunately, he's doesn't keep extensive notes, and hasn't written down who ordered it.

THE LOCKBOX

The face of the lockbox is scratched as though someone has been trying to force it open. The players can open it by force, with a **DC 17 Strength** check. Alternately, they can use the key, or pick the lock with a **DC 15 Dexterity** check, (plus your proficiency with Thieves Tools, if relevant!) The town locksmith, **Xalyth**, can open it for a handful of coins, if the party promise not to involve them in whatever is happening.

INSIDE THE LOCKBOX

Within the lockbox, wrapped in some linen, is a letter, and a silver arrowhead.

Dear Eryn. Now that you're grown enough to leave on your own, I want you to have this. I found it in the woods one day, and I think it's some sort of arrowhead. There's an old tradition of plating lost arrowheads in silver to use as amulets; they say an Elf-Arrow can ward off witchcraft. So I thought I'd make it into one for you, to take on your travels, wherever they lead you. I'm not much of a jeweller, but I'd hope the charm proves that these old hands of mine can do more than rough work. Hopefully, it'll always remind you of me. You're the best thing that ever happened to me, Eryn.



THE ELF-ARROW

The players won't know this at first, but the Elf-Arrow is part of an **Arrow of Shapechanger Slaying**, dropped in the woods by a fey on the run, years ago.

Only an **DC 18 Intelligence (Arcana)** check can reveal this. For the magic to work properly, it needs to be first affixed to a shaft, and then fired from a bow.

If the players do this, any shapechanger struck by the missile must make a **DC 17 Constitution saving throw**, taking an extra **6d10 piercing damage on a failed save, or half as much extra damage on a successful one.**

Victor Alpear, the young half-elf who owns the hunting shop, could fit it to a shaft for them, as long as they promise not to kill anyone with it. They'll likely want to use it even if they don't know its true power, as silvered arrows are hard to come by at first level.

THE TRACKS

Passing a **DC 12 Wisdom (Survival)** check, allows the players follow the tracks for about an hour into the woods behind the house. The tracks quickly become muddled; mixed up with what appear to be the tracks of a giant dog. A **DC 10 Wisdom (Nature)** check can reveal they are the tracks of a wolf, but one larger than normal.

THE FORGE

Investigating around the outside of the house reveals something else of note; the forge has burned out completely. Since it's nearing the dead of winter, that means the house has been abandoned a little before George was killed, or around about the same time.

Oswald will start to complain that the party are wasting time soon enough, and press them to investigate Ser Thames house, especially since Eryn is nowhere to be found.

SCENE THREE: THE VETERAN'S QUILL

The late knight's house is old, and well kept on the exterior. It's obvious he had a penchant for gardening, and he was buried in his backyard, amongst some of his prized lilies.

The door into the house is locked, and the players will have to break in. The house is dusty and in disarray, but hasn't been turned upside down like the blacksmith's was. There is a drafting table with a letter half written on it.

Tell the players that another letter was written next to the unfinished one, on a fresh stack of parchment, and it has left some nearly legible indents. If the players are clever, they can make a rubbing of it with some charcoal from the fireplace.

THE KNIGHT'S LETTERS

SER THAMES' UNFINISHED LETTER

Dear Ulric,

My old mentor, I pray this letter reaches you in time. After years of the seclusion I wanted from this town, something is afoot, and I fear it's the shadow of that old curse you once told me about.

I can't prove anything yet, but I've started taking measures, and hopefully I'll have what I need in two nights; something to defend myself with. Don't fear, I wouldn't be so stupid as to ask for it sent directly to me. My old contact in the Swords of the Lady will hide it near my house. That said, I need you to tell me if you remember t

SER THAMES' FINISHED LETTER

Dearest Cillian,

I need the blade. Send it to Graymoor, but not to my house. I fear I need to work in secrecy, as anyone among us could harbour the curse. Instead, send it by courier to the woods near my house. There's an oak tree with an owl carved into its trunk. Tell them to bury it at its foot. Have it delivered on the night of the full moon; any earlier, and my intent may be discovered. By Our Lady's Grace, Cillian, I had hoped I'd never have use of it.

INTERLUDE:

By now the players have probably spent their whole day investigating.

Oswald, at the very least, will want to turn in at the **Graymoor Bend** after **Ser Thames'** house has been searched. This gives the players a chance to talk about what they've found, to theorise, and to talk to some more townsfolk if they like, as anyone the DM chooses can be present in the Inn, having a quiet drink. Now is also a good time to bring up **Quintin Nary's** death, and his fight with **Grimmun Daldrin**, if it hasn't already been mentioned.

The next morning, Sagh is waiting for the players with breakfast, and sour news. **Xalyth Tass**, the locksmith, was found dead in her house that dawn.

SCENE FOUR: KEY BEHIND LOCK

Eldariel the Apothecary found the body. They had agreed to come by early in the morning and help Xalyth pack, as her paranoia had finally convinced her to stay out of town for a while.

The door is broken, but **Eldariel** admits to doing that themselves. When they arrived, the door was locked, and the key was in the keyhole on the inside, where it still sits.

Xalyth was also killed by a slash to the back, though this time it looks like the implement that did it had prongs, like a fork. Two shallow cuts run perpendicular to the fatal slash. A DC 13 Wisdom (Nature) check reveals this to most likely be the work of claws, though of immense size.

INVESTIGATING XALYTH'S HOUSE

It's quickly apparent that the upstairs window is the point of entry, and a DC 10 Intelligence (Investigation) check here points out that to jump and reach the sill wouldn't be impossible, but would require above average height.

XALYTH'S BUSINESS

Going through the books for Xalyth's business reveals that she was hired by the local **Chapel of Selûne** to help install the giant lock that **George Gilly** was hired to make.

She has made a note that the chapel would be the safest place in an attack on the town, as one could lock it from the inside with everyone safe, and the old stone building would be impenetrable from the outside.

SCENE FIVE: BY OUR LADY'S GRACE

The party may have a few different reasons for going to the nearby **Chapel of Selûne**, at this point. Maybe they have spoken to someone who told them of **Quintin Nary's** death, right after a fight with someone in the congregation. Maybe they've looked into **Ser Thames'** use of the phrase "By Our Lady's Grace," and traced it to worship of Selûne. Or, perhaps **Xalyth's note** has tipped them off.

WHO IS SELUNE?

Selûne is a Goddess of the Moon from the default Dungeons and Dragons setting, Forgotten Realms, and was created by **Ed Greenwood**.

If you want to alter this adventure for a different setting, feel free to change the name to anything else you think suits a God or Goddess of the Moon.

As you approach the Chapel of Selûne, you see the congregation deep in preparation for the Feast of the Moon, busying themselves refilling small bowls of milk, out on the steps. A stray cat prowls from a distance, eyeing the milk a priestess tips out. Above you, a banner unfurls, hanging above the door; deep blue trimmed with silver. On it, an invitation to the whole town of Greymoor to attend the feast, two nights from now.

FATHER DARAGOR

Father Daragor will meet them outside, as they arrive. He is a older, weathered man, in his forties or fifties. Silver haired, with a scar on his jaw, and a set of fake teeth. His dentures are made of cow bone, if they care to ask. He is as helpful and forward as possible.

"I'll do whatever I can to help. I hope the chapel can be a sanctuary. As it should, in dark times."

He doesn't allow them to investigate inside the chapel, as the preparation for the feast is taking up much of the space inside. If they insist, he will let them, but once they are inside, stress that they are in the way of the congregation, who are busy building tables, carrying furniture around, hanging banners across the room, etc.

There is nothing of note in the chapel. Yet.

If questioned on the new locks, he will freely admit that they were recently installed, but will **lie** and say that orders came down from the Curia, a governing body of the church, to increase security as a response to a band of roaming Gnolls, which ransacked a temple on the other side of the kingdom. A DC 15 **Wisdom (Insight)** check reveals that he's being cagey, but there's little the party can do about it now. Accusing him of anything without evidence, or attacking him, is bound to draw the ire of the entire congregation.

IF QUESTIONED ON THE RECENT INFLUX OF FUNERAL SERVICES

He is mournful, and expresses regret at what's happening, but is hopeful the party can solve it.

IF THE PARTY ASKS TO SEE GRIMMUND

Daragor will pull **Grimmund** from a rehearsal, and make sure that he goes with the party to be interrogated.

GRIMMUND DALDRIN

Grimmund will run, and the players must chase him down. When caught, he is a terrified mess. He knows nothing about the murders, but understands how bad it looks that he was in a fight with **Nary**, and so panicked, and bolted.

"Y'know, one thing I can tell you about that fella Nary... he won that fight we had."

Grimmund shows you a nasty bruise on his side.

"Turns out before he was a Cooper he was a Soldier, but didn't have a blade or nuthin' on 'im. Stayed real cool when I hit him, and just rolled me over his shoulder onto the ground. I'd- I'm sorry he's gone. I hope I had nothin' to do with it."



SCENE SIX: THE BARN

At this point, the party can probably tell that the feast is going to be significant, and are also probably waiting for the Ser Thames' sword to arrive. In any case, the next time they turn in for the night is a good time to spring the next scene. Wait for them to sleep, and then wake them suddenly, roused by **Sagh**, who has bad news.

"Sorry to wake you all, but- you've got another body, up at the abandoned barn. That Kalkian fella's come in pretty shook up about it. And you're not gonna like who it is."

When they ask who the body is, Sagh just says, "You'd better go look," with a grim expression. If the players ask where Oswald is, tell them he is nowhere to be found.

When the party goes downstairs, they indeed find **Kalkian Cartoris**, Elven Merchant (see [Page 16](#)) drinking heavily, and vowing to leave and never return. He is innocent, and attempted Insight checks should reveal as such. If the party is suspicious of him, he's liable to get angry, and leave town then and there, without allowing himself to be questioned. He will struggle against any effort to be held, and continually plead that there is zero evidence linking him to anything; he found the body because he has been considering buying the land the barn is on.

The walk to the abandoned barn is a solid half hour of trudging uphill in the woods outside the town. The dark creeps in from the trees, and you can only imagine Kalkian's fearful flight into town. The light of the moon, just a hair away from full, breaks the canopy in long, silken ribbons of light. Eventually, you find a clearing atop the hill, and the Barn looms before you in the tall grass, foreboding.

Inside, the players find the corpse of **Oswald, the Coroner**. He has been torn to pieces horrifically. Either a DC 10 **Intelligence (Investigation)** or a DC 10 **Wisdom (Nature)** check reveals that it's likely the work of something with giant claws. Choosing to use **Wisdom (Nature)** also points out that if it was the work of an animal the corpse would likely be at least partially eaten, but there are no teeth marks anywhere.

*As you investigate, you hear a soft **thunk** and turn suddenly to find the barn shut. Within seconds, the scent of burning mould envelopes you. Black smoke starts to rush up the walls like an inverted waterfall. Flames climb from the corners to the rafters.*

What do you do?

ESCAPING THE FIRE

At this point, the Player Character's lives are in danger, but they **shouldn't die here**. It's time to flex some DM muscles!

A **Strength** check of *around DC 13* could break the door, revealing the log propping it shut on the other side. Remember to give Advantage if at least one other player is helping out, as per the **Help Action**. Whatever the party does here to escape, be prepared go with it. This scene is an opportunity to get creative, for both the Players *and* the DM. Party taking too long to plan an escape? A burning rafter falls! Make a Dexterity Saving Throw!

THE DICE ARE THE DICE; WHAT CAN BE DONE?

A new DM may run into a common problem here. What if your players roll nothing but ones in a scene like this? It's unlikely but distinctly possible that they will be a wealth of creative ideas, daring, and heroism... and then break probability by rolling five failures in a row.

But the dice must be respected! The players will be unhappy if they die at this junction, but they also won't feel good about cheating the dice.

What can the DM do about this? A lot!

If a player has had a good idea that plays to their strengths, but they roll poorly, it's easy to let their plan succeed but with a complication. Say the Fighter asks to charge the doors and break them open with a **Strength (Athletics)** check. If they roll a one, what does this mean? It doesn't make much sense to say they miss, or find that the barn is made of iron. What you can do is say something like:

"You charge the door, but forget to stay low, and clear of the thickening smoke. It burns in your lungs as your short sprint forces you to inhale a lungful of the choking air. You close your eyes, feel the wood splinter against your skin, and then are free, coughing and hacking on the cold grass outside. Roll 1d8, and take it as fire damage."

This is still failure, but it's interesting and fun. Doing this gets easier the more you practice it, and players tend to love it.

You shouldn't do this all the time; sometimes failing a check is a dead end, or worse, and should be. Just remember it doesn't have to be, and that *not all scenes are created equal!* This one requires some flexibility, but a scene like the finale does not, and a failure there will be far more costly than 1d8 of fire damage!

You stumble out of the burning structure, panting steam in the frigid air, sweat cooling on your back. Behind you, the barn collapses, and a geyser of sparks climb up into the night. Around you, the dark of the woods is torn away by the fire, and cast into jumping, leering shadows. For just a moment, two yellow eyes reflect the firelight back at you, before they vanish into the trees.

If the players give chase, they find the trail of a large four-legged creature, which has left paw prints the size of human hands.

There is no way for them to catch up with it.

A DC 10 Wisdom (Nature) check could reveal that this is certainly the trail of a wolf, but one bigger than any should be. If the players also found the wolf tracks at George Gilly's house, they will be able to tell they are the same.

If the players think to ask whether or not the claws in these prints could have killed Oswald, or any of the other victims, you can tell them they are not big enough.

FOR THE DM:

The wolf stalking them is **Eryn**, as she is now begrudgingly working with Father Daragor, trying to cover up the crimes that he's made her believe she committed. She is not able to control or remember her transformations into her wolf form, and cannot take the shape of a Hybrid, like Father Daragor can.

BREAK

This isn't a bad spot to take a break, as playing any further than here will probably make you feel as though you have to see it through to the end!



SCENE SEVEN: LADY SYBIL

When the players return to the Graymoor Bend, Sagh is busy gathering a rescue party, as the fire has become visible from the hill. None of the townsfolk can sleep, for fear that they will be next. As the players explain what has happened to them, an owl will land nearby, and the townsfolk grow quiet.

Henriette steps out of the crowd and points. "It's got a letter," she says. Sure enough, tied around the birds neck with a piece of twine, is a pale, sealed envelope. The owl preens itself, cutting the string with its beak, before flying away, leaving the letter to flutter down into the frosty mud.

The envelope is blank on the outside, but when opened, reads; "Send them to me."

Henriette can explain that there's an old woman who lives alone in the woods, named **Old Lady Sybil**. Most of the townsfolk don't trust her, because no one normal could survive alone out there for so long at her age, but Henriette has asked her for help translating scrolls and books in the past, and she has been friendly in the past. The children of Graymoor are often told she will eat them if they don't do their chores.

Henriette is also able to tell them how to get to her house, as Sybil obviously wants to speak with them regarding the mystery, but recommends waiting until morning, as it's nearly a whole days walk there and back.

It's likely that at this point, your players are caught between waiting for the sword that will be delivered to Ser Thames' house in the morning, and investigating the Chapel again, but only have one more day before the feast. They may need to split up in order to go to Ser Thames' and Old Lady Sybil's houses at the same time, and this should be allowed. If some players do go to Ser Thames' house, just skip to the next scene for them; *Blade in the Woods*.

You gather out the front of the Graymoor Bend, as the sun rises. The cloud above has broken up; tonight will be clear, and the full moon will be bright.

Henriette arrives quickly, having dug up a scroll from her library. She hands it to the players, and explains that it is instructions for reaching Old Lady Sibil's house safely. The instructions are as follows;

1. Go to the edge of the wood. It doesn't matter where.
2. Whisper the following;
*Freedom on the edge
of the wood, a pale star
Guided by the spirit
who walks freely*
3. Walk forward until the trees block out the sun.
4. Close your eyes, and keep walking until you feel her doorstep.
5. Do not go inside unless invited.
6. To leave, do everything in reverse.

If the party follow the instructions, they do indeed inexplicably wind up standing before a overgrown, shadowy house, deep in an unfamiliar part of the woods.

As you open your eyes, Sybil's house stands before you, not the ramshackle hut you may have expected, but a tall, thin manor. At least three stories high, the house must have once looked magnificent, but standing for so long in the woods has turned it grey, and covered it with coiling vine and cobwebs. As you walk up to the door, you find a bronze door knocker, half oxidised and green. It's a lion, with a ring in its mouth, but something about it keeps you from knocking. It's as if it can see you. At your feet, you realise, is a package. With all of your names on it.

If the players try to open the door, they find that the door is locked, and cannot be picked open. If they try to force the door open, they can make a **Dexterity Saving Throw** to avoid falling into the gaping void behind the door, and on a failure they topple in and vanish. What happens to them is up to the DM.

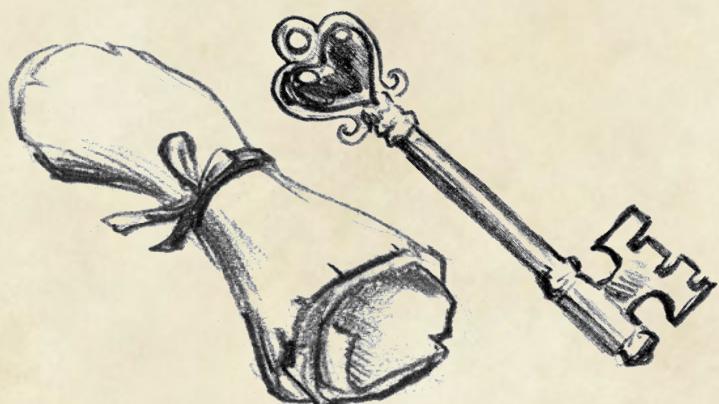
THE PACKAGE

The package with the Player Character's names on it is a nicely wrapped box, with a brown ribbon tied in a bow around it. Inside is another letter to the party, and two objects. The letter reads:

"Hello lovelies! I've been interested in you since you started poking around, and I think it's only fair I make myself known to you, given that it's likely you would have crossed paths with me later anyhow. The long and the short of it is, I want to help you. I can't tell you exactly what it is you must do, because frankly, I have no idea. But I can give you this key. Take it to Henriette's library, and follow the map. You'll find what you need there. And don't forget Ser Thames' sword! Remember, do your best, and if you don't figure it out by midnight tonight, everyone in Graymoor will die.

*Kisses,
Lady Sybil"*

The key is an old, wrought iron thing, heavy and rusted. The map is scrawled on a roll of parchment, and is labelled as "**Henriette's Library**".



LEAVING LADY SYBIL'S

To successfully escape the woods, the players must do everything on the list in reverse. You can split this into stages; each time they do something backwards, they do not have to do it again.

They must:

1. close their eyes and walk backwards away from the house, until they can feel the sun. If they don't do this, they will be stuck in the woods until they do.
2. Once they can see the sun again, they must walk backwards until they are on the edge of the wood, where they started.
3. Once on the edge of the wood, they must whisper the rhyme in reverse. Simply saying the lines in reverse order is enough, but extra points if they manage to say each word backward too! If they do not do this correctly, they find that no matter how fast or far they run, they never actually leave the edge of the woods.

HENRIETTE'S LIBRARY

If the players take the key to Henriette's library in the basement of her house, she will be shocked that they have it, and somewhat perturbed that they found it at Old Lady Sybil's house. She can help them decipher the map, it's a rough floorpan of her library, with an X in one of the corners, and the key is to get into her special collections; a part of the library that is locked behind bars. She tends to keep scrolls and tomes that she thinks could be dangerous there, but lost the key a year ago.

The key grinds into the lock with a scream and a clink, but turns easily, and the lock pops free. Motes of dust float around the candle that Henriette has brought with her, hanging back by the gate, for fear of setting anything valuable alight.

She calls out you.

"Have you found it yet? It's in that back corner."

The book they find is a book of folktales, and has one dog-eared page on **Lycanthropy**. At this point, you may read to your players anything you see fit from the Lycanthropes page of the **Monster Manual, page 206**. From the pages also flutter a loose sheaf of paper, folded up many times so it can fit. It is a **Scroll of Moonbeam**. Rules for Scrolls can be found on **page 200** of the **Dungeon Master's Guide**.

MOONBEAM

2nd-level evocation

Casting Time: 1 action

Range: 120 feet

Components: V, S, M (several seeds of any moonseed plant and a piece of opalescent feldspar)

Duration: Concentration, up to 1 minute

A silvery beam of pale light shines down in a 5-foot radius, 40-foot-high Cylinder centered on a point within range. Until the spell ends, dim light fills the Cylinder.

When a creature enters the spell's area for the first time on a turn or starts its turn there, it is engulfed in ghostly flames that cause searing pain, and it must make a Constitution saving throw. It takes 2d10 radiant damage on a failed save, or half as much damage on a successful one.

A shapeshifter makes its saving throw with disadvantage. If it fails, it also instantly reverts to its original form and can't assume a different form until it leaves the spell's light.

On each of your turns after you cast this spell, you can use an action to move the beam 60 feet in any direction.

SCENE EIGHT: BLADE IN THE WOODS

RETURN TO SER THAMES' HOUSE

When the party go back to claim the sword, they may go back into Ser Thames house. If they do, they find that someone else has been in the house since they were there, and it has been turned upside down. A **DC 20 Intelligence (Investigation)** check can turn up a strand of silver hair.

The sword is exactly where Ser Thames asked. If the players have the letters he sent, they know that they can find it buried at the foot of the tree carved with an owl. If the players don't have a shovel, there is one near the garden Ser Thames was buried in.

After digging for a few minutes, you hear your shovel hit something hard. You stoop to brush away the dust, finding a long, black box in the earth. In the dimming sun of the glade, you open it, and soft, blue light bathes your face.

MOON-TOUCHED SWORD +1

Weapon, rare

In darkness, the unsheathed blade of this sword sheds moonlight, creating bright light in a 15 foot radius, and dim light for an additional 15 feet.

Furthermore, you have a +1 bonus to Attack and Damage Rolls made with this weapon.

Damage	Weight	Properties
1d8+1 magic	3lb.	Versatile (1d10)



SCENE NINE: THE FEAST

By now, the party may be starting to realise what the feast really is. The full moon just starts to rise as they make their way to the chapel. Even if they don't think Father Daragor is the killer, they need to go there anyway, as everyone else in the entire town is there, ready to drink and eat into the night.

When they arrive, the first course is about to start, and the priests and priestesses can tell the party they haven't seen **Father Daragor** yet, but he's due to make a speech shortly.

If they look around the Main Hall, they'll notice that the locks George Gilly made, and Xalyth installed, have engaged since they walked in.

The lock is comprised of three giant metal rods that can be controlled by a wheel next to them. Two of the priests are arguing nearby, because they seem to have engaged themselves, and won't budge.

The congregation won't appreciate the party going into Father Daragor's sanctuary to look for him, but can't stop them.

In the sanctuary, they find a 40ft by 40ft room of white stone, with beautiful stained glass along the top of the outside wall, and a single effigy of Selûne. It sports a large set of wings, which can be used like a lever to reveal a secret entrance to the undercroft.

THE UNDERCROFT

Inside the Undercroft, the players find **Father Daragor** bent before a shrine to a different God.

A DC 12 Intelligence (Religion) check can reveal it as a shrine to the **Dark God Malar, Lord of Evil Lycanthropes**.

Father Daragor is keeping Eryn shackled to the shrine, having convinced her that she carried out the murders, while shifted into the form of a wolf.

As you approach, you hear Father Daragor speak;

"Eryn, it's too late for you. The beast within has taken you, and you've spilled the blood of your own father. But it's not too late to atone. Come with me. We will wipe the slate of Graymoor clean, and then go elsewhere, where you can learn to control your gift."

Eryn is resigned to her fate, but can be convinced that he is tricking her. If the players are able to point out that her wolf form doesn't have claws that match the murders, so all she killed was livestock and a horse, she will believe that Father Daragor must be manipulating her, without them having to make any checks at all.

Father Daragor has a second wheel for the upstairs lock down here, in the Undercroft. He plans to sway Eryn, butcher the townsfolk in the locked church with her, and then control her with the guilt of it for the rest of her life.

If the party gets in the way of this, which they already have, by entering the Undercroft, he will be forced to shift into his hybrid form and kill them.

Note that he doesn't have a bite attack, as his false teeth fall out when he shapeshifts.

He'll also free Eryn, and ask for her help. The stress will cause her to shift into her wolf form. She does not attack the party, but will if they attack her first.

The adventure ends when Father Daragor is dead or otherwise incapacitated, and Eryn has either been killed in her wolf form, or convinced to either return to her human form, or turn on Father Daragor.

BATTLE IN THE UNDERCROFT

FATHER DARAGOR

Medium humanoid (shapechanger), lawful evil

Armor Class 11 (12 in Hybrid or Wolf Form)

Hit Points 58 (9d8+18)

Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	13 (+1)	14 (+2)	10 (+0)	11 (+0)	10 (+0)

Skills Perception +4, Stealth +3

Damage Immunities bludgeoning, piercing, slashing (all damage immunities only apply to non-magical attacks, not made with silvered weapons.)

Senses passive Perception 14

Languages Common (can't speak in wolf form)

Challenge 3 (700 XP)

Shapechanger. Father Daragor can use his action to polymorph into a wolf-humanoid hybrid or into a wolf, or back into his true form, which is humanoid. His statistics, other than its size and AC, are the same in each form. Any equipment he is wearing or carrying isn't transformed. He reverts to his true form if he dies.

Keen Hearing And Smell. Father Daragor has advantage on Wisdom (Perception) checks that rely on hearing or smell.

ACTIONS

Claws (Hybrid Form Only). *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 10 (2d4+2) slashing damage.

ERYN (WOLF FORM)

Medium beast, true neutral

Armor Class 13 (natural armor)

Hit Points 11 (2d8+2)

Speed 40 ft.

STR	DEX	CON	INT	WIS	CHA
12 (+1)	15 (+2)	12 (+1)	10 (+0)	12 (+1)	10 (+0)

Skills Perception +3, Stealth +4

Senses passive Perception 13

Languages Common (can't speak in wolf form)

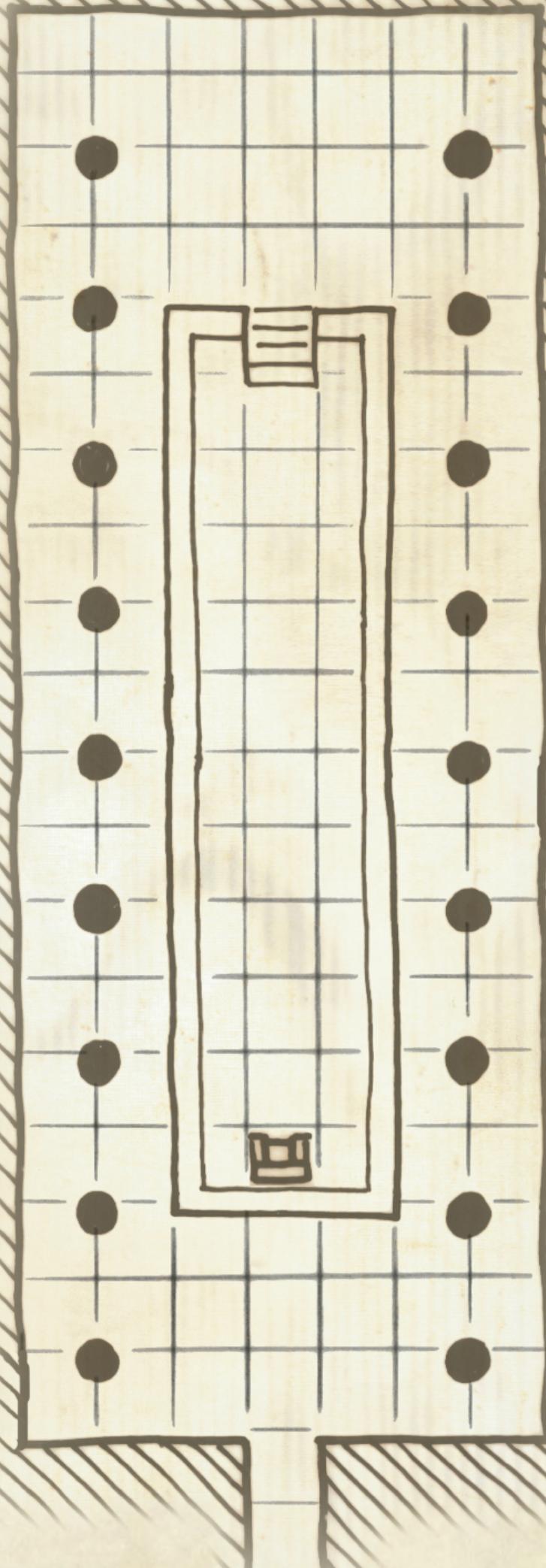
Challenge 1/4 (50 XP)

Keen Hearing And Smell. Eryn has advantage on Wisdom (Perception) checks that rely on hearing or smell.

Pack Tactics. Eryn has advantage on attack rolls against a creature if at least one of the wolf's allies is within 5 feet of the creature and the ally isn't incapacitated.

ACTIONS

Bite. *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 7 (2d4+2) piercing damage. If the target is a creature, it must succeed on a DC 11 Strength saving throw or be knocked prone.



APPENDIX

EXTRA TOWNSFOLK

Belqiroth:

A Dragonborn vagrant who blew into town a month ago. Had a drinking problem when he arrived, has since recovered and is looking for work.

Victor Alphear:

Half-Elf of about eighteen, who took over his fathers hunting shop a year or two ago, after his father went missing.

Kalkian Cartoris:

Elf who is trying to purchase land in Greymoor to start his own vineyard. Must be extremely wealthy, but doesn't look it.

Morgen Daerwynn:

Dwarven cobbler and leatherworker. He and his husband have a comically large family of twelve children.

Dao Xi:

Woman who was passing through on her way to the capital, but has stopped. Tells everyone she'll leave tomorrow, but has lived in Graymoor for three years.

Farth Bearhorn:

Enormous man from somewhere up north, who has picked up work in the town as a woodworker and general handyman.

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Resources:

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