M NOMME

Howe to lehov

Serve ye leboyah

Rohanch ha Gada

BOOKOF SONGS Т H E EVE JACKSON GAMES ST

FSALMB100.



God made the Symphony, but the players choose the tune. Music is passion and power – Songs are all that and more. A popular ditty may be as old as time . . . and able to work miracles!

JUST DON'T CHLL IT AHSIC!

Songs aren't spells that can be sung from a hymnal. Songs are melodies already playing in your soul . . . but only a precious few can hear them.

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With the *Liber Canticorum*, your *In Nomine* game won't just sing, it will *rock*!



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First Edition – October 1998. You will need the *In Nomine* basic rulebook to play.



WARNING: This book is intended for mature readers. It contains interpretations of religious themes which some readers may find unsettling.







LIBER CHNHCORUN THE BOOK OF SONGS

In Nomine was written by Derek Pearcy based on an original game by CROC, under license from Asmodée

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STEVE JACKSO



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ABOUT IN NOMINE

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SONSS

Nikki Jackson had the crowd eating out of her hand tonight, and she knew it. It was three hours into her gig before they let her take her first break, the power of the applause and calls behind her an almost physical presence.

The young brunette collapsed backstage and gratefully took a towel and bottled water from a helpful soul. After downing over half the liquid and wiping her face, she finally looked up at her benefactor: "Haven't seen you here before. You a VIP?"

The neatly dressed man smiled and shook his head. "Not exactly. Just another music lover with a backstage pass. Impressive performance."

"Yeah, ain't it?" she said with no false modesty. "Normally I can't hit Joplin worth shit, but it felt right tonight, y'know? They even liked our new stuff?"

"If you are taking requests, I have a song that I'd like performed . . . if that's acceptable to you."

"Sure, what is it?"

"You probably haven't heard it before, but I'm certain you can pick it up quickly." With a peculiar intensity, he softly sang for Nikki. Though his voice was pitched too low to hear clearly, she could detect every note. The power of the music was evident, though it seemed . . . incomplete, somehow.

"Man, that's pretty heavy. Cool, though." The song rolled around in her mind, as if trying to get out.

"Do you have it, then?"

"Mmmm, yeah. That should get them dancing! You want to put a dedication on this?"

He shook his head with a smile, "No. No, that won't be necessary. The person it's for will know it immediately."

"You got it, man." She jumped up, freshly rejuvenated. "Hey, thanks for the water!" Nikki raced back onto the stage where the rest of the band was setting up for the next song.

The crowd was, if anything, even more excited than when she left it. She yelled to her fellow musicians over the noise. "I got a request! Just wing it after the first verse!"

"We know the deal!" the drummer yelled back. "Just get on with it, before they start climbin' the walls!"

The audience quieted down quickly as she beat out the rhythm on her mike stand. The power of the Song danced in her and she did her best to keep up, pouring her heart and soul into her voice. It seemed to Nikki that the tune completed itself as they performed.

She felt connected to every person there, as if she were telling them something vitally important – something too important to share any other way. For a brief instant a thought flashed





across her mind: I wonder what **is** the message? But the music moved on before she could discover the answer:

When she was done, the masses of people stood stunned for a brief moment, and then roared their approval. The noisy applause lasted well after they started their next number.

THE NATURE OF SONSS

Songs are miracles on call, fueled by Essence. They transcend the everyday interactions of Essence and Forces, and alter the fabric of reality by using the Symphony's own chords to change it.

Unlike resonances and attunements, Songs are not intrinsic qualities – a being's Forces are not altered by knowing a Song. Songs are not so much skills that are learned as they are abilities that are acquired. Imagine someone raised in isolation, with all the vocal equipment to produce speech, and even singing, but who cannot do so because he has never heard another human voice. He would likely be awestruck by talking, singing people – but with enough instruction, he could learn to talk and sing as well. Songs appear magical to the uninitiated; they *are* supernatural in the most basic sense, since they bypass the laws of physics in the corporeal realm. However, they sound chords that already exist in the Symphony . . . and with enough instruction, even mortals can learn to play those chords.

THE FIRST SONGS

Songs are part of the Symphony, yet apart from it. No one knows who sang the first Song, though some believe that God used a Song to bring the universe into being. Every Song heard after that, say the believers, is an imperfect echo of that first, true Song. Others say the Symphony *is* a Song, and that its continued existence proves that God is still singing it.

Regardless, all Songs known to celestials have existed since the beginning of time . . . though not all of them have been *known* that long. Many are still undiscovered. Eli is credited with being the first angel to learn how to sing, and teaching the skill to his fellow angels. Some say God taught him the Songs of Creation directly, while a somewhat heretical view holds that Eli actually *created* the music of the Symphony, and was rewarded by God with the Word of Creation. Celestials used Songs in the early days to push the Symphony along, when it couldn't be shaped by subtler means. As the universe became settled and celestial manifestations became more difficult, angels, and later demons, often found it more advantageous to manipulate the Symphony from within through the use of resonances and attunements. Songs, however, remain noisy but effective tools.

Most celestials don't spend much time thinking about the metaphysics of Songs. Some appreciate their artistry, and most appreciate their utility, but the average Earthbound angel or demon has better things to worry about than *wby* Songs work. Some other beings, such as ethereal spirits and the occasional mortal sorcerer, have delved into the subject. Even the most dedicated student, however, can achieve only an imperfect understanding if he is unable to fully experience, much less comprehend, all three realms.

One student whose understanding approaches perfection – exceeding that of many Superiors – is an angel who has served Eli since the very early days, dating back to the dawn of mankind. Israfel, the Angel of Music, is one of the most powerful Word-bound celestials in existence, yet the extent of her knowledge and influence is an arcane secret to many. It is largely through Israfel's centuries of research that the body of knowledge concerning Songs has grown . . . and she has contributed more than a few Songs to Heaven's hymnal as well. Many angels have Fallen since she first began her work, so she cannot be blamed for those of her discoveries that have fallen into diabolical hands.

ISRAFEL'S RESEARCH

When it comes to music, Israfel has the wide-eyed curiosity of a child, backed by a patient and analytical mind. She is constantly amazed that after years of supporting and investigating her Word, it continues to yield new mysteries every day.

Humans and the Symphony

When God bestowed His favor on mortals, Israfel focused her attention on these newcomers to the Symphony. Instead of being jealous and rejecting

Transcribing Songs

Since the performance ritual for a Song can be encoded in music, and music can be encoded in symbols, it's possible to record a Song in writing. Or rather, it's possible to record a skeletal representation of the Song's vocal and/or physical rituals.

No matter how true the transcription, no matter how skilled the singer, *no* one can perform a Song simply by following written instructions or mimicking a recording. It doesn't matter how many times it's repeated. (And for those who are wondering, Lucifer's special song, described in *The Demon Prince of Rock and Roll (Night Music*, pp. 113-124), was able to summon Lucifer after 10 million mundane repetitions because Lucifer chose to listen for it.)

A transcription can be used to research the underlying Song, though. (See *Reconstructing Songs*, p. 19.) Although magicians can study Kabbalah, I-Ching and tarot cards for a lifetime without ever coming within an octave of a real Song, there may actually be some books out there that provide a hint of true knowledge. And then there's the persistent rumor that servants of the Media have used backwards-masking to put Songs on certain albums . . .

Of course, trying to reconstruct a Song from a faulty transcription is a waste of time, but the researcher may have no way of knowing his transcription is faulty . . .

Memorizing a Ritual

Memorizing a performance ritual is no different from learning a normal song or dance or physical routine. This usually requires only an appropriate skill roll (such as Dancing or Singing) after a study period determined by the GM. However, remembering the exact details of a song or a dance may be important if someone only witnesses it once and needs to memorize it precisely enough to try to unravel the Song behind it.

In such instances, let the character make a skill roll, as above, but the *Game Master* rolls the d666 – the character will not know whether or not he duplicated the ritual correctly! On a failed roll, the ritual was improperly memorized, and attempts to use it to reconstruct a Song will be doomed to failure.

humans as Lucifer did, Israfel became fascinated with the relationship between humanity and the Symphony. She plunged into a long-term analysis of mankind's music, its effects and its sources, trying to discover how much of the Symphony mortals could perceive, and how they could manipulate it without disturbance. Obviously, humans held an entirely different place in the grand scheme of things, because celestials disturbed the Symphony with their Songs, their actions an intervention, not a natural occurrence. Humans, it seemed, *were* the Symphony, and yet they were unaware of it, unable to hear the notes for the tune.

As she delved further, however, she discovered that humans *did* perceive the Symphony, but on a subconscious level. This was the source of humanity's desire for, and appreciation of, music. Humans are affected so strongly by music because it duplicates the Symphony in a way they can consciously appreciate. It resonates with what they know to be the truth.

In some exceptional individuals, the strains of the Symphony actually rise to the surface of their minds, compelling them to imitate it because of its truth and beauty. These people become the great composers and performers of the mortal world, but at a heavy price. Such humans rarely feel their music is good enough, and their drive to express what they hear often produces odd or selfdestructive behavior.

Israfel also discovered that it was possible for humans to hear an infernal symphony. A rare few humans who are mentally disturbed can become tuned-in to a demon's personal view of the Symphony. The people thus affected act out the selfish or violent impulses of their "broadcaster," often claiming that they hear voices telling them to do these things. Much to her relief, Israfel found that demons cannot make this happen on purpose, nor can they sense when a human is tuning them in.

Israfel was one of the first celestials to learn that certain

mortals can be taught Songs, and to make the correlation between their extra Force and their aptitude. She still hasn't discovered why ethereal and celestial beings with fewer than 6 Forces can learn Songs, but corporeal beings cannot. That is a topic of ongoing research.

Demons and the Symphony

Israfel has not delved too far into the subject of demons and the Symphony, only touching on it because of their interactions with humanity. Although she would like to know more, she realizes that understanding a demon's selfish symphony would be to understand his point of view, and that is a very dangerous game. She has no desire to Fall, and is smart enough to curb her curiosity before it gets her into trouble.

MUSIC, MAGIC & SONGS

Humans can perceive a distant, muted echo of the Symphony, and a few exceptional individuals can perceive a little more than most. Haunted by the nagging sense that something is just *barely* beyond the range of their senses, some attempt to imitate those mysterious chords... often becoming great musicians, as Israfel discovered. But many other mortals have concluded that these secret melodies are something to understand and

control. This becomes the study of "magic" which angels and demons alike regard as a vulgar term used only by the ignorant. Magic is an attempt to invoke supernatural powers by using key words, actions or ingredients. It is rooted in superstition, often based on longforgotten encounters with real supernatural power. And it doesn't work. If a human somehow acquires the ability to perform a Song without anyone explaining it to him, he may think of it as magic, he may call it magic . . . but magic, as humans understand the term, does not exist. (Sorcery, on the other hand, does . . . but sorcery is a very personal method of manipulating the Symphony, involving far more than simple magic formulas; see The *Marches*, pp. 51-70.)

Performance Rituals

There is no mundane way to record a Song. The vocal ritual of a Song can be recorded, but even an expert singer with perfect pitch, mimicking the Song exactly, will only produce a mundane song. Likewise, a mortal can watch a celestial perform a Song and imitate his every sound and gesture, but this won't constitute a Song performance.

The mundane components of a Song performance – singing, dancing or merely *willing* the desired Song – together make up a performance ritual. The ritual only facilitates the Song, which must be powered by the singer's Essence and enabled by his awareness of the chord he's playing.

Though each performance is unique, and no two singers perform a Song exactly alike, every Song does have a distinctive melody when vocalized. Likewise, certain motions are identifiable in every physical ritual to invoke a particular Song. It does not matter what language a performer uses to sing a Song; the singing can contain improvised lyrics, or no words at all. Likewise, a Song can be "danced" in any style, tribal beat or waltz or disco. But anyone who knows a particular Song may make a Perception roll to recognize it if someone else uses verbal or physical rituals to invoke that Song. (This includes using Singing or Dancing skill to aid a *sotto voce* performance, p. 20.) Identifying a performance ritual doesn't necessarily mean that the performer is actually

> invoking a Song, however – many Songs have passed into popular culture. Quite a few well-known tunes, some of which have become nursery rhymes and others which are heard on MTV, are nothing more than the vocal component of a Song ritual, put to verse long ago by a mortal audience or a celestial troublemaker . . .

Although a Song can never be invoked simply by mimicking the performance ritual, a recorded ritual does serve one purpose. For those capable of performing Songs, the ritual acts as an aid to acquiring the Song, should one have enough knowledge to make use of this clue. (See Reconstructing Songs, p. 19.) Celestials have sometimes passed on Songs in this manner, leaving the key to unlocking the true Song in the form of doggerel verse. (There is a Song, once secret, whose melody bears a remarkable resemblance to "London Bridge" when performed aloud. Kobalites are still snickering about that one . . .). Usually it is other celestials who crack these clues, but on rare occasions, a mortal has discovered that "magic" really works . . .

Magicians

ALL AND ALLANDA AND ALLANDA

Celestials use the term *magician* to refer to mortals who practice "magic" – magicians are quite distinct from sorcerers (*The Marches*, p. 51), who really do have some measure of power. "Magician" is a derisive label among those who know the truth; magicians are trying to work miracles by chanting magic words or brewing magic concoctions, and they are operating in complete ignorance. Some are wannabe wizards studying from New Age texts, some are serious occult researchers who may have actually experienced supernatural phenomena, but none

Artifact: Arcane Book of Evil Secrets

A generic label for an artifact that can come in many forms, though a musty old tome full of inscriptions in dead languages is the most popular. Diabolicals usually create these "teaching manuals." A mortal who acquires one may *believe* he possesses the secret to gaining eldritch power, but unless he knows how Songs really work, he'll never reach his goal, because he'll always need the book to "cast spells."

The book can contain any Song; sometimes it contains several. Usually the Songs are Corporeal (since mortals can't use any other kind), and they're rarely anything as benevolent as the Songs of Harmony or Healing.

Typical Features (from the *Liber Reliquarum*) are Activation Time (5 minutes of chanting), Charges or Slow Essence Regeneration, Fragility and/or Use Restrictions (which can be anything that serves the creator's purpose).

An artifact like this is usually used to lure someone into making a bargain for more power (which of course will beparceled out meagerly, in exchange for greater indebtedness to Hell). It might be possible to use the book to actually learn its Songs (see *Acquiring Songs*, p. 12), but it's usually designed so as to prevent that, even in the hands of a student who knows what he's doing.

have the slightest idea what they're doing, and none have any real power. Usually.

Bereft of understanding, magicians have taken many paths in their search for sacred and profane power. Many make the connection between music and "magic," and that in turn has led to the study of musical structure as a path to power. Music goes hand-in-hand with both language and mathematics, and so some magicians have delved into symbolology and the encoding of magic words and songs in numbers. A lot of religious mysticism has been the product of this sort of research; the Kabbalah has roots in the search for true Songs, as does Gematria and other numerology tools. Astrology (in all its independent variants on multiple continents) and the I-Ching and tarot cards are also attempts to codify the universe, rooted in a belief that proper manipulation of symbols will allow mortals to perceive, possibly even control, forces beyond their ken.

Other magicians focus on the words or notes themselves, believing that power is contained in the actual sounds. They study "magical" incantations, prayers and hymns that may or may not be echoes of a real Song, and attempt endless improvisations of the performance ritual, trying to find the elements that will make it work. Songs can be performed without singing, sometimes without even moving. Some mortals deduce this intuitively, or witness such a performance, and so attempt to replicate the ritual with chanting, dancing, drumming, meditation . . . countless are the methods that humans have employed in an effort to discover what will make the Symphony pay attention.

Another branch of "magic" is alchemy, which entails mixing physical compounds, attempting to brew magic from matter. These magicians are also acting on fragmentary, incomplete knowledge, often spurred on by diabolical artifacts that gave them the idea in the first place (see box), or by mimicking (crudely) the alchemical skills of true sorcerers.

Every once in a while, however, a truly exceptional individual gets involved in the study of magic, and quite by accident acquires some real power. Any such mortal who attracts celestial attention will either be recruited or destroyed. Those that get recruited may become Soldiers or sorcerers. But sometimes magicians succeed, oblivious as to the reason, and are then lucky (or unlucky) enough to avoid being noticed by anyone who *does* know what he's really doing.

As described in Chapter 2 (p. 11), no mortal with fewer than 6 Forces can perform a Song. Any magician failing to meet this criterion has no hope of actually benefiting from his studies, ever. Furthermore, only someone who can control his Essence expenditures (and thus is aware of the Symphony at least on some level) can perform Songs. It is very rare for a mortal to develop this ability without celestial help. But it does happen occasionally, and a self-awakened magician with 6 Forces and the performance ritual for a Song has been known to get lucky. (See *Reconstructing Songs*, p. 19). For this reason, while magicians are largely ignored by angels and demons alike (they're no more likely to produce Soldier-material than any other group), there are a few celestials who stay active in pagan and occult circles just in case . . .

ISRAFEL

IN THE REAL AND A REAL AND A

In Heaven a spirit doth dwell "Whose heart-strings are a lute;" None sing so wildly well As the angel Israfel, And the giddy stars (so legends tell), Ceasing their hymns, attend the spell Of his voice, all mute.

– Edgar Allen Poe, Israfel

Israfel is an ancient and venerated angel, who has dedicated herself (in the past, himself) to the performance, study and Word of Music. She takes the widest possible



ALL LA

view of her Word, concerning herself with every aspect of music from Songs and the Symphony to a child banging a pot with a spoon. This has kept her fully occupied for millennia, although her focus has shifted from solidifying the newly created universe with Songs to discovering how the Symphony works across all three planes of existence.

Utterly dedicated to her calling, Israfel has probably the most extraordinary vocal talent of any celestial. She was described by Poe as "the angel Israfel, whose heartstrings are a lute, and who has the sweetest voice of all of God's creatures." (Contrary to Poe's laudatory verse, she is not mentioned in the Quran.) She can make angels cry with joy at the beauty of her songs. However, in the corporeal realm she must exercise caution when singing. Her divine gift affects humans so strongly that she can actually cause them acute pain; mental, spiritual and sometimes even physical. Thus, on Earth she prefers to play human instruments instead of using her voice. Her understanding of music is so thorough that she can pick up any instrument and play it proficiently within half an hour, expertly within a day – not that there are many instruments she hasn't tried yet. Her interest in mortal music is all-encompassing - any genre, any historical period, any combination of instruments. More than that, she is fascinated by humanity's desire to make music. Her investigations into that phenomena have led her to some interesting discoveries (see p. 5).

Since she spends a great deal of time on Earth, Israfel has become something of a talent scout for Soldiers of God, particularly those with an aptitude for learning Songs. She routes such individuals toward the Archangel most suited to the potential Soldier's temperament, which has garnered her much favor in Heaven. She also acts as a mentor for talented young musicians, especially those on the verge of creating a new branch of musical expression.

Israfel knows almost all common Songs, and possesses virtuoso skill in many of them (p. 24). She is a genius at improvisation, being so intimately acquainted with the rhythms of the Symphony that she subsumes herself within her music. She likes to say that the Symphony plays her, not the other way around. As the Angel of Music, Israfel is capable of performing *any* Song that she can learn, even restricted Songs.

It is suspected that she also knows more secret Songs than most Superiors, having been around for such a long time, and possessing a hungry curiosity. She may even hold the key to some lost Songs. Dominic doesn't mind, mostly because she seems inclined to keep them secret and lost. What he dislikes is her knowledge of diabolical Songs, but she learned them as a part of her research, and would never perform them, since the dissonance they cause would torture her sensitive ear.

Israfel's Lyre

And they say (the starry choir And the other listening things) That Israfeli's fire Is owing to that lyre By which he sits and sings – The trembling living wire Of those unusual strings. – Edgar Allen Poe, **Israfel**

Israfel's lyre is actually a living artifact (*Liber Reliquarum*, p. 105), infused with the soul of an Elohite of Creation.

Shiloh, the Elohite, loved the purity of music and wished to devote herself to constant performance on her favorite instrument, the lyre. One day, honored by a visit from Israfel, Shiloh offered the Seraph her handmade lyre to play. After the performance, Shiloh was so moved by Israfel's skill that she asked to be bound to the instrument, her soul forever entwined with Israfel's exquisite melodies.

As an artifact, Shiloh can either play by herself, or act as a talisman for the Musical Instrument and Singing skills. When Shiloh lends her skill to Israfel's, the result is indescribable.

SHILOH

Elobite of Creation

SONGS & THE SYMPHONY

Corporeal Forces – 2	Strength 2	Agility 6
Ethereal Forces – 4	Intelligence 6	Precision 10
Celestial Forces – 4	Will 6	Perception 10
Skills: Meditation/2,	Musical Instr	ument/6 (Lyre),
Singing/4		
Songs: Harmony (Corp	ooreal/2, Ethere	al/2, Celestial/4),
Healing (All/3)		
Attunements: Elohit	te of Creation,	Transubstantia-
tion		

Israfel will share the fruits of her research with any angel who approaches her with a true appreciation for music. She has never sworn service to another Archangel, but remains on good terms with all of them, and several have bestowed attunements or Distinctions on her – a rare accomplishment for a Servitor of Eli. Many celestials believe Israfel will be an Archangel some day, but for now she is too immersed in her studies to be interested in the managerial duties that would bring.

ISRHFEL

THE ANGEL OF MUSIC

SERAPH OF CREATION

Corporeal Forces – 5	Strength 8	Agility 12
Ethereal Forces – 6	Intelligence 1	2 Precision 12
Celestial Forces – 6	Will 12	Perception 12
Vessels: Human/3, I	Human/3 (one	each, male and
female)		

Role: Musician/6 (Status 4)

Skills: Artistry/6 (Composition), Dancing/6, Enchantment/3, Knowledge/6 (Music), Languages (many), Meditation/6, Musical Instrument/6 (many), Singing/6

Songs: Innumerable (see description)

Attunements: *All* applicable Choir attunements of Creation, Seraph of Animals, Seraph of Destiny, Seraph of Flowers, Abracadabra, Dream Walking, Transubstantiation, Songmaster, Vassal of War, Friend of the Divine Spark, Friend of the Sages, Angel of Music

Artifacts: Israfel's Lyre (see box).

Special Rites: Compose a new song; teach a song (or a Song) to someone else; inspire someone to develop his musical abilities to their full potential.



SONG RULES

The next day, Nikki woke up with a hangover caused by a combination of much tequila, the post-concert party, and a drunken dare afterward. She didn't remember much of the last, but it involved hanging upside-down outside of the window of a moving bus and shocking pedestrians. She shied away from **that** thought with a shudder.

She pieced together the previous night, and got a happy glow from her memories of the concert. What was that one song? That guy's request? Nikki found that she couldn't remember anything about the tune. Irritatingly, the more she tried, the more it eluded her.

The singer was still trying to clear her head when a knock came at the motel door. She opened it absently, her mind still on the elusive song.

As if summoned by her memories, the well-dressed man from the previous evening was standing there, holding a large bottle of aspirin.

"You! B-but what are doing here?" she sputtered. "And what was it about that song last night? I can't remember a damn thing about it and I haven't forgotten a song since I was 5 years old."

The man nodded and handed her the pain reliever, which she took reflexively. "It is about that very thing that I wished to speak to you. I was impressed by your performance. Very impressed. Enough that I came to thank you in person and offer you a -" He paused. "A new gig."

She shrugged, "C'mon in, then. But I want you to teach me that song again."

"Believe me, Miss Jackson, if you accept my offer, I'll teach you that Song and more." He closed the door carefully behind him.

The following chapter expands on the rules for Songs in *In Nomine*. Some rules first presented in the basic rulebook have been modified or clarified; in the case of any conflicts, this book supersedes the former.

SONGS HS RESOURCES

Songs are Resources (*In Nomine*, p. 41) that any nonmundane being can acquire. There are restrictions, detailed in this chapter, on what kinds of Songs different beings can learn and perform. Like other Resources, however, the most important restriction is that the GM must approve any Song that a PC wishes to acquire or improve.

Songs must normally be paid for with character points, and cost 1 point per level of Song. The cost is the same for purchasing Songs during character creation, increasing the level of a Song that the character already knows, or acquiring a new Song. Experience points are, among other things, an indication of how much favor a servant has earned with his Superior, and thus are spent to justify his Superior's granting him a new Song.

If a character acquires a new Song by other means, whether from a Songmaster, a teacher, or by imitation (see *Acquiring Songs*, p. 12) the Game Master may deem the in-game effort sufficient to "pay" for the Song, and not charge experience points. Or he may not – this is up to each GM. If player characters teach each other Songs, however, it is strongly recommended that they be made to pay for them with experience points.

Restrictions

Learning a Song and being able to perform it are not the same thing. Anyone who can perceive Songs (i.e., who is able to detect disturbances in the Symphony) has an innate ability to learn Songs. Technically, any such being can *learn* almost any Song. However, many Songs have additional requirements for their performance; a being who learns a Song that he is not capable of performing can only produce a mundane song. He cannot perform the *Song*, no matter the level at which he knows it, and he cannot teach it to others. He might continue improving his skill at the Song, in the hopes that someday he will acquire whatever qualities he needs to perform it, but until he does, it is a useless Resource.

The most basic performance requirements for all Songs are:

- ✤ The character must be capable of controlling his Essence expenditures.
- ✤ The character must possess at least 1 Force in the realm of any Song to be performed.
- ♥ Mortals must possess at least 6 Forces total.

Even if they meet all of the above criteria, mortals (including Soldiers and sorcerers) cannot normally perform Ethereal or Celestial Songs; they lack a connection to those realms. There are, however, attunements that will bestow the necessary connections (see p. 25).

SONG RULES

Celestials of all kinds (including spirits), Saints, ethereal spirits and undead can perform Songs in all three realms. (Zombis are an exception, being so disassociated from other realms that they can only perform Corporeal Songs.)

Remnants, lacking Celestial Forces, cannot perform Celestial Songs. Likewise, any being who loses all his Forces in a realm will become unable to perform any Songs in that realm (though he will still retain knowledge of any he possessed before).

Some Songs are restricted for other reasons; only certain beings can play that Song's particular chords. There are those that are only performable by angels, or by demons, and others that can only be sung by a certain Choir or Band. Some of these are described in *Restricted Songs* (p. 79). It is usually possible for other beings to *learn* these Songs, but no one who fails to meet the performance criteria can perform them.

ACQUIRING SONGS

There are three basic ways to acquire a Song: *imprint-ing* by a Superior or a Songmaster, *learning* from another being who knows the Song or *imitating* a Song one hears until it's acquired independently. (A fourth method, *discovering* a new Song, is described in Chapter 3, p. 18.)

Imprinting

A Superior can imprint a Song on anyone capable of acquiring Songs, at any level. Imprinting a Song on someone doesn't automatically make him able to perform it; if the Superior wants someone to be capable of performing an impossible Song (see *Restrictions*, above), he must not only imprint the Song, but change the being's fundamental nature. Superiors virtually never do this (with the exception of the Ethereal and Celestial Connection attunements (p. 25) *occasionally* granted to very special Soldiers); it's not worth the effort. It's also rare for a Superior to imprint a Song above level 1 – once a Servitor has acquired a Song, he can improve his skill on his own, but imprinting drains the Superior's resources.

Songmasters (p. 25) can also imprint Songs, but the process is not automatic, and a Songmaster can *only* imprint a Song at level 1.

Learning

It's possible to teach a Song you know to someone else, but it is not easy. It's also discouraged by most Superiors, who want to reserve for themselves the right to determine what abilities their servants will possess. Most Princes outright forbid their Servitors to teach any Song to anyone else.

The base length of time required to absorb a new Song through instruction is 8 weeks; subtract 1 week for each Force the student has in the realm of the Song being taught. This assumes that the teacher is demonstrating the Song to the student at least once per day. No performance rolls are required, but remember that this daily instruction *will* generate a disturbance . . . and the teacher must spend the minimum Essence requirement for the Song every day! If teaching demonstrations occur at greater intervals, the GM should extend the time required accordingly. At least one demonstration per week (multiplying the base instruction time by 7, to 56



weeks!) is required; less frequently than that, and the student simply will not receive enough exposure to the Song. Conversely, if the teacher has enough Essence to conduct multiple demonstrations each day, or if the student has multiple teachers, the GM may decrease the instruction time accordingly.

It *is* possible to learn a Song from a relic (or to use a relic to supplement performances by the teacher, thus decreasing study time). Treat the relic as if it were a "teacher" – if it can't be used every day, increase the study time accordingly.

At the end of the given time period, the student rolls a d666, with a target number equal to the teacher's level with the Song plus the student's Forces in the Song's realm. (In the case of multiple teachers, the other teachers feed Essence to whoever has the Song at the highest level.) Add +1 to the target number if the student already knows one of the other versions of the Song (p. 16), and +2 if he knows two other versions. Apply a penalty of -2 if the student is studying by himself with a relic as his "teacher," and -4 if the student is attempting to learn a Song he isn't actually capable of performing. Essence cannot be spent to increase this roll. Success means the character has successfully acquired the Song at level 1; failure means all his time (and the teacher's Essence) has been wasted. Songmasters (p. 25) automatically succeed at any roll to learn a Song, but must still spend the necessary time, and roll anyway to check for Interventions.

No one can attempt to learn more than one Song at a time.

Imitating

Learning a Song by imitation is really the same thing as learning it from a teacher – the only difference is that the teacher is unaware that he's teaching! This is how some secret Songs (p. 61) have been acquired by rival celestials.

All the rules above, under *Learning*, apply; the wouldbe student simply has to be exposed to a performance of the Song he wishes to imitate at least once a week. However, the "student" must be able to perceive each performance, i.e., make a Perception roll to detect the disturbance it makes. Any performance the student fails to perceive will not count toward his "instruction." At the end of the necessary interval, he makes a d666 roll as above, at a penalty of -1.

Example: Triel has discovered an S&M club where two demons of Lust are paying nightly visits and using the Corporeal Song of Ecstasy (p. 68). The demon begins frequenting the club so that he can secretly attempt to learn the other demons' Song. Triel has 5 Corporeal Forces, so it would normally take him (8-5) = 3 weeks of regularly enduring the club's offerings before he has

CONTROLLING SONGS IN YOUR CAMPAIGN

Songs can be abused; it's possible that players will find ways of using Songs that threaten to overrun your campaign. Combat-oriented Songs can be especially tricky when it comes to game balance (be wary of Numinous Corpus). The most important safeguard against munchkinism, as always, is the GM's **Rule of No**: if the GM doesn't like it, he doesn't have to allow it, no matter what the rules say. However, the guidelines below may be helpful in preventing problems before they start. Take these as suggestions, not rules.

- ✤ Assume that only those Songs that appear in the *In Nomine* rulebook (pp. 78-85) are commonplace and freely available. Require starting characters to choose exclusively from that list, or present an excellent rationale for knowing any others.
- ✤ Don't allow player characters to start with many high-level Songs. (You may wish to forbid *any* Song above level 3 or 4 to starting PCs.)
- ✤ Don't allow PCs to improve a Song by more than 1 level per adventure, and/or only allow them to improve Songs that were *used* during the adventure.
- ★ Keep in mind that any Song will cause a disturbance. A few surprise attacks, and everyone will be more cautious about making noise!
- ✤ Keep a tight rein on the more powerful Songs... or disallow them entirely. Remember that player characters typically only get new Songs from NPCs.
- ✤ Hit the PCs with combat or other precarious situations when their Essence is depleted. This will encourage them to save their most potent Songs for important things.

heard the Song enough to "get it down." However, since both of his unwitting teachers are performing the Song each night, Triel hears twice as many performances, halving his base "instruction" time to 1 1/2 weeks. Luckily, he has a high Perception and is always able to be very close to the demons of Lust when they perform their Songs, so he never fails a Perception roll. The least skillful of the two performers knows the Corporeal Song of Ecstasy at level 4; Triel rolls against a target number of 5 + (4 - 1) =8. If he succeeds, Andrealphus is going to be very angry at two incautious Servitors who allowed a spy to learn one of his secret Songs . . .

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IMPROVING AT SONGS

Once a character knows a Song, he can increase its level simply by practicing; Superiors don't normally impose restrictions on selfimprovement. There are no concrete rules for Song improvement, other than that it always costs 1 character point per added level in any Song.

As a rule of thumb, however, it's recommended that the GM not allow any Song to improve by more than 1 level per adventure. If the student actually has a more skilled performer teaching him, an extra level of improvement may be warranted (or more, if the teacher or the student happens to be a Songmaster). Superiors, of course, can simply bestow as many added levels as they like at will, but rarely do.

USING SONGS

There are three basic categories

of Songs, corresponding to the three realms: Corporeal, Ethereal and Celestial. Some Songs span all three realms, but are treated as belonging to a single realm for performance purposes. The base target number to perform a Song is the level at which the performer knows the Song plus his Forces in the realm of the Song.

ESSENCE, DISTURBANCE, SUCCESS AND FAILURE

Every Song has an Essence cost; some have a fixed cost that cannot be increased, and others allow the performer to pump extra Essence into the performance for added effect. The performer must specify how much Essence he is spending on every performance attempt, and that entire amount is expended whether or not the performance is successful. This Essence expenditure creates a normal disturbance; a successful performance usually adds to that disturbance. The results of success are detailed in each Song's description; failure usually means the performer simply wasted his Essence, though some Songs describe additional consequences.



Performing Songs

Every Song has certain basic performance requirements. Several modifiers, described below, apply to all Song performances. The GM may also impose bonuses or penalties in special circumstances. Extra Essence can be spent to improve the chances for success. Note that some Songs can have increased effects if additional energy is expended. Unless the Song specifies otherwise, each extra point of Essence can either go toward improving the target number *or* enhancing the Song, not both! (You can of course spend Essence separately for both purposes.)

Performance Rituals

What a performance ritual really *is*, and how it looks, sounds and feels, is described in Chapter 1 (p. 7). The actual mechanical requirements are detailed below.

The physical ritual of performing a Song, and the time it takes, depend on the level at which the Song is known. Songs take effect on phase 1 of the combat round (*In Nomine*, p. 68), unless a given Song specifies otherwise. At level 1, a Song requires hand or body motions and a vocal component. With a successful performance, the Song will take effect that round. If the user is gagged, bound, or otherwise unable to speak or move freely, he won't be able to perform the Song. The GM may impose a difficulty modifier in situations where the performer is only partially incapacitated.

At level 2, the Song requires either physical or verbal rituals, but not both. It takes effect that round if successful.

At levels 3 and 4, the Song will take effect the same round with either a gesture or a short spoken phrase, or on the following round with only a mental invocation.

At levels 5 and 6, the performer may execute the Song mentally, without gesture or spoken invocation, and it takes effect immediately.

Taking Extra Time

A poorly known Song (or a singer with few Forces) will have a better chance of success if the performer takes extra time to prepare and perform it. The singer must be uninterrupted during the entire performance, and must use both audible song and physical gestures. The bonuses above +4 are to be used only with the express permission of the Game Master, and maintaining singing and physical invocation rituals for longer than one day is impossible for most humans.

Two extra rounds: +1 One extra minute: +2 Five minutes: +3 A full hour: +4 A full day: +5 One week: +6 One month: +7 One year: +8

Controlling and Canceling Songs

While the check digit (in most cases) defines the duration of a Song's effects, the performer may choose to limit its scope. For example, if the Song is described as lasting over an hour, the user, *at the time he invokes the Song*, may choose to limit its effects to minutes or seconds, depending on the outcome desired. This does not strengthen the Song's effects or otherwise modify it.

Unless specified in a Song's description, the performer may cancel it at any time, just by making a Will roll. This does not undo any effects, such as damage, it has already caused. The display of power will subside almost instantly (at the beginning of the next round, which is roughly 5 seconds). Canceling a Song requires one action, but does not count as a supernatural action, and can be attempted multiple times until successful.

Dodging, Opposing and Contesting Songs

Songs may not be opposed or Dodged unless specified. In most circumstances, Essence can be spent to help with any opposition roll. If an opposable Song affects multiple people, each victim rolls separately, and the effects on all are calculated independently of one another.

There are two kinds of opposition: *resistance* and *negation. Resistance* requires a Contest (*In Nomine*, p. 39) between the check digit of the Song performance and the check digit of the target's opposition roll. The target must succeed on his roll with a higher check digit than that of the Song; in the case of a tie, the Song takes effect. *Negation* requires only that the target succeed on his roll. Most Songs that allow opposition are resisted. If a Song can be opposed, the Song description will specify what the target rolls against, and which type of opposition applies.

Even a Song that cannot normally be opposed may be contested under certain conditions. The most common situation is when two performers are using the same Song for opposing purposes, such as when an angel and a demon are both trying to control a mortal's dreamscape with the Celestial Song of Dreams, or when two demons are both trying to inflict their emotions on the same victim with the Ethereal Song of Sensation.

Sometimes a Song will oppose (or be opposed by) other powers. For example, a Habbalite might attempt to use his Resonance to instill *Fury* in someone under the influence of the Ethereal Song of Harmony.

If the GM rules that the outcome is in doubt, then it becomes a Contest, with the check digit of the Song being compared to the check digit of whatever ability is opposing it. In the case of a tie, the contest continues on the following round; the singer must make another Song performance roll, but does not have to spend Essence again if he already succeeded in the initial performance roll.

It is up to the GM to determine whether such situations do in fact constitute a Contest. In some cases, he may simply rule that one power automatically trumps the other.



SONG RULES

ALLA LASS

THE CHECK DIGIT

There are several factors that can improve the check digit of a successful Song performance, each described below. These bonuses *are* cumulative! With the exception of *Risk*, none of them apply to the check digit of a *failed* performance.

Affiliation

SONG

RULES

Songs all play upon certain chords within the Symphony, and sometimes those chords resonate within the theme of a Superior's Word. Many Songs have one or more Words listed as granting a *bonus* to that Song. If a celestial or Saint (but not a Soldier) serves a Superior whose Word grants a bonus to a Song, he may add +1 to the check digit of a successful performance.

At the Game Master's option, certain lesser Wordbound celestials may also have Words that are compatible with one or more Songs. For example, Lynoure's Word of Shadow Shapes (*In Nomine*, p. 196) certainly has some overlap with the Songs of Shadows (p. 52), though her Superior, Beleth, does not grant a bonus to those Songs. If the GM rules that a celestial's Word has an affinity for a Song, that celestial receives a bonus as described above, but his Servitors do not.





Some Songs also sound the same chords in the Symphony as the resonances of certain celestials, giving members of the specified Choir or Band a +1 bonus to the check digit of a successful performance.

The maximum affiliation bonus is +1; bonuses for holding a compatible Word, serving a Superior who does, or having a particular resonance are *not* cumulative!

Automatic Success

The Automatic Success rule (*In Nomine*, p. 39) does apply to Songs.

Multiple Realms

Most Songs actually come in three versions; Corporeal, Ethereal and Celestial. Each one must be learned separately. However, knowing one version aids in performing the others. If someone knows two Songs of a given type (e.g., both the Ethereal and Celestial Songs of Healing), he receives a +1 bonus to the check digit when he successfully performs either one. If he knows all three versions of a given type, he receives a +2 bonus to the check digit with all of them.

Risk

With the GM's approval, characters can use the *risk* rules (*In Nomine*, p. 39). This represents either performing a Song in a methodical, uninspired manner – by rote, as it were – or with a wild, improvisational flair.

RELICS AND RELIQUARIES

Relics can contain Songs and the Essence to power them. The Songs in the relic use the same rules as any normal performance. A being who is not capable of performing a Song cannot normally invoke it from a relic. Likewise, unless the item is self-powered (*Liber Reliquarum*, p. 19), the Forces of the user determine the check digit and all other effects.

The wielder can add Essence from his personal supply to assist the use of a relic Song. He may also use reliquaries, to assist his own Songs or Songs from a relic. If a relic happens to contain more Essence than the minimum required for a Song performance, the extra Essence will enhance the performance (if that option is available for that Song) or simply be lost. Either way, it generates the appropriate disturbance.

(See the *Liber Reliquarum* for more details about relics and reliquaries.)

COPPLEX FIELDAIES

Dressed as neatly as ever, but looking unusually haggard, Nikki's new patron shook his head and pushed his coffee cup around the greasy diner table. "The Symphony is like a tapestry."

Across from him, the aspiring singer rolled her eyes. "More analogies, angel?"

He shrugged helplessly. "Unless you think you can understand Creation in its infinite complexity. In which case you wouldn't need me to explain, eh? Now where was I?"

"A tapestry . . . " she prompted with a sigh.

"Ah, yes. The Symphony is a vast tapestry with an infinite number of strands that are creating the pattern at every moment. Nothing the threads do within the confines of the tapestry causes any gaps or snags."

The woman listened intently. "Disturbance, right?"

He nodded. "Yes. Now, a Song will let you reach down and move some thread to a new position. But this will cause a detectable break in the pattern."

"Got it. But that still doesn't explain how one does a Song." "How much do you expect from a single analogy?"

"So how do I learn this magic?" she asked impatiently.

"You don't learn Songs; they are added to your personal symphony." He grimaced slightly. "And don't call it magic. Magic is something you don't understand."

"Well, I don't understand any of this."

"We'll see if we can fix that, then, and take the 'magic' out of your life, hmm?" He grinned, and for the first time, the woman wondered if she was in over her head.

The following rules expand on the normal rules for performing Songs (p. 14) in *In Nomine*. They are intended to add flexibility to your campaign, but each one should be considered carefully – adding new abilities also means giving characters more power. These options will also add complexity to your game. We emphasize the fact that these rules are *optional*, and not for every Game Master's campaign. Do not hesitate to disallow any advanced rules that you don't like.

NEW RULES

CHORUSES

Songs are usually performed as solos. Every Song is distinct and recognizable, but as with mundane songs, each singer makes a Song sound slightly different. It is possible, however, for two or more performers singing the same Song to combine their efforts. In order to do this, they must succeed in harmonizing their performances so perfectly that a single Song seems to be coming from multiple voices.

To join in a chorus requires each singer to perform the Song *identically*. The slightest difference in performances will ruin the chorus. All performers attempting to join in the chorus must be able to perceive one another (it is not necessary to make Perception rolls, but the GM should use common sense, and exercise his discretion in unusual cases, such as attempting to harmonize with someone at the other end of a videolink). All performers must begin simultaneously, spend the same amount of Essence on the Song, use the same invocation rituals, and spend the same amount of time in the performance. Everyone must also be in the same form, corporeal or celestial. Obviously, everyone must also be within range of the target. Songs that affect only the performer may also be harmonized, but then all the performers must be within touching range of one another, though they do not have to actually make contact. If all these criteria are met, each singer who successfully performs the Song must make a Singing roll in order to match harmonies as it takes effect. A performer cannot use the Emote skill to add to his Singing skill for this purpose; default rolls are allowed, however.

The chorus manifests as if one person sang the Song, but with an independent effect on each performer, as applicable. Essence is not combined (you need the

Celestial Song of Essence, p.35, for that); the Song takes effect as if powered by the amount that each performer spent individually. The advantage of a chorus is that the Song's effects are calculated using the *highest* skill level, Forces, and check digit from among all the performers. Disturbance for a chorus is equal to the highest disturbance generated by any single performer – but the sum of the Essence all performers spent adds to the disturbance normally.

Anyone who successfully performs the Song, but either varies in the performance criteria or fails his Singing roll, invokes the Song normally, irrespective of any other Songs that take effect.

Example: Four demons stand together and attempt to perform the Corporeal Song of Form as a chorus. Each of them spends 3 Essence, and they all use gestures to invoke the Song on the same round. All four succeed in their performance rolls, but one of them fails his Singing roll. Of the three who made their Singing rolls, two know the Song at level 3, while the third knows it at level 5. One demon has 6 Corporeal Forces, while the other two have 2 each. They roll check digits of 1, 4 and 4, respectively.

Each of them will benefit from the Corporeal Song of Form as if they had performed it possessing 6 Corporeal Forces and a skill level of 5, spending 3 Essence and rolling a check digit of 4. The fourth demon's Song will also take effect, but he uses only his own Corporeal Forces, Skill level and check digit.

If *anyone* rolls an Intervention during a chorus, that Intervention affects everyone!

Songs from relics may not be added to a chorus, unless they are multiple copies of the same relic, and the Game Master rules that they may join together.

Kyriotates *cannot* form their own choruses, as they cannot perform multiple celestial actions in a turn.

DISCOVERING NEW SONGS

Songs are not "invented"; every chord in the Symphony has already been struck, and discovering new Songs involves finding new ways to play those chords. There are an almost infinite number of chords, however, and neither the Seraphim Council nor Lucifer himself has discovered them all. Thus, new Songs are occasionally discovered, sometimes by accident and sometimes after much deliberate experimentation.

The possibilities are too endless to lay out "Song design rules" here. The Game Master is encouraged to invent his own Songs for his campaign, and to use them as he sees fit. However, a different problem presents itself when player characters want to "discover" their own Songs.



The GM is entirely within his rights to simply forbid it. Although Songs are occasionally discovered by serendipitous accident, usually they are uncovered after a lengthy period of delving into the many layers of the Symphony... interesting and occasionally fruitful work, but not the sort of thing most Superiors want their most valuable, favored Servitors spending their time on. If the players feel discouraged, remind them that most Songs are discovered by vastly more experienced celestials, after what may be years or even centuries of searching. No minor angel or demon is likely to stumble upon a potent, hitherto-unknown melody just because he happens to be looking for a new trick.



On the other hand, sometimes celestials will try to uncover the secret of a Song that they already know exists. The odds of success may be greater, but remember that there are secret Songs that Archangels and Demon Princes know about and desire, but have not been able to acquire. Clearly, lesser beings aren't going to be able to dig them up just because they want them.

However, if the GM really wants to allow PCs to try to discover new Songs, here are some guidelines:

In the case of a new Song, the first step is to decide what the proposed Song should do. The player may suggest the effects he wants, and the GM may even choose to let him write up the Song in its entirety, as a proposal. The final design of the Song should be entirely up to the GM, however – remember that it is only from the *player's* point of view that he is inventing a new Song. From the *character's* point of view, he is seeking a chord that manipulates the Symphony in a certain way. If that chord exists at all, it *always has* existed . . . and as always, the GM is the final arbiter of what exists in his universe.

Assuming the GM allows that the desired Song does exist in some form, the next step is to determine how long the student must spend searching for it. The base time to search for a completely unknown Song is one year. This assumes constant, 24-hour-a-day research, during which time the researcher is doing nothing significant except traveling through the three planes of existence, playing upon the chords of the Symphony in search of the one that has the desired effect.

Obviously, player characters won't be engaged in such a constant search, unless the player elects (with the GM's permission, and that of the character's Superior!) to take the character out of play for a long period of game time. If the researcher spends less than every moment looking for his new Song, increase the base search interval accordingly. If the GM rules that the student, in the course of his day-to-day existence, is able to spend an average of 2 hours a day researching a new Song . . . that's right, multiply the interval by 12. In 12 years, he will get his first chance to roll for the results of his searching.

(If this seems unreasonable to you, as a GM, then reduce the base time period as you see fit. But there's a reason why every Superior doesn't have hordes of Servitors uncovering new Songs every day. If you choose to make it easier . . . you were warned.)

Once the character has spent sufficient time searching, he gets to make a d666 roll. His base target number is 0. He may not spend Essence on the roll.

Apply the following modifiers:

- ✤ For each realm in which the character has 6 Forces: +1
- ✤ For each Song of which the character knows *all three* versions at level 6: +1

- ✤ The character already knows one version (in another realm) of the Song he is searching for: +1
- ✤ The character already knows two other versions of the Song he is searching for: +2
- ✤ The character has a Singing skill of 6: +1
- ★ The character is a Songmaster: +2
- ✤ The character is searching for a Song for which he has an affiliation, either by Word or by resonance: +1
- ✤ The character is researching a Celestial Song and isn't able to travel to the celestial plane: -2
- ★ The character is researching an Ethereal Song and isn't able to consciously travel to the ethereal plane: -2
- ✤ The character is researching a Song he's not actually capable of performing: -4

✤ Any other modifiers the GM feels are appropriate. If the character fails the d666 roll, he has wasted his

time. Begin again from nothing.

On a success, the researcher has hit upon a chord that is *close* to the one he is looking for. It will still take a period of study and experimentation for him to perfect it well enough to actually acquire the Song at level 1. The check digit should be the GM's guide, with a 1 indicating that it will still take several years to get the Song right, while a 6 might allow it to be fully developed within weeks.

This only gives the character knowledge of *one* realm of the Song, at level 1. The exception is on a favorable Intervention, in which case the researcher *either* stumbles upon exactly the right chord immediately, or else has discovered the chords for all three versions of the Song, which he will acquire after the appropriate period of study. On an unfavorable Intervention, the researcher plays the *wrong* chords . . . the exact results are left up to the GM's imagination, who is encouraged to be devious and cruel. (No one knows how many times a celestial has accidentally discovered the Song of Limbo . . .)

Reconstructing Songs

Sometimes a researcher not only *knows* a Song exists, but he knows the performance ritual for the Song as well (p. 7). Trying to reconstruct a Song from a ritual is essentially the same process as trying to discover the Song from scratch, but with an enormous head start.

Use the same rules described above, but the base time requirement is one *montb*, rather than one year. Furthermore, the base target number becomes the researcher's Forces in the realm of the Song.

This makes it possible, though still very difficult, for mortals who are capable of performing Songs to acquire new Songs on their own if they have a ritual to work with. Remember that a sorcerer or magician (p. 7) devoting 4 hours every day to the study of one ritual would have to maintain that intensity for six months, and then his base target number will be equal to his Forces in the

realm of the Song; he can easily spend years of feverish study without success.

SOTTO VOCE

Getting the full effects of a Song requires performing it as described on p. 14, and spending Essence. However, Songs are powerful mini-themes within the Symphony, and some beings can evoke lesser effects from a Song even without fueling it with Essence. Celestials call this a *sotto voce* ("soft voice") performance (some refer to it as "humming a Song").

	Sotto Voce Prerequisites
Skill Level	Minimum Forces in Song's Realm
3 or less	Song cannot be performed sotto voce
4	6
5	5
6	No Minimum

Songs with a base Essence requirement greater than 1 may not be performed sotto voce. A sotto voce performance requires knowing the Song at a minimum skill level, based on the user's Forces in the Song's realm (see box). (Effectively, to perform a Song sotto voce, you must have a base target number of 10+, *or* know the Song at level 6.)

Sotto voce performance requirements are the same as a regular invocation (p. 15), but reduce the level of the Song by 3 for this purpose. Thus, sotto voce for a Song known at level 4 requires hand motions and a vocal performance, while at level 6 it will take effect on the same round with a gesture or vocal invocation, or on the following round with a mental performance.

Sotto voce performances require no Essence, and do not create a disturbance! However, the target number is equal to the Song's level *only*, without adding the character's Forces. The singer can improve his chances by taking extra time, as usual, or by spending Essence (which will create a normal disturbance). Additionally, there are skills that can aid sotto voce performances. Using these skills requires spending one round before the Song is invoked – if the skill roll is successful, the check digit is added to the target number to perform the Song. If the skill roll is unsuccessful, the character can either try to perform the Song sotto voce next round without any bonus, or wait a for number of rounds equal to the check digit of the failed roll before attempting to use the skill again. Dancing (p. 26) is the skill that enhances Corporeal Songs, and the performer *must* use physical rituals in the sotto voce performance. Meditation (p. 26) aids Ethereal Songs, and requires complete concentration. Singing (*In Nomine*, p. 77) aids Celestial Songs, and requires a vocal performance.

Sotto voced Songs have greatly reduced effects. The results are as described for each Song, modified as follows:

- ✤ Ignore what the Song description says about determining duration; instead, duration (for Songs where duration is relevant) for *all* sotto voce performances is equal to the check digit of the successful performance roll, measured in *rounds*. If the Song's duration is already measured in rounds, it automatically becomes 1.
- ✤ Except for duration, wherever the Song's description uses the performer's skill level, Forces or the check digit of the performance roll to determine its effects, substitute a value of 1. Wherever the Song uses the amount of Essence spent, substitute a value of 0, which means that some Songs (such as the Corporeal and Ethereal Songs of Entropy) have no effect when performed sotto voce. Songs with a resulting range of 0 using these rules (such as the Songs of Harmony, Shields and Corporeal Song of Light) may be performed sotto voce, but require physical contact or do not extend beyond the performer's body.

It is possible for a skilled observer to notice someone performing a Song sotto voce with the aid of Singing or Dancing. The observer must know the Song well enough to perform it sotto voce himself, and make a Perception roll.

THEMES

ALL MARKERS AND ALL AND A

Most Songs have an immediate effect, manipulating Forces to alter the Symphony in some tangible fashion. There is a special class of Songs, however, which once could be heard every day, echoing in every corner of creation. When the world was formed, angels were there, singing divine Themes to quicken the Forces that would become light and darkness, sea and sky, life and unlife.

The universe is largely self-sustaining now, but here and there are secret places where you can still hear Themes echoing in the Symphony, maintaining one corner of reality in a special state. Since the Fall, demons have also made use of Themes, though on a smaller scale.

A Theme is a special kind of chorus that must be performed continuously. Some Themes are based on individual Songs, while others are based solely on the qualities of the performers. Anyone who does not possess the necessary prerequisites for a Theme (whether it is knowing a particular Song, or being a Servitor of a particular Word) may not participate in that Theme.

Themes usually take days, and sometimes months or even years of continuous singing, to have an effect. Obviously, this is not how a favored Servitor is going to spend his time; player characters will rarely be part of a Theme. Themes are often performed by celestial spirits, who are better suited for long-term, tedious tasks. Other celestials may have reason to seek the site where a Theme is being performed, however – and their Superior may assign them to protect a Theme performance, or to disrupt a rival's!

The Game Master rolls for the results of a Theme performance, but it is handled differently from a regular Song. First, he must determine how many performers are lending their voices to the Theme. The requirements are similar to those for a chorus (p. 17); every performer must be using the same kind of invocation and spending the same amount of Essence throughout – anyone who varies will not be counted as part of the Theme (and will only be wasting his time and Essence). There is no bonus for taking extra time to perform a Theme. At the end of the minimum time requirement (see below), the Game Master makes a single d666 roll for the group; this determines the results of the Theme. Participants do not make individual Singing rolls or performance rolls. If the roll is successful, the effects of the Theme will persist for as long as the group continues performing. A failure means the performers wasted their time and Essence, and must begin again. Once a Theme is begun, it can continue indefinitely (as long as the performers continue spending Essence). Performers may leave or join the group, but every such change requires a new d666 roll, and a recal-



culation of the Theme's effects based on the new number of performers and the check digit – a failure means the Theme falters and must be restarted.

Each Theme has several attributes. The *Target Number* is the Song or other quality against which the GM rolls to determine the outcome of a Theme. If a Song is listed, then calculate what the target number to perform that Song would be for each member of the group. The target number for the Theme is equal to the *lowest* target number of anyone in the group! Individuals who don't know a Song cannot participate in a Theme based upon it.

SAMPLE THEMES

Consecration

These Themes consecrate an area to a Superior's Word. The effect is as if a Tether (*In Nomine*, p. 59) to that Superior existed in the place consecrated by the Theme. The area of the temporary Tether has a radius in feet equal to the number of performers. The check digit gives a rough indication of the strength of the temporary Tether – it is the number of celestials who can pass between the area of the Theme and the Superior's Domain in a single round.

Singing a Theme of Consecration provides a way for celestials to work off dissonance, assuming one's Superior approves. Any celestial who expends Essence equal to his total Forces, coming only from his own reserves (not from reliquaries or other sources), while continually performing the Theme of Consecration and spending Essence on *nothing* else, will lose 1 note of dissonance.

Although the Theme of Consecration acts somewhat like a Tether, it is celestial interference in the Symphony, and cannot result in the formation of a real Tether.

Target Number: the performer's total Forces, plus the Corporeal Song of Sanctity (if known); *only* Servitors of the Word being consecrated may participate.

COMPLEX MELODIE

Essence Requirement: 1. *Time Increment:* 6 hours.

Continued on next page . . .

SAMPLE THEMES (CONTINUED)

Darkness

The Theme of Darkness is popular among Demon Princes, particularly those with a taste for melodrama, like Saminga. It functions like the Corporeal Song of Darkness (p. 32), but the effect is semi-permanent – as long as the performers keep singing, the darkness remains. Some demonic Seneschals like to keep a horde of gremlins at their Tether who do nothing but keep the place in perpetual twilight. The radius is equal to 1 yard per performer, multiplied by the check digit.

This Theme may be used as model for similar Themes based on Songs with an area effect, such as Harmony or Light. Combative Songs with more potential for disturbing the Symphony (such as Charm or Shields) should have a shorter Time Increment, on the order of 1-2 hours.

Target Number: the Corporeal Song of Darkness.

Essence Requirement: 1 while the area is under cover of normal darkness, 2 if it is subjected to average illumination, 3 under direct exposure to sunlight.

Time Increment: 12 hours.

Dreams

The Theme of Dreams creates a bridge to the Marches, akin to the pseudo-Tether created by the Theme of Consecration. Within a radius of 1 yard multiplied by the number of performers, people will find it much easier to travel to the ethereal plane. Add the check digit to any Will roll to fall asleep; celestials also have the option of leaving their physical bodies behind and traveling to the Marches as if through an ethereal Tether (*In Nomine*, p. 52).

Target Number: the Corporeal Song of Dreams. Ethereal spirits and Servitors of Dreams and Nightmares add their Ethereal Forces.

Essence Requirement: 1.

Time Increment: 12 hours.

Fruitfulness

MPLEX MELODIES

This Theme was once used across the breadth of the Earth to bring life to dry land. Most of the world is now fecund enough on its own. However, celestials may sing the Theme of Fruitfulness to bring life to barren land, or vastly accelerate the growth of plant life. The area affected by the Theme is a radius in yards equal to the total number of performers, multiplied by the amount of Essence each individual spends. Within that radius, all plant life will experience in one day a number of *weeks* worth of growth equal to the check digit. While the Theme is maintained, seeds will sprout even in infertile ground, such as concrete or salted earth; a check digit of 6 will make that patch of earth *permanently* fertile! Furthermore, the Theme also generates the same effect as the Corporeal Song of Fruition. All plants (and animals) growing under the influence of this Theme become perfectly healthy, splendid examples of their type.

Target Number: the Corporeal Song of Fruition. *Essence Requirement:* 1. *Time Increment:* 1 day.

Presence

This Theme makes a Word manifest within its area of effect (1 yard radius per performer). Everyone within the Theme of Presence for a Word receives a bonus of +1 for *any* actions that are even indirectly promoting that Word. For example, anyone within a Presence (Lust) Theme would get a +1 to the target number of any Seduction roll, or a +1 to perform the Ethereal Song of Attraction or a +1 on any action during sexual activity. This also should manifest in other ways, the strength of the Presence being measured by the check digit – people within a Lust Theme will tend to feel randy, fires within a Fire Theme will ignite more easily and burn hotter and people within a War Theme might feel braver, and more likely to settle differences with violence.

The Theme of Presence can also be performed for non-Superior Words. However, if the Word is not that of an Archangel or Prince, the Word-bound celestial himself must be present and participating in the Theme.

Although the effects of the Theme of Presence are somewhat similar to those of a Tether, the manifestation of the Theme's Word is an entirely unnatural phenomenon imposed upon the Symphony; like other celestial interference, it will not contribute anything toward the formation of a permanent Tether.

Target Number: the performer's total Forces; *only* Servitors of the Word being manifested may participate.

Essence Requirement: 1.

Time Increment: 3 hours (2 hours for non-Superior Words).

Every performer must spend the same amount of Essence, which is expended over the course of the *Time Increment* listed. Performers may walk around, talk and engage in other activities, as long as they are able to continue performing the Song (if they are using vocal invocations, talking is precluded!), and remain within range of one another. They may *not* expend Essence on anything but the Theme, or else that performer is removed from the performance for purposes of calculating the Theme's effects that increment. Note that celestials can dance, sing and concentrate on a Song indefinitely, but mortals tire too quickly for them to participate in any theme that lasts longer than 24 hours.

Some examples of Themes are given in the box (pp. 21-22); many others exist, almost as many as there are Songs, and the GM should feel free to add his own.

Themes cause a disturbance in the Symphony, but it is calculated by adding the total number of performers and the total amount of Essence spent. This takes into account the fact that Essence is being expended continuously during the performance, so do *not* calculate a separate disturbance for Essence expenditures. The Theme generates this degree of disturbance continuously as long as it is being performed; it does not create echoes (*In Nomine*, p. 55) until the Theme ends. Once someone perceives the disturbance caused by a Theme, he continues to hear it unless he moves out of perception range. It *is* possible for a single individual to perform a Theme, though this will rarely produce much of an effect.

VARIATIONS

Singing the same Song in the same way usually has the same effect on the Symphony. This is why most Songs have fairly predictable results, as described in their writeups. There are, however, an infinite number of notes that can be played, infinite variations of every tune. Most such variations produce a botched result, or no effect at all – this is what happens when someone fails a performance roll. Some performers, by chance or by design, hit upon a variation that actually produces a result. Usually, the result will be very similar to the base Song. These variations are effectively new Songs, but differing only in small details from the original. Anyone who knows a Song will recognize a variation of that Song if he perceives it; this includes identifying Songs by their disturbance (*In Nomine*, p. 55).

Introducing variations is a good way to allow player characters to have customized Song effects, and for the GM to add a little bit of uncertainty if the players are starting to take Songs for granted. Different teachers may teach slightly different variations of a Song, and it's even possible that the diabolical version of a common Song may be significantly different – in outward appearance, if not in its effects – from the angelic version; not because the results vary according to the nature of the performer, but because each side has disseminated a slightly different version of the same Song.

Examples of Song variants:

- ✤ A Song of Thunder variant that produces an ear-splitting shriek (or a chorus of despairing wails, as of damned souls screaming from the pit) rather than a thunderous roar (but with the same game effects).
- ✤ A variation of the Corporeal Song of Light that simply alters the hue of the ambient lighting.
- ✤ Numinous Corpus: Pincers (functions exactly like the Numinous Corpus *Claws*, but gives the performer's hands a lobster-like or insectoid appearance).



- ✤ Numinous Corpus: Acid that produces a corrosive wad of phlegm. (It's sticky and disgusting, but has the same mechanical effects, with possibly the additional property of inflicting some additional damage on subsequent rounds that it clings to the target. The GM may choose to lessen its range accordingly.)
- ✤ A variation of the Song of Possession (dubbed "the Song of Spasms" by Kobalites) which allows the performer to take over *part* of a victim's body. The performance requirements are the same, as is the resistance roll, but the performer does not leave his own body to occupy the victim's, and the victim's mind is not banished. Instead, for the duration of the Song, the performer may cause any one part of the victim's body to mimic his own movements. The victim cannot control the commandeered limb or other appendage, and the performer can change the part he is manipulating each round.

All Song variations must be approved by the Game Master. Most variations should be purely cosmetic in nature, and any advantages over the original Song should be minor, or balanced by corresponding drawbacks (a truly superior variation of a Song requires a virtuoso performance; see below). Any variants that have significantly different mechanical effects (such as the Song of Spasms) should be carefully examined, with the GM making whatever rulings he feels appropriate when it comes to handling differences between the original Song and the variant. If the different effects are anything other than a logical (in the GM's opinion) extension of what the original Song could do, then it *is* a completely separate Song and not a variant.

Whatever variant of a Song someone first learns is his "base" version of that Song. It is possible to learn other variants, however, and truly skilled performers (virtuosos, below) can improvise new variants on the fly. A non-virtuoso who knows one version of a Song must be taught a variant by someone else (see p. 12). Variants are always treated as if the character knows them at the same level as the base Song; each variant of a known Song costs 1 character point.

VIRTUOSOS

Most Songs have fairly strict limits on range, duration and effect. With the standard rules, a high skill level with a Song increases the chance of performing it successfully, and some have effects that increase with the Song's level, while others do not. This optional rule allows exceptionally skilled performers to exceed the normal

parameters of a Song.

To be a virtuoso, one must have a skill level of 6 with a Song. He must also know all other versions of the Song (if it multiple exists in realms) at level 3 or higher. Lastly, he must have a minimum of 6 Forces in the realm of the Song. This requirement is reduced by 1 for each of the alternate versions of that Song he knows at level 6. (Numinous Corpus are a special case; all of them count as alternate versions of one another for this purpose.)

COMPLEX MELODIES

Example: Lynoure knows all three Songs of Dreams at level 3 or higher, and she knows the Celestial Song of Dreams at level 6. She cannot be considered a virtuoso at this Song, however, because she only has 5 Celestial Forces. Learning one of the other two Songs of Dreams at level 6 would fulfill the requirement for virtuosity.

A virtuoso may increase the effects of a Song by taking a penalty to his performance roll. For each -1 penalty to the target number, any one factor affecting the Song, such as the check digit, the performer's skill level or Forces, or the amount of Essence spent, may be increased by 1 for purposes of determining the results. All such increases are subject to GM approval.

A virtuoso can also perform a Song in a subtler fashion than usual, reducing the amount of disturbance it causes in the Symphony by 1 for each -1 to the target number. A virtuoso performance cannot reduce the disturbance of a Song to 0, nor can it reduce the additional disturbance caused by Essence spent on the Song.

Since every Song has its own rules, the GM should be prepared to be flexible in allowing a virtuoso performance to extend the limits of a Song – while being careful not to allow any Song to become unbalancing.

Example 1: The Corporeal Song of Entropy normally has an effect equal to the check digit times the amount of Essence spent, in years. A virtuoso performance must still be fueled by the minimum Essence requirement for the Song, but for each -1 to the target number, the virtuoso could add 1 to either the check digit or the effective amount of Essence spent without actually spending additional Essence.



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Example 2: A virtuoso at the Celestial Song of Motion must by definition know the Song at level 6, so he already has the maximum allowed range (CD \times 10 miles). The GM could, at his option, increase the range multiplier, perhaps by 5 miles for each penalty to the target number, so a virtuoso performance of the Celestial Song of Motion at -3 would allow a range of 25 miles times the check digit. Using standard rules for virtuoso performances, the virtuoso could also increase the amount of mass he can take with him by 30 pounds for each additional -1.

Example 3: Triel is a Numinous Corpus virtuoso; he has 6 Corporeal Forces, and he knows 3 Numinous Corpus Songs at level 6. A virtuoso performance could increase the duration of any of them by 1 hour per -1, or increase the Power *or* Accuracy of any combative Numinous Corpus (or range for *Acid*, or speed for *Wings*, both measured in yards) by 1 for each -1 to the target number of his performance roll.

Improvisation

A virtuoso performer can attempt to improvise a Song variation (p. 23) at will. As with all other virtuoso improvements, the GM should simply disallow a variant he does not like. If the GM approves of a variation, the virtuoso penalty to perform it is -4. If the virtuoso has actually heard someone else perform the variant he is attempting, then the penalty may be reduced to -2, at the GM's option.

NEW RESOURCES

ATTUNEMENTS

Celestial Connection

This attunement can only be granted by a Superior; it opens a connection, through that Superior, to the celestial realm. This allows mortals to perform Celestial Songs. Because it is effectively allowing a mortal to tap into the Superior's Forces (albeit on a minuscule scale), Archangels and Demon Princes *very* rarely grant this attunement, and never to someone who isn't sworn to their service. Only mortals need a Celestial Connection; celestials, ethereals, Saints and undead (except Zombis) already have a connection to the celestial realm by their very natures.

Characters with this attunement must still meet all the other criteria for performing a Song (such as having at least 1 Celestial Force – a Celestial Connection won't help a Remnant).

Ethereal Connection

This attunement can be granted by a Superior, or by certain very powerful ethereal spirits. It allows mortals to perform Ethereal Songs (and, because of its unique connection to the ethereal plane, the Celestial Song of Dreams).

Among celestial Superiors, only Blandine and Beleth normally grant this attunement; it is a requirement to become a Dream Solder (*The Marches*, p. 94). Ethereal gods also grant it to their own Dream Soldiers. As with a Celestial Connection, non-mortals do not need this attunement.

Characters with an Ethereal Connection must still meet all the other criteria for performing a Song (such as having at least 1 Ethereal Force – yes, a Zombi with an Ethereal Connection could perform Ethereal Songs . . . but even Saminga isn't likely to waste his resources like that).

Songmaster

This attunement is normally reserved for Word-bound celestials, though it is rumored that some powerful ethereal beings are Songmasters also. Any Superior may grant the Songmaster attunement, but it gives a celestial the ability to grant Songs to others, so only a very trusted Servitor would be eligible, and most Songmasters are put in instructor roles – not the sort of Servitor who's sent to Earth on missions. Any Songmaster who teaches a Song to someone that his Superior wouldn't approve of can expect dire consequences, including the loss of his attunement at the very least. (Princes are especially intolerant of irresponsible instructors – they usually regard it as their sole prerogative to decide who gets a Song and who doesn't.) The Songmaster attunement is most appropriate when restricted to NPCs.

A Songmaster may teach any Song he knows to any being who is capable of learning that Song (including mortals). This is nearly instantaneous, but the Songmaster must perform the Song first, and the *student* must make a d666 roll, with a target number equal to the Songmaster's skill at the Song plus the student's Forces in the Song's realm. The student may spend Essence to improve his chances. Success results in his acquiring the Song at level 1. Failure means he has not successfully assimilated the Song, and he may not attempt to learn *that* Song again for a number of days equal to the check digit of the failed roll.

The Songmaster attunement cannot be used to raise someone's level at a Song he already knows. However, with the Game Master's permission, someone who wants to spend character points to improve a Song could justify a more rapid improvement if he has a Songmaster

tutoring him. (See *Improving at Songs*, p. 14.) Songmasters also *learn* new Songs much more easily – see *Learning*, p. 12.

When a Songmaster perceives a disturbance in the Symphony, he automatically knows if it was a Song. If it was caused by a Song he knows, add his skill level with that Song to the check digit of a successful Perception roll.



SKILLS

Dancing (Agility)

Default: -2

This is the skill of dancing gracefully. It covers everything from square dances to erotic striptease – the check digit of a successful roll indicates how skillfully the dancer performs, or how quickly he learns a new dance. The GM should interpret the exact effects, since this skill is mostly of use in roleplaying situations. Under certain circumstances, the check digit of a successful Dancing skill roll might improve the target number of a Savoir-Faire or Seduction roll. An unsuccessful roll usually means the dancer simply didn't perform very well.

Dancing is also useful when performing Corporeal Songs sotto voce (p. 20). The character must spend one round dancing before performing the Song, but on a successful roll, he may add the check digit of the dancing skill roll to the target number of the Song performance.

Meditation (Precision) Default: -4

Meditation allows a character to concentrate on one thing, blocking out all distractions. At the GM's option, any action requiring total concentration may be enhanced by spending time focusing on it. Meditation requires 8 rounds, minus the check digit of a successful roll (minimum of 1). At the end of that time, the skill being focused on receives a bonus of +1 to the target number. On a failed roll, the check digit is how many rounds the character spends unsuccessfully trying to focus.

Meditation is particularly beneficial to sotto voce performances (p. 20) for Ethereal Songs. Only one round of meditation prior to performing the Song will increase the target number by the check digit of a successful roll.

Musical Instrument (Precision) Default: -2

This is the skill of playing a musical instrument. Each instrument is a specialty; if someone wants to be proficient in more than one instrument, he must purchase the skill multiple times.

Normally, this skill is one whose effects should be roleplayed. The check digit of a successful roll indicates how well the performer played, while a failed roll usually means a less pleasing performance.

DISCORDS

Celestial Muteness (Celestial)

Victims of this Discord have a fundamental disconnection with the celestial portion of their souls. *All* Song performances are penalized by the level of Celestial Muteness (as are attempts to use social skills while in celestial form). This Discord cannot be suppressed.

Celestial Deafness (Celestial)

This is a variant form of the Celestial Blindness Discord (*In Nomine*, p. 88). Victims reduce their Perception *and* the check digit of a successful roll by the level of this Discord when perceiving disturbances in the Symphony. With a check digit of 0 or less, the character knows only that there was a disturbance within range of his senses. This Discord does not reduce Perception rolls to spot beings in celestial form or to identify artifacts. Like Celestial Blindness, it cannot be suppressed.

Tongue-Tied (Ethereal)

No matter what the character tries to do, he has great difficulty speaking. Either his mouth is simply not cooperating with him, he's saying stupid things or he develops a speech impediment. Regardless, this greatly hampers his ability to communicate verbally, imposing a penalty of -1 per level of Discord to the target number of any applicable rolls. This definitely includes *any* use of the Singing skill, or a Song performance requiring verbal rituals.



Nikki ran confidently through the hail of gunfire, her Shield blocking the bullets as if an invisible steel wall were protecting her. Or rather, an invisible steel cyclone with a healthy mixture of dust and loose papers. One guy had the bright idea of trying to tackle her and smacked into the barrier, just like the bullets. "Friendly" fire did him in before he had any more ideas.

Morons, she thought, but kept running . . . they were dangerous morons, and those bullets would kill her easily once the Shield ran out. She ducked around a corner and before she took six steps, it did. Perhaps frightened by her seeming invincibility (or the fate of their fallen comrade), the guards did not follow immediately.

She quickly found the proper office but, predictably, the door was locked. She blasted it open with her own gun and burst into the room.

Cowering behind the huge desk was a portly businessman, but the item on top of it was what drew her eye: a platinum flute, the artifact she had been sent to recover. Hot damn! Out in plain sight! She whooped, then grabbed it with her off hand as she shot the window into fragments with her gun.



"Wh-what are you doing?" the man finally got the courage to ask. "Why are you taking that?"

She sang a quick Song and began to float off the floor. Then she grinned. "My music coach wants it."

He stared, dumbfounded, as he watched the girl fly away and vanish into the night.

The sections that follow contain many new Songs to use in your campaign. Some of them are appropriate for starting characters, while others are so powerful that player characters probably should not be able to acquire them. Regardless of which section a Song appears in, it is always the Game Master's prerogative to allow it into his campaign, or not. If the existence of one of these Songs alters an important premise in your campaign, or if you simply don't like it, then feel free to change the Song or disallow it entirely.

SONGS

COMMON SONGS

The following Songs are common knowledge to all celestials, and can be granted by any Superior. They are not all equally powerful, however. In fact, some have the potential to be unbalancing if not carefully controlled by the Game Master. (See *Warning*, p.29) Rather than create arbitrary rules about the availability of more potent Songs, it is left up to the GM to decide which Songs he wishes to allow in his campaign. If you consider a Song too powerful to be given to starting PCs, don't allow it. Many Superiors will withhold some of the more impressive Songs, giving them only as special rewards to favored Servitors. Alternatively, increase the Essence cost or the disturbance for a Song you believe is too potent to be readily available, or make any other changes that suit you.

Affinity

These Songs are sometimes referred to by an older name, the Songs of Contagion, that hearkens to a magical law that human sorcerers use: "Once together, always together."

The Songs of Affinity can trace a subject through the Symphony, like the Celestial Song of Attraction, if the performer has part of the subject, or something created by him. Unlike the Celestial Song of Attraction, the person or item sought does *not* have to be present when the Song is used. If the subject is not currently on the same plane of existence as the performer, the Song will reveal that information. The Songs of Affinity last for CD hours, plus the amount of Essence spent.

Corporeal – Using a part of an object, the rest of it can be found. While active, the held piece(s) will pull toward the whole. This Song will not work on living beings, though it *will* work on corpses, including undead . . .

Ethereal – This Song can track a person with part of his body (hair, blood, etc.). Ritually severed/cleaned items cannot be used for this purpose; the most common methods of ritually severing a body part or component involve running water or fire. As with the Corporeal Song, the held item will tug toward the person sought.

SONG DESCRIPTIONS

The definitions below clarify the Song descriptions on the following pages.

Bonus: Some Choirs, Bands and Words have a natural affinity for certain Songs (see *Affiliation*, p. 16). Any beings who have such an affiliation are listed here.

Essence Requirement: This is the *minimum* Essence that must be spent in performing the Song. Unless otherwise specified, this minimum expenditure does count toward any Song effects based on the amount of Essence spent. More Essence may be required under some circumstances, depending on what the singer is trying to accomplish, but the Song simply will not function with less than the Essence requirement (unless using the *sotto voce* rules, p. 20).

Degree of Disturbance: This is the Symphonic disturbance caused by the performance of the Song, in *addition* to that caused by the Essence expended in its performance. Essence spent always creates a disturbance, even if the Song fails, but the Song's added disturbance only occurs if the Song is performed successfully.

CD, unless specified otherwise, is used to mean the check digit of a successful Song performance roll.



Warning!

Although we have made every effort to balance *In Nomine* during playtesting, to ensure that no published official resources will grossly overpower the average campaign, we cannot anticipate every possible combination of Songs, attunements and other abilities that players might devise in their search for "the ultimate PC." Additionally, different Game Masters will have different concerns regarding game balance in their campaigns. A campaign heavy on action and mayhem might thrive with PCs loaded with damagedealing Songs, but suffer enormously if one character knows a Song that can bypass all the combat scenarios the GM has in mind. A campaign that emphasizes subtlety and minimal disturbance to the Symphony might have difficulty coping with a PC who is built to take apart tanks. Just because a Song is perfectly acceptable in one campaign doesn't mean it might not ruin another, and we have tried to present a variety of Songs to suit every campaign.

Some of the "common" Songs are particularly powerful compared to others (or are particularly easy to abuse if the Game Master is not wary). These are meant to be restricted largely to NPCs, as they serve a useful purpose for the GM but might present problems in the hands of player characters. These Songs are marked with the flaming feather graphic seen above. It is highly recommended that the GM *not* allow these Songs to be purchased during character creation, and that he allow PCs to obtain them only as a special reward from a Superior, if then. There are no special rules for any of these "dangerous" Songs, however; managing them is left to each individual GM's discretion.

Also note that with so many possible outcomes from combinations of Songs and other powers and unusual situations, the descriptions for each Song cannot possibly cover every eventuality. We have deliberately left some details to be determined by the GM, according to what's best for his campaign. Don't be afraid to make judgment calls as you see fit – there is no "official" ruling on how Songs should work in *your* campaign!

Celestial – This Song can find a person by any item he has created. If the item is an artifact, the Song traces its current owner, and the performer gets a bonus to the roll equal to its level! Lilim can use the Celestial Song of Affinity to locate someone on whom they hold a Geashook, with a performance bonus equal to the level of the Geas.

Essence Requirement: 2. *Degree of Disturbance:* the check digit.

Artifacts

These Songs can speed the creation of artifacts . . . especially important when time is of the essence! A suc-

cessful use of the Song of Artifacts, of the appropriate realm for the artifact being created, will divide the amount of time required for an artifact-creation ceremony (*Liber Reliquarum*, p. 17) by the CD plus 1. A failed roll will *add* hours equal to the CD to the ceremony time! Each version of the Song affects a ceremony to enchant the appropriate type of artifact (Corporeal for corporeal artifacts, Ethereal for talismans and Celestial for relics and reliquaries).

Bonus: Creation.

Essence Requirement: 1.

Degree of Disturbance: the check digit, plus the level of the artifact to be enchanted.

SONGS



Attraction

SONGS

In the Symphony, forces of attraction are capricious and unpredictable. These frequently used Songs give varying degrees of control over those forces.

These Songs last a number of hours equal to the Song's level, *multiplied* by the amount of Essence spent in their performance.

Corporeal – The Corporeal Song of Attraction is designed to attune items to each other. Once attuned, each "tugs" gently in the direction of the other. A Perception roll (with a bonus equal to the CD) must be made to correctly determine the direction of the object's tugging.

This Song cannot be performed on living beings – only on objects. Both objects must be in physical contact with the performer when the Song is performed. If one object is destroyed, the effects of this Song end.

Ethereal – The Ethereal Song of Attraction makes its victim madly, passionately attracted to any person or object of the performer's choosing. The object of attraction must be within eyesight of the performer, and the target must be within a number of feet equal to the performer's Ethereal Forces. The target may resist with a Will roll. If he fails to resist, he'll feel compelled to possess and protect the object of his desire, and to stay in its presence, for the length of the Song's duration.

In a combat situation, the victim will defend himself normally, but must make a Will roll, minus the CD, when forced to choose between self-preservation and protecting the object of his desire. *Celestial* – The Celestial Song of Attraction works like the resonance of the Djinn and the Cherubim. The performer must physically touch the object or being to which he wishes to attune himself, but may then divine its location anywhere in the Symphony by making a successful Perception roll (aided by the CD). Use the Cherubim Check Digit Results chart (*In Nomine*, p. 96) to determine the meaning of the Perception roll's check digit. If the object is not on the same plane as the performer, the Song will reveal that information.

Unlike the resonance of the Cherubim (and, in certain circumstances, the Djinn), this Song never causes its performer to generate dissonance.

Bonus: Cherubim, Djinn (Celestial only for both); Habbalah (Ethereal only).

Essence Requirement: 1.

Degree of Disturbance: the check digit.

Cacophony

These Songs generate notes of chaos in the Symphony. *Corporeal* – This Song creates random noise that drowns out everything else within a number of yards equal to the singer's Corporeal Forces times the Essence spent. The noise lasts for the performer's Corporeal Forces plus the CD in minutes. Alternatively, the performer can try to create a specific noise, including mimicking someone else's voice. This requires a successful performance at a penalty of -2 (or more, at the GM's option, to simulate very complex sounds like an orchestra or a conversation with multiple speakers). Listeners KARKEN KARKEN

may make a Perception roll minus the level of the Song to detect something amiss in the auditory illusion.

Ethereal – Also known as the Song of Babel, this Song creates a zone in which all speech becomes mutually unintelligible. Those within the area of effect will hear their own speech normally, but everyone else's speech will sound like incoherent babble. The radius is equal to the performer's Ethereal Forces plus the Essence spent, in yards, and the effects last for 10 minutes times the CD. Every person within the area when the Song is performed, or upon first entering the area, may make a Perception roll minus the Song's level to negate the effects. Anyone under the effect of the Corporeal Song of Tongues may add that Song's level to their opposition rolls.

Celestial – This Song creates a loud disturbance in the Symphony – *really* loud. The disturbance is equal to the performer's Celestial Forces times the amount of Essence spent times the CD. Besides attracting the attention of every celestial in the area, this celestial cacophony drowns out other Songs. As long as the reverberations last, the penalty for Song performances is -1 per 10 points of disturbance or fraction thereof. Note that most Superiors will not be happy about such massive disruptions in the Symphony.

Essence Requirement: 1.

Disturbance: the check digit (special for the Celestial version; see above).

Calling

These Songs issue a non-compelling summons. Each of them can only call a being whom the performer has met, or with whom he is able to establish a connection through one of the Songs of Affinity, or whose true name he knows. On a successful performance, the target will feel an unmistakable "tug" drawing him in the direction of the performer. If the target knows the singer, he'll know who is calling him – if you want to send an anonymous message, use the Celestial Song of Tongues instead. For a number of minutes equal to the CD times the performer's Forces in the realm of the Song, the target will feel the summons, which will lead him unerringly to the singer if he chooses to follow it. He may also shut it off simply by making a Will roll. Sorcerers sometimes learn this Song, and mistakenly believe it is a "spell" of demon *summoning* . . .

The realm of the Song determines which plane the singer can call to – if his recipient is not on that plane, the Song is wasted (but the performer has no way of knowing that).

Corporeal – This Song will call someone anywhere on the corporeal plane. If the caller is on the celestial plane, the target (if a celestial) may ascend to his location.

Ethereal – This Song can only be performed on the ethereal plane. It issues a call across the ethereal plane, but it will not penetrate individual dreamscapes. (It can be performed *in* a dreamscape, however, to call anyone else inhabiting that dreamscape, including the dreamer.)

Celestial – This Song sends a call that will be heard either in Heaven or Hell (the caller chooses which when he performs the Song). If the caller is on Earth or in the opposite realm and the recipient chooses to respond, he may descend to the caller's location.

Essence Requirement: 2.

Degree of Disturbance: the check digit plus the performer's total Forces.

Charm

It's possible to be so damn charming that people are dazed. The various versions of this Song can temporarily reduce a victim's characteristic by the CD. (Note that this *will* affect skills based on the diminished characteristic!) This Song cannot reduce characteristics below 1. The performer chooses which of the two characteristics governed by the appropriate Force he wishes to affect when he performs the Song; he cannot reduce both of them at once!

When a Song of Charm reduces a person's Strength, Intelligence or Will, only rolls made against that characteristic – *not* the damage he can take – are affected.

The range of these Songs is a number of yards equal to the singer's level with the Song plus the amount of Essence put into its performance. Each additional person to be affected penalizes the performance roll by -1. There is no limit on the number of people this Song can affect, as long as they're within range and the performer can make his roll.

The Songs of Charm work on any being that has Forces, including celestials in either form.

Corporeal – This Song can affect either a person's Strength, making it more difficult for him to put up a struggle, or his Agility, making him slow (if not unable) to react. The effects last for a number of minutes equal to the performer's Corporeal Forces.

Ethereal – This Song can affect either a person's Intelligence, making him slow-witted, or his Precision, making it difficult for him to concentrate on any sort of complicated task. The effects last for a number of hours equal to the performer's Ethereal Forces.

Celestial – This Song can affect either its victim's Will, making him apathetic and highly suggestible, or his Perception, dulling his senses to near-imbecility. The effects last for a number of rounds equal to the performer's Celestial Forces.

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Essence Requirement: 2. *Degree of Disturbance:* the check digit.

Darkness

According to the Host, these Songs draw on the power of darkness to eclipse the light. Diabolicals are fond of saying they return the Symphony to its natural state. The Songs of Darkness cast shadows in the Symphony, causing both blindness and fear. They are most commonly used by demons, but angels can hide in the darkness as well. Range is equal to the Song's level plus any Essence spent, in yards.

Corporeal – The Corporeal Song of Darkness drains all light in a radius of 2 yards times the performer's Corporeal Forces. Normally, the darkness is absolute, but at the performer's option, the area may be only as dark as a moonless night (allowing cats and other creatures with night vision to see clearly), or merely shadowy. Mundane illumination will not brighten the area, but the Corporeal Song of Light will. The darkness lasts for CD minutes.

Ethereal – This Song intensifies fear of the dark and the unknown. It can affect anyone within range, at a penalty of -1 for each target after the first. Directed at a victim who is surrounded by darkness, a successful performance will inflict a temporary Fear (Darkness) Discord (*In Nomine*, p. 87) at a level equal to the CD. Alternatively, the Song can cause fear of anything unknown – victims will react negatively (at a penalty equal to the CD) to strangers, new ideas or anything else the GM feels might trigger apprehension. (For player characters, treat this as a sort of Fear, except on a failed Will roll, the reaction may be hostility rather than panicked flight.) The effects last for a number of hours equal to the singer's Ethereal Forces. Victims may resist with a Will roll; celestials add their Celestial Forces.

Celestial – The Celestial Song of Darkness inflicts blindness on a single target for CD rounds. The victim may resist with a Perception roll; celestials add their Celestial Forces.

Bonus: Nightmares (Ethereal only). *Essence Requirement:* 1. *Degree of Disturbance:* none.

Direction

SONGS

The Songs of Direction map objects and places within the Symphony.

Corporeal – By touching a person or object, the performer can make that subject a "beacon" to any Symphonic tracking method. This includes the Cherub and Djinn resonances, the Celestial Song of Attraction, the Songs of Affinity and Perception rolls to perceive disturbances made by the subject. Add the performer's Corporeal Forces, plus the amount of Essence spent, to the target number of any roll to locate the subject. The effect lasts for CD hours.

Ethereal – This Song gives the performer perfect knowledge of his location within the Symphony for CD hours, and allows him to unerringly retrace his path to any place he has visited while the Song is in effect. Besides granting precise knowledge of longitude, latitude and altitude (on the corporeal plane), the Song is immensely useful for finding one's way through the evershifting Marches. Celestials (even Heartless celestials) can use this Song to repeat an earlier ascent to the celestial plane, as long as both visits take place within the duration of the same performance. The celestial must leave from the same location as before, and make a Perception roll, as if he was following someone (*In Nomine*, p. 53).

Celestial – This Song gives the performer the ability to sense locations within the Symphony like an Ofanite; the check digit adds to a single use of the Area Knowledge skill (even on a default).

Bonus: Ofanim (Ethereal and Celestial only).

Essence Requirement: 1.

Degree of Disturbance: the check digit; for the Corporeal version, add the singer's Corporeal Forces.

Draining

These Songs allow the performer to siphon power from the Forces in people and objects. Valefor discovered them, and he and Haagenti are the two Princes who most often give them to their Servitors, but the knowledge has spread and some angels know them as well.

Corporeal – By touching a living being in corporeal form, the performer can transfer Body hits equal to the CD plus any *additional* Essence spent to himself. If the victim is helpless or bound, one performance of the Song will allow the draining to continue for a number of rounds equal to the performer's Corporeal Forces, draining the amount described above each round! If draining a mortal, this *does* cause a disturbance like any other damage! The victim may make a Will roll to negate it *each* round, and any successful roll will end the draining. The performer may gain extra Body hits – these are the first to be lost to damage, and any in excess of his normal maximum are lost the next time he recovers his daily Essence.

Ethereal – This Song takes a specific memory from the victim and gives it to the performer. It has a range in feet equal to the Song's level. The check digit determines how detailed the stolen memory is; if the check digit is low, the performer gains only superficial memories of an event, and the victim loses fine details. If the check digit is high, the performer gets most or all of the details and the victim loses progressively more. This means that for median rolls, fine details of the events are lost to both performer and victim! For very specific memories

("What's the combination of the safe?"), any successful performance of the Song transfers all the knowledge. Some suitable memories are "Your wife's appearance," "Your mother's name," "The network password" or "What you had for breakfast." The performer will keep the memory for a number of hours equal to his Ethereal Forces. The victim may resist with an Intelligence roll, and he may make an Intelligence roll minus the CD each day to recover the lost memory. Celestials may add their Celestial Forces to the resistance roll (but not the daily recovery roll). No skills (or other abilities) can be taken with this Song!

Celestial – This Song turns a circle, with a maximum diameter in yards equal to the singer's Celestial Forces, into an Essence trap. Anyone who spends Essence within that area (including the performer!) must make a Will roll, or else the Essence will be transferred to the performer instead! (If the performer was trying to spend Essence, his action is simply aborted.) The Song will last for a number of hours equal to the CD plus any Essence spent. The performer cannot hold more Essence than normal; excess is lost. All Essence drained, whether or not it goes to the performer must actually be within the circle also in order to gain the Essence – otherwise, drained Essence just bleeds off into the Symphony.

Bonus: Theft, Impudites.

Essence Requirement: 2; the Corporeal version has a maximum of 5.

Disturbance: the check digit plus the performer's total Forces.

Dreams

While the servants of Beleth and Blandine are the consummate walkers of dreamworlds, these Songs let others trace their footsteps.

Corporeal – This Song has the same effects as the Dream Walking attunement (*In Nomine*, p. 110), but can take the performer to anywhere in the Marches – wherever the subject's dreamscape is floating. It lasts for a number of minutes equal to the CD plus the performer's Corporeal Forces.

Ethereal – This Song lets the performer affect a dreamer's skill rolls within a dream, for a number of minutes equal to the CD plus the performer's Ethereal Forces. Either the target number or the check digit of any skill rolls made within the dream (but not both on the same roll) may be raised or lowered by the amount of the Song's check digit. The victim may resist the first such interference with a Will roll; successful resistance ejects the intruder from the dream. The range of this Song on the corporeal plane is a number of feet equal to the performer's skill level. He may affect one person within that

range for each point of Essence spent. If performed on the ethereal plane, the range of the Song is the subject's dreamscape, and the performer may only affect additional people who are within the same dreamscape.

Celestial – This Song lets its performer control occurrences in other people's dreams. He must first be in his target's dreamscape, and the Song lasts until the dreamer awakens. The performer may add the CD to his Will roll toward affecting the outcome of a dream (see *The Marches*, p. 85, for full details on dream-shaping). If the target is in Blandine's realm, the performer may sculpt a hopeful dream; if the target's sleep runs its natural course, he regains a point of lost Will in the morning. Conversely, if the target is in Beleth's realm, the performer may sculpt a horrifying dream; when it ends, the target awakens with a start and loses 1 point of Will (to a minimum of 1). This Song cannot actually cause a Force to be lost. Lost Will heals at a rate of 1 point per week. Temporary Will losses do *not* reduce Soul hits!

With a check digit of 6, the performer may first force his target to travel from Blandine's realm to Beleth's or vice versa.

Bonus: Dreams, Nightmares.

Essence Requirement: 1.

Degree of Disturbance: the number of people affected.



5 O N G S

Empatby

These Songs allow the performer to sense emotions, with a range in yards equal to the Song's level plus the Essence spent. They all last for CD minutes plus the singer's Forces in the realm of the Song; during that time, he may sense emotions from anyone within

range, but only one person at a time. The Songs of Empathy are not very precise; the performer will have difficulty sorting out mixed feelings. If the GM decides that a subject has multiple motives, the performer will sense only the strongest one (or else a confusing and uninformative blur, if the subject is truly ambivalent, or torn between conflicting emotions).

Corporeal – The Corporeal Song of Empathy taps physical sensations: heat/cold, pain, pressure, etc. It also picks up emotions associated with physical changes in the body, such as anger, fear, hunger and lust.

Ethereal – The Ethereal Song of Empathy allows the performer to sense mental drives such as greed, envy, pride, love and hatred.

Celestial – The Celestial Song of Empathy can determine whether the subject is currently acting from selfish or unselfish motives. Because of its focus on the immediate moment, the Song will not reveal general tendencies, or indicate the subject's overall inclination toward good or evil.

Bonus: Elohim, Habbalah. *Essence Requirement:* 1. *Degree of Disturbance:* none.

Entropy

SONGS

A little chaos is a dangerous thing. Controlling it is tricky, but masters of these Songs are formidable beings. The performer must be within touching range of the target, but does not have to actually touch the target.

Corporeal – The Corporeal Song of Entropy gives the caster control over the ravages of time. He can cause something to age, or grow younger, by a number of years

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equal to the CD times the amount of Essence used in its performance. (On an unfavorable Intervention, all accumulated age is restored instantly, so this Song won't really keep mortals young forever . . .) Note that there is a difference between aging and growing; an artificially aged sapling turns into an old, short tree, not a giant oak!

> Unwilling targets of this Song may attempt to resist the field of entropy with a Strength roll.

> > *Ethereal* – The Ethereal Song of Entropy is a mental attack, bringing terror and nightmare to a single victim. The victim may make an Intelligence roll to resist. If he fails to resist, he takes Mind hits equal to the CD *times* the Essence spent on the Song.

Celestials may add their Celestial Forces toward the Intelligence roll to defend against this Song.

Celestial – This Song causes a complete and systematic breakdown of a creature's psyche. The target may make a Will roll to resist; if he fails, he will hallucinate, and can take no action at all for a number of rounds equal to the performer's Celestial Forces plus the CD.

Celestials may add their Celestial Forces to the Will roll to resist this Song.

Bonus: Calabim.

Essence Requirement: 1 for the Corporeal and Ethereal versions; 2 for the Celestial version.

Degree of Disturbance: the check digit plus the performer's total Forces.

Essence

Essence is an unlimited resource, yet celestials on Earth never seem to have enough of it. The Songs of Essence give greater control over Essence expenditures. Most Superiors withhold these well-known and coveted Songs as a reward for excellent service.

Corporeal – The Corporeal Song of Essence allows the user to store Essence in an object, turning it into a temporary reliquary. The performer must spend 2 points of Essence *plus* the amount he is storing, which cannot exceed his skill at this Song. The CD determines how
many days the Essence will stay in the item; after that (or if the object is destroyed before then), it bleeds off into the Symphony all at once, creating a disturbance equal to the amount of Essence lost.

Objects used to store Essence are not detectable as artifacts, though other means may detect the Essence stored in them (see below). Only the person who put the Essence into an item can take it out again.

Ethereal – The Ethereal Song of Essence allows the performer to sense how much Essence a person or object contains. The performer may look at anything within range and measure its Essence; he may do this for a number of minutes, or examine a number of items/individuals, equal to the CD – whichever comes *first*. The range is equal to the performer's skill level in yards.

Celestial – The Celestial Song of Essence can combine Essence from two or more sources into a single action! The performer must sing this Song while either giving Essence to another, or receiving it. Everyone must be within sight; the number of additional people who can contribute Essence is equal to the CD; if the performer gets a lower check digit than the number of people who were trying to combine Essence, he chooses which ones are included (this must obviously include the character actually performing whatever action the Essence is being spent on, if it's not the performer). The performer must contribute a minimum of 1 point of Essence himself, in addition to the 2 points that must be spent on the Song. All Essence must be contributed on the same round that the Song is performed, and the action must occur within one round after that, or the Essence is wasted.

Essence Requirement: 2.

Degree of Disturbance: the check digit plus the performer's total Forces.

Fire

The Songs of Fire call on both the literal and metaphorical power of Fire, to destroy and to enlighten. They are most common among the Servitors of Gabriel and Belial, but anyone can learn them.

The range of these Songs is equal to the Song's level in yards, plus any Essence spent.

Corporeal – This version of the Song creates fire. The area that can be affected at once is equal to the performer's Corporeal Forces in square yards. The fire will burn without fuel for CD rounds, plus any Essence spent, doing 1d damage per round to anyone or anything subjected to the flames. After that, whether the fire will continue to burn depends on whether there was anything flammable for it to feed on.

Ethereal – The Ethereal Song of Fire can spark the subject's imagination, for good or ill. If the subject is currently facing a problem of some sort, whether it's a cross-

word puzzle or difficult negotiations for an international trade agreement, he will be inspired with a new approach, receiving a bonus to any pertinent skill rolls (GM's option) equal to the amount of Essence spent on the Song, for a number of days equal to the CD. Only one such problem can be affected by a single performance.

Celestial – This Song imbues normal flames with celestial fire, making the fire supernaturally entrancing. The Song can affect a blaze with a maximum area equal to the performer's Celestial Forces in square yards, and will last as long as the fire burns. Anyone who stares into the flames must succeed at a Will roll minus the CD, or be entranced for a number of minutes equal to the check digit of the failed Will roll. Any damage to a victim will break him out of his trance. Those entranced by the flames will often see glimpses of the celestial plane, or very occasionally, the ethereal plane. Most will later shake off these "waking daydreams" and forget them, but at the Game Master's option, visions of divine glory or infernal torment might have a lasting effect on mortals. Celestials add their Celestial Forces to resist.

Bonus: Fire (Corporeal and Celestial only for Servitors of Belial; angels of Fire receive a bonus for all versions), Menunim (Ethereal only).

Essence Requirement: 1. *Degree of Disturbance:* the check digit.

Forbidding

These Songs invoke opposition within the Symphony to prevent certain actions.

Corporeal – This Song must be directed at either a portal (i.e., door, window, etc.) or a small enclosed area (maximum diameter equal to the Song's level in yards) – the boundaries of the enclosed area may be a physical barrier, or something clearly marked, such as a chalk circle. When the Song is performed, a specific target is invoked. The singer must either have an attunement to the subject (through a resonance, or the Songs of Affinity, etc.) or else the target must be in sight.

The subject of the Song must make a Will roll, at a penalty equal to the CD, in order to physically pass the boundaries of the enclosed area. If he succeeds, he must still make another Will roll at the same penalty each time he wants to recross the boundary. On a failed Will roll, the subject may not try again (against that barrier) for one day. If inside the area, the subject is trapped. Beings in celestial form are still affected, though they can escape by ascending to the celestial plane. The subject may be physically forced across the boundary, or the boundary can be destroyed by someone else. The Song lasts for a number of days equal to the performer's Corporeal Forces.

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Ethereal – The singer may target a subject who is within earshot (or the singer may use the Ethereal Song of Tongues to communicate the message). If the victim fails a Will roll to resist, the singer may forbid him from doing any one specific thing for a number of hours equal to the CD. The victim of an Ethereal Song of Forbidding will try to rationalize his own actions. A subject may make one additional attempt to perform the forbidden action, by spending a point of Essence and making a Will roll. If successful, he may perform the action *then*, but remains forbidden to perform it again for the duration of the Song.

Celestial – The target of this Song (which must be an ethereal or celestial vessel) is temporarily Bound to his vessel, acquiring the Bound Discord at a level equal to the singer's Celestial Forces. The range of the Song is the singer's skill level in feet, and the duration is CD minutes.

Essence Requirement: 1. *Degree of Disturbance:* the check digit.

Form

These are the Songs that change the shape and appearance of the singer's physical body. The Songs of Form last a number of minutes equal to the CD times the user's appropriate type of Forces (i.e., the Celestial Song uses Celestial Forces, and so on).

Corporeal – The Corporeal Song of Form lets its performer alter the skin of his body. This increases his Protection (*In Nomine*, p. 66) by his level with this Song plus the amount of Essence used in its performance.

Ethereal – The Ethereal Song of Form lets its performer fade from visibility, turning his corporeal form into shadow matter. While this doesn't make him insubstantial (he still has mass, and cannot walk through walls), it does provide near-invisibility. Others must make a Perception roll, minus his level with this Song, to detect him. Normal Perception penalties do apply! Even then they'll only "feel" a presence – they won't be able to make out who it is or what he looks like. (The GM may elect to apply a similar penalty to subsequent targeting rolls against the singer.)

Celestial – The Celestial Song of Form makes a physical body as malleable as clay. Changes are "bought" in increments of 1 Essence. "Cosmetic" changes (such as coloration), which include changing a face to match another's, cost 1; changing gender costs 1; every 10 years of apparent age change, and every 20% increase or decrease in mass, costs a further 1 Essence. (Note that equipment and clothing do *not* change with the performer!)



Degree of Disturbance: the check digit, but only after the Song's effects abate.

Harmony

Also called the Songs of Peace, these tunes soothe angry spirits and calm wild beasts. Their range in yards equals the performer's level with the Song times the amount of Essence put into it (except for the Celestial version, which requires touch).

Corporeal – All within range of this Song, in every direction – including the performer! – find themselves weak and sluggish, unable (but not necessarily unwilling) to attack. Attempting any attack that requires physical effort (even as little as pulling a trigger) is impossible under the influence of this Song. The targets may be verbally abusive, but the Song's sphere of influence reduces their Strengths and Agilities (but not their Body hits) by the CD. This Song won't reduce a characteristic below 1.

This Song lasts for a number of combat rounds equal to the CD plus the performer's Corporeal Forces.

Ethereal – All within range of the Song (including the performer) become subdued and rational, incapable of hostility and able to speak to others only in a calm and friendly manner. Anyone wishing to take violent action must make a Will roll, minus the performer's Ethereal Forces.

This Song lasts a number of minutes equal to the CD. *Celestial* – The Celestial Song of Harmony temporarily negates the effects of Discord (including the equivalent in mortals). It reduces any one Discord by a number of levels equal to the CD. The target must be in physical contact with the performer.

This Song lasts for a number of minutes equal to the performer's level with the Song.

Bonus: Flowers, Mercurians (Ethereal only).

Essence Requirement: 1.

Degree of Disturbance: the number of people affected (including the performer, if applicable).

Healing

The Songs of Healing soothe the pain of existence. Each successful performance affects one person (or object). Besides the effects listed below, on a CD of 6 these Songs can heal 1 point of temporary damage to a characteristic in the realm of the Song. Permanent characteristic reductions (such as from loss of Forces) cannot be healed by these Songs.

Corporeal – This is the corporeal balm of regeneration. The performer taps into the Symphony to heal Body hits equal to the Song's level times the CD, to himself or to anything he can physically touch. If all damage from a disease or poison is healed, then the underlying condi-

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tion is considered healed/removed as well. If a body part is crippled or missing from injury, this Song will repair or replace the part once all damage associated with the wound is gone. It will not restore lost limbs, blindness, etc., once those disabilities have become permanent (i.e., the victim has already healed any Body hits he lost as a result of the injury).

Ethereal – The Ethereal Song of Healing wipes away chaos and insanity, healing Mind hits equal to the CD and instantly bringing the victim out of a stunned state for CD minutes. If he could have recovered naturally from his stunned state before the Song's effects end, then he will not revert to his previous state. Otherwise, his illness continues to run its natural course. The performer must make eye contact.

Celestial – This is celestial regeneration. The performer taps into the Symphony and heals damage to the soul. It restores Soul hits equal to the CD, to himself or others. The performer must be physically touching the subject.

Essence Requirement: 1. *Degree of Disturbance:* the check digit.

Ice

These Songs are popular in certain parts of Hell, but they have many uses on the corporeal plane as well. All of them

have a range equal to the Song's level in yards.

Corporeal – The Corporeal Song of Ice inflicts sub-zero temperatures on a single being or object. Inanimate objects must be frozen entirely or not at all – the Song will freeze 10 pounds of matter multiplied by the singer's Corporeal Forces, plus an additional 30 pounds per point of Essence spent. Liquids will be frozen solid, and metal will become so cold that flesh will stick to it. Frozen matter becomes brittle; add the CD to any damage inflicted on it *after* subtracting its Protection. The freezing is instantaneous; the object will thaw quickly afterward, taking CD minutes to return to its normal temperature.

Living beings take damage equal to the CD plus the amount of Essence spent. Protection does not apply, but a strong heat source will reduce or eliminate the damage, at the GM's option.

Ethereal – The Ethereal Song of Ice numbs the mind. The victim may resist with a Will roll; if he fails, he may only act every other combat round for a number of min-

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utes equal to the CD. Close proximity to a heat source may end the Song's effects more quickly, at the GM's option.

Celestial – The Celestial Song of Ice conjures ice out of thin air. It can cover a surface area in square yards equal to the performer's Celestial Forces plus the amount of Essence spent. The thickness of the ice will be 1 inch multiplied by the CD. Pedestrians moving across an ice slick may be required to make an Agility roll, at the GM's option. It takes a few seconds (until the end of the round in which it is performed) to solidify, so it cannot be used to trap a resisting target. If used to encase a living being who's temporarily helpless, the subject can break out by making a Strength roll at a penalty equal to the thickness of the shell in inches (one attempt per round). Other means of freeing oneself (such as triggering a weapon or performing a Numinous Corpus) are up the GM's discretion. The ice will last as long as it normally would given the environment.

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Bonus: the Waters (Celestial only). *Essence Requirement:* 1. *Degree of Disturbance:* the check digit.

Light

Control over light, the most basic component of reality, can grant an enormous range of abilities.

Corporeal – This Song creates a glowing light around the performer, extending in all directions for a number of yards equal to the Song's level times the Essence spent on the performance. It last a number of minutes equal to the CD plus the performer's Corporeal Forces. A successful Will roll during this time can turn it on and off.

Ethereal – With this Song, the performer can sculpt the photons within range (a number of feet equal to the Song's level times the Essence spent on the Song's performance) to create near-perfect illusions. Observers may make a Perception roll, minus the performer's Ethereal Forces, to distinguish between reality and the illusion. These effects last a number of minutes equal to the CD plus the performer's Ethereal Forces.

The illusion can be literally *anything*, as long as it fits in a sphere with a radius in feet equal to the Song's level. Of course, the illusion (being crafted merely of photons) cannot physically affect anything – but it's always great for a scare.

Celestial – The Celestial Song of Light can strike any target within sight of the performer with a tightly focused beam of light. The victim takes hits of damage equal to the CD plus the Essence spent, and is also dazzled (-2 to any skill roll involving Agility or use of eyes) for the same number of rounds.

If the target of this Song is in his celestial form, he takes celestial damage instead, but is not dazzled. This Song *can* be used in the Marches to initiate celestial combat and do celestial damage!

Observers must make a Perception roll, *plus* the performer's level with this Song, to see the brief flash of light and know which direction it came from!

Essence Requirement: 1, maximum 3. *Degree of Disturbance: none.*

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Location

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The Songs of Location are extremely powerful . . . Superiors rarely grant them, both because they want to keep them out of all but the most trustworthy Servitors' hands, and because the Essence requirements are beyond the capacity of the average celestial. Those who can perform these Songs are usually powerful Word-bound Servitors, who are assigned to major strategic operations. The Songs of Location have an effect similar to the

Celestial Song of Motion on a larger scale, but they do

not really *move* things; they create a temporary "bridge" within the Symphony, allowing individuals to travel instantly from one end of the bridge to the other. There is no theoretical range limit, but the Song must be performed at *both* locations before the bridge will form. The duration is equal to the *lowest* of the two check digits rolled, in hours. The two ends do not *have* to be created at the same time – once one end of a bridge is created, the CD determines how many hours it will remain. Once the second end has been created, the bridge will last for hours equal to the lowest check digit, minus the interval between when the Songs were performed. This may



result in a bridge that vanishes as soon as it comes into existence! A celestial could theoretically create an endpoint, travel by other means to the second endpoint, and perform the Song a second time there.

The amount of Essence spent determines how much mass can move through the bridge. Each point of Essence gives the bridge a "capacity" of 1 Force, or 50 pounds of inanimate material, so it takes at least 9 Essence to create a bridge that will allow one 9-Force celestial to cross at a time. *Both* performers must spend this amount of Essence (if one spends less, the lower amount will determine the bridge's capacity). Anyone can use a bridge created by the Song of Location – it requires 1 Essence to "step across," or to push the bridge's mass limit in inanimate objects across. You must be able to see it before you can use it, though; spotting the endpoint of a Song of Location requires a Perception roll. (Those who performed the Song can perceive it automatically.) Once performed, the Song of Location creates a disturbance at both ends each time someone passes across the bridge, equal to the Forces (or 1 per 50 pounds of inanimate material) that cross.

Example: A Kyriotate in Tibet and a Cherub in New York both perform the Corporeal Song of Location at a prearranged time, to connect with one another. Both are successful, and both spend the minimum of 6 Essence; the Cherub gets a check digit of 3 (creating a disturbance of 18 in New York), the Kyriotate gets a check digit of 6 (creating a disturbance of 36 in Tibet!). The bridge between Tibet and New York will last for the next 3 hours. Because they each spent only 6 Essence, only 6 Forces (or 300 pounds of inanimate matter) can cross at a time. Thus, the Cherub cannot use it - but the Kyriotate can, sending as little as 1 Force across (if he has a suitable 1-Force host – and paying 1 Essence however many Forces he sends at a time). Once he has Forces in both locations, the Kyriotate can shift them back and forth at will, as usual.

The three realms of the Song of Location determine where an endpoint may be located – the appropriate version of the Song must be performed on the corresponding plane.

Corporeal – The Corporeal Song of Location can conjoin two locations anywhere in the corporeal realm, or anchor the corporeal end of a bridge to the Marches or the celestial plane.

Ethereal – This version of the Song creates an endpoint on the ethereal plane for a "bridge" from elsewhere on the ethereal plane, or from the corporeal or celestial planes.

Celestial – The Celestial Song of Location creates a sort of temporary Tether! The other end may be on any plane, as long as the appropriate version of the Song is performed at that end. Yes, you could theoretically create a bridge between Heaven and Hell, but if this Song is performed anywhere within an Archangel's Cathedral and/or a Prince's Principality, the Superior(s) will know instantly, and will most assuredly react!

Essence Requirement: 6.

Degree of Disturbance: the check digit *multiplied* by the Essence spent – calculated separately at each end.

Machines

These Songs were discovered by either Jean or Vapula (both claim credit). Regardless, they are common among Servitors of both, and their usefulness has made them popular with others as well. "Machine," for purposes of these Songs, means any artificial construct, including simple tools. However, none of these Songs will work on artifacts of any kind! All these Songs will affect any machine the singer can see. *Corporeal* – This Song acts like the Corporeal Song of Healing, but only for machines. Besides regaining Body hits equal to the CD times the level of the Song, the machine will function at peak performance for a number of hours equal to the CD times the Essence spent, and remain as perfectly tuned as if serviced by an expert until it wears down normally again. In practice, this means that for the duration of the Song, the machine will function about 20% more efficiently, or faster or stronger than a typical machine of its sort. (This does not increase weapon damage!) Simple tools gain little from this effect, though the Song will act as an instant sharpener/ oiler/cleaner, etc.

Ethereal – This Song imbues a machine with a sort of pseudo-life, though no self-will. The machine gains Intelligence equal to the amount of Essence spent; 1 Essence will make it about as smart as a dog, 2 will allow more complex commands and 3 is the minimum requirement for anything involving conditional statements or future actions. The machine will obey the singer for CD minutes – it can receive commands verbally or with the Songs of Tongues, or transmissions if it has an appropriate receiver. The effect is much like Jean's *Remote Control* attunement, except that the singer doesn't have to manually control the machine.

Celestial – The Celestial Song of Machines "primes" a machine for a specific task, such as jumping a chasm, shooting a certain foe, breaking into a database, etc. The singer may define one task for the machine to perform this can be as specific or as general as he wishes, and he does not have to be the one who performs it, but it must be something resolvable with a single roll. The target number of that roll will get a bonus equal to the Essence spent. The task must be performed within CD hours. Furthermore, for the duration of the Song (or until the task is performed), the machine will act as if it were a celestial artifact, requiring no fuel or power to operate normally, and it can be taken to the ethereal or celestial planes. (Game Master's decision whether this works on very large objects . . . the space shuttle, for example!) If it is on the ethereal or celestial plane when the Song expires, it will return to its last location on the corporeal plane, causing a disturbance equivalent to that of summoning an artifact (*Liber Reliquarum*, p. 23).

Bonus: Lightning (all), Technology (Corporeal and Ethereal only).

Essence Requirement: 1.

Degree of Disturbance: the check digit.

Memory

These Songs allow the performer to pick out the faint strains of memory in the Symphony.

Corporeal - This Song can be performed on any inani-

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mate object, or on plants, but not on anything that has a mind. It allows the performer to read impressions from the object. The range is based on the performer's skill with the Song and his Corporeal Forces: 1, hours equal to the performer's Corporeal Forces; 2, days; 3, months; 4, vears; 5, decades; 6, centuries. The check digit determines how much information the performer gets. A 1 gives only vague impressions (such as, "This knife has been sitting in the drawer for a while, though someone touched it recently."), a 3 gives some specific details, such as the most significant things that have happened during the object's history or one thing that is particularly relevant to the performer, while a 6 would allow the performer to perceive either the object's entire history in broad overview, or to see (but not hear) any one scene where the object was present as if he was there. Multiple applications of the Song are most helpful, as they let the performer first pick out interesting scenes and then relive each one in detail.

Ethereal – The Ethereal Song of Memory gives either the performer or one other person (who must be touched when the Song is performed) the power of total recall. For CD minutes, the subject may recall anything he has ever experienced with perfect clarity. It will not recover memories lost to celestial intervention (such as the Ethereal Song of Draining or the Songs of Oblivion, or

those who have lost Forces, like Remnants), but it will affect normal amnesiacs. (It will not *cure* an amnesiac, however; his memories will fade again when the Song does.)

Celestial - Every disturbance in the Symphony leaves minute traces, even after the last echoes die down, and this Song allows the performer to pick those up. Standing in any location, a successful performance gives the singer a Perception roll to perceive the most recent disturbance that could have been heard from that spot. Use the normal rules for perceiving disturbances (In Nomine, p. 55), but the performer can look back a number of days equal to the CD. The performer will know

how many days ago the disturbance occurred, and may narrow it down to within 2 hours with a second Perception roll. A second performance allows a roll to detect the next most recent disturbance, and so on. If many disturbances have taken place recently, it will be difficult to sort them out, and the Game Master may rule that it is impossible (rather than forcing himself to determine which disturbances occurred in which order . . .).

Essence Requirement: 2.

Degree of Disturbance: none.

Might

The Songs of Might increase the subject's raw power, on any of the three planes of existence. The range is equal to the Song's level in yards, and the duration is CD minutes multiplied by the performer's Forces in the appropriate realm. All damage bonuses apply only to melee attacks (or the equivalent) – not to Songs that inflict ethereal or celestial damage at a distance.

Corporeal – The Corporeal Song of Might increases the Power of the subject's hand-to-hand attacks by the amount of Essence spent.

Ethereal – The Ethereal Song of Might increases the subject's potency in ethereal combat. The subject will receive a bonus to all damage inflicted in ethereal combat (*The Marches*, p. 81) equal to the amount of Essence



spent. *Celestial* – The Celestial Song of Might increases the

Song of Might increases the subject's potency in celestial combat. The subject will receive a bonus to all damage inflicted in celestial combat equal to the amount of Essence spent.

Essence Requirement: 1.

Degree of Disturbance: the check digit, plus the performer's Forces in the realm of the Song.

Motion

The Songs of Motion were created by the Ofanim, but have spread to the farthest reaches of the Symphony. Each rules a different aspect of the motion of the cosmos.

Corporeal – The Corporeal Song of Motion not only grants freedom from gravity,

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it lets the performer propel himself at great speed in any direction he wishes (though not through solid matter) on the physical plane.

For a number of minutes equal to the CD, the performer can move through the air (or water or vacuum!) at his normal running speed *plus* a number of yards equal to his level with the Song, multiplied by the amount of Essence he put into it. If the Song ends with the performer in mid-air, he drifts to the ground, unharmed.

The performer can carry with him a number of pounds equal to $10 \times$ his Corporeal Forces.

Ethereal – The Ethereal Song of Motion lets the singer manipulate the world with his thoughts. He can mentally control a number of pounds equal to his Ethereal Forces times the amount of Essence spent in its performance. This lasts for CD minutes.

This Song's range in yards equals the performer's skill, and items move a number of feet per combat round equal to his Precision. Any attempt to use this Song to take something out of someone's hands may be resisted by Strength, plus any Essence the item contains; successful resistance negates the whole attempt!

Celestial – The Celestial Song of Motion lets the singer change an object's location within the Symphony – put simply, it's teleportation. The object must be within sight of the performer. (Needless to say, even blind, the performer is always "within sight" of himself.) The destination must either be within sight, or some place on Earth the performer has been before. The base cost of this Song, 2 Essence, allows someone to teleport himself (or one roughly human-sized target) and an extra number of pounds equal to $10 \times$ his Celestial Forces. Every additional 30 pounds costs another Essence. The performer's skill determines his range: 1, CD feet; 2, CD yards; 3, CD \times 10 yards; 4, CD \times 100 yards; 5, CD miles; 6, CD \times 10 miles. The location need not be chosen until *after* a successful performance roll.

As above, this may be resisted by Strength plus the Essence in an object if it is being held by someone; unwilling subjects may make a Strength roll minus the amount of Essence they have at the time (they do *not* have to spend it!).

Bonus: Ofanim.

Essence Requirement: 1 (2 for the Celestial version). *Degree of Disturbance:* the check digit.

Nemesis

These Songs detect hostile forces in the Symphony. They have a range in feet equal to the Song's level times the amount of Essence spent.

Corporeal – The Corporeal Song of Nemesis identifies physical threats. The subject may be an object or a living being. On a successful performance, it will reveal infor-

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mation about the physical hazard that subject poses. Inobvious dangers (such as traps, poison, concealed weapons, etc.) can be revealed, but the Song will only detect danger posed by the subject's physical being – performed on a person, it might reveal whether or not he is carrying a weapon, or indicate his raw strength and durability, but not whether he is capable of performing Songs or happens to be a martial arts master. The check digit determines how detailed the information is. A 1 only provides general information: "He's more dangerous than he looks," or "This wouldn't be good to drink." A 3 would give specific information: "He's carrying a weapon," or "It's poisoned," and a 6 would give any information that a detailed physical examination could provide: "He's carrying a knife in his boot and a 9mm Glock tucked in the small of his back." Note that a person or object with no dangerous properties beyond the obvious won't provide much information that the singer doesn't already know; applied to a normal car, for example, a check digit of 6 will provide no more than the vehicle's mass and maximum speed . . .

Ethereal – The Ethereal Song of Nemesis detects hostile intent. It can only be applied to beings capable of having intent – inanimate objects or mindless servitors don't qualify. On a successful performance, the performer will know whether the subject has any hostile intent toward him, while higher check digits will grant more information about the degree of hostility, and on a 5 or 6, possibly even motives and/or immediate plans the subject may harbor against him.

Celestial – The Celestial Song of Nemesis gives the performer a "sixth sense" for danger, alerting him to any immediate threat to his safety. He will get an indication of the direction and approximate distance, and a general feel for the intensity of the danger (being growled at by a dog will feel less urgent than the approach of a hostile Malakite . . .), but not details about its nature. The Song lasts for CD minutes multiplied by the performer's Celestial Forces.

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Essence Requirement: 1. *Degree of Disturbance:* none.

Nightmares

These Songs, discovered by Beleth as she reveled in her newfound state after she Fell, allow a celestial to reach inside a person's mind and turn his own fears against him – which is what Servitors of Nightmares do normally, but the Songs have a gratifyingly immediate effect.

The Songs of Nightmares all have a range in feet equal to the Song's level plus the amount of Essence spent. In the Marches, they can affect targets in one dreamscape.

Corporeal – The Corporeal Song of Nightmares creates a physiological fear response in the subject. The victim may resist with a Will roll (celestials add their Celestial Forces, and Malakim add *double* their Celestial Forces); subtract the highest level of Cowardly or Fear Discord the subject has. If the victim fails his Will roll, he will be nervous, jumpy and suffer all the physical effects of a fear reaction - rapid heartbeat, sweat, goosebumps, etc. - for CD minutes. The precise game effects should be interpreted by the GM; a penalty to actions requiring precision or level-headedness would be appropriate, as would a bonus to intimidation attempts against the victim. Elohim feel the effects of this Song, but can usually rationalize them away; unless an Elohite allows the fear response to cause him to act differently than he would otherwise, it will not cause dissonance.

Ethereal – The ethereal version of this Song lets the performer uncover a subject's hidden fears – very useful for Servitors of Nightmares! The subject may make a Will roll minus the CD to negate the Song; otherwise, the performer will know the subject's greatest fear (including Fear Discords), and can use it against him. In particular, if a demon of Nightmares is able to use that fear against the victim, any Will rolls the victim makes to resist him are at a penalty equal to the CD, for a number of days equal to the performer's Ethereal Forces.

Celestial – The Celestial Song of Nightmares allows the performer to create a fear in the subject's dreams that will affect him in the waking world. It operates somewhat like Beleth's *Nightmare Trigger* attunement (*The Marches*, p. 34) in reverse. The performer must first discover something that the subject had a nightmare about – *creating* a nightmare based on a desired element is the favorite method of Beleth's Servitors. Usually this Song is performed in the Marches, while the performer is observing the victim's nightmares, but it can also be used on the corporeal plane, within a number of days following the nightmare equal to the performer's Ethereal Forces. The subject must *not* have spent a night on Blandine's side of the Marches in the intervening time, or

SONGS

a new nightmare subject must be found.

If performed successfully, the victim will feel a strong, irrational fear of whatever nightmare subject the performer chose. This might be a person, an object, a place or a situation. The victim may connect his previous nightmare with his subsequent aversion, but this will not make it any less intense. He will be simply unable to remain in the presence of whatever the Song focuses on without suffering fear and loathing. The duration is CD days. The effects may be resisted with a Will roll. Since ethereals and celestials do not dream, they are immune to this Song.

Bonus: Nightmares. *Essence Requirement:* 1. *Degree of Disturbance:* the check digit.

Nimbus

The Songs of Nimbus create auras, or "halos," around the performer that reflect his true nature. These Songs are quite noisy – those who use them *want* to be noticed. All Nimbus effects last for CD minutes plus the performer's Forces in the realm of the Song.

Corporeal – A Corporeal Nimbus causes the singer to glow with a halo-like effect. This "halo" makes it clear on which side of the War the performer is aligned – Soldiers of God and angels glow with bright, pure colors; Soldiers of Hell and demons are lit with sinister, muddy hues. Pagan Soldiers, ethereal spirits and other unaligned individuals will glow a soft gray if they are truly neutral with regards to Heaven and Hell, or with clarity or mottling according to how far they lean in either direction.

Halos cannot be faked. Even mundanes instinctively recognize what the halo conveys about the performer's nature – but how someone reacts depends on how he feels about Heaven or Hell, or if he even believes in them!

Besides making an impression on mortals, halos are painful for the Enemy. Non-mundanes will find it uncomfortable to look directly at someone of another side surrounded by a Corporeal Nimbus, and physical contact will be painful (but non-damaging). Non-mortals with less than 6 Forces must make a Will roll, minus the Essence spent on the Nimbus, or be unable to attack or confront the performer for a number of minutes equal to the check digit of the failed Will roll.

Ethereal – An Ethereal Nimbus is invisible, but perceptible all the same. Everyone within a number of yards equal to the performer's skill level times any Essence spent will be aware of his presence at all times, and find him impossible to ignore. Most will perceive an "aura of authority" or a powerful, dominating personality radiating from him. Exactly how this affects reactions is up to the Game Master – in most cases, it will improve them,

NUMINOUS CORPUS

These are special Corporeal Songs, useful to the sacred and profane alike, which modify the performer's physical vessel. For a number of hours equal to the CD, the performer may make these bodily changes appear or disappear at will, at the beginning of each combat round. Numinous Corpus cannot be "partially" invoked, such as to produce Claws on one hand while leaving the other free to hold a gun (with the possible exception of virtuosos (p. 24), if the GM allows such stunts). For beings with multiple bodies, each performance allows one body at a time to wield the appropriate Numinous Corpus, but the modifications can be removed from one vessel or host and then placed onto another at the beginning of a round. Numinous Corpus are not impeded by clothing, nor do they normally damage it - but the GM should decide what happens if someone wearing a spacesuit manifests Wings or a Tail . . .

A single Numinous Corpus *can* be performed multiple times. The Game Master should use common sense in interpreting the results; multiple Tails won't allow multiple extra attacks, multiple Horns won't increase damage and multiple pairs of Wings won't increase flying speed.

Attacks made with Numinous Corpus are rolled against the user's Fighting skill, modified by the ability's Accuracy. As usual, add the ability's Power to the CD to determine the amount of damage caused.

but some people will be turned off by such a forceful personality, and it greatly depends on the singer's behavior! Roleplaying is important here, and the Emote skill can be invaluable.

Celestial – A Celestial Nimbus wreathes the performer in celestial flames. If he is wearing a vessel, the flames will take the appearance of his celestial form, unmistakably identifying his Band or Choir. Like the Corporeal Song of Nimbus, this "halo" cannot be faked. If the performer takes celestial form, add the amount of Essence spent to his Celestial Forces for purposes of others perceiving him – unsophisticated viewers may be fooled into believing the celestial is much more powerful than he is! Kyriotates and Shedim *do* become more shocking (*In Nomine*, p. 103) when seen with a Celestial Nimbus!

Essence Requirement: 1.

Degree of Disturbance: the check digit, plus the performer's Forces in the realm of the Song.

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Some Numinous Corpus have different effects at different levels. The performer may always choose to manifest a Numinous Corpus at a lower level than his actual skill (such as when he wants smaller Claws, or if he wants to manifest just one Eye at the end of a finger); he still uses his actual skill when rolling to perform the Song.

When the user and his target are in celestial form, these Songs do celestial damage!

Essence Requirement: 1. *Degree of Disturbance:* none.

Acid

The performer grows acid glands in his mouth, and can spit acid at any target within a range equal to his Corporeal Forces in yards. The Power and Accuracy of this ability is equal to the level purchased; however, unlike other Numinous Corpus, it can only be used a number of times equal to the CD before being exhausted. Any unspent acid loses its potency after CD hours.

Arms

Besides being useful when wrapping boxes, extra arms are a great help in melee combat. Each level gives one extra limb. These do not allow extra attacks, but add +1 to Accuracy and Power in unarmed combat for each extra pair of arms.

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Opening

These Songs create opportunities, opening doors, hearts and minds with equal finesse. They all have a range in feet equal to the level of the Song plus any Essence spent.

Corporeal – This Song can open any number of locks (physical or electronic) within range, at a cost of 1 Essence each. The Song automatically bypasses security devices, but unconnected devices (such as a camera watching a locked vault) are not affected. A failed performance with a check digit of 6 will set off any alarms, traps or triggers connected to the lock(s)!

Ethereal – The Ethereal Song of Opening makes people more receptive to the performer's words. Multiple subjects can be targeted at a penalty of -1 for each additional person. Individuals can resist with a Will roll. Against anyone who fails to resist, treat the performer as having additional levels of Charisma equal to the CD of the performance roll. This effect lasts for a number of minutes equal to performer's Ethereal Forces.

Celestial – This Song gives a second chance at making a first impression; it erases hostility toward a person or idea. Each performance of the Song will cause the subject to reevaluate a negative opinion of someone or something, no matter how hostile he was previously, as if he was encountering it for the first time. This will not ensure a positive reaction (it's pretty certain that a Malakite will *still* be hostile toward a demon . . .), but it allows a new attempt at persuasion, a new reaction roll, etc. Multiple targets can be affected, at a penalty of -1 to the skill roll for each additional person, but the object to be re-evaluated must be the same for all. Targets may resist with a Will roll.

Bonus: Theft, the Wind (Corporeal only for both). *Essence Requirement:* 1.

Degree of Disturbance: the number of people (or locks) affected.

Plagues



These Songs do not cause disease and illness. These are the Songs that inflict plagues of the Biblical variety upon their hapless victims. Celestials use them to make mortals' lives miserable, by infesting their homes with cockroaches, ruining their fields with hail or cursing them to have a catchy jingle play in their heads for days.

NUMINOUS CORPUS (CONTINUED)

Barbs

This produces tiny, razor-sharp quills that can become projectiles. The barbs will manifest up and down the performer's back – or at the end of his tongue or tail, if he has one of those Numinous Corpus and chooses to manifest them there instead. The range of the barbs is equal to the performer's Corporeal Forces in yards. The Accuracy of the attack is equal to the Song's level, while Power is half that (round up). Barbs on the performer's back can only attack foes behind him. A Tongue adds its length to the range of the barbs, and from the end of a Tail, one volley of Barbs is allowed in addition to a melee attack each turn.

Claws

This produces retractable fingernails, 6" long, which attack with a Power of +1 for every level of this ability, with an Accuracy of +1. At level 4 and up, the nails are 1' long, with an Accuracy of 0. While the claws are active, all other Precision and Agility rolls requiring the use of hands are reduced by the level of this ability.

Eyes

At levels 1 and 2, the performer gets one extra eye placed either in the back of his head or in the middle of his forehead. An eye in the back of the head prevents anyone from sneaking up on the performer; in the forehead it grants a +1 to sight-based Perception rolls, and really freaks mundanes. Levels 3 and above create a number of extra eyes equal to the Song's level. At levels 3 and 4, the extra eyes may ring the performer's head, giving him both 360-degree vision and a +1 to sight-based Perception rolls in any direction, or they may all be clustered in his face, giving a +2 to vision rolls. At levels 5 and 6, the extra eyes can be placed anywhere on the performer's body, and even mounted on stalks. At this level, the extra eyes are independently focusable. Besides providing a bonus of +2 to sight rolls and guaranteeing that no one can surprise the performer from any angle, they let him attack two separate targets simultaneously (but *not* attack the same target twice) each round, either in hand-to-hand or with ranged weapons.

Fangs

These long, pointed teeth attack with a Power of +1 and an Accuracy of +4. However, the performer must be within point-blank range of a foe to bite him!

Each level of Fangs extends them by 1/2." In addition, their Power goes up 1 point every other level (3 and 5), while their Accuracy goes down by 1 at the same rate.

Feet

This turns the performer's feet to hooves (Power +2 at level 1) or gives him spurs on the back of his heels (Power +4 at level 4 and above). Feet have an Accuracy of +0 at all levels. The performer can attack with both hands and supernaturally augmented feet at the same time, as long as the kicking attack is based on Strength and the hand attack is based on Agility or Precision.

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NUMINOUS CORPUS (CONTINUED)

Fins

Fins adapt one's body to aquatic conditions. Add the level of this ability to the performer's swimming speed, as well as to offset any penalties the GM might assign for actions taken underwater. Fins automatically come with gills, making the performer amphibious. He may manifest gills without the fins (and the bonuses they provide) at any level, but must choose whether or not he will manifest fins when performing the Song.

Horns

These beautiful 6" horns attack with a Power of +2 and an Accuracy of +1. At levels 5 and 6, the horns grow to a foot long, with Power of +3 and an Accuracy of +0.

Legs

The performer gets an extra leg for each level of this ability. The Song manifests whatever kind of legs the performer prefers, whether he wishes to become a multi-legged humanoid or a centaur, or take on an insectoid appearance. Every extra leg adds 25% to running speed. Every extra pair of legs allows the performer to carry one rider on his back, and adds +1 to kicking damage (which *can* be combined with the damage bonus from *Feet*). At levels 5 and 6, the performer may choose to forego the increased speed and damage, in exchange for limbs that allow walking on walls and ceilings. Wall-crawling speed is half normal.

Plates

These armored plates give the performer's hide a distinctly rhino-like appearance, but grant Protection equal to the level of the ability. This is a longer-lasting, lower-powered alternative to the Corporeal Song of Form for beings who don't care about appearances. Whether the two Songs can be combined is up to the discretion of the GM.

Spines

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Sharp spines protrude through the performer's skin, all over his body. Unlike most other Numinous Corpus, this is a defensive modification. Anyone who strikes the performer in unarmed combat (or with any attack in celestial combat) automatically takes damage equal to the level of this ability, subtracting any Protection.

Spines do not inflict extra damage when the performer strikes someone, unless he *grabs* his opponent . . . in which case he automatically inflicts damage as described above each round that he is holding onto his victim. (Use a Contest of Strength to hold onto an unwilling victim – the GM *may* allow a participant to use Fighting skill instead, if his style of fighting has been described as wrestling or something similar.)

Tail

There are three types of Tails, and each gives an additional melee attack. At levels 1 and 2, the tail is prehensile, allowing manipulation of objects, but it has a -3 on Accuracy (or on any appropriate manipulation rolls). At levels 3 and 4 it's a fleshy club, with an Accuracy of -2. At higher levels it's long and barbed, with no Accuracy modifier. The tail's Power equals the level of the ability.

Tentacles

When manifesting this Numinous Corpus, the performer's arms become long, suckered tentacles. They allow him to grab things at a distance, with a length in yards equal to the level of the ability. Add the level to his effective Strength, up to a maximum of 12, when grabbing things.

Tongue

This creates a long, barbed tongue coiled in the performer's mouth, with a Power of +1 and an Accuracy of +2. Its range in feet equals the level of the ability.

At levels 5 and 6, the spiky tongue also has the advantage of doing Mind hits instead of inflicting corporeal damage, if the performer chooses.

Wings

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This creates a pair of wings, reflecting the performer's celestial heritage (if any), which unfold from his shoulderblades. Wings only last a number of minutes equal to the CD times the Song's level.

Wings give the ability to fly Agility \times 10 yards per round. If this power runs out while the performer is in mid-air, they will safely carry him to the ground before vanishing.

ORNAMENTAL NUMINOUS CORPUS

Most Numinous Corpus provide some sort of combat advantage or other special ability, but celestials have discovered many other body-modifying Songs that don't do much of anything, aside from giving the performer an interesting appearance. The most common simply modify the performer's hide (Numinous Corpus: Scales, Fur, Feathers, Bark, etc.), while others add basically useless appendages (such as Leaves, Horse Tails, Antennae and Noses . . .)

Some celestials learn these ornamental Numinous Corpus because they are a cheap way to manifest an instant "supernatural" appearance to impress mortals. Others just think they're cool. NC: Flowers is popular among Servitors of Novalis, while Andrealphus is known to share several "ornamental" Numinous Corpus that are best left to the imagination . . .

Because these Numinous Corpus are essentially decorative, the GM might consider letting player characters purchase them at a reduced cost. If the Numinous Corpus is truly useless, it probably shouldn't cost more than 1 character point. If it's possible to derive some benefit from it (NC: Bark might give +1 Protection, regardless of level, and extra Noses may give a bonus to smelling Perception rolls), then the GM might wish to charge half the normal cost of learning the Song. All such benefits and cost reductions are completely at the discretion of the Game Master; he should *not* allow "ornamental" Numinous Corpus to become a cheap substitute for more effective ones.

All of these Songs have a duration of CD days, and a range in yards equal to the level of the Song times the amount of Essence spent. The subject can be either an individual or an area. The maximum radius of an area is defined by the Song's range. No resistance roll is allowed in either case.

Aside from the overt effects of a plague (detailed below), the distraction and demoralization visited upon Plague victims inflict cumulative penalties to their Will rolls. Every victim suffers a penalty to all Will rolls equal to the number of days he has been suffering from a plague, starting with the first day. If a victim succeeds in making a Will roll despite the penalty, he is able to shrug off the effects for the rest of that day, but the penalty will return (increased by 1) the next day. Celestials are less bothered by unnatural annoyances, and may subtract their Celestial Forces from the penalty (any result of 0 or less means the plague hasn't become irksome enough to

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really bother the celestial yet). If the plague is targeted on an area, it affects everyone who stays in that area for more than an hour a day, but the Will roll penalties apply only while the victims are actually there.

Corporeal – The Corporeal Song of Plagues summons bizarre unnatural phenomena. The most common effect is a plague of animals – locusts, cockroaches, rats or elephants, whatever is native to the area – following an individual victim around or infesting an afflicted area. Unnatural precipitation is also a possibility, but only targeted on an area. Frogs, blood, sleet in the summertime or anything else weird and unsettling can fall from the sky, or simply condense on surfaces, or run freely from plumbing or natural water sources. The singer can determine the effects to a limited extent, and should be encouraged to devise whatever Fortean strangeness seems appropriate, but the GM should use discretion and remember that this is an unpredictable Song . . . the plagues it creates are often not exactly what the summoner intended.

Ethereal – This version of the Song plagues its victims with a recurring sound, phrase or phenomenon, something that is not troubling in itself, but which the victim will notice *constantly*, until he is convinced there is a conspiracy to drive him mad. He might hear continual repetitions of "It's a Small World" (interspersed with variations on the phrase "small world" popping up in conversation, in newspaper articles, on billboards, etc.), or the same catch-phrase used by a popular comedian, or see images of an obnoxious cartoon character everywhere, or constantly find toilet paper stuck to his shoe, and see it trailing behind others wherever he goes. Worse, others will not notice, unless the Song is targeted on an area, in which case the conspiracy of coincidence will plague everyone in the area, but only while they remain there. This form of plague is less dramatic than the Corporeal and Celestial versions, but far more insidious.

Celestial – The Celestial Song of Plagues is beloved by Malphas. It "marks" the target with a celestial brand, causing everyone he meets to take an instant and unreasoning dislike to him. Anyone who comes in contact with the victim, even family members and old friends, must make a reaction roll at a penalty equal to the performer's Celestial Forces. Any negative reaction will persist until the Song's effects end, after which people who are familiar with the target will resume their original attitude toward him (and possibly apologize for being so hostile recently). Those who met the victim for the first time while under the Song's effects will probably retain the attitude thus developed, until the victim does something to change their opinion of him.

This version of the Song does *not* create the cumulative penalty to Will rolls described above. Celestials are less affected by the Mark; they subtract their Celestial Forces from the reaction roll penalty (treating positive numbers as a penalty of 0), but must still make the reaction roll, even with someone they already know. The Mark is also perceptible to celestials; they will recognize it if they make a Perception roll at a penalty equal to the level of the Song. This won't prevent them from being affected, but they will *know* they are being affected.

If this Song is targeted on a location, then all meetings within the area are affected, and all parties involved will have to make a reaction roll. The effects will vanish once they leave the area (though hostility that's been generated because of it may not), but will return if they come back.

Essence Requirement: 3.

Degree of Disturbance: the check digit plus the performer's Forces in the realm of the Song.

Possession

This Song allows its performer to wrest control of a body from its rightful owner – whether that owner is mortal or not. For a number of minutes equal to the CD plus 10 minutes for each of the performer's Celestial Forces, he may possess a body belonging to someone else. A "possessed" body is also called a *bost*.

The victim may attempt a Will roll in his defense to negate the Song. If he succeeds, he is not possessed, and the attacker cannot try again for (victim's Will) in hours. If he loses, the performer can use the body as his own, and when the victim's mind returns he won't remember anything that happened – the whole period of time remains a blank. As when asleep, the host's mind may be found wandering the Marches.

The situation is slightly different for beings that form vessels rather than having natural bodies (such as ethereals and celestials on Earth). They are sent to the Marches and have no sense of what's happening to their bodies, but they are free to act within the Marches, travel to a celestial realm (if they have that ability) or go back to Earth if they have another vessel to use. At the end of the duration, if they are still in the Marches, they are drawn back to their vessel; otherwise the vessel vanishes just as if the owner had gone celestial or switched bodies (which is exactly what *has* happened).

During the Song, the possessor's body or vessel enters a comatose state. The possessor has no way of knowing what's happening to his body while he is away. After the Song expires, the singer's soul is drawn back to the body he left – if it has been destroyed, the normal rules for death or Trauma apply.

Attempting to possess someone who is already possessed requires a Contest between the Song and the cur-



rent owner (see *Dodging*, *Opposing and Contesting Songs*, p. 15). If the current possessor loses, he is forced back to his own vessel, or out of his current host as if he had failed the possession attempt in the first place.

The possessor may use any attunements the host has for the duration of this Song. If they require Essence, he must fuel them himself – the possessor does not get access to his host's Essence. Likewise, the possessor does not get to use the host's Songs, skills, resonances, memories, Rites or anything else other than just the body and the attunements.

This Song does not let someone inhabit a body whose normal, physical inhabitant has more Forces than the possessor (e.g., an Imp with 4 Forces could never possess a normal human body, which has 5 Forces).

Although this complex Song works on all three levels of reality, for game purposes treat it as a Celestial Song.

Bonus: Kyriotates, Shedim.

Essence Requirement: 2.

Degree of Disturbance: the check digit plus the performer's total Forces.

Projection

SONGS

In both literature and legend, a classic example of supernatural power is the ability to project the consciousness from one plane of reality to another. The three versions of the Song of Projection allow its user to do just that.

Projection has a basic performance cost of 2 Essence. When projected, the performer appears as a translucent, shimmering version of his celestial form (if he has one; his true form otherwise). The projected form cannot touch anything or take any physical damage, although like normal celestial forms it is open to celestial attack (but cannot retaliate; if attacked, the performer's only options are to soak up the damage or terminate the projection). The performer can use Songs through a projection, but the range is calculated from his actual physical body, not the projection! (Songs and other powers cannot be used between planes unless their description explicitly allows it.) Attunements that do not have a physical effect may be used; resonances based on Perception (but not Will) can be used, at a penalty of -1 to the check digit. A projection creates a disturbance in the Symphony (at the point where it manifests) equal to twice the Celestial Forces of the projector(s).

The singer may choose to project others along with himself, if they permit it. Each additional mind increases the Essence cost by 2 and the difficulty of the performance by 1; everyone must be within touching range.

While projecting, the performer's body is unconscious and can take no actions – except for Kyriotates, who can use one host to project, and control any others normally.

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When someone projects from the ethereal or celestial planes, his form glows a deep violet while his mind is away.

There's no way to tell if an unconscious corporeal form is projecting its soul elsewhere. If any damage is done to the projector's body in his absence, his mind (and any others he projected with him) will return home instantly, ready to deal with the problem at hand. If damage is done to the body of someone he projected with him, only the performer is aware of it. With a successful Will roll, he may end the Song . . . or he may choose to ignore the damage. If someone's body is destroyed while he is being projected, he's physically dead . . . unless he is a Shedite or Kyriotate, in which case he snaps back to the site of the dead host, in celestial form, and has the normal opportunity to find a new host. If a Kyriotate does not have enough spare Forces to produce a celestial form, it simply loses its connection to the host.



Corporeal – The corporeal version of this Song allows the performer to project himself to any place on the corporeal plane that he has visited before. When performing this Song from the ethereal realm, the roll is penalized by -1; from the celestial realm, the penalty is -2.

Witnesses of a projection don't automatically notice the singer's presence. Each person within sight of the projected form may make a Perception roll, with a bonus equal to the performer's level with the Song.

The duration of this Song is a number of rounds equal to the CD plus the performer's Corporeal Forces.

Ethereal – The ethereal version of this Song allows the performer to project his image to any place in the ethereal plane he has visited before, or to any dreamscape he's visited before if the owner is dreaming. When performing this Song from either the corporeal or celestial realms, roll at -1.

The Ethereal Song of Projection lasts a number of minutes equal to the CD plus the user's Ethereal Forces. Servitors of Blandine or Beleth who use this Song instead of the Dream Walking attunement may *double* the duration of their ethereal projections to the ethereal plane!

Celestial – The celestial version of this Song allows the performer to project himself on a celestial level. If the performer is already on a celestial plane, he may only project himself to places he has been before, in the same realm. (When in Heaven, he cannot project himself to Hell, and vice versa.)

When projecting from the ethereal or corporeal planes, penalize the roll by -2. An angel or a demon projecting himself to the celestial realms will manifest wherever his Heart is kept (*In Nomine*, pp. 137, 185). Beings without a Heart (humans, Outcasts, Renegades, ethereal beings, etc.) must be at a Tether to perform this version of the Song of Projection – the performer (and any guests) will manifest in the celestial hall of the Archangel or Prince who supports that Tether.

The Celestial Song of Projection lasts a number of minutes equal to the CD times the performer's Celestial Forces.

Essence Requirement: 2.

Degree of Disturbance: Celestial Forces (of all beings projected) × 2.

Revulsion

The opposite of the Songs of Attraction, the Songs of Revulsion can cause various forces within the Symphony to repel one another.

The duration of these Songs is equal to the Song's level multiplied by the Essence spent, in hours.

Corporeal – The Corporeal Song of Revulsion causes two objects to act like magnets with matching polarity, pushing away from one another. The performer must physically touch both objects when performing the Song, and living objects cannot be affected.

Thereafter, each object will resist the proximity of the other with an effective Strength equal to the CD. This is the amount of Strength necessary to hold them still (or together) – without fastening them down somehow, the objects will automatically move away from one another until they are least CD yards apart. If an object is sung to be repelled from the ground, reduce its effective weight by 10 pounds times the CD; if this results in a weight of less than 0, it will float!

Ethereal – The Ethereal Song of Revulsion causes deep disgust. Its victim will be repulsed by any one person or object of the performer's choosing. The object must be within the performer's line of sight, and the target must be within a number of feet equal to the performer's Ethereal Forces. The victim may negate with a Will roll



at a penalty equal to the CD; if he fails, he will avoid being in the person or object's presence for the duration of the Song, and if forced to stay, will avoid looking at or speaking to the object of revulsion. Physical contact may cause a violent reaction or nausea (Game Master's option).

Celestial – The Celestial Song of Revulsion can temporarily sever any attunements using the Cherubim Check Digit Results chart (*In Nomine*, p. 96). This includes the resonances of Cherubim and Djinn, the Celestial Song of Attraction and the Songs of Affinity. It can also sever the bond between an artifact and its owner. Treat this as a Contest; the check digit of a successful performance must equal or exceed the check digit of the attunement or Song or the level of the artifact in order to nullify it for the duration of the Song. The performer must touch the object whose attunement he wishes to sever. He does not need to *know* there is in fact an attunement on the object, but neither will he know whether or not it was successfully negated.

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Bonus: Habbalah (Ethereal only). *Essence Requirement:* 1. *Degree of Disturbance:* the check digit.

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Sanctity

SONGS



These Songs are important in the establishment and maintenance of Tethers. Superiors sometimes grant them to Seneschals, or other Servitors who are important to the capture or defense of Tethers.

Corporeal – When a Tether first forms, its celestial endpoint travels randomly throughout all the Domains that it *could* lead to – a battlefield might be claimed by Michael, Baal or Laurence, for instance. Only when a Superior has stabilized it does it cease to be a "wild" Tether. The Corporeal Song of Sanctity is used to stabilize a wild Tether temporarily.

The Song must be sung within the corporeal locus to hold the Tether's upper endpoint in place. (Ethereal-to-Celestial Tethers cannot be stabilized by this Song, but those kinds of Tethers are rare.) It must also be performed constantly to keep control of the Tether. The performer(s) must concentrate on holding the Tether in place, and cannot take other actions (such as dodging attacks) unless they break off the Song. The duration of the Song is (check digit × Essence × 10) minutes. The Song's disturbance takes effect when the Song *ends* (and the Tether's upper locus will probably skip to another compatible Domain immediately).

If more than one group attempts to control the upper locus with the Corporeal Song of Sanctity, treat it as a contest between the Songs. The highest successful check digit holds the Tether for the duration (or until the other group succeeds with a higher check digit). If the Tether was being anchored, and a new Song seizes control, the upper end will *immediately* jump *somewhere*, though not necessarily to the Domain of the new performers. *I.e.*, you can't really seize the Tether with the Song, unless it's currently in your Superior's Domain, but you *can* use it unilaterally to break someone *else's* hold on the Tether.

Ethereal – This Song generates a request for aid, and can only be performed in a Tether. Within a number of miles equal to the singer's Ethereal Forces times the amount of Essence spent, all compatible celestials – angels for a divine Tether, demons for an infernal one – will feel drawn (but not compelled) to its location. Anyone who has experienced this before will recognize the "pull" for what it is. A successful Perception roll (with a bonus equal to the CD) will give the exact distance to the Tether from which the call emanates. Servitors of the Superior whose Tether originates the call will also realize that fact if they make their Perception roll.

Celestial – This Song bolsters a Tether's divine or infernal nature. Its range is the Tether within which it is sung. Within the Tether's borders, any celestial of the opposite alignment will feel an acute sense of discomfort – all target numbers are decreased by the amount of Essence spent on the Song. A successful Will roll will eliminate this penalty for a number of minutes equal to the check digit, but the celestial will still feel extremely ill at ease. The duration of the Song is 10 minutes multiplied by the CD.

Essence Requirement: 1.

Degree of Disturbance: for the Corporeal version, the check digit, at the *end* of the Song's duration; for the Ethereal and Celestial versions, the singer's Forces in the realm of the Song plus the check digit.

Seals

These Songs erect barriers. They are similar to the Songs of Shields, but the effects are somewhat different; they were discovered by Zadkiel, Archangel of Protection. All of them have a range equal to the Song's level, in yards, and a duration equal to the CD plus the performer's Forces in the appropriate realm, in minutes.

Corporeal – The Corporeal Song of Seals may be applied to a door, window or container – anything that can be opened and closed. While the Song lasts, the affected item cannot be opened by any means short of physical destruction, and the Song even resists that – add the CD to the object's Protection value.

Ethereal – The Ethereal Song of Seals puts a barrier around a person's mind. It will block Will-based mental



intrusions like the resonances of Kyriotates, Balseraphs, Habbalah, Shedim and the charm power of Impudites, and similar mind-affecting powers. The barrier operates both ways – the subject cannot use such abilities on others, either. Unwilling subjects may negate the Song with a Will roll.

If used on a sleeping human, the border of his dreamscape becomes an impenetrable, opaque wall. Those outside cannot see in, nor enter or affect anything within; those inside cannot leave until the Song's effects abate. (This may hold a celestial in the dreamscape past the normal duration of the Dream-Walking attunement or the Corporeal Song of Dreams. It also prevents the dreamer from waking up until the Song ends.)

Celestial – This version of the Song creates a celestial barrier, enclosing a volume that must be defined by some sort of physical barrier, such as the walls of a room, or a fence or a vehicle. This barrier cannot be crossed in celestial form, though it poses no obstacle (beyond that of the physical obstruction) to corporeal forms. Anyone completely contained within the barrier cannot ascend to the celestial realm (or leave it, if performed there). It also blocks the Celestial Song of Motion and the Songs of Location, *if* it makes a complete closed loop. The volume enclosed may have a diameter of up to the performer's Celestial Forces, in yards.

> *Bonus:* Protection. *Essence Requirement:* 2. *Degree of Disturbance* the check digit.

Sensation

These Songs share experiences, which can be both sensuous and frightening, bestowing perversion or enlightenment, depending on how they are used. Andrealphus and Eli are both credited with inventing them, but the knowledge has become widespread (though they are so easy to abuse that they are more commonly used by demons, and some angels regard them as inherently corrupting). All of these Songs have a range in yards equal to the Song's level plus any Essence spent, and a duration of CD minutes.

The Corporeal and Ethereal versions each have a common variant (p. 23) that operates in reverse, allowing the performer to experience the subject's current sensations, instead of projecting his own.

Corporeal – The Corporeal Song of Sensation can cause another person to experience any physical sensations the performer has undergone; anything from pain to hunger to suffoca-

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tion to an orgasm. The subject may resist with a Will roll; on a failure, he feels that sensation for the duration of the Song. Although the experience will feel absolutely real, it cannot do actual damage; if a performer who once survived a heart attack inflicts that sensation on someone else, the victim will *feel* like he is suffering cardiac arrest, but his heart will not be harmed, and the "attack" will end when the Song does.

Ethereal – The Ethereal Song of Sensation allows the performer to impart his emotions to another. The subject may resist with a Will roll. If the subject fails to resist, he will experience whatever emotions the performer is feeling for the duration of the Song. The effects are somewhat like the Habbalite resonance, but the victim is not compelled to act on his emotions. Although this Song is most often used to sway the emotions of an involuntary subject, it can also convey complex non-verbal thoughts and feelings, aiding understanding with complete empathic communication.

Ordinary singing can enhance the effects of this Song. If the GM agrees that the performer is singing in a way that reinforces the emotions he is experiencing, then a successful Singing skill roll will continue reinforcing those emotions for CD minutes, at the end of which the singer may make another Singing roll, and so on until he fails a roll. While singing, he may perform the Ethereal Song of Sensation multiple times, targeting different people in the audience. The Song's effects will continue (on *everyone* affected) for as long as the performer can keep singing, and the CD minute duration only begins when the singing stops.

Celestial – The experience conveyed by this Song is a transcendent crescendo, tapping into the Symphony to generate a montage of impressions and memories. The subject (who may make a Will roll to resist) will experience emotions and sensations with all of his senses, relating to the immediate environment. The effect can be uplifting or utterly terrifying, depending on the surroundings! A child's bedroom, for example, might contain the joys of countless hours of happy playtime, or the memories of years of vile abuse. For as long as the Song lasts, the subject will be entranced by the experience, and must make a Perception roll to notice anything going on around him, and another Will roll to take any action.

Bonus: Habbalah (Ethereal only). *Essence Requirement:* 2. *Degree of Disturbance:* the check digit.



Shadows

These Songs take advantage of the border region between light and darkness.

Corporeal – This Song calls shadows to the singer – they will wrap themselves around him as he moves through any shadowed area, making him more difficult to see. Add his skill level with the Song to any use of the Move Silently skill while he is in shadows. Also, if he is standing *motionless* in the shadows, he can meld into them and become effectively invisible. In this case, a Perception roll (at a penalty equal to the performer's skill with the Song) is required to see him at all, even if the viewer is standing just a few feet away. As soon as the performer moves, he becomes visible again (though still with the bonuses described above). The duration of the Song is equal to the performer's Corporeal Forces plus the CD, in minutes.

Ethereal – The Ethereal Song of Shadows allows the performer to animate shadows. They can take any shape the performer desires, but they remain insubstantial shadows, and will be banished by bright light. The range is equal to the Song's level in yards – *any* shadows within that range may be animated, and the Song will last for a number of minutes equal to the CD plus the performer's Ethereal Forces.

On the ethereal plane, this Song can *create* and animate shadows with a more substantial effect – they are capable of making ethereal attacks, either on others who are wandering the Marches, or on the occupants of a dreamscape (including the dreamer himself!). An ethereal shadow attack is rolled against the performer's Intelligence plus the level of the Song, doing normal damage for ethereal combat (The Marches, p. 82). The performer may act independently of his shadows. The shadows may only attack one subject each round, and they are immune to ethereal attacks themselves - usually, the only way to stop them is to drive the performer away. A clever dreamshaper, however, could banish them from a dreamscape by making it too bright for the shadows to exist – this would require a check digit of 5 or better on a dreamshaping roll (The Marches, p. 85).

Celestial – The Celestial Song of Shadows makes celestial forms less noticeable on the corporeal plane. For CD hours, reduce the performer's Celestial Forces by his skill at this Song for purposes of detecting him in celestial form. (Celestial Forces *can* be reduced below 0 for this purpose.) The duration is not altered by the performer switching back and forth between corporeal and celestial form.

Essence Requirement: 1. *Degree of Disturbance:* none.

Shattering

The Songs of Shattering are purely destructive, blasting the Symphony with concentrated vibrations of force. They have a range in yards equal to the performer's skill level times his Forces in the Song's realm. Furfur, the newly crowned Prince of Hardcore, *loves* them.

Corporeal – The Corporeal Song of Shattering generates a sonic blast. To inanimate objects, it does damage equal to the CD times any Essence spent, ignoring Protection. It is less effective at destroying soft tissue, however; against living targets, it does Body hits equal to the CD *plus* any Essence spent, and Protection *does* reduce the damage. The sonic attack is not actually audible outside the line of fire

Ethereal – This Song shatters nerves with an ultrasonic shriek. It only affects living targets, who may resist with a Will roll. If the victim fails his resistance roll, his ears will ring and he will suffer from a painful headache for a number of hours equal to the check digit of the failed Will roll. His Intelligence and Precision are effectively reduced by the performer's Ethereal Forces plus the amount of Essence spent on the Song – if Intelligence is reduced to 0, the victim is crippled by an unbearable migraine. The victim may make a Will

roll to ignore the effects for brief periods – on a successful roll, the check digit is the number of rounds he may ignore the penalties or incapacitation. On an unsuccessful roll, the check digit is the number of rounds he must suffer the effects before he can try again.

Celestial – This Song disrupts the target's Celestial Forces, causing him to bleed Essence, or take celestial damage if he has no Essence! On a successful performance, the target may resist with a Will roll plus his Celestial Forces. If he fails, he *loses* stored Essence equal to the amount of Essence the performer spent on the Song, and takes any remainder (if he has less Essence than was spent on the Song) as Soul hits! This Song cannot inflict the last Soul hit needed to strip a Force away, however. Lost Essence is dispersed into the Symphony (creating an additional disturbance equal to the amount). Relics and reliquaries can also be affected; they resist with a target number of 2 times their level, and can be destroyed if they take enough Soul hits (*In Nomine*, p. 62).

Bonus: Hardcore.

Essence Requirement: 1, maximum 3.

Degree of Disturbance: the check digit plus the performer's Forces in the Song's realm.

Shields

Classic defensive measures among celestials, the Songs of Shields prevent or deflect life's hardships – even the tiny metal ones that move very quickly.

These Songs create temporary defenses extending a number of feet from the performer's body equal to his level with the Song times the Essence used in the performance. The Corporeal and Ethereal versions move with the singer, while the Celestial version is placed on an area

and is stationary. They protect on *all* sides, including the top and bottom.

All of the Songs work in *both* directions; they are not one-way shields!

Corporeal – Manifests as a cushion of whirling air which buffets any corporeal matter or energy approaching it. The miniature cyclone lasts for a number of combat rounds equal to the CD plus the performer's Corporeal Forces, during which no physical attack can get through. (This includes any sort of corpore-

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al damage, regardless of intensity; a nuclear explosion could be contained within the Corporeal Song of Shields.)

Ethereal – Creates a green field of energy (observers may make a Perception roll to spot it) through which no attunement, resonance or Essence-based attack can pierce. Physical attacks can get through, as can celestial attacks. It lasts for a number of combat rounds equal to the CD plus the performer's Ethereal Forces.

Celestial – The performer can artificially enhance a previously existing environmental condition (such as smoke, fog, darkness or thick brush) to create a temporary barrier to observation. No celestial force – whether it's a resonance or an attunement – can peek beneath this shield. Also, any disturbances made to the Symphony within the confines of the Shield are delayed until the Song is over, giving the performer a chance to escape before his mischief comes to light. This celestial shielding lasts for a number of minutes equal to the CD plus the performer's Celestial Forces.

Like the Ethereal Song of Shields, this doesn't defend against corporeal intrusion, but it's a sure defense against over-curious celestials in the area.

Bonus: Protection. Essence Requirement: 1. Degree of Disturbance: the check digit.



Sight

SONGS

These Songs give the performer vision far beyond what the eyes normally provide. Each one lasts for 10 minutes plus the CD.

Corporeal – Corporeal Sight greatly improves visual acuity. The singer gains perfect night vision, and may add the amount of Essence spent to all visual Perception rolls for the duration of the Song.

Ethereal – Ethereal Sight grants the ability to see things either at a great distance or at great magnification. The level of amplification is equal to the singer's Ethereal Forces times his skill level times the amount of Essence spent.

Celestial – Celestial Sight allows the singer to ignore barriers to his vision. The range of the singer's unimpeded vision is equal to his skill level times the amount of Essence spent, in yards, through a total thickness no greater than his Celestial Forces in feet.

Essence Requirement: 1.

Degree of Disturbance: none.

Silence

The Songs of Silence quiet the Symphony (though the Essence spent on them still generates a disturbance). The duration for all of them is CD minutes.

Corporeal – This Song affects an area with a radius in yards equal to the Song's level times the amount of Essence spent. It renders the area completely silent. No physical noise can enter or exit, though disturbances in the Symphony are still perceptible. This will not affect Songs directly, though it will make it impossible to perform a Song using verbal rituals. The Song of Thunder will be inaudible within the zone of silence, but it will still have its stunning and disturbance-masking effects.

Ethereal – The target of this Song is temporarily struck dumb. It has a range equal to the Song's level times the Essence spent, in feet. As with the Corporeal Song of Silence, it will not prevent someone from performing a Song unless he needs to use verbal rituals to invoke it. The victim may resist with a Will roll.

Celestial – The Celestial Song of Silence creates a pocket of quiet in the Symphony. The area affected is equal to the Song's level times the amount of Essence spent, in yards. For the duration of the Song, no one within that area will hear any disturbance in the Symphony. Disturbances created within the area can still be heard *outside* the zone of silence! Normal noise is unaffected.

Essence Requirement: 1. *Degree of Disturbance:* none.

Sleep

The Songs of Sleep can be used for good or ill. Blandine and Beleth are the most likely to give these Songs to their Servitors; they are less common among the Servitors of other Superiors.

The range is equal to the level of the Song plus the amount of Essence spent, in yards. Multiple targets can be affected at a penalty of -1 each.

Corporeal – The Corporeal Song of Sleep inhibits the subject's ability to fall asleep. It is most useful to Soldiers,

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who use it on themselves to stay awake longer. When performed successfully, it has a duration in hours equal to the CD multiplied by the amount of Essence spent. The subject can ignore missed sleep for the duration – however, he will also take 1 Mind hit with each application of the Song, which can *only* be recovered by a full eight hours of normal sleep *per* point of damage inflicted. (The Ethereal Song of Healing will not heal this damage.) A mortal who is kept awake long enough to fall to 0 Mind hits will fall into a coma from which he may never awaken (GM's option).

So David took the spear and the jar of water from Saul's head; and they went away. No man saw it, or knew it, nor did any awake; for they were all asleep, because a deep sleep from the Lord had fallen upon them. - 1 Samuel 26:12

Unfortunately, this also has the effect of preventing the subject from sleeping even if he wants to! For the duration of its effects, a target of this Song – mortal or celestial – must subtract the amount of Essence spent on the Song from any Will rolls to fall asleep.

Ethereal – The target is overtaken by lassitude and must make a Will roll to remain conscious. Penalize the target -2 or more if he is already predisposed toward sleepiness or boredom. Under certain circumstances, the Singing skill can also be used to lower the target's resistance! (GM decides if the situation is appropriate; if so, apply the check digit of a successful Singing roll as a penalty to the Will roll.) If the target fails his roll, he will sleep normally until awakened by some means, or after a number of hours equal to the CD. The subject automatically travels to the singer's side of the Marches – if the performer is a pagan or an ethereal spirit, he will bring the subject to the Far Marches, unless he is allied with Beleth.

Celestials add their Ethereal Forces to the negation roll, and if they fail, the duration is measured in minutes, rather than hours; sleep is not a natural state for celestials, so it is more difficult to force them into it.

Celestial – The Celestial Song of Sleep enhances the soothing, restful effects of sleep. It can only be per-

formed on someone who is already asleep, and the subject must sleep a full eight hours to benefit from the Song's effects. On a successful performance, the subject will heal Body and Mind hits as if he had actually slept for extra days equal to the CD. This does affect celestials, and it has the additional effect that it counts for purposes of speeding a celestial's recovery from Trauma; e.g., the CD will count for the subject as extra days between recovery rolls.

Bonus: Dreams (all), Nightmares (Corporeal and Ethereal only).

Essence Requirement: 2.

Degree of Disturbance: the number of people who resist the Song (successfully or not).

Solace

The Songs of Solace bring peace and comfort to those who are suffering. They do not actually remove the source of a victim's suffering, but can help to ease it temporarily. All of these Songs have a duration of CD hours, and require the performer to touch the subject.

Corporeal – The Corporeal Song of Solace eases physical pain and suffering. The subject is inured to physical trauma, and cannot be stunned for the duration of the Song.

Ethereal – This Song eases mental or emotional pain. The subject feels a sense of peace and calm in place of fear, guilt or other mental anguish, and receives a bonus equal to the performer's Ethereal Forces to any rolls to resist the effects of other Songs or attunements that cause painful emotions.

Celestial – This Song temporarily restores victims of celestial damage to their previous state. It is primarily useful with celestials who have lost Forces and become mindless or disconnected as a result (though many Remnants would in fact find little solace in being made temporarily cognizant of what they have lost ...).

Anyone who has lost Ethereal or Celestial Forces will perform *mentally* (regaining lost points of Intelligence and Will, but not Precision or Perception) as if his Forces were restored to their previous levels. Remnants will not regain their celestial powers, but they will regain their memories and personality. The Song will also affect mortals who have suffered the equivalent of celestial damage, such as from drugs, brain damage or deterioration caused by the likes of Alzheimer's disease. It will not affect someone who was born mentally retarded, nor will it affect undead, since their Forces have been mutilated and reconfigured to the point that they are no longer truly the beings they once were.

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Bonus: Protection. Essence Requirement: 1. Degree of Disturbance: the check digit.

Storms

These Songs grant control over the weather. With enough Essence, it is possible to conjure a meteorological disaster, but influencing the Symphony on such a large scale creates a huge disturbance. Each Song of Storms can affect an area with a diameter in miles equal to the Song's level plus the CD. The duration for all three versions of the Song is a number of hours equal to the performer's Forces in the realm of the Song. Different versions of the Song of Storms may be performed in the same area, but the effects of multiple performances of the same version are not cumulative – new performances must Contest the one currently in effect (see p. 15). Once a Song of Storms runs its course, the weather will rapidly return to previous conditions.

For all versions, the amount of Essence spent determines how drastically the performer can alter the weath-

er. The guidelines given below are suggestions, and in all cases must be spent *in addition* to the 2 Essence base cost. The GM may choose to charge more or less Essence according to other factors.

Corporeal – The Corporeal Song of Storms can cause or prevent precipitation. What kind of precipitation depends on the climate - rain or snow usually, but possibly sleet or hail if the Game Master rules that the conditions are right. The amount of Essence spent determines how severe the change in precipitation; 1 point of Essence can cause only minor changes (turning a monsoon into a normal storm, or bringing a light sprinkling of rain to a desert), while 3 points could either stop precipitation entirely, or cause the heaviest type normally possible to that area. More Essence can call down rain, sleet or snow at unheard-of levels; 6 could bring a blizzard to the Sahara. Summoning precipitation from a cloudless sky costs an extra point of Essence.

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Ethereal – The Ethereal Song of Storms generates or suppresses wind, with its strength represented by the amount of Essence spent: 1 point of Essence can generate a light breeze, or slightly diminish an existing wind; 3 points can generate a very strong wind, or stall anything less than a storm; and 6 points can summon or banish hurricane-force winds. *Celestial* – The Celestial Song of Storms affects the temperature in the area. The more the temperature is changed, the higher the Essence cost: 1 point of Essence can cause slight warming or cooling; 3 points can bring the temperature up (or down) to the normal extreme in that environment, considering the season; 6 points can raise arctic temperatures to moderate warmth, make a desert unlivable, drop arctic temperatures to unearthly levels or bring a desert down to freezing temperatures at noon. The temperature change does not occur instantaneously, but will rise or drop over the course of the first hour.

Bonus: the Wind.

Essence Requirement: 2.

Degree of Disturbance: the check digit times the performer's total Forces.



Succor

These Songs conjure sustenance from the Symphony.

Corporeal – This Song creates manna, the perfect food. It has the properties of being nutritionally balanced, filling, tasty (no matter what the consumer's tastes are) and low fat. It does not keep well and will dissipate if it is not

consumed within the hour. A successful performance will generate a day's worth of nourishment for a number of mortals equal to the CD times the amount of Essence spent. It can also be used to feed animals and plants. Manna is also notable for being one of the few substances Haagenti will not eat.

Ethereal – The Ethereal Song of Succor restores consciousness to an unconscious mind. A subject who is asleep, comatose or knocked out gets a Will roll at a bonus equal to the CD to wake up instantly. This Song does not remove foreign influences from the subject's mind; someone who passed out as a result of intoxication, for example, will wake up but remain as drunk as before. It will, however, give a Shedite's host an extra Perception roll to realize he is not in control. The Song has a range equal to the Song's level plus the amount of Essence spent, in yards.

Celestial – The Celestial Song of Succor is unique in that it requires no Essence for its performance. It generates a single point of Essence for the performer, by bringing forth rejuvenation from a sunrise or sunset or dark midnight elsewhere in the world. However, on the next sunrise, sunset or midnight (as appropriate), the performer does *not* receive his usual Essence; in effect, he was running on "borrowed" Essence. This Song *cannot* be performed more than once in a 24-hour period. For beings with Celestial Discord, no Will roll is required to coax Essence out of the Symphony; instead, it is the check digit of the Song that must equal or exceed the performer's level of Discord. Asmodeus' Servitors who use this Song only gain 1 point of Essence, and still don't receive any at the next sunset.

Essence Requirement: 1 (except for the Celestial version; see above).

Degree of Disturbance: the check digit.

Symphony

The Songs of Symphony are very powerful, but very subtle; each performance is sung as a question, and if performed successfully, the Symphony will echo back with an answer! Because it is so potent, Superiors usually grant this Song only as a great reward, on a par with a Distinction. Interpreting and regulating its effects requires quite a bit of discretion on the part of the Game Master.

The realm of the Song determines what sorts of questions may be asked; the CD determines how precise the answer is (and how complicated a question it may answer; a check digit that is too low for the question asked results in a vague, less than helpful answer). The GM should roll the d666; otherwise players will gain too much information. Certain questions are always beyond the scope of the Song of Symphony; this includes anything involving direct intervention by God or Lucifer, or anything which would require knowing what is in the mind of a Superior. The Game Master is also fully within his rights to rule that the Song simply does not work – for reasons beyond the questioner's fathoming – when used to ask questions that would spoil an adventure or give away secrets the GM does not wish revealed. This Song is tapping into powerful forces within the Symphony, and the results are never predictable! Attempts to weasel around the Song's limitations with cleverly worded questions should be ruthlessly squashed.

SONG OF SYMPHONY CHECK DIGIT RESULTS

- 1 The Song will give a "yes" or "no" answer.
- 2 The Song will give "yes" or "no" answers, and can qualify them to a limited degree ("yes, mostly"; "no, with an exception").
- 3 The Song can give answers with general degrees of probability ("probably"; "extremely unlikely"; "even odds"; etc.).
- 4 The Song can give a one- or two-word answer ("angry"; "Pittsburgh"; "returning home").
- 5 The Song can give a complex answer, up to an entire phrase or short list.
- **6** The Song can give a lengthy answer, in as much detail as the GM is willing to provide.

Corporeal – The Corporeal Song of Symphony allows questions about earthly matters. It can only ask questions about the present, only about subjects that are on the corporeal plane, and it *cannot* ask questions about ethereal or celestial beings. (If asking about a Role, or about someone the performer does not know is a celestial, it will either give an answer appropriate to the celestial's corporeal existence, provide a vague answer or just fail.)

Ethereal – The Ethereal Song of Symphony can answer questions about the past and future. It only provides answers about the *current* future, absent any celestial intervention (so "When will this mortal die?" can provide a date on a successful performance . . . but any celestial can change it with his actions). Like the Corporeal version, it cannot ask questions about celestials.

Celestial – The Celestial Song of Symphony can answer questions about the past, present or future, but *only* about ethereals and celestials; this Song will provide answers that do not take into account the presence (and possible intervention) of mortals!

SONGS



RESERVES RESERVES

Bonus: Destiny, Fate. *Essence Requirement:* 4. *Degree of Disturbance:* the check digit × 2.

Thunder

The Song of Thunder creates a powerful combined attack of Corporeal, Ethereal and Celestial Forces – a sonic explosion across all three levels of reality.

The Song has a range in yards equal to its level times the amount of Essence used in its performance. Everyone within range of the Song's effects, except the performer, will be stunned for a number of combat rounds equal to the CD. Victims may negate with a Will roll.

Also, its general chaos masks all other disturbances to the Symphony for a number of minutes equal to the performer's total number of Forces times the Essence used in its performance.

While it acts on all three levels of reality, this Song is considered Corporeal for game purposes.

Essence Requirement: 1.

Degree of Disturbance: the check digit plus the performer's total Forces.



Tongues

SONGS

Among the Songs most commonly granted to human servants, the Songs of Tongues facilitate communication in a world of babble.

When performed properly, Songs of Tongues allow clear communication, disregarding most of the usual barriers.

Corporeal – A successful performance lets the subject communicate in any human language – in fact, in all human languages at the same time. He will understand any text or speech in as close an approximation to his own language as is possible, and others will hear him speak in the language in which they feel most comfortable. (For the Song's duration, this extends to reading what he writes under its effects.) The CD determines the Song's duration, in hours. A single performance of this Song may affect either the singer, or a number of other people equal to his skill with the Song; they must be within line of sight. *Ethereal* – The Ethereal Song of Tongues lets the subject communicate mentally with anyone within range (a number of yards equal to the performer's level with the Song times the Essence spent in the performance). This is full two-way telepathy. If a receiver is unwilling to listen to the voices in his head, or does not want his surface thoughts read, he may make a Will roll, minus the performer's Ethereal Forces, to push them away. The CD determines the Song's duration, in minutes.

Celestial – This version of the Song of Tongues may only be used on someone the performer has already met. It allows the performer to bind a brief message (no more than 15 words) into a bit of Essence and then loose it into the cosmos, where it makes its way directly to the mind of the receiver. The receiver, wherever he is, will get the message whether he wants it or not, plus the Essence the sender spent on the Song in the bargain (if he isn't already full). Cherubim and Djinn have a bonus equal to their Celestial Forces when performing this Song to someone on whom they have an attunement.

There is no way for the sender to use this Song to track down the receiver, or vice versa – nor does this Song open a channel for discussion. It's just a celestial message in a bottle which seldom fails to wash up on the right shore.

Essence Requirement: 1. Degree of Disturbance: none.

Transferral



Many Songs only affect the performer. The Songs of Transferral allow the performer to sing a second Song, while touching another person or object, and make that individual the beneficiary of that Song. The Game Master should use his discretion in allowing this, as it will not make sense in some situations (such as trying to convey the Song of Projection to an inanimate object), while other uses may be unbalancing to his campaign.

The performer must use a Song of Transferral of the same realm as the Song to be transferred. If the first Song is performed successfully, the check digit is the number of rounds the performer has to perform and transfer a second Song of the same realm. If he has enough time, he could even transfer more than one Song, but no one can benefit from multiple performances of the same Song, unless otherwise specified in the Song's description! The subject has control over the effects of the Song that has been transferred to him as if he were the performer, and can make a Will roll to terminate it any time (or to prevent its being transferred in the first place, if he's unwilling).

Example: A demon wants to put his 5-Force imp servant into the body of a human. The demon knows the Song of Possession (p. 47), but his imp does not.



Fortunately, the demon also knows the Celestial Song of Transferral. Holding the imp, he performs this Song, and gets a check digit of 3. He has 3 rounds to perform the Song of Possession. If he succeeds, the *imp* will take possession of the human's body. It is the imp who must have Forces equal to the target, and the duration of the Song is based on the check digit the demon rolled and the imp's Celestial Forces.

Essence Requirement: 2.

Degree of Disturbance: the level of any Song transferred, *added* to that Song's disturbance.

Transfiguration

Also known as the "Song of Rapture" (by irreverent angels and sarcastic demons), this Song is popular with Kyriotates and Shedim, but can also be used by anyone who knows the Song of Possession. It allows a celestial to temporarily remove a host from the corporeal plane, by taking it along when the angel or demon goes celestial. The host is treated exactly like any other corporeal object possessed by a character who assumes celestial form (In Nomine, p. 54), except it is not counted against the celestial's "weight allowance" (but anything the host was wearing or carrying *is*). Each performance costs Essence equal to the host's Corporeal Forces. Kyriotates can perform the Song multiple times to spirit away multiple hosts at once. The Song lasts for CD hours, or until the celestial's period of possession ends, whichever comes first.

For the duration of the Song, the performer can go celestial and rematerialize with his chosen host as often as he likes (following all the other rules for taking celestial form). For a Kyriotate, the Forces that inhabited the host are the ones "carrying" it when they go celestial – the Kyriotate can reallocate Forces while in celestial form, but at least 1 Force must stay with each ascended host, and if the Kyriotate rematerializes with insufficient Forces in that manifestation to possess the host, he loses possession instantly.

Should the Song end while the performer is still in celestial form, the host will materialize wherever the performer's celestial form is, if on the corporeal plane. If on the celestial plane, the host will instantly descend and rematerialize at their last location before leaving the corporeal plane.

The Song of Transfiguration affects all three realms, but is treated as a Celestial Song for game purposes.

Essence Requirement: 3.

Degree of Disturbance: the *host's* total Forces when the Song is performed; this number is also *added* to the performer's Forces when calculating the disturbance it makes by entering or leaving the corporeal plane (*In Nomine*, p. 55)!



Truth

The Songs of Truth tap into the same themes in the Symphony that the Seraphim do, though not as deeply.

Corporeal - This Song penetrates disguises and illusions, revealing beings and objects for what they really are – but only *corporeal* disguises. It can affect anyone the singer can see. Performed on a person, the Song will show the subject's true form, stripping away physical disguises, makeup and even the effects of the Corporeal Song of Form. It will not, however, detect a celestial vessel or a possessed host, since the physical body *is* its true corporeal form. Performed on an object, the performer will see any hidden compartments, concealed functions, secret doors, etc. It only detects features that are intended to obscure the true nature of the object - this Song will not reveal a forged signature or a fake ID, for example, because the signature and the ID are real objects whose deception is embodied in their *intent*, not their form.

The Song can be performed in two ways. The first method costs 1 Essence, and allows only the performer to see revealed people and objects. He can examine a number of people/subjects equal to the CD, or until that many minutes pass, whichever comes first.

The second method costs 2 Essence, and is targeted on a single person or object. For CD minutes, *everyone* will see the subject as it really is.

Ethereal – The Ethereal Song of Truth reveals whether someone is lying. Unlike the Seraphim resonance, this Song obtains information only from the mind of the subject, not from the Symphony itself. It has a range equal to the Song's level in yards, and a duration of CD minutes plus the performer's Ethereal Forces; the subject may resist with a Will roll. The performer *only* learns whether or not the subject believes he is being truthful. This Song is useless against Balseraphs, since they always believe they are being truthful!

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Celestial – This Song temporarily imposes a Seraphlike restriction on the subject. It has a range equal to the Song's level in yards, and may be resisted with a Will roll. It *compels* truth, though the victim may make a Will roll to keep silent rather than answer any specific question. Whatever the subject says for a number of minutes equal to the CD plus the performer's Celestial Forces will be true, to the best of his knowledge. Note that the performer has no direct way of knowing whether the subject successfully resisted the Song!

A subject familiar with the effects of this Song may learn to evade and mislead, much like an experienced Seraph. A Balseraph can attempt to use his resonance on himself to "lie under oath," but he must win a contest of his resonance against the Song, and failure automatically causes a note of dissonance!

Bonus: Seraphim.

Essence Requirement: 1.

Degree of Disturbance: none for the Corporeal and Ethereal versions; the check digit for the Celestial version.

Unity

SONGS



These Songs, which are also known as the Songs of Joining, weave pieces of the Symphony together into a greater whole. They are especially popular with Servitors of David, but many others also find them useful (though demons can rarely cooperate well enough to use the Celestial version effectively).

Corporeal – This Song joins two or more objects together *permanently*. The performer must be touching all the objects to be joined, and the objects must be touching one another, when he performs the Song. The base Essence cost allows two objects to be joined; each additional object costs +1 Essence. The GM may choose to charge more if more than one of the objects is particularly large (bonding a soda bottle to the side of an aircraft carrier shouldn't cost extra, but bonding two aircraft carriers together might . . .) If successful, a permanent bond is created along all points of contact. Treat this as an invisible joint between the objects, with Body hits equal to the CD and Protection equal to the performer's Corporeal Forces. It may be very difficult to damage the joint without also breaking the component objects.

More than two objects can also be joined together with multiple performances. This Song cannot be used on living things, though there are rumored to be dark variants.

Ethereal – The Ethereal Song of Unity allows skills (but not Songs, resonances or attunements) to be shared among a group of people for a number of minutes equal to the CD plus the performer's Ethereal Forces. Members of the group must all be touching when the Song is performed, and all participants must be willing. The Song costs 1 Essence per person in the group . . . but the performer does not have to pay for himself, if he is included.

While the Song lasts, any member of the group can use the skills of any other; if several people have the same skill, use the highest level. Compute target numbers normally, adding the borrowed skill level to the user's characteristic. The Song does not grant any special communication abilities, but everyone in the group will know instinctively what skills are available to them.

Celestial – This produces a true "mass mind" from a group of individuals. The result is similar to a temporary Kyriotate – an entity that can perform multiple physical actions per round, one per body, as well as perceive from the points of view of all members simultaneously.

Every member of the group has access to everyone else's skills, Songs, resonances and attunements. Any Mind hits inflicted on any member can be redistributed among all of them as the gestalt sees fit. All the Essence possessed by each member is also available to everyone, as if from a central pool. If the Song is performed on the corporeal plane, only one member of the group can assume celestial form at a time – that individual's celestial appearance will bear traces of all the others.

All participants in the group must be touching when the Song is performed, and all must be willing. The Song requires 1 point of Essence per member, not including the singer. The effect lasts for a number of minutes equal to the CD plus the performer's Celestial Forces.

There are serious drawbacks to this powerful Song. If the original personalities have different ideas on what actions to take, the merged entity may dither. It is safest when the members of the group are in relative harmony with each other, or one member is clearly dominant. (If PCs merge using this Song, the GM may rule the entity is wasting actions if the players sit around and argue about what to do.) The group mind may be controlled by a contest of Wills among the members, if they hold divided opinions.

When the Song ends, the individuals retain only a little memory of the gestalt's actions. Make an Intelligence roll, if necessary, to determine how much any one individual remembers.

Bonus: Stone – and Servitors of Stone get a +1 on the performance roll for the Corporeal version, *if* the objects to be joined are made of stone.

Essence Requirement: 1.

Degree of Disturbance: the check digit, plus the number of people or objects affected.







Most Superiors have a small selection of powerful Songs that they reserve only for favored Servitors. Secret Songs are often echoes of a Superior's Word, and the Superior who discovered the Song will guard it jealously. As a general rule, only someone who has earned a Distinction would be considered eligible to be granted a secret Song, and rarely more than one such Song per Distinction.

Not every Superior knows these Songs; even the existence of some of them is a well-kept secret. Every secret Song has an additional entry in its description: *Available*. Superiors listed on this line are those who know the Song and are capable of teaching it to their Servitors, if they so desire. Note that some Secret songs were known by now-vanished Superiors.

In general, it should be assumed that Superiors not listed do *not* know these Songs (though the GM can always decide otherwise – no doubt some Superiors have learned the secret Songs of others). A Superior who does know a secret Song would almost never teach it to someone else's Servitor, and would in fact probably destroy anyone who did, or any other being who somehow acquired it. Most Superiors will offer a great reward to anyone who acquires a secret Song they don't know. It is very rare for a celestial who was trusted enough to be given a secret Song to either Fall or seek Redemption, but those few who do will find the knowledge they possess to be a valuable commodity when they start looking for a new Superior . . . and a very strong incentive for their former Superior to want them destroyed as quickly as possible!

Banishing

These Songs are also known as the Songs of Exorcism. No one knows for certain who first discovered them; Uriel is frequently credited, as his Servitors made frequent use of them, but Jordi, the first celestial to discover the secret of materializing in corporeal form, also knows these Songs, and may have been the first to use them. Every Superior who does know the Songs of Banishing tries to keep them secret, but occasional defections and other leaks have led to several unaffiliated Superiors adding these Songs to their repertoire. A few ethereal spirits have also been known to wield the ethereal version.



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Corporeal – The Corporeal Song of Banishing will drive a celestial or ethereal out of its corporeal body – whether a host or its own vessel! It has a range in feet equal to the Song's level. The target may resist with a Will roll, *plus* any levels of Bound Discord; if unsuccessful, an ethereal or celestial who is possessing someone is driven out of the host and treated as if he had failed the possession in the first place. An ethereal or celestial in a vessel is banished to the ethereal plane or forced to assume celestial form, respectively, with the vessel vanishing and unable to be used again for a number of min-

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utes equal to the CD of the unsuccessful resistance roll. (Celestials forced into celestial form do not have to pay Essence; they do, however, create a normal disturbance and have the normal time limit before they must either assume corporeal form again or return to the celestial plane.) The performer does not have to know someone is an ethereal or celestial when performing the Song; if targeted against a mortal, however, the Song simply has no effect (and the performer will not know whether the target was immune, or simply made his Will roll to resist . . .).

Ethereal - The Ethereal Song of Banishing can banish intruders (both celestials and Dream Soldiers) from the ethereal plane, making it a very popular Song with ethereals! There is no effective range limit, though the performer must be able to see the target. On a successful performance, the victim may resist with a Will roll. If he fails to resist, he is sent back to his corporeal vessel on Earth, or back to the celestial plane, depending on how he entered the Marches. Nothing prevents a celestial from returning to the ethereal plane immediately, however. The Song can also banish any intruder (including an ethereal spirit) from a mortal's dreamscape, but still requires that the performer actually see the intruder. When used in this manner, the subject may resist with a Will roll, but if unsuccessful, he may not reenter that mortal's dreamscape again until the *next* time the mortal falls asleep and enters the Marches.

Celestial – The Celestial Song of Banishing can only be used against someone who is in celestial form. It has a range equal to the Song's level in yards, and on a successful performance, the subject must

resist with a Will roll or be forced back to the celestial plane, unable to return for a number of minutes equal to the check digit of his failed resistance roll. This Song can be used either to banish celestials from the corporeal plane, or to send an angel in Hell back to Heaven, or (much more rarely) a demon in Heaven back to Hell.

Available: Asmodeus, Beleth, Blandine, Jordi, Laurence.

Essence Requirement: 3.

Degree of Disturbance: the check digit plus the subject's total Forces.



Battle

Laurence first discovered these Songs, in the process of relentlessly drilling his troops and trying to forge the Host into a disciplined, united body. He feared losing the advantage they provide, and so kept them classified, sharing them only with the other militant Archangels. Recently, however, there have been rumors that demons of the War have been heard performing them . . . possibly a Fallen Servitor of Michael has betrayed the secret to Baal.

The Songs of Battle create unity, tying disparate Forces together for the benefit of the performer and his allies. They are most often chanted by a commander before battle, but clever celestials can find other uses for these Songs. They can affect any number of people – each subject subtracts -1 from the target number of the performance roll. All subjects must be within line of sight when the Song is performed, but can wander out of sight afterward. Everyone must also be willing – these Songs simply will not affect an unwilling subject, and anyone currently affected by one of the Battle Songs can terminate his connection at any time with a Will roll. None of these Songs will work on inanimate objects!

Corporeal – The Corporeal Song of Battle allows the performer to remain aware of the exact locations of his allies for a number of minutes equal to the CD times his Corporeal Forces. In his mind's eye, each person affected by the Song will appear as an image or icon representing his location, speed and heading, relative to the performer. The Song conveys no other information, except that it instantly loses its connection with anyone who transfers to another plane or dies (that individual will "disappear" on the performer's mental map).

Ethereal – The Ethereal Song of Battle gives everyone connected by it the ability to share their thoughts, for a number of minutes equal to the CD times the performer's Ethereal Forces. This is somewhat like the Ethereal Song of Tongues, but all communication is voluntary – only those thoughts an individual chooses to send will be heard by the others. The performer himself can send his thoughts selectively, to one, some or all of the subjects. Everyone else can only send his thoughts either to the performer alone, or to everyone simultaneously.

Celestial – The Celestial Song of Battle allows the common spirit of a group to share in an epiphany. In game terms, use of this Song allows the players of any characters included in the Song's effects to take a 5-minute time-out, during which all action is suspended; they may plan, strategize and debate, even if their characters are in the middle of a fight requiring split-second decisionmaking. The GM should then apply a bonus equal to the CD on any actions taken immediately afterward as a *direct* result of this gestalt. This bonus lasts for a number of combat rounds equal to the performer's Celestial Forces.

Bonus: the Sword, the War, War.

Available: Baal, David, Janus, Laurence, Michael.

Essence Requirement: 2 (3 for the Celestial version).

Degree of Disturbance: the check digit, plus the number of people affected (including the performer).

Beasts

These Songs are freely available to Jordi's Servitors, but woe to anyone who teaches them to others! All have a duration of CD hours.

Corporeal – This Song allows the performer to communicate with any animal through sound and gesture. The performer can understand, and make himself understood, to a number of animals within communication range equal to the Song's level at one time. The Song does not grant any additional intellectual abilities to animals – communication is limited to those concepts the animals can understand.

Ethereal – This Song temporarily enhances the mental abilities of a single animal – the performer can affect any animal he can see. The creature will have its Intelligence increased by the amount of Essence spent. This does not grant it any special communication abilities (such as knowledge of English), nor does it affect its natural instincts and reactions.

Celestial – The Celestial Song of Beasts allows the performer to assume animal form. The performer can only turn his vessel into a natural animal that he has personally seen. The Song works much like the Celestial Song of Form, but Essence is paid only for changes in mass. Each 20% decrease in mass costs 1 point; 5 points would allow the performer to take the form of an insect, or even a bacterium (though in the latter form, he would not be able to perceive, much less interact with the macroscopic world!). Larger animals cost 1 point per ton of mass, or fraction thereof; becoming a 6-ton elephant would cost 6 Essence. (Angels of Animals who want to become whales will probably have to purchase a whale vessel ...) Assuming animal form does not change the performer's characteristics, but he will gain any natural abilities that animal possesses.

Bonus: Animals. Available: Jordi.

Essence Requirement: 1.

Degree of Disturbance: the check digit, plus the number of animals affected.



Binding

This Song can hold a celestial (or ethereal) in his current host. It affects Kyriotates, Shedim and anyone using the Song of Possession. It will also prevent the subject from leaving his vessel, either to switch to another vessel or to assume celestial form.

The range of the Song is equal to the Song's level in yards. The target may negate its effect with a Will roll. If the Will roll is unsuccessful, the victim is trapped in his current corporeal form for a number of minutes equal to the CD multiplied by the amount of Essence spent.

The Song of Binding affects all three realms, but it is treated as a Celestial Song for game purposes.

Available: Asmodeus, Dominic.

Essence Requirement: 2.

Degree of Disturbance: the check digit plus the *victim's* total Forces.

Blades

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These Songs put a sharp edge on the Symphony. A Servitor of Laurence discovered them. Laurence traded them to Michael for some of War's secret Songs, but he is judicious about which Servitors are allowed to learn them.

Corporeal – The Corporeal Song of Blades can turn any object into a lethal weapon, adding a sparkling metallic glimmer along any surfaces that the performer wishes to become sharp. For CD minutes, plus the performer's Corporeal Forces, the object gains a Power equal to the amount of Essence spent, and it also counts as a blade for purposes of Laurence's Blade Blessing attunement . . . which *is* cumulative with the effects of this Song! Objects that are already weapons don't *add* Power from this Song; use only the highest value. The Accuracy of the weapon is up to the GM; the Song does not make objects lighter or more balanced. Small or Large Weapon (usually on a default) is the skill used. This Song can turn the performer's own appendages, or those of another willing being, into blades. It can also create very effective and deadly traps, though few angels of the Sword would think of doing such a thing!

Ethereal – This Song is particularly popular with Laurence's Guardians, who patrol the Marches (*The Marches*, p. 92). It creates an ethereal weapon, in any form the performer desires, allowing him to roll ethereal attacks against his Intelligence plus either his Ethereal Forces or his skill with the weapon he created, whichever is *higher*. Each successful attack with the weapon adds the amount of Essence spent on the Song to the damage it inflicts. On the corporeal plane, the weapon appears as a flickering, illusory image – it can still inflict ethereal damage, but the target number is equal to the per-

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former's Intelligence plus his Ethereal Forces, and damage is only equal to the check digit of the attack roll. The blade lasts for a number of minutes equal to the CD plus the performer's Ethereal Forces.

Celestial – This Song summons blades that materialize out of the Symphony itself, wielded by unseen hands. They will hang in the air, covering a radius equal to the Song's level plus the amount of Essence spent, in feet. The performer can either define a fixed area, or set the blades hovering around himself in a moving circle. He may also define anyone he wants to be ignored by the blades when the Song is performed. Anyone who comes within range is automatically struck by the blades, which do damage equal to the performer's Celestial Forces +1d every round. They cannot be Dodged, but Protection reduces damage normally. If the performer assumes celestial form, the blades will too, inflicting Soul hits to any other celestial beings in range! Likewise, on the ethereal plane the swords will do ethereal damage. The Song has a duration in combat rounds equal to the performer's Celestial Forces multiplied by the CD.

Bonus: the Sword.

Available: Laurence, Michael.

Essence Requirement: 2.

Degree of Disturbance: the check digit plus the performer's Forces in the realm of the Song.

Concealment

These Songs are attributed to Valefor, but they don't seem to have been used or taught within the past few centuries. Demons of the Game smile enigmatically, and encourage the rumor that select Servitors of Asmodeus have knowledge of them. The Celestial version is believed lost (or perhaps known only to Valefor himself), though rumors crop up from time to time . . . Angels (especially Seraphim) regard anyone knowing these Songs with deep suspicion. Janus is rumored to know them as well, but his Servitors deny it.

Only a few of Valefor's oldest and most diligent Servitors know that an object concealed with this Song is always visible in its true form in reflection. The Prince of Theft's headquarters is full of mirrors.

Corporeal – This Song can make any single small item appear to be any other item of roughly similar size. This is an illusion that fools all senses, and any tests (except with mirrors; see above), but does not actually change the object. The concealment lasts CD days and can affect an object no larger than the performer's Corporeal Forces, plus the amount of Essence spent, in pounds. The Song can alter the appearance of an artifact, but will not prevent its being detected as an artifact. The performer must touch the object to be concealed.

Ethereal – This Song allows the performer to conceal his true thoughts and feelings from inquiring mortals or celestials, emoting instead whatever he chooses to for a number of hours equal to his Ethereal Forces. All resonances that read the mood or intentions or character of their subject (Seraphim, Malakim, Elohim, Mercurians, Habbalah, Lilim), as well as the Ethereal Song of Tongues and similar abilities, read whatever false information the performer wishes to broadcast unless the check digit of the resonance or Song roll beats the check digit of the Song of Concealment (Seraphim only need to equal the check digit, not beat it). The exception is if the investigator applies his resonance (or Song) to the subject's reflection in a mirror (treating the mirror as the target for range purposes); this will negate the Song of Concealment!

Celestial – This Song can disguise the performer's celestial form, or the true nature of an artifact (including concealing the fact that it is an artifact). It lasts for 10 minutes plus the CD, *minus* the performer's Celestial Forces, but is foiled by mirrors. This Song is treated as a "lie" for purposes of the Seraphim resonance.

Available: Asmodeus (?), Valefor, Janus (?). *Essence requirement:* 2. *Degree of Disturbance:* none.



SONG OF CORRESPONDENCE

Skill Level Subjects that can be affected

- 1 A person, place or object with which the performer is intimately familiar *and* to which he is attuned (through a Cherubic or Djinn resonance, the Celestial Song of Attraction, an artifact to which he is bonded, a servant, etc.).
- A person, place or object with which the performer is intimately familiar – no attunement required.
- 3 A person, place or object that the performer knows very well, and can picture easily.
- **4** A person, place or object with which the performer is familiar enough to describe.
- 5 A person or object the performer has seen and touched once, a place he has actually been to once.
- 6 A person, place or object the performer has seen once.

Correspondence

This Song takes advantage of similar patterns in the Forces that make up the Symphony. Most of the older Superiors remember it, but it is so powerful, they share it with few Servitors. To know these Songs is to be capable of manipulating nearly any part of the Symphony, from any distance . . . as long as you have enough Essence.

Note: This Song, more than most, is potentially disruptive in the hands of player characters. The Game Master may wish to use it solely as a plot device to explain how very powerful celestials are able to perform feats (such as transporting someone around the world) that the player characters cannot.

The Songs of Correspondence rely on the performer's ability to act on Forces near at hand, and make them correspond to the Forces of his target. In simple terms, they allow nearly any celestial ability to be used at great distances. Songs, resonances and attunements can be applied to any target with whom the performer can establish a correspondence, regardless of range. The ability to establish a correspondence depends on the performer's skill level, and his familiarity with the subject:

If the performer is skilled enough to affect his chosen target, a successful performance of the appropriate Song of Correspondence will allow him to affect that target for CD minutes. Any other Song, resonance or attunement may be applied to the target, even if the performer is unaware of the target's present location.

The Song of Correspondence can be used in conjunction with the Celestial Song of Motion in a special way. The subject of the Song of Correspondence can be

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brought *to* the performer, if it is within range of the performer's Celestial Song of Motion (*In Nomine*, p. 82). The Song of Correspondence can also be performed on an intended destination, effectively shortening the distance to that location to 0 for purposes of the Song of Motion.

The Essence cost of the Song of Correspondence is equal to the Forces of the subject – and as it does not convey knowledge of how many Forces someone has, the performer must allocate as much Essence as he believes it will take. Either he expends enough, and the Song succeeds (excess Essence is lost), or he does not, and the Song fails. The Song of Correspondence cannot affect anyone who has more Forces than the performer. (Objects and locations require the minimum Essence requirement of 3.)

Corporeal – This version of the Song is used for corporeal objects, which include mortals, celestials in corporeal form and locations on the corporeal plane.

Ethereal – The Ethereal Song of Correspondence can be used to affect ethereal beings, celestials who are currently in the Marches and locations on the ethereal plane.

Celestial – The Celestial Song of Correspondence must be used to affect any being in celestial form or any location on the celestial plane.

Available: Nearly all except the newest Superiors (such as Haagenti and Nybbas).

Essence Requirement: 3.

Disturbance: the performer's total Forces.

Daydreams

This Ethereal Song (there is no Corporeal or Celestial version) is known to many angels of Dreams, but Blandine says neither she nor any of her Servitors discovered it. Rather, she claims that a few exceptional humans have invoked it themselves during times of great crisis, and that she and her Servitors learned it *from* humanity. Some other celestials scoff at this, pointing out that even "exceptional" humans can't perform Ethereal Songs without being given that ability by a higher power. Blandine merely smiles.

The Song of Daydreams only works on mortals who have, at some point in their lives, fervently, even desperately dreamed of being someone else, or possessing abilities they could only imagine. When performed, it will



only affect someone who is, at the time of the performance, either engaged in these daydreams or at least remembering such fantasies. If the target of the Song does not meet both criteria, then the Song simply will not work. The performer does not have to know whether his intended subject will be affected when he performs the Song.

If the Song is successful, then for a number of minutes equal to the singer's Ethereal Forces times the CD, the subject will gain all the mundane abilities he longed for in the person he dreamed of becoming! In mechanical terms, he gains any appropriate skills, and an increase in any appropriate characteristics, at a level equal to the amount of Essence spent (but not higher than the GM deems appropriate, and no characteristic can be raised above 10 in any case). In roleplaying terms, the subject will still be himself, but he will gain the mannerisms and attitude of his idol as well. He will remain aware of his true identity, but feel as if he is living out his daydreams, and the entire incident will have a surreal, dreamlike quality afterward.

This Song imbues a mortal with a little bit of the power contained in his own personal ethereal dreamscape – the GM should make sure it has more of a storytelling than a power-boosting effect. Remember that it cannot bestow supernatural powers of any kind. If the subject fantasizes about being Spider-man, the Song of Daydreams may increase his Strength and Agility, and give him Acrobatics and Fighting skill, as well as a knack for snappy banter, but it will not give him web-shooters or the ability to stick to walls. He also won't gain the science skills possessed by the fictional character if he doesn't know about them.

Example: An airplane has been sabotaged, the crew drugged. Just as it's about to crash, Dorian (one of Blandine's most trusted Mercurians) finds a lawyer on board who spent years as a boy building model airplanes and dreaming of being a pilot. Given the circumstances, the man is naturally flashing back to those boyhood dreams, and after Dorian successfully performs the Song of Daydreams, the lawyer suddenly gains Piloting skill, and the dashing heroism he also associated with his future career as a top gun. The lawyer will never really know how he was able to dash to the cockpit and save the day. But for the rest of his life, he will fly through his dreamscapes on wings of steel . . . and often, a Mercurian will be there in the Marches with him, watching and smiling.

Bonus: Dreams. *Available*: Blandine, Yves. *Essence Requirement*: 1. *Degree of Disturbance*: the check digit.

Deception

Sometimes it's possible to fool the Symphony into accepting that which is not. Alaemon, Demon Prince of Secrets, devised these Songs and did his best to keep them secret. Much to his displeasure, a Lilim Geased one of his Barons into teaching them to her, and then sold them to Lilith. It's now common knowledge that these Songs, like many others, are available from Lilith for a price.



Corporeal – This Song allows a celestial to fool the Symphony into believing he is a natural part of it. For the performer's Corporeal Forces in minutes, he is treated as if he has a Role (*In Nomine*, p. 44) at a level equal to the CD. This temporary "Role" will cover *all* his actions that might otherwise disturb the Symphony, but applies *only* to disturbances – the Song does not convey any of the other benefits of a Role! If the performer already has a Role, add the CD of the Song to its effective level, but only for those actions that the Role would cover normally.

When performed by mortals, this Song *will* mask disturbances they create as a result of using supernatural powers – treat this as if the mortal has a Role, using the same rules as above. However, mortals never have real Roles, and add nothing to the CD.

Ethereal – This Song makes anything the performer says or does seem more plausible, with an effect similar to that of the Balseraph resonance. Add the CD to the target number of any Lying or Fast-Talk roll, or any deceptive use of the Emote skill. The duration is the performer's Ethereal Forces, in minutes.

Celestial – This Song allows the performer to change the apparent origin of any Symphonic disturbance he causes. He must choose a person, place or object which he is touching when he performs the Song. On a successful performance, any disturbance he creates will point back to the subject instead of to him! This applies to all Perception rolls to detect either the disturbance or its echoes (*In Nomine*, p. 55). However, a Perception roll with a CD of 6 will identify the correct source of the disturbance.

When the Song expires (after a number of minutes equal to the CD plus the performer's Celestial Forces), any remaining echoes will point back to the performer.

Bonus: Secrets, Balseraphs.

Available: Alaemon, Lilith.

Essence Requirement: 2.

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Degree of Disturbance the check digit, but only after the Song ends.

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Disjunction



Discovered by Malphas, the Songs of Disjunction pull apart the chords and intertwined themes of the Symphony. Malphas' organization, being notoriously leaky, has allowed many other demons to learn the secret of these Songs, and there are rumors that knowledge of the Celestial version, at least, has reached Heaven.

All of these Songs have a range in yards equal to the Song's level.

Corporeal – The Corporeal Song of Disjunction disassembles objects into their component parts. This will work on any composite structure – that is, one that could theoretically be taken apart without damaging the physical integrity of any of those parts. Most machines qualify, as does a brick wall . . . but a bottle, or a wall made of a single piece of molded concrete or steel, would not. This Song also will not affect living things.

Treat a successful performance as an attack doing Body hits equal to the performer's Corporeal Forces plus the CD, multiplied by any Essence spent. Do not subtract the object's Protection, but the attack is all-or-nothing; if it fails to inflict Body hits equal to the object's total, it has no effect.

Ethereal – The Ethereal Song of Disjunction separates the victim's mind from his body. The target may resist with a Will roll; celestials add their Ethereal Forces. If the subject fails, he is immediately sent to the Marches, leaving his corporeal body in an apparent coma. The duration is equal to the CD in minutes for mortals, but only CD rounds for celestials. Only the Ethereal Song of Healing (with a higher CD than the Song of Disjunction's CD) will allow the subject's mind to return to his body before the Song ends (though a celestial could ascend to the celestial plane or return to the corporeal plane in celestial form, rather than staying in the Marches).

This Song has a more drastic effect on Kyriotates. Performed on any manifestation of a Kyriotate, the angel gets a normal resistance roll. If it fails, that manifestation is separated from the rest of the Kyriotate's Forces for CD hours! The Kyriotate will remain aware of all its manifestations and can continue to act independently with each of them, but the Forces affected by the Song cannot rejoin any of its other Forces, nor can the Kyriotate instantly bring other Forces from elsewhere to the location of its disjointed Forces, or vice versa.

Celestial – The Celestial Song of Disjunction sunders the subject's Forces in a profound manner. Victims may resist with a Will roll, and celestials add their Celestial Forces. If the resistance roll fails, the subject remains outwardly intact, but for a number of minutes equal to the CD, he can only use *one* of his three realms of Forces

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at a time! When using any skill or ability, or engaging in *any* activity requiring one type of Force, treat his characteristics and Forces in the other two realms as having a value of 0.

This means that victims literally cannot move and think at the same time (though they can remain standing even with effectively 0 Corporeal Forces)! They can make Perception rolls, but require until the following round to bring their Ethereal Forces to bear so as to process the meaning of what they perceived! Any Song or attunement that takes multiple characteristics/Forces into account cannot be used. Resonances *can* be used, but use a value of 0 for any non-Celestial characteristics or Forces to be figured into its operation. (Calabim, for example, would add 0 to the damage their resonance inflicts).

Remember that the victim becomes unable to *use* more than one realm at a time, but his other Forces don't actually disappear. Thus, for defensive purposes (such as resistance rolls and taking damage), his attributes remain normal.

Bonus: Factions (all), Calabim (Corporeal version only).

Available: Malphas, possibly others.

Essence Requirement: 1 for the Corporeal version, 3 for the Ethereal and Celestial versions.

Degree of Disturbance the check digit plus the performer's Forces in the realm of the Song.

Ecstasy

The Songs of Ecstasy bring great pleasure to the recipient, but can easily be abused. While their effects may be bestowed as a gift, they can also be used as a tool to tempt or even enslave. Eli and Andrealphus both encourage a state of ecstasy, though for different reasons, while Novalis also knows these Songs.

The range of these Songs is equal to the performer's skill level in yards, plus any Essence he puts into the performance. Each additional person affected imposes a -1 penalty to the target number. There is no limit to how many people can be affected, as long as they are within range and the performer has enough Essence.

Corporeal – The Corporeal Song of Ecstasy can make *any* physical sensation pleasurable. It works exactly like the Balseraph of Lust Band attunement (*In Nomine*, p. 158), but the duration is equal to the CD in minutes. If the subject becomes permanently conditioned to enjoy a certain sensation, a reverse application of the Song can remove this conditioning. This can also undo the effects of a Balseraph of Lust's attunement.

Ethereal – A person affected by the Ethereal Song of Ecstasy experiences profound joy for CD minutes. The subject may resist with a Will roll. Besides putting the

subject in an exceptionally good mood, it will negate the effects of the *Angry* and *Fear* Discords for the duration of the Song. If a Habbalite attempts to instill *Fury*, *Sadness* or *Emptiness* in the subject, a contest of the Habbalite's resonance vs. the Song will determine which emotion prevails. The Ethereal Song of Ecstasy, performed on a dreamer in Beleth's Marches, allows the subject to make a Will roll to move to Blandine's side.

Celestial – The Celestial Song of Ecstasy suffuses celestials with joy in their existence. It causes their Word to resonate more deeply within them, which can act as a morale booster and reaffirm their dedication. The game effects are that for a number of hours equal to the CD, Servitors in good standing will gain an extra point of Essence from any Rites they perform, as well as from sunrise/sunset, if it falls within that time. Furthermore, they may add an *extra* die (for a total of four) on any dissonance rolls made in that time period. (Any three dice resulting in a favorable intervention are counted as such an intervention - unfavorable interventions, however, occur only if all four dice are identical!) Any celestial with dissonance, and Outcasts and Renegades, will not receive extra Essence from Rites, but they will receive the extra die on dissonance rolls.

Bonus: Creation (all), Lust (Corporeal only).

Available: Andrealphus, Eli, Novalis.

Essence Requirement: 2. *Degree of Disturbance:* the check digit.

Enslavement

These Songs were discovered by Andrealphus whilst he was amusing himself in the pits of Shal-Mari. Sometimes he can be persuaded to teach them to favored Servitors, but at a dreadful price. Some of his servants whisper smugly that he has already traded them to (or used them on!) Lilith, but few credit such claims . . . to use them would be the antithesis of Lilith's Word, and to use them *on* her would surely start a terrible feud between the two Princes . . .

No version of these Songs can be performed quickly; they all require the performer to have prolonged intimate contact with the victim, during which the performer increasingly assumes the dominant role. Knowing the Song at level 1 would require an entire night of sex in order to perform it, while a level 6 performance requires only a brief make-out session or some extended cuddling. The Prince of Lust can enslave with a kiss.

Corporeal – The victim must make a Will roll at a penalty equal to the performer's Corporeal Forces, or else he will slavishly obey all orders from the demon up to and including self-abasement and suicide, taking a sensual pleasure in doing so.

The duration is CD days, but the performer must have sex with the victim at least once per day or it will wear off at sunrise.

> *Ethereal* – The victim becomes utterly obsessed with the performer, going to all possible lengths to please him. The effects are similar to an addiction, and the victim is noticeably dull, depressed and lifeless except when the singer's name is mentioned or when actively trying to please the singer. The Song lasts for a number of days equal to the CD, after which the victim goes into withdrawal. Victims may resist with a Will roll.

Celestial – The victim acquires a temporary Need Discord at a level equal to the CD, with a Need to see the performer once per day. While the Song is in effect, the victim has an effective Will of 1 against any effects the singer wishes to apply on him. The duration is equal to the performer's Celestial Forces in days, during which time shackles are visible around a celestial's celestial form. The victim may resist with a Will roll.

Bonus: Lust. *Available:* Andrealphus. *Essence requirement:* 4.

Degree of Disturbance: the performer's total Forces.

Freedom

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Lilith knows many secret Songs, including some that other Superiors don't know she knows. They are one of her most popular commodities. These Songs, however, she discovered herself, and has never shared with any but those few celestials whom she regards as truly trusted allies.

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Corporeal – A successful performance of this Song acts like an instant success with the Escape skill, against a number of physical restraints equal to the CD. Chains, ropes, handcuffs, gags and anything else binding the performer will fall away, as if his body was insubstantial. It will also free the performer of anyone's grip (each person holding him counts as one "restraint"). It will not open doors or boxes or the like. This Song has the special quality that even if known only at levels 1 or 2, it can be performed with only a mental invocation, taking effect after two rounds.

Ethereal – Only direct intervention by a Superior can remove a Geas, but this Song gives the subject temporary respite from one. The CD must equal or exceed the level of the Geas; if successful, the subject is freed from the Geas' effects for a number of hours equal to the performer's Celestial Forces. The Bound Discord can also be temporarily negated, in the same manner. The performer must touch the subject.

Celestial – This Song has an effect on the performer's celestial form similar to that of the Corporeal version on the physical form. If the performer's celestial form is confined in any way, a CD that is equal to or higher than that of the Song that was used to trap him (the Song of Binding, for example), or the level of an artifact (for example, Censers of Binding and Force Catchers from the *Liber Reliquarum*), will free him. This Song does not help someone with the Bound Discord (use the Ethereal version for that).

Bonus: Freedom (anyone using Lilith's Rites and accepting her dissonance conditions is considered to have her Word, for this purpose).

Available: Lilith. *Essence Requirement*: 1. *Degree of Disturbance*: none.

Fruition

These Songs are the only way for most celestials and ethereal spirits to reproduce with human beings. Only the Grigori could interbreed with mortals without the help of the Songs. Since the Grigori were cast out, the Celestial and Ethereal Songs of Fruition have been kept secret, and knowing them is now a serious crime for angels. Only the Corporeal Song is safe to know.

Corporeal – This Song allows mortals to be fruitful and multiply. For CD hours, any coupling between male and female humans (or animals) within a number of yards equal to the Essence expended by the singer *automatically* results in conception. This is true even if one of the couples is normally infertile, or if contraceptives have been used.

Ethereal – This allows ethereal beings to interbreed with mortals. This Song was once used frequently by the

pagan divinities to sire human children, but nowadays is seldom employed. If the *unmodified* check digit of the singer's performance roll comes up 5 or 6, the resulting child is a monster, one of the Gorgons of myth.

Celestial – This allows celestials to interbreed with mortals. If the *unmodified* check digit of the performance roll is 5 or 6, the child is one of the monstrous Nephallim. Because of the corruption of their Forces, demons are much more likely to produce monstrous off-spring, and do so with an unmodified CD of 3+. Calabim, on the other hand, are inherently destructive rather than procreative, and must halve their Celestial Forces (rounding up) when calculating the target number to perform this Song.

Bonus: Creation (all), Flowers (Corporeal only).

Available: All, but few Princes and no Archangels (except possibly Eli) will share them.

Essence Requirement: 1 (3 for the Ethereal and Celestial versions).

Degree of Disturbance: 10, at the moment of conception (the Corporeal Song creates no disturbance).

The Lord said to Abraham, "Why did Sarah laugh and say, 'Shall I indeed bear a child, now that I am old?' Is anything too hard for the Lord? At the appointed time I will return to you, in the spring, and

Sarah shall have a son."

- Genesis 18:13-14

Hunger

Many of Haagenti's peers would be surprised to learn that he not only discovered these Songs, but has managed to keep them mostly secret. He has shared the Songs of Hunger only with a few demons of Gluttony, Mammon, the Prince of Greed (they made a deal), and with his "brother" Kobal, who in turn has taught them to a handful of Servitors, for amusingly gruesome purposes. All these Songs have a range equal to the Song's level times the amount of Essence spent, in yards, and a duration of CD days.


Corporeal – This Song fills a living being with ravenous hunger, accelerating his metabolism so that he will be incapable of eating enough to sustain himself. The victim may negate with a Strength roll, at a penalty equal to the performer's Corporeal Forces; if he fails, then he will feel constant, unrelenting hunger. No matter how much he eats, he will neither gain weight nor diminish his hunger. If the Song is performed on one person continuously over an extended period of time, he will eventually waste away. For every week of being subjected to the Corporeal Song of Hunger, the victim will lose 1 point of Strength. When he reaches 0 Strength, he will die. Lost Strength will return at a rate of 1 point per week, once the victim is no longer under the influence of the Song. This Song will affect celestials in corporeal form, but they receive a bonus to the resistance roll equal to their own Corporeal Forces, and the hunger (and Strength loss) only affects the vessel the celestial was inhabiting when targeted.

Ethereal – The Ethereal Song of Hunger fills the victim with a nagging sense of insufficiency; the performer may choose one expendable resource that the subject is able to consume (food, money, cigarettes, etc.), and afflict the victim with a constant hunger for more. This is neither a Need nor any other Discord (such as Greed or Gluttony); there is no specific game effect. The subject doesn't necessarily *want* large amounts of the item in question, and is not forced to consume it, but he will never feel that he has enough. He will consume more than he normally would and/or hoard the material, and any nights spent on Beleth's side of the Marches will be filled with nightmares about his lack of it. Skillful manipulation can turn anxiety about a lack of food into Gluttony, or otherwise capitalize on the victim's insatiable appetite. The victim may resist with a Will roll.

Celestial – The Celestial Song of Hunger afflicts beings with a hunger for Essence. The victim may resist with a Will roll; if unsuccessful, then for the duration of the Song he must make another Will roll *any* time he attempts to expend Essence. (The GM should feel free to give bonuses to the Will roll in critical situations.) Furthermore, any Essence deficit (i.e., carrying less than a full store of Essence) will cause the victim to hungrily seek more – there is no strong game effect, but celestials will be frantic to perform Rites or acquire Essence by other means, while mortals who aren't even consciously aware of Essence will feel restless and unfulfilled, simultaneously trying to do whatever they're best at while avoiding putting their whole hearts into it.

Bonus: Gluttony (all), Greed (Ethereal and Celestial only).

Available: Haagenti, Kobal, Mammon. *Essence Requirement:* 1. *Degree of Disturbance:* the check digit.

Laughter

Kobal, once the Angel of Laughter, was the first to discover these Songs, and he used them to lighten spirits and cheer up mankind. When he Fell, he stopped teaching them to others, except for those rare Servitors who share his dark sense of humor.

Recently, however, Christopher, Archangel of Children, stumbled upon the proper chords in the Symphony to bring delight to the hearts of his young charges. The Prince of Dark Humor is not at all amused, especially as Christopher has shared the Songs Kobal long regarded as *his* with his ally, Novalis, and both are now teaching them to favored Servitors.

Corporeal – The Corporeal Song of Laughter makes people laugh and smile. There is no combat effect, nor does it actually force someone who is unhappy to become cheerful, but for a number of minutes equal to the singer's Corporeal Forces plus the CD, it will be impossible for subjects to maintain an unpleasant expression, and they will find themselves easily amused by nearly everything. Someone who is absolutely determined not to smile or laugh can refrain from doing so – but it will take a Will roll to maintain a sour disposition. The Song will affect anyone within a number of yards equal to the Song's level plus the amount of Essence spent.

Ethereal – The Ethereal Song of Laughter makes everything the performer does seem incredibly funny to its subjects. Everyone within a number of yards equal to the level of the Song plus the amount of Essence spent will react to the performer as if he were a brilliant comedian, laughing themselves silly at real jokes, and finding humor even in the most banal utterances. The effect lasts for a number of minutes equal to the CD plus the performer's Ethereal Forces. This won't prevent the audience from opposing him if he does something they don't approve of – but they won't be able to help laughing at it and finding it amusing, unless they make Will rolls to negate it.

Celestial – The Celestial Song of Laughter allows the performer to gain Essence from the good humor of others. It requires a group of genuinely laughing subjects – their humor can derive from any source, but it must be unfeigned. (The other Songs of Laughter *can* be used.) The performer must have an audience of at least 10 people, and can gain 1 point of Essence per 5 minutes of general joviality (such as in a party atmosphere), or 1 minute of breathless laughter (such as from an uproarious joke). An audience of 100 or more will double the amount of Essence gained, while any number less than 10 doubles the time requirement. The skill level of this ability determines how many minutes the singer may "collect" Essence from the environment, and the maxi-

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SECRET NUMINOUS CORPUS

Most Numinous Corpus are common knowledge, but a few were discovered by one Superior or another and kept secret. All of the following Songs function exactly like the more common Numinous Corpus (p. 43), except where otherwise noted.

Flame

This Numinous Corpus can be wielded in two ways. The first is as a short-range (not usable outside of melee combat) jet of flame, with a Power equal to the level of the Song and an Accuracy of -2. The second is as a sheath of fire wrapping around the performer's entire body; it will not burn the performer but it *will* burn everything he touches (including his clothing!) doing damage equal to the Song's level each round. This damage is added to any successful unarmed combat attacks and also applied to anyone or anything who strikes the performer.

Unlike other Numinous Corpus, Flame cannot be snuffed and reignited at will; it has a normal maximum duration, but the Song automatically ends any time the performer turns it off. (The performer can switch back and forth between the flame jet and the body sheath, though, and the jet can be dampened to a palm-sized fireball.)

Bonus: Fire. *Available:* Belial, Gabriel.

mum amount of Essence that can be gained from one performance is equal to the CD. A check digit of 6 would allow the performer to garner up to 6 Essence (a net gain of 5, since 1 point must be spent on the Song), which would require keeping 10 people rolling on the floor for 6 minutes, or 100 people for 3 minutes. This Essence is not "taken" from anyone, but comes to the performer as if from a Rite.

Bonus: Dark Humor.

Available: Christopher, Kobal, Novalis.

Essence Requirement: 1.

Degree of Disturbance: the number of people affected (for the Corporeal and Ethereal versions); the check digit (for the Celestial version).

Lightning

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These Songs allow the performer to control the elemental power of lightning itself. While useful, Jean considers them too dangerous to be freely distributed, and

Mouth

A favorite among Servitors of Gluttony, this Numinous Corpus gives the performer an extra mouth, complete with teeth, wherever he wants it. At point-blank range, a Mouth can do biting damage with a Power and Accuracy of -2. Each level of Mouth either adds *another* mouth or enlarges the existing one, at the performer's option (the latter function can also be applied to the performer's real mouth). The effect of multiple biting mouths or one gaping maw is the same: Power goes up by +1 per level of the Song. Numinous Corpus/Fangs *can* be invoked in conjunction with a Mouth, with cumulative effects! Mouth/6 and Fangs/6 would create a monstrous, fang-lined cavern or half a dozen toothy orifices, with a net Power of +6 and an Accuracy of +0.

Available: Haagenti, Kobal.

Rock

An option available only to Servitors of Stone, this Numinous Corpus grants Protection equal to the level of the Song plus the performer's Corporeal Forces . . . but also reduces his Agility by the level of the Song whenever it is invoked.

Bonus: Stone. Available: David.

prefers not to allow anyone who does not serve Lightning to learn them.

Corporeal – The Corporeal Song of Lightning renders the subject immune to the effects of electricity for CD minutes plus the performer's Corporeal Forces. This includes invulnerability to the Celestial Song of Lightning. Machines that require electricity will stop functioning if subjected to this Song. The subject remains conductive, so anything touching it may be affected. The performer must touch the person or object that is to be affected.

Ethereal – Using this Song, the performer can activate and power any electrical device for a number of minutes equal to the CD times the amount of Essence spent. The device will operate normally, but requires no outside power source. Alternatively, the performer can give it a surge that will *destroy* the electrical system – the device itself will not take any damage, but electrical components will have to be replaced before it will function again. Range is equal to the performer's Ethereal Forces in yards.



Celestial – The Celestial Song of Lightning calls a bolt of lightning down from the sky! The target must be within 10 yards times the Song's level, and he must be outside (or near a window). On a successful performance, the lightning bolt automatically hits its target, doing Body hits equal to the CD times the amount of Essence spent. It may not be Dodged, but Protection (except from metal armor) will reduce damage normally. If the target takes any damage, he is automatically stunned.

Bonus: Lightning. Available: Jean. Essence Requirement: 2.

Degree of Disturbance: the check digit ×2.

Oblivion

Until recently, these Songs were "lost," like many others that once belonged to now long-dead Superiors. It seemed especially fitting that the secret Songs of Mariel, Demon Princess of Oblivion, would follow her into oblivion after her demise in Haagenti's maw. But Alaemon, Impudite Demon Prince of Secrets, would not rest until he rediscovered the Songs of Oblivion, which he feels complement his Word. Of course, he keeps them secret himself, and so far has shared them with only a handful of his own Servitors.

Corporeal - The Corporeal Song of Oblivion temporarily removes any one person or object from reality – not its physical presence, but its place in the Symphony. The performer must touch the subject when performing the Song. For a number of minutes equal to the performer's Corporeal Forces plus the CD, no harm done to the subject will disturb the Symphony! This allows humans to be killed with impunity. Celestials are not directly affected. The Song has an opposite effect on Roles, however, since Roles are a celestial imposition on the Symphony; a celestial in a Role who is targeted by this Song gets to make a resistance roll with a target number equal to his Corporeal Forces plus the level of his Role. Failure means he has an effective Role of 0 -for purposes of masking disturbances only – for the duration of the Song.

Ethereal – This Song erases memories – permanently! It has a range equal to the Song's level in yards, and allows the performer to choose one memory to erase from the subject's mind. The memory may be of a time period, spanning up to a number of hours equal to the performer's Ethereal Forces, or of a specific fact (such as an individual's name, or what your boss just told you, but not memories of a broader scope like "your mother" or "how to walk"). The victim may resist with an Intelligence roll; celestials add their Celestial Forces.

Celestial – This Song only affects celestials, and can only be used on the ethereal or celestial planes, or against

someone in celestial form. (It will not affect a Kyriotate who has any Forces in a host.) The target must be within sight; on a successful performance, the targeted celestial must make a Will roll or be banished to Limbo (Heaven and Hell, pp. 79-80)! After a number of hours equal to the CD, he may make a Will roll to leave Limbo, and try again after a number of hours equal to the check digit of the failed Will roll, until he succeeds. The exception is Kyriotates and Shedim, who cannot go to Limbo - instead, this Song banishes them to their respective realms as if they had gone too long without hosts (it has no effect on a Kyriotate or Shedite who is already on its native plane). The bodies of sleeping celestials banished from the ethereal plane will remain in a coma until their owner returns. Upon emerging from Limbo, the celestial will automatically return to that body – unless it has been killed, in which case he will go straight to Trauma!

Bonus: Oblivion. *Available:* Alaemon. *Essence Requirement:* 2 (3 for the Celestial version). *Degree of Disturbance:* the check digit.

Pestilence

These ancient Songs were once common knowledge, originally discovered by Makatiel, Demon Prince of Disease. After his mad attempt to wipe out humanity, Superiors on both sides allied to destroy him, and while most Demon Princes (and a few Archangels) still know his Songs, they're now much more careful about teaching them to Servitors.

Full details on diseases are found in *Night Music* (p. 67). For purposes of these Songs, diseases are rated by level, according to the table on p. 74.

Killing a mortal with a Song of Pestilence *will* create a disturbance (at the moment of death) if the performer was a celestial. However, other people infected by the initial victim do not. Celestial vessels are normally immune to disease, and cannot be infected (but see the Celestial version, below).

Corporeal – The Corporeal Song of Pestilence allows the performer to inflict a disease on *one* subject, by touching him. The victim may negate it with a Strength roll, at a penalty equal to the CD. Failure indicates the disease will run its normal course; the victim may spread it to others, depending on the disease.

Ethereal – The Ethereal Song of Pestilence only works with contagious diseases. It turns one mortal or corporeal object into a "carrier" (living subjects will not contract the disease themselves). For CD days, the carrier will be infectious, transmitting the disease to anyone who comes into contact with it. Contact must be appropriate for the nature of the disease; any object can transmit a cold or flu

SONG OF PESTILENCE

Skill Level Nature of Disease

- 1 Brief, minor, not contagious (a stomach virus or a rash)
- 2 Brief, somewhat more serious *or* contagious (a cold, an asthma attack)
- 3 More serious, often fatal without medical treatment *and* contagious (malaria, flu)
- 4 Serious; fatal or chronically dehabilitating without medical treatment (smallpox, rabies, bubonic plague)
- 5 Fatal and/or permanently dehabilitating, not contagious (cancer, Alzheimer's, multiple sclerosis)
- 6 Fatal and/or permanently dehabilitating, and contagious (HIV, polio, leprosy)

The level of the disease is the Essence cost *and* minimum skill level for any performance of the Songs of Pestilence.

by touch, but something carrying HIV would have to have direct contact with the victim's bloodstream, such as a needle . . . Likewise, a person can transmit a flu simply by breathing, but would have to have sex or share a needle in order to transmit AIDS.

It is up to the GM to decide whether anyone exposed to the carrier will actually contract the disease.

Celestial – This version of the Song inflicts diseases in the same manner as the Ethereal version. However, the carrier can be an ethereal or celestial object or being.

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The carrier must still have appropriate corporeal contact in order to transmit a disease to a mortal.

Bonus: Corruption, Death, Disease.

Available: Most Demon Princes, most of the older Archangels.

Essence Requirement: 1.

Degree of Disturbance: the check digit plus the level of the disease inflicted.

Poison

These deadly Songs were discovered by the demon Sammael – now a Servior of Fleurity, the Habbalite Prince of Drugs – who earned the Word of Poison as a reward. The Songs of Poison imbue the Symphony with toxic elements. Once a closely guarded secret, they are now somewhat more widespread. Saminga is known to have acquired them, and shares them with some of his Servitors. Other Superiors have probably learned the Songs of Poison as well.

For complete details on poison and drugs, see *Night Music*, pp. 66-69. In brief, a poison has a *cycle*, which is the frequency at which the victim must make a Strength roll or take the listed damage, and a *term*, which is the lifespan of one dose of Poison. Where the descriptions below mention adjusting the cycle or term of a poison, they are moved upward or downward on the following scale: 1 second; 1 round; 1 minute; 1 hour; 6 hours; 1 day; 1 week; 1 month; 1 year.

Corporeal – The Corporeal Song of Poison can turn any physical substance (up to the performer's Corporeal Forces in pounds) toxic with a touch. A normal performance will create an ingested poison that does a base of 1d damage with a cycle of 1 hour, and a term of CD hours. Each additional point of Essence spent may



decrease or increase the cycle by one increment; this adjusts the term by the same amount, so 2 points of Essence could create a poison with a cycle of 1 round and a term of CD rounds; 2 points of Essence may increase (or decrease) the term by one increment *without* changing the cycle; and 3 points of Essence will increase the damage by 1d.

By singing the Song at a -2 penalty, the performer can create a poison that will take effect on contact, with the same potency as above.

Performing the Song at the same -2 penalty, the performer can create an invisible, odorless airborne poison that will fill a small room (spreading out to poison an area with a radius equal to the performer's Corporeal Forces in feet, if uncontained). Its potency is determined as above, with the term determining how long the air will remain toxic to anyone who breathes it. Performed outdoors, however, the poison cloud will usually disperse within a few minutes (Game Master's option).

Ethereal – The Ethereal Song of Poison can imbue any substance (up to the performer's Ethereal Forces in pounds) with the same effects as a drug of the performer's choosing. A single performance will create a number of doses equal to the CD plus any additional Essence spent. *Night Music* has details on various drugs, but a dose represents the effects of two shots of hard liquor, one cigarette, one hit of LSD, one snort of cocaine, etc. The "drugged" substance must be ingested. A performance at -2 to the target number can create skin contact or inhaleable drugs, as described under the Corporeal version of this Song.

Celestial – This Song creates celestial poisons. These exotic substances act like the corporeal poisons described above, but the damage they do is measured in Soul hits! However, base damage is 1 Soul hit, rather than 1d, and each 3 points of Essence will increase the damage by 1 point. A performance at -2 can create contact or inhaleable celestial poisons, as above, but these will affect someone even in celestial form, and will also take effect in the ethereal or celestial realms. Celestial poisons are resisted with Will, not Strength, and they *can* cause the victim to lose Forces.

Bonus: Drugs.

Available: Fleurity, Saminga. *Essence Requirement:* 2. *Degree of Disturbance:* the check digit.

Purity

These Songs remove impurities. They were used by Uriel in the creation of the universe, and Gabriel, Laurence and Khalid (Archangel of Faith) are known to still pass them on to their Servitors occasionally. The performer must touch the target.



Corporeal – This Song destroys physical impurities – for an additional 2 Essence, the impurities can be separated rather than destroyed. It can strain the salt out of seawater, or remove dust and grime from the interior of a machine, or remove diseases or poisons from a living being. In the case of a person or animal, it will not repair any damage done by the contamination – use the Corporeal Song of Healing for that. If the "impurity" is an integral part of the object (GM's discretion) then it cannot be removed; you can't "purify" a human by removing all iron from his body, nor take the carbon out of a jar of sugar. This Song does not affect things on a sub-molecular level. Each performance can affect a single living being, or a volume of inanimate material equal to the CD in cubic feet.

Ethereal – The Ethereal Song of Purity removes foreign influences from the subject's mind. This includes the effects of hypnosis, and many resonances, Songs and attunements. It will not affect someone under the influence of drugs or disease, as these are physical causes (use the Corporeal version instead), nor will it cure insanity, since this is not a foreign influence. The same applies to Discords, since they have become part of the subject. When attempting to remove the effects of other celestial powers, treat it as a Contest, the CD against that of the effect, or the Ethereal Forces of the one responsible in the case of effects like attunements that have no check digit.

Celestial – This Song is the bane of Kyriotates and Shedim. When performed on someone who is being possessed, it will inflict Soul hits on the *possessor* equal to the CD! This Song cannot take away the last point required to remove a Force, but if the total amount of damage exceeds the possessor's Soul number (*In Nomine*, p. 64), he is forced out of the host, and cannot repossess that host again until he heals all Soul hits.

The Song has no effect except on an ethereal or celestial who is possessing a host; the performer will know, after successfully using it on a potential host, if he "hit" something.

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Bonus: Purity. *Available:* Uriel, Gabriel, Khalid, Laurence. *Essence Requirement:* 2. *Degree of Disturbance:* the check digit.

Retribution

Asmodeus, in his search for ever-harsher means to punish wayward diabolicals, discovered these Songs, which invoke retribution from the Symphony upon those who sound dissonant notes. Much to his disgust, his most prized secret Songs are now also known to Servitors of Trade and Judgment, as a result of one of his own Servitors Redeeming. (The former Servitor of the Game actually wound up in Marc's service, but Dominic "debriefed" him and acquired his Songs first.)

Corporeal – The Corporeal Song of Retribution causes the Symphony to lash back at anyone who disturbs it. It affects a radius equal to the Song's level plus the amount of Essence spent, in yards. This area will not move after the Song is performed. (On the ethereal plane, the area is a single dreamscape - which can still drift within the Vale.) For a number of minutes afterward equal to the performer's Corporeal Forces plus the CD, anyone who generates a disturbance within the Song's area (including the performer!) takes Body hits equal to the level of the disturbance! If performed on the ethereal or celestial planes, the damage is Mind hits or Soul hits, respectively.

Ethereal – The Ethereal Song Retribution of amplifies the effects of dissonance, making it excruciatingly painful and distracting. The performer must touch the subject. On a successful performance, all the victim's target numbers are penalized by -1 per note of dissonance, for CD minutes plus the performer's Ethereal Forces. The Song has no effect on anyone who doesn't have dissonance, and the performer has no automatic way of knowing whether his subject was affected.

Celestial – The Celestial Song of Retribution makes Discords even more crippling. The performer must touch the subject and choose a realm; on a successful performance, the victim will suffer a penalty to *all* his target numbers equal to his highest level of Discord in the realm chosen, for CD minutes plus the performer's Celestial Forces. As with the Ethereal version, the performer can't detect whether or not the Song had an effect.

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If the performer knows (or thinks he knows) exactly what Discord his victim suffers from, he can use this Song to exacerbate it. He must spend additional Essence beyond the 2 required; for each additional point spent, the chosen Discord will be increased by one level for CD days, to a maximum of 6. Any excess Essence (or all of it, if the performer chooses a Discord the subject doesn't have) is wasted.

Available: Asmodeus, Dominic, Marc.

Essence Requirement: 2.

Degree of Disturbance: the check digit, plus the performer's Forces in the realm of the Song.

Stone

These Songs resonate deep in the earth, calling on the immutable and unyielding forces of Stone. A bass rumble in the Symphony, echoing frequently in the depths of David's cavern, they are rarely heard on the corporeal plane. The Archangel of Stone does not share them with anyone below the rank of Vassal, and he disapproves of performing them in the open.

Corporeal - The Corporeal Song of Stone causes earthquakes. The radius is equal to the performer's Corporeal Forces plus the Essence spent, times 100 yards. The check digit determines how severe the quake is; the exact effects are up to the Game Master. A CD of 1 would be a slight tremor, noticeable but not doing much except rattling dishes, while a CD of 6 would inflict severe damage to the landscape, and possibly bring down buildings that are not quake-proofed. Remember that the earthquake and everything that results from it is celestial interference – a major quake, especially one that causes casualties, will create a massive disturbance!

Ethereal – This Song causes earth and stone to yield to the performer's desire. It has a range equal to the Song's level in yards, and can affect a mass equal to 10 pounds per point of Essence spent. For CD minutes plus the performer's Ethereal Forces, the affected mass will become animated and move as the performer commands, at a maximum speed equal to the performer's Precision in yards per turn. Whatever form the earth or stone is in when the Song ends is how it will remain, though an unstable formation will collapse.



Celestial – The Celestial Song of Stone imbues corporeal objects with Celestial Forces. On a successful performance, the performer or the object will be capable of affecting beings in celestial form for CD minutes. This means the performer can strike someone in celestial form, inflicting normal melee damage as Soul hits, without taking celestial form himself! A solid object would become a barrier to celestial forms, unless they can break through it by inflicting celestial damage equal to its hits. (Yes, you can imbue bullets or other projectile weapons with this power - but doing so would be dissonant to a Servitor of Stone!) The base cost of the Song allows the performer to affect either himself, or an inanimate object with a number of Body hits equal to $4 \times$ his Celestial Forces. Each additional point of Essence adds 8 hits that can be affected.

Bonus: Stone.

Available: David.

Essence Requirement: 2.

Disturbance: the check digit, plus the performer's Forces in the appropriate realm.

Vulnerability



Corporeal – Celestial vessels are not normally susceptible to mortal illnesses. This Song makes a vessel vulnerable to viruses, bacteria and any other contagions that can affect a mortal. (It does not, however, create any infections – that's usually left up to the inventiveness of the Servitor of Technology . . .) This vulnerability lasts for CD days, during which time that vessel also heals at normal human rates. Any diseases the celestial has contracted will disappear when the Song ends, so as of yet, introducing long-term illnesses like cancer and AIDS has proven ineffective.

Ethereal – Normally, celestials do not need to sleep. For a number of days equal to the CD, a celestial vessel affected by this Song requires as much sleep as a mortal, suffering from fatigue and other normal effects of sleep deprivation if the celestial goes without it.

Celestial – The target develops a hypersensitivity to disturbances in the Symphony, for a number of hours equal

to the CD. During this period, the celestial will be pained by any disturbances, in proportion to its severity; slight ripples in the Symphony will provoke irritability, while major disturbances may produce incapacitating pain. (At the GM's option, a Will roll may be required to maintain concentration, and for large disturbances, a failed Will roll might result in penalties to all target numbers equal to the check digit.) The victim receives a bonus of +2 to all Perception rolls to detect disturbances while under the effects of this Song, but cannot get a check digit higher than 2 (*In Nomine*, p. 55).

Available: Vapula. *Essence Requirement:* 2. *Degree of Disturbance:* the check digit.

War

Many assume that Michael discovered these Songs, but that's not the case; some long-forgotten servant of his did, before the Fall. Until Lucifer's revolt the angels saw little reason to use, much less teach, the Songs of War. Afterward, Michael and other militant Archangels made them available to many of their Servitors, but to this day, the more peaceful Archangels refuse to teach them, and frown on their Servitors learning them from others. Baal took the Songs of War with him when he left Heaven, but has always been choosy about teaching them, giving them only to favored Servitors as a reward for good service. Because these Songs have been around so long, however, most Princes also know them, as do many other older demons.

Corporeal – Also known as the Song of Gore or the Song of Blood (but not to be confused with the diabolical Songs of the same name, p. 80), this Song exacerbates bloodletting by allowing those who are wounded to ignore it. The performer must touch the subject. For a number of minutes equal to the CD times the performer's Corporeal Forces, the subject will not suffer any negative effects from loss of blood (though he can still be stunned, maimed, killed, etc.). Additionally, he will remain conscious even when he reaches 0 Body Hits, able to continue fighting until his negative Body Hits exceed the amount of Essence spent plus his Corporeal Forces. This Song has the side effect of causing the subject's blood to flow freely and copiously, often in greater quantities than should be physically possible. Some demons have been known to teach the Song of Blood to cultists to aid them in performing gruesome rituals.

Ethereal – This Song has a range equal to the Song's level times the amount of Essence spent, in yards. Everyone within range must make a Will roll to resist, or receive a significant boost to his more aggressive impulses for a number of minutes equal to the CD times the performer's Ethereal Forces. This should be roleplayed,

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with the Game Master deciding how NPCs are affected; the Song does not *force* anyone to act violently (else many Archangels would probably forbid the Song entirely). However, if the subject is even considering aggressive action, he is far more likely to follow through on that impulse under the influence of this Song. Besides provoking violent situations, the Ethereal Song of War acts as a morale booster; add the CD to any Will rolls the subject might be required to make to resist fear or uncertainty in a violent situation. This includes giving a bonus to suppress the Cowardly Discord.

Celestial – The Celestial Song of War allows a celestial to injure a mortal without creating a disturbance, *if* the mortal initiates violence against him. The performer must touch the mortal and the celestial subject (if someone other than himself) when performing the Song. For CD minutes thereafter, *if* the mortal takes any violent action against the celestial (it must be deliberate and aggressive, though not necessarily intended to cause injury – a shove will do it, but an accidental collision will not), *that* celestial may injure or kill the mortal without causing a disturbance (any other actions that disturb the Symphony, such as using a Song in the process of killing him, will generate a normal disturbance). The mortal does not have to strike first; if the celestial (or someone else) provokes him, physically or otherwise, he still becomes subject to the Song's effects if he retaliates. He does have to act of his own free will; using a celestial power to force him to attack does not "tag" the mortal as an aggressor. (The Ethereal Song of War, however, does not *force* aggression . . .)

Bonus: the War, War.

Available: David, Gabriel, Janus, Jean, Khalid, Laurence, Michael; Baal and most other Demon Princes.

Essence Requirement: 1 for the Corporeal and Ethereal versions; 3 for the Celestial version.

Degree of Disturbance: the check digit plus the number of people affected.







While many Songs are kept secret, and a few have practical limitations on their performance (such as high Essence requirements), some Songs strike special chords within the Symphony that not everyone can play. The Songs below may or may not be secret, but they are all *restricted*: only certain beings are capable of performing them, by their very nature. It might be possible for someone else to *learn* such a Song (or remember it after changing his nature, as in the case of Falling and Redemption), but like an expert singer who has lost his voice, he would not be able to perform it.

DIVINE SONGS

These Songs, either because of their intrinsic holiness, or because they require a connection to the Symphony that mortals and diabolicals lack, can only be performed by members of the Host. This includes angels, relievers and Saints, but *not* Soldiers of God, nor ethereals who happen to be aligned with Heaven (if any exist).

Faith

Performing these Songs requires complete submission to God's will . . . or at least submitting to the unaltered Symphony as the angels believe God created it. By opening oneself up to the Symphony in its natural state, an angel can gain insight, or remove himself from Earthly concerns, but no demon is capable of detaching himself so thoroughly from his sense of self. Angelic dissonance makes it more difficult to perform these Songs; subtract any dissonance from the performance roll. Most Archangels grant these Songs sparingly, but Khalid, Elohite Archangel of Faith, often awards them to favored Servitors.

Corporeal – An angel who submits to the natural state of the Symphony thereby removes himself from it, at least corporeally. His vessel becomes insubstantial, and he can walk through solid objects as if he were in celestial form. No purely corporeal object or attack can affect him, but ethereal and celestial attacks (including resonances and attunements and non-Corporeal Songs) will. The performer does not become invisible. The Song lasts for CD minutes plus the performer's Corporeal Forces, but will end immediately if the angel does anything that creates a disturbance.

Ethereal – This Song opens the angel's perceptions to the Symphony in its natural state. He no longer directs

his attention according to his own preconceptions, but lets the Symphony take over his senses. The effect is that for CD minutes, the angel *automatically* detects any disturbance in the Symphony that he could possibly perceive (e.g., for which his target number is 2 or higher – *In Nomine*, p. 55), with a check digit of 6. During this time, the angel is completely passive, unable to move, speak or react in any way to what he perceives – he is a mindless listener, hyper-attuned to the slightest ripple in the Symphony, but unable to muster enough sense of self to act on it.

Celestial – By performing this Song, an angel voluntarily gives up his free will (or the illusion of it), and becomes completely subsumed by his divine nature. What happens is that he becomes a being entirely driven by his resonance and his Word – and under the control of the GM! For CD minutes, the angel will act in whatever manner the *Game Master* feels most directly serves his Word, and is consistent with his Choir. He effectively becomes an NPC that the GM should play in the most "straight-arrow" manner possible, devoid of creativity, *incapable* of doing anything that even remotely resembles dissonant behavior, acting only on angelic instinct. The advantage to this state of mind is that the angel is also completely immune to any powers that might affect his conscious decisions, such as a demonic resonance, or even Discords. (It does not make him immune to the Song of Possession, however, since that Song simply removes the victim's consciousness from its vessel and sends it to the Marches).

Bonus: Faith.

Essence Requirement: 2.

Degree of Disturbance: The check digit, after the Song's effects abate.

The Trisagion

The Trisagion, or "Song of Holies," is a very special Song. Any member of the Host can learn it, but it's not usually taught to anyone except a Seraph chosen to be a Trisagionist. It cannot be sung by anyone possessing dissonance or Discord. It also cannot be learned at a higher level than the angel's Singing skill.

The Trisagion invokes the presence of the Almighty. This does not mean a Song can summon God, but a successful performance attracts a tiny portion of divine notice. For a number of minutes equal to the CD, there is an increased chance that God will be watching. This is

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represented by treating *any* Intervention roll (111 or 666), by anyone in the vicinity, as a *Divine* Intervention.

The check digit of a successful singing of the Trisagion can also be added to the chance of invocation when attempting to summon an Archangel. This does not mean that the Archangel will necessarily be happier about being summoned; in fact, the Trisagion should almost never be used for this purpose, as an Archangel will be infuriated at such a frivolous use of the Song of Holies! Only for ceremonial invocations of the utmost importance (usually when the Archangel has planned his appearance), is this usage appropriate.

The Song of Holies is a Celestial Song, and can only be sung in celestial form. Unlike other disturbances, anyone perceiving the Trisagion's disturbance will know it is angelic. Although it can be sung in Heaven or on Earth at any time, it is a holy Song, meant to be used only for the most sacred and solemn occasions. Any angel who misuses it, trying to invoke divine favor for personal endeavors or frivolous purposes, will earn at least a note of dissonance, and severe censure from the Seraphim Council if they learn of it. In at least one instance of misuse of the Trisagion, the offender was struck with the Mute Discord.

Bonus: Seraphim. *Essence Requirement:* 2. *Degree of Disturbance:* the check digit.

Witness

This is an ancient and venerated Celestial Song taught by the more tradition-minded Archangels to their favored Servitors. Only those who serve Heaven can perform it; diabolicals simply do not possess a strong enough link to the Symphony. There is no Corporeal or Ethereal version.

To perform the Song of Witness, the angel makes a binding promise and calls on the Symphony itself to witness it, pouring Essence into the dedication. If at any time afterward the promise is broken, the Symphony weeps and wails against the oathbreaker, with a resounding disturbance at a magnitude of $10 \times$ the original Essence spent.

The disturbance caused by the performance of this Song is accompanied by very obvious effects, which can include chords of ethereal music, heavenly lights or natural wonders that prove to those present that the oath has been heard and witnessed. This was historically the most formal oath a celestial could take, until the creation of the Malakim. The significance of a particular oath to the oath-taker was indicated by the amount of Essence spent on it.

Out of respect for the Symphony, and for the role Malakim now take as Heaven's honor guard, the SONGS

Celestial Song of Witness is rarely sung except by Servitors of Laurence, who are required to formally beg permission of their Archangel before invoking it. It is the traditional way for an angel to accept a quest.

Essence Requirement: 1.

Degree of Disturbance: the performer's Celestial Forces.

DIABOLICAL SONGS

These Songs are anathema to angels, who cannot perform them and would probably suffer dissonance just for learning them. Only beings whose Forces are inherently diabolical in nature (including demons, infernal spirits and undead, but not sorcerers or Soldiers of Hell, nor ethereal spirits aligned with Hell) can perform them.

Blood

Demons use these Songs to sacrifice mortals for their own dark purposes. The Songs of Blood only affect mortals, not celestial vessels or other beings in corporeal form. Each of these Songs has a duration in minutes equal to the CD plus the performer's Forces in the Song's realm.

Corporeal – This Song makes blood a feast for a demon. The performer must touch his intended victim when performing the Song. Thereafter, for the duration of the Song he can gain Body hits by drinking the subject's blood! The amount of Body hits the performer gains is equal to the amount of damage inflicted on the victim from the bloodletting. The demon *can* increase his Body hits above his normal maximum – these extra points are the first lost, the next time he is wounded.

Ethereal – This Song creates dream-shades (*The Marches*, p. 101), wandering mortal spirits trapped on the ethereal plane. It must be performed on a sleeping mortal – or on his dreamscape! If that mortal dies, *while still asleep*, while the Song is in effect, he will automatically become a dream-shade. The performer has no control over the shade, and cannot prevent the mortal's spirit from passing onward, as dream-shades usually do . . . but demons often use this Song to trap a mortal in the Marches, and then promise him various things (such as being returned to life!) in exchange for his cooperation. Servitors of Beleth sometimes use them either to recruit Dream Soldiers, or to murder a chosen victim and then have special fun with him afterward.

Celestial – The demon must perform this Song while his intended victim is within sight . . . if he then kills his target before the Song expires, he gains *all* the Essence the victim possessed at the moment of death! Essence transferred does create a disturbance; excess Essence bleeds into the Symphony and is lost.



Bonus: Death. *Essence Requirement*: 2. *Degree of Disturbance:* the check digit.

Self

These Songs are used by diabolicals to proclaim "*I AM*" to the Symphony, to shut it out until there is nothing left *but* the demon's personal symphony. Because they require utter selfishness, diabolical dissonance makes it difficult to perform these Songs; subtract any dissonance from the performance roll. While any of the Songs of Self are in effect, the performer is oblivious to Symphonic disturbances.

Corporeal – By denying that the Symphony is more real than the demon, the performer can become insubstantial, drifting through objects as if he were in celestial form. No purely corporeal object or attack can affect him, but ethereal and celestial attacks (including resonances and attunements) will. The performer does not become invisible. The Song lasts for CD minutes plus the performer's Corporeal Forces.

Ethereal – This Song greatly enhances the demon's ability to perceive how individuals, and the Symphony itself, are reacting to his existence; it also turns the demon into a paranoid egotist (if he wasn't already . . .). The demon gains incredibly keen insight on the motives of other people *with regard to himself*, and an uncanny intuition about what events might be about to impact upon him. However, he becomes so self-absorbed that he is barely aware of anyone else. For a number of hours equal to the performer's Ethereal Forces, he gains a bonus equal to the CD to any roll to deduce intentions, motivations and probable outcomes that directly involve him . . . but an equal penalty to rolls to perceive or figure out anything that *doesn't* relate directly to him.

Interpreting the effects of this Song requires some creativity, since the GM must decide exactly what actions and behavior relates to the demon, and what rolls are appropriate. The bonus will certainly apply to Detect Lies, *if* the subject is lying to (or about) the demon, for example, and the GM might allow the demon to simply make Intelligence rolls to guess how another person feels about him. Predicting events that aren't driven by perceptible motivations (such as which door the demon should go through for the best outcome) is trickier . . . the GM might allow an Intelligence roll here too, or simply make up an arbitrary target number based on the available evidence, and roll a d666.

Celestial – This Song boosts the demon's selfish Will for CD rounds, giving a bonus to Will rolls equal to double the amount of Essence spent. The Celestial Song of Self is the only Song believed to work in Limbo (*Heaven and Hell*, p. 79). For this reason, Princes almost never

grant knowledge of this version to any demon. Asmodeus keeps careful records on who knows it (and thus might be able to escape to Limbo for a Very Long Time), and encourages other Princes to deny it to unreliable Servitors. He very much wishes that Lilith were not aware of it...

Bonus: Balseraphs.

Essence Requirement: 2.

Degree of Disturbance: The check digit, after the Song's effects abate.



RESONANCE-RESTRICTED SONSS

The following Songs are restricted to celestials who possess a certain resonance, as the Song itself works with that resonance. For most practical purposes, this means that these Songs are restricted to a particular Choir or Band. However, if a celestial (or other being!) is somehow able to acquire the resonance of another type of celestial (such as Masters of Divine Knowledge and Balseraphs of Fate), he becomes capable of performing any Songs restricted to those possessing that resonance as well. Most Songs connected to a resonance only exist as Celestial versions.

SERAPHIM

Truthswearing

This Celestial Song attunes a Seraph to the sound of an individual's truthful voice. The Seraph must perform the Song in the presence of the subject, who must then make a statement which he not only *believes* to be true, but which *is* in fact true. (This can make it difficult to perform the Song on a Balseraph . . .) Thereafter, for CD hours, the Seraph treats *anything* the subject says as if he had successfully applied his resonance with a check digit equal to his Celestial Forces. The Seraph does not have to actually make a resonance roll, though he may choose to do so if he wants a higher CD for a particular question. If the Seraph's resonance is impaired during this time (as a result of a failed resonance roll), the Song does not end, but the Seraph will not perceive anything from it until he regains the use of his resonance.

Using this Song does not affect a Seraph's ability to resonate on anyone else. The Song of Truthswearing can only affect one subject, though multiple performances on multiple subjects can be in effect at the same time.

Bonus: Seraphim. *Essence Requirement:* 1. *Degree of Disturbance:* none.

CHERUBIM

Lending

SONGS

Discovered by the Cherubim, these Songs are similar to the Songs of Transferral (p. 58), but they actually *lend* a Song or other ability to the recipient. The range of these Songs is equal to the Song's level plus the amount of Essence spent, in yards. However, if a Cherub is

attuned to the subject of his Song, there is no range limit! While the Song is active, the performer cannot make use of the ability that has been transferred without terminating the Song. The Song of Lending cannot transfer itself!

While the Songs of Lending can theoretically transfer any ability, they do not allow the recipient to *use* abilities he could not normally; thus, transferring attunements to mortals has no effect unless the mortal is a Soldier of the performer's Superior, one's Choir attunement can only be transferred to another angel serving your Archangel, lending a Celestial Song to a mortal will not give him the ability to perform it, lending the Enchantment skill to someone with less than 6 Forces is useless, etc.

Lending a skill does not *add* the performer's skill level to the recipient's, it only substitutes it. If the recipient already has the ability to be loaned at a higher level, the Song fails, and multiple performances transferring the same ability will only give the recipient the highest level from any one performance.

The Song of Lending only goes so far. You can lend attunements, Songs, even brains or strength, but what most people really need is common sense. Without it, all the rest are wasted.

- Ezra, Cherub of Fate

The exception is Forces; a single Force can be transferred by a Song of Lending. When Forces are transferred, the Cherub chooses how his characteristics in the realm of that Force are reduced (4 points for each Force); the recipient gains the same amount. You cannot transfer a Force if you only have 1 of that type of Force remaining!

Only Cherubim can learn these Songs. However, a Cherub who Falls will still be capable of performing them, but *only* on someone to whom he is attuned, and few Djinn will! The selfish nature of the Djinn makes them unable to learn, and loathe to perform, a Song that grants another person part of his own precious Forces.

Corporeal – The singer can transfer one corporeal skill (based on Strength or Agility), or 1 Corporeal Force. Skills are transferred for CD hours, Forces for CD minutes.

Ethereal – The singer can transfer one non-corporeal skill or 1 Ethereal Force. Duration is as for the Corporeal version.

Celestial – The singer can transfer one Song or attunement for a number of minutes equal to the CD times the performer's Celestial Forces, or 1 Celestial Force for CD minutes.

Essence Requirement: 1 for the Corporeal and Ethereal versions, 2 for the Celestial version.

Degree of Disturbance: the check digit, +1 if a Force is transferred.

OFANIM

Speed

No one gets enthusiastic about a new project the way an Ofanite does. These Songs enable the Wheels to spread some of their natural high-octane exuberance around.

Corporeal – The Ofanite shares his inclination toward movement with a target within a number of yards equal to the Song's level. Multiple targets can be affected for 1 Essence each, at a penalty of -1 per additional target. All subjects must make a Will roll to resist or else start to reverberate to the same fast beat that the Ofanim can hear. They will find it uncomfortable to sit in place, feeling a natural desire to stand up and move around, and it is very difficult to focus on any skill that requires Precision or Agility; subtract the singer's Corporeal Forces from any such rolls. The performer must also make a Will roll just to hold still, or he will begin drumming his feet, tapping his fingers, rocking his body to an inaudible beat, or otherwise appearing fidgety and full of nervous energy. The effects last for CD minutes. The Song has no effect on other Ofanim, who don't find dancing around to be a major distraction, even when driving.

Ethereal – Known colloquially as the Song of Brainstorming, this Song enables the subject to concentrate so totally on any single task that he may divide the time required to complete it by the CD, provided that he does not stop (even to eat or sleep) until it is complete. There are practical limits on what tasks can be shortened in this manner (an accelerated driver cannot make his car go faster, for example). The Ofanite must touch the subject when performing the Song, and the subject must begin work on the chosen task immediately, but the per-





former can then leave him to complete it on his own. Once the task is complete, or as soon as the subject stops, he will collapse with exhaustion; mortals will require a full 8 hours of sleep, while celestials recover after 1 hour of rest. This Song mimics an Ofanite's resonance (*Angelic Player's Guide*, p. 36), and so has no effect on them.

Celestial – The Ofanite can imbue other beings with the ability to keep up with it while it is using its Ofanite resonance. (Only celestials can travel with the Ofanite in celestial form, however.) They must travel with the angel (remaining within a number of yards equal to his Celestial Forces) but will not tire while the Song lasts. The cost is 2 Essence for *each* "passenger." The duration is CD hours. Ofanim of War or the Sword are frequently called upon to use this Song to bring urgently needed reinforcements.

Bonus: Ofanim.

Essence Requirement: 1 for the Corporeal and Ethereal versions, 2 for the Celestial version.

Degree of Disturbance: the check digit, plus the number of people affected.

ELOHIM

Moodreading

This Song functions for the Elohim in a manner very similar to the Song of Truthswearing for Seraphim (p. 82). It is a Celestial Song that allows an Elohite to attune himself to the emotions of a single subject. The Elohite must touch the subject when performing the Song. On a successful performance, the Elohite will be continually aware of the subject's moods and motivations as if his resonance were constantly in effect, with an effective check digit equal to his Celestial Forces. The duration is CD hours. The Elohite does not have to actually make a resonance roll, though he may choose to do so if he needs a higher CD at any given time. If the Elohite's resonance is impaired during this time (as a result of a failed resonance roll), the Song does not end, but the Elohite will not perceive anything from it until he regains the use of his resonance.

Using this Song does not affect an Elohite's ability to resonate on anyone else. The Song of Moodreading can only affect one subject, though multiple performances on multiple subjects can be in effect at the same time.

Bonus: Elohim. *Essence Requirement:* 1. *Degree of Disturbance:* none.



S O N G S

MALAKIM

Virtue

This namesake Song identifies *specific* virtues – or sins. A successful performance allows a Malakite to "tune" his resonance so that it will detect a particular type of noble or ignoble behavior for CD hours. The performer can end the Song normally with a Will roll (p. 15), but while it is in effect, his resonance will *only* detect the sort of behavior he chose when performing the Song. The Song of Virtue exists only in its Celestial version.

Searching for specific sins and virtues requires a normal application of the Malakite's resonance. However, the Malakim Check Digit Results table (*In Nomine*, p. 101) will apply only to acts falling within the purview of the criteria set by the Song. The performer can be as specific or as general as he likes – performing the Song of Virtue and naming the sin "consorting with demons" would then allow his resonance to reveal the most egregious act of diabolical collusion within the time frame given by his resonance roll check digit. Naming the virtue "courage" would allow him to detect the most courageous acts of those to whom he applies his resonance while the Song is in effect.

An important caveat is that whatever virtue or sin the Malakite chooses must also be a virtue or sin relative to the *subject's* moral standards! Thus, this Song doesn't allow Malakim to detect demons, because demons don't consider it ignoble to be one! (The Song of Virtue *cannot* be applied "in reverse," defining something as a virtue that the Malakite considers a sin!)

Bonus: Malakim. Essence Requirement: 1. Degree of Disturbance: none.

Kyriotates

Castling

This is actually a variant (p. 23) of the Celestial Song of Motion that only Kyriotates can perform. It allows a Kyriotate who is possessing two hosts to instantly reverse their physical locations. Range and Essence costs are identical to the Celestial Song of Motion (p. 41); each host has the basic weight allowance. The Kyriotate must pay a base cost of 4 Essence (to teleport two hosts), and a successful performance moves each to the spot previously occupied by the other.

Some Kyriotate virtuosos (p. 24) have improved on this Song so that they can switch hosts with non-host targets at another location, or even pick two external targets to "castle." Such a feat should require a virtuoso performance roll at -1 to switch a host with a non-host, or -2 to

switch two non-host targets. External (e.g., not possessed) targets each get a resistance roll if applicable (per the Celestial Song of Motion), and if either target resists, the Song fails.

Essence Requirement: 4.

Degree of Disturbance: the check digit, at each location.

MERCURIANS

Friendship

Mercurians make friends easily, and with their intuitive understanding of what creates bonds of friendship, they can play chords in the Symphony that make relationships more likely to proceed to their Destinies than their Fates. The Songs of Friendship make it easier for a Mercurian to garner a positive reaction from people, but won't *force* anyone to feel something he wouldn't normally . . . that's an Impudite's style.

Corporeal – The Corporeal Song of Friendship allows a Mercurian to share a little bit of his resonance for people and relationships - just enough to give others nearby a natural "feeling" for how best to present themselves and make a positive impression. The effect is less compelling than the Songs of Harmony, but has potentially longerlasting effects. On a successful performance, a "goodwill" zone radiates from the Mercurian for a number of hours equal to his Corporeal Forces. The range of the Song is equal to its level plus the amount of Essence spent on the performance, in yards. Within that range, all successful reaction rolls (In Nomine, p. 44) will have a minimum check digit equal to the CD of the Song. Unsuccessful reaction rolls are not affected. Since reaction rolls are only used at the GM's discretion, and never apply to player characters, the effects of this Song can be overwhelming (in a large crowd of random strangers, lifelong friendships can form spontaneously) or negligible (people already on the verge of violence aren't likely to be affected). It is up to the Mercurian to know when to apply it and how best to capitalize on the opportunities provided.

Ethereal – This Song generates an aura of friendship. For CD hours, the Mercurian will gain levels of Charisma equal to the amount of Essence spent. He must remain *friendly*, however – any hostile actions will end the Song! Furthermore, the Charisma bonus will not apply to anyone for whom the performer does not feel genuine 'friendliness – the Song will make sincere feelings of friendship radiate from the Mercurian, but it will not generate a false front.

Celestial – Rarely used nowadays, this has been called the "'Fear Not!' Song." In ancient times, Mercurians were the Servitors sent to bring tidings of comfort and

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joy to mankind, whereas other angels were likely to communicate messages of a more dreadful nature. Thus, there was a need for the Friends of Man to be able to appear in all their celestial glory without generating terror in their audience.

The Celestial Song of Friendship has no strong game effect. It can only be performed while the Mercurian is in his celestial form. It has a range in yards equal to the CD multiplied by the Mercurian's Celestial Forces; the Mercurian can choose anyone within that range he wishes to be affected. Each person chosen will automatically perceive the Mercurian, and feel a total absence of fear regarding him. He will be naturally inclined to trust and believe him, unless given a strong reason to feel otherwise. (Demons, naturally, have a strong reason to feel otherwise.) The latter effects will continue even after the Mercurian assumes corporeal form; subjects will not automatically perceive the Mercurian during future celestial visitations.

Bonus: Mercurians.

Essence Requirement: 1.

Degree of Disturbance: the check digit, for the Corporeal and Ethereal versions; number of people affected, for the Celestial version.

BALSERAPHS

Distortion

This Celestial Song allows a Balseraph to ring a false note in the Symphony when he creates a disturbance. It won't diminish the disturbance, but the Balseraph's resonance will distort it so that obtaining accurate information from the sound is more difficult. The duration is equal to the level of the Song, in minutes. During that time, any disturbance the Balseraph makes, up to a maximum level equal to the performer's Celestial Forces plus the amount of Essence spent, will be distorted. The effect is that when other beings make successful Perception rolls to detect the Balseraph's disturbance (In *Nomine*, p. 55), they must subtract the CD of the Song from the CD of their Perception roll. If this results in a 0, all they know is that there was a disturbance within range. If the result is less than 0, the perceiver actually gets false information (the GM may decide how badly the character is misled, depending on how great the difference is).

Bonus: Secrets, Balseraphs.

Essence Requirement: 1.

Degree of Disturbance: the CD plus the performer's Celestial Forces, but only when the Song ends. (The Song does not distort its own disturbance!)





DJINN

Lending

See p. 82.

Stalking

Djinn love this Song – as the name implies, it greatly enhances their stalking ability. The Song of Stalking can only be performed on someone to whom the Djinn is attuned. It has a range equal to the Song's level, in yards, and a duration of CD days – or until the attunement ends, whichever comes first. The subject may resist with a Will roll.

While the Song is in effect, the subject will automatically fail any Perception rolls to notice the Djinn (except on a Divine Intervention). Note that this only applies in situations where a Perception roll is necessary – if the Djinn's presence or actions are so obvious that no Perception roll would normally be needed to notice him, then the subject *will* notice him normally. But as long as the Djinn is skulking in the shadows, making some effort to conceal himself from his victim, or at least has other people around him so he can hide in anonymity, the subject will have a blind spot where his diabolical stalker is concerned. The Song of Stalking is a Celestial Song. Bonus: Djinn. Essence Requirement: 1. Degree of Disturbance: none.

CALABIM

Feedback

This Celestial Song allows a Calabite to "cycle" his entropic resonance, generating an ever-increasing level of pent-up destruction until it is finally unleashed. A successful performance allows the Calabite to invoke his resonance a number of times equal to the check digit, without actually damaging anything. Upon reaching his limit (or at any point the performer chooses before that), the *next* time he invokes his resonance, it will do damage equal to the check digit of the successful resonance roll *times* the number of "stored" resonance rolls, plus his Corporeal Forces (or Celestial Forces, in celestial form). The Song is terminated at this point. The Song cannot hold the performer's energies longer than its level in hours, at which time all unreleased entropy *must* be unleashed . . . or else it will turn on the singer!

When attempting to "store" a resonance invocation, a failed or resisted resonance roll has the normal effects, and ends the Song, dissipating all the entropy the Calabite had already stored. Secondly, when the Calabite attempts to unleash his stored entropy, a failed resonance roll merely means the resonance is unsuccessful as usual, the Song ends and all the stored entropy is gone. However, a resisted resonance roll requires the Calabite to take damage or dissonance, as usual (*In Nomine*, p. 145), but *multiplied* by the same factor that he would have inflicted on his target!

Example: A Calabite performs the Song of Feedback with a CD of 4. He then successfully invokes his resonance four times. Having now reached his limit, the next time he invokes his resonance, he *must* unleash it all at once. If his next resonance roll is a failure, it is treated as a normal failure (but the Song is ended and the four "stored" resonance invocations are lost). If he succeeds, he will inflict Body hits equal to his Corporeal Forces plus quadruple the CD! If he is resisted, however, he must either take that amount of damage, or swallow 4 points of dissonance!

Bonus: Calabim.

Essence Requirement: 1.

Degree of Disturbance: the check digit, but only when the stored entropy is unleashed or involuntarily dissipated.

SONGS

HABBALAH

Hysteria

Although the Habbalah can use their resonance to inflict specific, powerful emotions on someone, this Song makes use of their resonance to play with people's emotions on a broader level over a longer period of time. Unlike most resonance-restricted Songs, the Song of Hysteria is an Ethereal Song. The Habbalite can affect anyone within a number of yards equal to his skill level plus his Ethereal Forces; each victim after the first costs an additional point of Essence and imposes a -1 penalty on the performance roll. Victims may resist with a Will roll; celestials (except Elohim) add their Ethereal Forces.

The Song of Hysteria does not generate emotions by itself, but for a number of hours equal to the check digit, those affected by it will become extremely emotional . . . about *everything*. Whatever the victim's normal response to any situation would be, it becomes exaggerated to extreme proportions; the victim will become almost as mercurial as if a Habbalite were pulling his strings continually. His moods will change in an instant, as new situations provoke new responses, so he may go from unreasoning rage to irrational fear to all-consuming remorse and self-pity within minutes.



The exact consequences of this Song must be roleplayed. The Song won't create feelings that are completely foreign to the subject, nor will it spawn emotions that the subject doesn't already actually feel to some degree. Someone who is normally very loving and gentle will *probably* not lash out physically at his loved ones, unless pushed . . . but he will throw temper tantrums and scream at them. Someone normally inclined toward melancholy is very likely to become suicidal. A very skilled talker may be able to calm someone under the influence of this Song, but since any stimulus is likely to provoke a new emotional outburst, it will be a matter of walking on eggshells until the effects wear off.

As a side effect, those who have suffered the emotional roller coaster the Song of Hysteria inflicts will tend to be burned out afterward, their normal emotions dulled to the point of apathy. Their Will is temporarily reduced by 1 point; the effects are the same as for Will reduced by the Celestial Song of Dreams (p. 33).

Bonus: Habbalah.

Essence Requirement: 1.

Degree of Disturbance: the check digit, plus the number of people affected.

LILIM

Desire

This Celestial Song does not create desire (much as the Tempters would love the ability to do that!), but reveals it. Normally, Lilim must make eye contact in order to read someone's needs. The Song of Desire briefly attunes the Lilim to the needs revealed by a person's voice and/or body language. The Lilim must choose one subject within line of sight when she performs the Song. On a successful performance, she can attempt to make normal Perception-based resonance rolls to read the subject's needs, without making eye contact. Each such attempt requires that she spend 1 minute studying the subject before making her resonance roll, and the Song will last for CD minutes.

Bonus: Lilim. Essence Requirement: 1. Degree of Disturbance: none.

SHEDIM

Corruption

Though Legion, Demon Prince of Corruption, never passed on the secret of multiple possessions (*Infernal Player's Guide*, p. 14), he also discovered these Songs during his short reign. The Songs of Corruption *have* been passed on, but some Princes, notably Asmodeus, forbid their Shedite Servitors to learn them, both because they allow a Servitor to lose Discord without the help of his Prince, and because Hell fears that further experimentation might create another Legion.

The Songs of Corruption allow a Shedite to transfer his Discord to a host, over a long period of time, leaving disfigurement or insanity as a "devil's mark." They require that the victim be completely and thoroughly corrupted first – few Shedim can ride even a weak-willed host long enough to benefit from them.

The Shedite must know a Song of Corruption in the same realm as that of the Discord he wants to shed. He must occupy a host, continuously, for a number of *weeks* equal to the host's total Forces minus the level of the Song (minimum of 1). At the end of this period, the Shedite may perform the Song by spending Essence equal to twice the total level of the Discord, and the host may negate with a roll against Will + his Forces in the realm of the Song. If the Song is successful, the CD must equal or exceed the level of Discord. If it does, 1 level of Discord is permanently transferred from the Shedite to his host. If the performance roll fails, the subject resists, or if the CD is not high enough, nothing happens. Whether or not the Song is successful, the Shedite must wait the same period as before to perform the Song of Corruption again.

Example: Ragon, a Shedite of the War, has picked up the Cowardly Discord at level 3, after running away from angels too often. Not wishing Baal to find out about this, he's managed to learn the Ethereal Song of Corruption. He knows the Song at level 2, and is currently possessing a 4-Force human. He must maintain control of his host for (4-2) 2 weeks before he can attempt to perform the Song – not an easy task! The first performance will cost 6 Essence, and the host gets to roll against his Will plus his Ethereal Forces. If the Song is successful and Ragon's host fails to resist, Ragon must achieve a CD of at least 3. If he does, his Discord will be reduced to Cowardly/2, and his host will gain Cowardly/1. Whether or not he succeeded in shedding a level of Discord, Ragon can attempt a repeat performance every 2 weeks. Of course, each success means future performances are rolled against a lower level of Discord, and are thus cheaper and easier to accomplish.

Bonus: Corruption, Shedim. Essence Requirement: 2. Degree of Disturbance: the check digit, plus the total level of Discord before it is reduced.



Symbiosis

ALLA RAMAN RAMANA RA

"Symbiosis" is what the Shedim call their relationship with a host on whom they perform these Songs, but there is little symbiotic about them. Other celestials are more likely to call them the Parasite Songs. A Shedite must occupy a host for a number of days equal to the host's total Forces minus the Shedite's skill with the Song (minimum of 1 full day) before the Song will work. Once a Shedite has successfully performed a Song of Symbiosis on a host, however, he can leave that host and return to it later and still enjoy his "symbiotic" relationship; for every day that a Shedite has occupied someone after performing a Song of Symbiosis, that Song will work on that host for a week afterward, should the Shedite return and resume his possession. (The Shedite will still have to perform the Song again to activate it, on repeat possessions, but it will not have to ride out the waiting period described above.)

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Once performed successfully, the Songs of Symbiosis all last until the Shedite abandons the host. Each Song of Symbiosis can only be performed once per possession, however – if a Shedite wants to perform the Song again (such as to get a higher CD), it must leave the host and then successfully possess him again normally.

Corporeal – The Corporeal Song of Symbiosis makes a body more "comfortable" for the Shedite – the demon can slide in and out of the host quickly and easily, even briefly exiting the host without having to go to the trouble of regaining control when it returns.

On a successful performance, a Shedite can actually *leave* his host for CD minutes plus his Corporeal Forces, and automatically reenter him without rolling. The host will regain his senses while the Shedite is gone, but if the demon returns within the time limit, the possession is treated as if it had continued uninterrupted. If using the special resonance trick described in the *Infernal Player's Guide* (p. 57) to transfer back into the host silently from another host, reduce the Shedite's Forces by the CD (to a minimum of 1) for purposes of calculating how many seconds it takes. With enough Essence, a Shedite can create a "stable" of hosts, jumping back and forth quickly and easily between them.

SONGS

Ethereal – The Ethereal Song of Symbiosis lets a Shedite share his Word with his host, making the victim more comfortable with the kind of sin which the demon resonates. The game effect is that any time the Shedite attempts to force his host to commit an evil act that falls within the purview of his Word (Game Master's discretion!), the victim's Will roll is reduced by the CD. Shedim of Lust, for example, would make their hosts more amenable to committing lustful acts, and someone possessed by a Servitor of Belial would be much more comfortable with the idea of setting things on fire. The Game Master should be fairly strict in interpreting whether a particular act qualifies – only something that clearly *directly* supports the Shedite's Word should count.

Celestial – The Celestial Song of Essence creates such an intimate relationship between Shedite and host that the Corruptor can actually use his *host's* Essence! The CD is the amount of Essence the Shedite can draw from his host before he must perform the Song again . . . but he can draw on that Essence in increments, over the entire period of possession. Obviously, the Shedite cannot take Essence the host doesn't have.

Essence Requirement: 2.

Degree of Disturbance: the check digit plus the subject's total Forces.

IMPUDITES

Harvesting

Impudites often call this the "Song of Fattening," but the Song of Harvesting is the "formal" name (and many demons use it because it annoys Novalis so . . .) It allows an Impudite to prepare someone to be a future Essence donor by *giving* that person Essence . . . and infusing the recipient with a little of the Impudite's resonance in the process. The Song of Harvesting is a Celestial Song.

The Impudite must touch the subject while performing this Song. In addition to the 1 Essence required for the Song, the Impudite must transfer at least 1 point of Essence, and as much as he likes, to the subject (but not more than the subject can hold, so the Song is useless against someone who's already full). The transfer occurs *before* the performance roll, so if the Song fails, the Impudite has simply given away his Essence!

On a successful performance, the Impudite will receive a bonus to all Essence-stealing attempts against that victim for a number of days equal to the CD plus the Impudite's Celestial Forces. The bonus is equal to the amount of Essence he initially transferred to the victim. Remember that the victim must still be charmed in order for the Impudite to steal Essence, and beings capable of controlling their Essence expenditures are also capable of detecting when someone transfers Essence to them . . . and refusing it, if they choose.

Bonus: Impudites. *Essence Requirement:* 1. *Degree of Disturbance:* the check digit.

OTHER RESTRICTED SONGS

The Songs below are restricted for a variety of reasons – some can only be performed by Superiors, others cannot be performed by celestials, and others have more unusual restrictions. The restrictions for each are found in the description of the Song.

Life

The angels say that God Himself granted the Songs of Life during the latter stages of the creation of the universe, allowing His favored servants to help with the genesis of life . . . and the weeding out of failed experiments, or so say some diabolicals. (Michael, Lucifer, Eli, Novalis and Jordi are among those said to have once possessed these Songs.) According to the Archangels, once the Earth was finished, God took away the Corporeal version, or altered the Symphony so it would no longer work. Every Superior, even Lucifer, claims that creating new life is now beyond even their power. The other two

Songs are solely the province of Superiors – no Archangel or Prince would ever give his Servitors the power to create Servitors of their own. But from time to time, certain beings have demonstrated the power to control life and death, giving rise to speculation that the Songs of Life can be discovered by anyone who searches long enough.

All of these Songs require the performer to touch the subject, and all cost 6 Essence.

Corporeal – The Corporeal Song of Life can create life from inanimate matter. In order to do this, the performer must have some Primordial Clay available. Primordial Clay is a very rare substance, left over from creation and now found only in remote places on all three planes of existence. (See the *Liber Reliquarum*, p. 89, for more details.) The Primordial Clay must be shaped into the form of the creature to be brought to life. Artistry skill is not required, but a clear idea of what is being created is. The one who performs the Song does not have to be the sculptor.



With a successful performance, the Primordial Clay will become a living creature! Each Force to be imbued in the creature requires one "level" of clay. The being is one-of-a-kind and not capable of reproducing (even if it is a created version of an existing life form), unless the performer gets a check digit of 6, in which case the performer may have created a new race! (Though a very short-lived race without other fertile specimens . . .)

The Corporeal Song of Life also has a much more deadly application – it can *end* life! With a successful performance, any living being will be killed instantly. Victims may resist with a Will roll. This Song does affect celestial vessels, as well as Saints (sending them back to Heaven in Trauma) and undead.

SONGS

Ethereal – The Ethereal Song of Life gives the performer the power to create and destroy ethereal beings – which still causes great resentment among ethereal spirits, though no celestial is known to possess this power today.

A successful performance will create a new ethereal spirit. Its lifespan is normally limited – it will persist for a number of days equal to the CD. However, on a check digit of 6, it is a permanent creation (as permanent as any ethereal, anyway). Furthermore, once created, even "temporary" ethereal spirits can live indefinitely if they find a source of Essence to sustain them.

Ethereals and celestials are curiously limited in their ability to create ethereal beings – they can only create beings they have seen before, or using images taken from a mortal's dreamscape. Humans might be able to spawn entirely new beings from their own imaginations, if a human was somehow able to perform this Song.

Used to destroy, this Song can end the life of an ethereal being as described for the Corporeal Song of Life, above. This will work whether used against an ethereal in the Marches, or one caught in corporeal form on Earth.

Celestial – This is the Song Superiors use to create new angels and demons. The performer must either use his own Forces, or have other Forces available with which to "build" the new celestial – and only a Superior can juggle loose Forces like that.

The Celestial Song of Life can also eradicate a celestial, whether it is in a vessel (in which case the vessel will drop dead) or in celestial form. The celestial may make a Will roll to resist; if he fails, his Forces are dispersed into the Symphony.

Bonus: Creation (to create life), Death (to kill). *Essence Requirement:* 6.

Degree of Disturbance: the subject's total Forces.

Sacrifice

SONGS

When humans first perceived the wonders of the Symphony, they marveled and raised up their voices: "Almighty! The world is wide and wonderful, but we wish to do more to help!" Their prayers were heard, and the most holy among them were granted special Songs to help their fellow men.

This is how the angels describe the Songs of Sacrifice. Demons say the Songs are just another way for the Host to make martyrs out of mortals.

Only mortals can perform the Songs of Sacrifice (though they can be learned, and taught, by celestials). Anyone who knows one version of the Songs can spend character points to learn any of the other versions . . . but all other restrictions apply (see p. 11), so the Celestial version is *very* rare.

The Songs of Sacrifice allow a mortal to give of himself, wholly and without reservation. When someone transfers Body, Mind or Soul hits with these Songs, they are treated as normal healing for the recipient, and normal damage for the donor. The Songs cannot bestow more hits than the recipient has normally (nor take more than that from the performer), but if the recipient needs more than the performer has, it *is* quite possible for the sacrifice to kill or Force-strip the performer. The performer can choose whether or not to transfer additional maladies to himself, but the transfer of hits is automatic.

Additional maladies include Discords, conditions imposed by supernatural powers and the like. Most such transfers are permanent, or last until the condition runs its normal course (such as for diseases, diabolical resonances, etc.) Discords, however, are only transferred for a number of hours equal to the performer's Forces in the same realm.

All of these Songs require the performer to touch the recipient of his sacrifice.

Corporeal – The singer may transfer Body hits equal to the CD times the level of the Song to any corporeal being or object (including celestial vessels). In addition, the singer may remove any one adverse physical condition (such as disease, poison, drugs, infestations, etc.), or CD levels of Corporeal Discord, by acquiring it himself.

Ethereal – The singer may transfer Mind hits equal to the CD times the level of the Song to any being he can touch. In addition, the singer may take on one adverse mental condition (such as emotions instilled by a Habbalite resonance, for example, but *not* possession, since this would require transferring the possessor), or CD levels of Ethereal Discord, from the subject. Remember that most *permanent* mental conditions are treated like Discord, and can only be taken for a number of hours equal to the performer's Ethereal Forces.

Celestial – This version of the Song functions exactly like the Corporeal and Ethereal versions, transferring Soul hits equal to the CD times the Song's level. The performer *can* lose Forces this way! If someone dies (loses all his Corporeal Forces) as a result of performing this Song, he will be drawn to the Upper Heavens after its use. Yes, this means that even a Soldier of Hell might go to Heaven. Presumably, God sorts them out.

Essence Requirement: 1.

Degree of Disturbance: none.

Souls

The Songs of Souls grant tremendous power, some would even say the greatest power of all – the ability to redirect a mortal soul. *Only* Superiors are capable of performing these Songs. Even if a Servitor somehow learned a Song of Souls, human souls are simply beyond



the power of any celestial below the level of a Superior to affect, at least until those souls reach their natural destination in Heaven or Hell.

The exception, strangely enough, is mortals – if a *mortal* can learn one of these Songs, he can perform it! However, most Archangels regard such power as unsafe if not blasphemous in the hands of mortals. Demon Princes have been known to grant them to sorcerers on occasion, for a damning price. The possible benevolent uses for these Songs, however, and their occasional spread to non-Hellsworn, makes Asmodeus frown on the practice.

The Essence cost for the Songs of Souls is equal to the subject's total Forces. They can affect anyone the performer can see.

Corporeal – This Song can temporarily delay death, for mortals and celestial vessels. It must be performed within a number of rounds after the subject's death equal to the *subject's* Corporeal Forces. If successful, his soul is snatched back into his body, and will stay there for CD hours. For all practical purposes, the subject is still dead and his soul is beyond the ability of any other celestial power to affect. However, *if* his body can be brought back to life – using either the Corporeal Song of Healing to restore it to positive Body hits or, at the Game Master's option, extraordinary medical measures – his soul will take up occupancy once again, and the subject will seem to return from the dead.

Ethereal – This Song delays a deceased soul's journey to the afterlife. Like the Corporeal version, it must be performed within a number of rounds after the subject's death equal to his Corporeal Forces. If successful, his soul will not go to its natural final destination – instead, it will go to the Vale of Dreams, arriving somewhere between Blandine's and Beleth's Towers, and be free to wander there for a number of days equal to the CD. The dead soul becomes a dream-shade (*The Marches*, p. 101). The shade's "lifespan" can be extended with repeated applications of the Song. However, if he does not wish to be kept away from his final reward on the celestial plane (or the Far Marches, for pagans), he may make a Will roll to negate each performance. If successful, he is free to travel onward, beyond the power of even a Superior to stop him.

Celestial – This Song will bring a mortal being back to life. The mortal cannot have been dead for more days than his Corporeal Forces, and unless his corpse was healed, the person will return to a body that is in the same state as when he died – if he died of his injuries and does not receive an application of the Corporeal Song of Healing, he will immediately die again!

Superiors can *only* bring back someone who was killed as a result of celestial intervention, and *only* if the soul's

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SONGS

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destination was the same realm as that of the Superior. Archangels cannot retrieve a Soul from Hell, Demon Princes cannot steal someone back from Heaven, and neither can reclaim a reincarnated or pagan soul, nor someone who has dissolved back into the Symphony.

Furthermore, the subject automatically makes a Will roll to negate, even if he would *like* to return to life, given a choice! On a successful Will roll, that person is beyond the power of anyone but God (and perhaps, in some cases, Lucifer) to bring back. Those brought back to life will not remember their brief stays in Heaven or Hell . . . though it's rumored there have been some exceptions.

Celestial vessels can be brought back to life also. As with mortals, the vessel will still bear any damage that hasn't been healed since it expired. The celestial must have gone into Trauma within a number of days equal to his Corporeal Forces. On a successful performance, the celestial will return from Trauma (or Limbo) into the vessel, but unlike mortals, celestials may *choose* whether or not they wish to oppose it. (They choose knowing only that they are being tugged back from the celestial plane or Limbo to their dead vessel, not knowing who is pulling them back or where their vessel is now.)

Essence Requirement: 4.

Degree of Disturbance: the subject's total Forces.

Spirit Speech

Ethereal spirits and their servants often communicate through the Songs of Spirit Speech. Only mortals and ethereals may use them; celestials cannot learn or be affected by them. Most humans who knows these Songs are agents or worshipers of pagan spirits; some are sorcerers.

All of these Songs require that the performer have met his target at least once, though he need not reveal his own identity when he sends a message. He must visualize the soul to whom he wishes to speak, and then perform the Song. The target may be anywhere in the corporeal or ethereal realms.

Corporeal – The Corporeal Song of Spirit Speech only works on targets in the corporeal realm. It will send a verbal message – in the performer's voice, audible to anyone within hearing range of the target – no longer than a number of words equal to the Essence spent times the performer's Corporeal Forces. If the target is sleeping, roll vs. the sender's Will to see if the target awakens instantly and hears the message.

Ethereal – This version of the Song creates a minor illusion, affecting only one sense. For example, a beckoning figure could be seen, text on a page could be altered to read differently or a soft voice could be heard. The effect lasts for a number of minutes equal to the performer's Ethereal Forces.

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Celestial – The performer will manifest briefly in front of his target, for a number of rounds equal to the performer's Celestial Forces. He will not be seen by anyone else. If an ethereal spirit uses this Song to manifest on Earth, it may materialize there if it has an available vessel, ending the Song's effect. This Song may be maintained indefinitely by spending additional Essence; the target may contribute some or all of the Essence if he wishes.

Essence Requirement: 1.

Degree of Disturbance: none when used wholly within the ethereal realm; the check digit when either the performer or the target is in the corporeal realm.





LOS7 SONGS

Beyond the secret Songs jealously held by the Superiors who know them, and restricted Songs that only certain types of beings are capable of performing, there are lost Songs – powerful Songs that manipulate the very fabric of the Symphony, some of which have not been used since the dawn of creation. Many of these Songs were known by Superiors who have since disappeared, leaving no one to pass on their knowledge. (It is believed that with the death of Raphael, Archangel of Knowledge, dozens of powerful, secret Songs vanished into oblivion.) Eli, Archangel of Creation, is rumored to know many Songs that he has never shared with any other being.

Some of these "lost" Songs may reappear in unexpected places. Ancient relics forged when the Earth was young might contain Songs of Creation. A long-forgotten Servitor may reemerge from Limbo. Clues might be found in Yves' Library. And no one knows what arcane secrets might be hidden in the Far Marches . . .

It is also possible that a lost Song could be rediscovered, like any other new Song. Anyone who learns one of these Songs, or knows where one might be found, has very valuable information. Archangels and Princes will offer great rewards either to acquire such knowledge for themselves, or to make sure no one else does . . .

Abjuration

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This Song is apocryphal, the philosopher's stone of many celestial researchers for millennia. Going by many names, and often rumored to have been discovered, but still eagerly sought by every Archangel and Demon Prince, it is the Song that negates other Songs, the ultimate "anti-miracle." According to some, the Song of Abjuration would fix the Symphony so firmly in place that all celestial intervention becomes impossible. Others believe it is simply a chord that overwhelms all others, canceling any Song that plays against it. As far as anyone knows, however, this Song remains undiscovered, and many believe it is simply nonexistent.

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Creation

The first Songs Eli discovered - some say the first Songs anyone discovered - have not been used in eons. They spin the raw material of the Symphony - loose Forces – into new forms. They are extremely dangerous, because when performed, they will draw on *any* Forces in the vicinity to shape creation. Only Superiors can control Forces well enough to hold loose ones at the ready and shape them with a Song - other beings are capable of performing these Songs, but can't control which nearby Forces will be used, and might wind up Force-stripping themselves! Furthermore, the Songs of Creation bring new things into existence. Theoretically, anything the performer can imagine, he can create, if he has enough Forces to make it . . . but only Superiors can make the Symphony shape itself to their exact specifications. For anyone else, unrealized conceptions, mixed with all the other thoughts bouncing around in one's mind, don't often materialize the way the creator envisioned.

Shortly before the Fall, the Seraphim Council forbade anyone to use or teach the Songs of Creation any more, and some Archangels voluntarily gave up the knowledge. To this day, Baal and Lucifer are the only demons believed to remember them, and only the oldest Archangels (Eli, David, Gabriel, Michael and Yves) do. None of them have much use for these lost Songs, as there are only a few things they want to create nowadays, and they don't need the Songs of Creation to duplicate known forms.

For every 10 points of Essence spent, one Force in the appropriate realm will become . . . something else. If the Songs of Creation should appear in the GM's campaign, he should be creative and arbitrary – they really *can't* be controlled by lesser beings, but some ancient artifacts might do specific, controllable things with them. Let the check digit be an indication of how close the performer comes to actually creating what he wanted, while the check digit on a failed performance should indicate the magnitude of the resulting disaster . . .



Creating anything composed of more than one realm of Forces requires performing the Song of Creation for each realm. Note that living beings (including ethereal spirits and celestials) can't be created with these Songs (see the Songs of Life, p. 91), though their soulless bodies could be.

Corporeal - This Song creates pure elements or elemental forces - the angels once used it to raise mountains, give birth to rivers and oceans, heat the sun with nuclear forces and set the planets spinning with gravity. A non-Superior performing the Corporeal Song of Creation might unleash anything from a shower of silicon blown in a chlorine breeze to an electromagnetic pulse, but with luck, he could also create a telephone made of plutonium, a glowing bar of soap or a 0-calorie cheeseburger. It is rumored that as a byproduct, this Song has also been known to create Primordial Clay (*Liber Reliquarum*, p. 89).

Ethereal – The Ethereal Song of Creation creates things on the ethereal plane, and it can also give intelligence (and personality, or psychosis . . .) to things on the corporeal plane. Beleth and Blandine both used them to form their Towers and shape the Vale, but neither is



believed to have used them since. Non-Superiors performing this Song might spawn anything from a sentient vending machine to an independent dreamscape that eats other dreamscapes . . .

Celestial – The Celestial Song of Creation was used to expand and shape the boundaries of Heaven, and later Hell. Besides changing the celestial landscape, it can also alter a being's fundamental nature. New Choirs and Bands were at one time spawned using this Song, and it may have been a variant that Saminga discovered that let him create the first undead. Non-Superiors performing this Song might do strange things to their own resonances, or others, or to nearby mortals . . .

Bonus: Creation. Essence Requirement: 10. Degree of Disturbance: 10.

Exchange

Only the Ethereal Song of Exchange has been witnessed, though there have been dark rumors of a Celestial version as well. Only ethereal spirits can perform the ethereal version, and the Host ruthlessly hunts down any spirit known to possess it (even Blandine supports the effort to eradicate this Song). All those who know it have supposedly been eliminated several times since the Purification Crusade, but it's kept popping up again . . .

Ethereal - The only known version of the Song of Exchange allows an ethereal being to fully manifest on the corporeal plane without the need for a Tether, or spending Essence on a vessel. It does this by taking over an existing corporeal form – namely, an unsuspecting human or animal! (Celestial vessels, or those of other ethereals, cannot be taken over in this manner.) The ethereal *cannot* choose who (or even what) it will possess. The Symphony conducts the exchange "randomly," putting the ethereal in the body of a living being whose Forces are equal to the amount of Essence spent on the Song. The amount of Essence spent (and thus the Forces of the host) may not exceed the spirit's total Forces.

While inhabiting a mortal in this manner, the ethereal is treated as having a vessel at a level equal to the mortal's Forces. The victim takes the performer's place in the Marches. The Song lasts for CD days, but the spirit can prolong it automatically for another 1d days by spending the same amount in Essence again. There is no limit to how long the Song can be maintained, as long as the performer can continue spending Essence. If the spirit's host body is killed, the spirit suffers Trauma (as described in The Marches, p. 111). The hapless original owner, however, will become a dream-shade (*The Marches*, p. 101), wandering the Marches until he finally ascends to his last reward.



It is said that there are poor exchanged souls still wandering the Far Marches. Some were mistakenly slain as ethereals during the Purification Crusade. Nobody knows how the Symphony "chooses" who will be exchanged with the ethereal spirit; this is completely up to the GM. Since this aspect of the Song is therefore a plot device, the victim does not get a resistance roll.

Essence requirement: 1.

Degree of Disturbance: the performer's total Forces.

Forgetting

The first known user of these Songs was an ethereal deity, who used them to punish arrogant mortals. He performed a permanent version on himself during Uriel's purges, and vanished forever; no one except Yves remembers his name. Mariel, Demon Princess of Oblivion, also was able to give these Songs to her Servitors, but with her demise, the Songs are now considered lost. All had a duration of CD days.

Corporeal – This Song causes objects to be lost or forgotten. It can be performed on any one inanimate object (the performer must touch the object); thereafter, anyone who leaves it will automatically forget about it, while someone *specifically* searching for that object must make an Intelligence roll to remember it. The object does not become invisible; it is simply ignored by everyone.

Ethereal – This Song has an effect on living beings similar to the Corporeal version, above; the subject does not become invisible, but he will simply be ignored unless he forces a confrontation. He will be forgotten as soon as he's out of sight, even after a physical altercation, unless those involved make Intelligence rolls specifically to remember him. This Song was once used both as a blessing and a curse.

Celestial – The subject's name is masked from the Symphony. It is forgotten by everyone who knew it except for the target, and when it is spoken it is always ignored (listeners gain a selective deafness). If it is written down, readers skip over it as if it were not there. The victim becomes a non-person, though his physical presence will be noticed. This Song affects resonances, dissolves attunements and foils even Seraphim of Destiny; the only ones who are not affected are Superiors. The performer must spend Essence equal to the subject's Celestial Forces.

Bonus: Oblivion. Essence requirement: 2.

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Degree of Disturbance: the check digit; none for the Celestial version, as the Symphony itself forgets the disturbance.

Soul Binding

Weaker versions of this Song may be used in the creation of living artifacts (*Liber Reliquarum*, p. 105), but only the original Song of Soul Binding has such an immediate and absolute result. No one knows who first discovered it, or who might know it now . . . every Superior denies knowledge of it, and the existence of weaker variations might only be fostering rumors of a nonexistent original, more powerful version.

The Song of Soul Binding affects all realms, but is treated as a Celestial Song. Its effect is to instantly bind any being – human, ethereal or celestial – into a corporeal object, which can be anything from a gem to a corpse. The Essence cost is equal to the victim's total Forces. The subject may resist with a Will roll, adding his *total* Forces; the performer usually must spend a large amount of Essence on the performance roll, in order to have a chance of winning the Contest.

If the Song is successful, an ethereal or celestial vessel will vanish, while a human body will lapse into a coma. The victim's spirit is transferred into the chosen object, and he is now treated in every way as a living artifact. The performer can draw on his Essence as if he were a reliquary, or take him to the ethereal or celestial planes. Many mortals go mad quickly. The trapped spirit will be bound to obey the performer, as a servant at a level equal to the check digit (*In Nomine*, p. 45), though "ownership" may later transfer to someone else.

Unlike most living artifacts, someone trapped with this Song is automatically freed if the object containing his spirit is destroyed – though neither the spirit nor the one who trapped him, may be aware of this! Human souls will return to their comatose bodies, if still alive, or to their final reward if not. If a soul is in the celestial realm and his body is dead, he may simply stay where he is – whether he should be there or not!

Essence Requirement: 6.

Disturbance: the check digit, plus the subject's total Forces.

Visions

These Songs were among Raphael's "secret" Songs; since her death they have been lost.

Corporeal – This Song creates a soundless image attached to a particular spot, which will linger for CD days. It can *only* be seen by those whom the performer designates (the performer can choose to make it visible to anyone, to a particular class of beings, such as "only



S O N G S

angels," or "only angels of Knowledge," or to specific named individuals). The image is obviously a vision, and cannot fool anyone into thinking it is a physical object. It can be either a single picture or an animated feature, however, and the performer can set it to "replay" endlessly or to appear only once to each viewer.

Ethereal – With this Song, a performer who is on the ethereal plane may project himself (in a similar manner to the Song of Projection, p. 48) to any other point in the Marches, and either forward (to a potential future) or backward in time. The projection lasts for CD minutes, and requires an additional point of Essence for every 10 years to be projected. Angels of Knowledge once used it to send warnings or visions to mortal dreamers.

Celestial – The singer may grant any single recipient in sight a vision of the glory of God, which gives him a bonus equal to the amount of Essence spent to resist any demonic intrusions (including Songs, resonances and attunements) for CD hours. This *can* be performed on diabolicals, but they must make a Will roll to block the image out; on a failure, they get the bonus described above, but lose 1 point of Essence and will be made extremely uncomfortable. Angels *gain* a point of Essence.

Essence Requirement: 2.

Degree of Disturbance: the check digit.

Water

Once shared by both Oannes, Archangel of the Waters, and Vephar, Demon Prince of Oceans, these Songs are believed lost with the Superiors who knew them.

Corporeal – This Song can either create or destroy water. It has a range equal to its level, in yards. It will generate, or cause to vanish, cubic feet of water equal to the CD multiplied by the amount of Essence spent. If targeted on a living being, it does not create that much water inside the victim; instead, the victim will immediately begin drowning, taking Body hits equal to the amount of Essence spent every round, for CD rounds plus the performer's Corporeal Forces. Nothing will stop this damage, unless the victim can breathe water, or assume celestial form, and the panic of drowning will cause him to subtract the amount of damage he takes each round from all target numbers. Alternatively, the Song can drain water from living beings, inflicting damage equal to the CD plus the amount of Essence spent plus the performer's Corporeal Forces. Protection will not reduce this damage.

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Ethereal – Also known as the Song of Erosion, this Song calls on the immense, relentless power of water to wear away inanimate objects. It can do massive damage over a large area, but only gradually. The radius that can be affected is equal to the level of the Song multiplied by the amount of Essence spent, in yards – the performer can either choose a single object, or a fixed area (in any shape he likes, within the limits defined above) to be affected. Thereafter, everything subjected to the Song will take Body hits equal to the CD, *every hour*, for a number of days equal to the performer's Ethereal Forces. Protection does not reduce this damage; however, anything moved out of the area will stop eroding. Note that this Song will create a constant disturbance as it grinds away at the corporeal world.

Celestial – The Celestial Song of Water allows the performer to scry with any body of water, even as small as a bowlful, as long as what he is looking at is also within sight of a standing body of water. He must *know* the location of the water he is using to look out from – if he plans to spy on a roomful of people through a glass of water someone left on the table, and that glass has been moved, his Song will simply fail. However, as long as there is water from which to observe, the Song has no range limits. The duration is CD minutes.

Bonus: the Waters, Oceans. *Essence Requirement:* 1. *Degree of Disturbance:* the check digit.



Every Choir and Band is a different type of "instrument" in the Symphony. Whether or not a celestial perceives himself as an instrument, each Band and Choir has its own way of performing Songs. The difference is not usually discernible to a listener on the corporeal plane – one can't tell who performed a Song by its disturbance. However, on the celestial plane, the difference in "styles" is usually quite distinctive. Some resonances also interact with Songs in special ways.

The following section details how each Choir and Band perceives Songs, which Songs tend to be their favorites, and notes any applicable special rules or performance techniques. For convenience' sake, there is also a list of all "favored" Songs, those for which each Choir and Band receives a bonus (p. 16).

SERHPHIM

Fond of the Symphony in its purest form, the Seraphim see Songs as holy instruments with which to unravel the deception and corruption imposed upon the Symphony by the Enemy. Every Song a Seraph sings is a paean of glory to God. Any Song performance that is not in the service of Heaven is particularly distasteful to the Most Holy.

The Seraphim don't like Songs that deceive or make it difficult to discern the truth; it isn't necessarily dissonant for a Seraph to use the Ethereal Song of Light to fool someone, for example, but it will make him uncomfortable. Renowned as the singers of the most holy Song of all, the Trisagion (p. 79), Seraphim take their singing seriously, and commonly prefer to know a few Songs at a high level than perform a smattering of Songs less skillfully. Since this is the Choir least comfortable in the corporeal realm, they prefer Songs whose usefulness is not limited to Earth.



CHOIRS & BANDS





FAVORITE SONGS

Seraphim are typically information gatherers, and often learn Songs which help them perform this function, such as Memory, Symphony and Sight. They also like Songs that enhance their presence (such as Corporeal Light, Nimbus and Projection – a few use Numinous Corpus for this purpose). The Songs of Harmony can also be useful in setting the right mood for an interrogation.

SONGS AND THE SERAPH RESONANCE

The Most Holy have a reputation for being the most divine singers in the Heavenly Host. This is welldeserved, as they are at their best when performing Songs in the realm nearest the Divine. Seraphim receive a bonus equal to their Celestial Forces to all Song performance rolls in Heaven.

Songs with an Affinity

The Trisagion, Truth, Truthswearing.

CHERU5I

Cherubim love the sound of celestial singing; most of them admire Seraphim performances above all others, though the Cherubim can produce music of equal quality. A Cherub who has only heard the singing of angels is usually distressed the first time he realizes that on Earth, demons can sing beautifully, too. Some Cherubim specialize in a few Songs to achieve mastery, others diversify so they will have a range of Songs with which to protect their charges, but all of them prefer to get their performances *right*. They like to take extra time when possible, and are much more likely to perform a Song cautiously to ensure success than they are to perform it haphazardly hoping for an unusually good performance (*see Risk*, **In Nomine**, p. 39).

FAVORITE SONGS

Naturally, Cherubim are preoccupied with protecting those to whom they are attuned, and prefer Songs that help them do this. The Songs of Shields are the most common, with Healing being a close second. Many make use of the Celestial Song of Motion to quickly send their charges out of harm's way, though this is not possible if their protection is supposed to be unobtrusive. Transferral and Lending are both of enormous value to the Guardians as well.

SONGS AND THE CHERUB RESONANCE

As described in the *Angelic Player's Guide* (p. 30), Cherubim receive a bonus equal to their Celestial Forces to any skill roll that is made directly in the line of duty, i.e., protecting their charges. This *does* include Songs! A Cherub throwing a Song of Shields around an object of attunement, or invoking an offensive Song to wield against someone attacking his charge, receives this bonus on his performance rolls. This also applies to efforts to undo damage to those who are under their protection (such as Songs of Healing).

CHOIRS & BANDS

Songs with an Affinity

Attraction (Celestial).

OFHNIA

Percussive instruments beating time at an inhuman tempo, Ofanim perform Songs with their characteristic manic grace. Often they are more interested in the performance than the result – more staid celestials, like the Cherubim, feel that the Ofanim should take more care when disturbing the Symphony, but they cannot deny that when the Wheels hit their stride, they *rock*!

Ofanim often take Risks (*In Nomine*, p. 39) when performing Songs. They tend to learn an eclectic assortment of Songs, favoring variety while still feeling a need to achieve passable proficiency with each one.

FAVORITE SONGS

Without a doubt, the Songs of Motion are the Ofanim's favorite, and rare is the Wheel who doesn't know at least one, and more often all three. The Songs of Form and Shadows, and the Corporeal Song of Opening, are also popular for their ability to ease freedom of movement.



SONGS AND THE OFANITE RESONANCE

The Ofanim don't like to spend extra time on performances, but they can sometimes make up for their haste by expending extra energy instead. An Ofanite who uses physical invocation rituals to perform a Song (p. 14) can apply his resonance to the performance! An unsuccessful resonance roll spoils the Song performance, requiring the performer to start over. A successful resonance roll will give the performer a +1 bonus (even if the Ofanite is putting his heart into the performance, his movements still make up only a small part of the invocation), but if the performance roll fails, he doesn't take dissonance. Ofanim *cannot* use their resonance to add to the check digit of a Song performance roll (per *More Sophisticated Uses of Resonance* in *The Angelic Player's Guide*, p. 36), even when using physical invocation rituals.

Songs with an Affinity

Direction (Ethereal and Celestial), Motion, Speed.

ELOHIM

The Elohim regard Songs as divine gifts, tools which

God has provided to allow His servants to fine-tune the Symphony. Like all tools, Songs can be misused. Most Elohim are loathe to disturb the Symphony unless they determine it is the optimal course of action given the situation. A Song is both sacred and, in the corporeal realm, potentially profane; they will not perform Songs for mere convenience, or because they like the effects, and they frown on angels who do.

On the celestial plane, it is a different story. No one appreciates the beauty of celestial singing like the Powers, and many of them willingly lend their voices to the endless hymns of glory and appreciation that echo throughout Heaven.

FAVORITE SONGS

Individual Elohim may have favorite Songs, but they would never let such personal preferences dictate which ones they will learn, improve or perform. They choose Songs based on the nature of their Roles and the needs of their mission. Given their natures, some Songs are especially useful to the Elohim, however. The Songs of Harmony are common, since non-warrior Elohim prefer to work in a less impassioned environment where cool logic holds sway. Many Elohim have a particular dread of Habbalah, and find the Ethereal Songs of Seals, Shields and Solace to be effective defenses. (Of course, the Ethereal Song of Forbidding can also foil a Habbalite's attempt to meddle with an Elohite's emotions.)

SONGS AND THE ELOHITE RESONANCE

Music often embodies emotion, and Songs are no different. Elohim can sometimes glean clues to the performer's emotional state when they hear a disturbance caused by a Song. This is possible only if the Elohite succeeds in detecting such a disturbance with a check digit of 6 (*In Nomine*, p. 55). The Elohite may then make a resonance roll at -2 (the same as if he was attempting to read someone's emotions with only an audio reproduction to go on); if successful, he can only read current emotions, so the CD of his resonance roll cannot exceed 3.

Songs with an Affinity

Empathy, Moodreading.

MHLHKIM

Heaven's warriors have little appreciation for aesthetics. They don't sing Songs to make joyful noises, but to war against evil. Malakim vary in their reliance on Songs. Some prefer the sure effectiveness of attunements and mundane weapons, and regard Songs as flashy but unreliable gimmickry. Others arm themselves with as many Songs as they can, and perform them with devastating effectiveness. They all regard Songs as weapons, and differ only as to how effective they deem those weapons to be, and in their methods of wielding them.

FAVORITE SONGS

The fact that Malakim regard Songs as weapons doesn't mean they are only interested in those that inflict damage. Certainly, many Malakim do love purely offensive Songs such as Might, Shattering, Thunder and Celestial Light, as well as the ever-popular Numinous Corpus. Songs of protection and healing are also useful to any warrior. But Malakim are cunning warriors, and their battles occur on many fronts. Nearly any Song can be useful to a Virtue, depending on his role, but the



Songs of Nemesis give many the edge they need no matter who the enemy might be. Since they are often hunters, called upon to deliver vengeance, the Songs of Affinity and the Celestial Song of Attraction are in many a Malakite's repertoire; this saves them the trouble of relying on a Cherub, who might not be keen on the Malakite's destroying what he tracks down . . .

SONGS AND THE MALAKITE RESONANCE

Malakim sometimes take Song-related vows, such as "Perform no Songs on the corporeal plane," or "Never use a Song to slay a demon." Such vows do not impair their performances if they choose to break them (and incur dissonance).

Malakim receive a special bonus when performing Songs in service to an oath. At the GM's discretion, a Malakite who is upholding one of his oaths with a Song receives a +1 CD bonus on a successful performance. This includes his basic Malakite oaths; every Song aimed at killing a demon gets this bonus! Likewise, a Malakite fleeing to avoid capture by infernal agents would receive a bonus on any Song that will enable his escape. This bonus is potentially very broad, and the GM should limit it as he sees fit — oaths such as "Always perform Songs well" should either be disallowed, or enforced by requiring the Malakite to always take extra time, spend additional Essence on performances, etc. . . .

CHOIRS & BAN

Songs with an Affinity

Virtue, and see above.

K¥RIO7H7ES

Kyriotates can be marvelous singers, though other angels find their performances to be as bizarre as their appearance. Singing from multiple mouths, letting the rhythm flow through their multi-faceted beings, Kyriotates often perform Songs for their own sake, enjoying the music they produce and the Symphonic changes that result. Superiors may frown on unnecessary disturbances, and most Kyriotates understand the need for discretion and Essence conservation while on the corporeal plane, but they are the Choir most likely to employ Songs for what other angels might regard as casual, even frivolous, purposes.

FAVORITE SONGS

Kyriotates prefer Songs that affect the corporeal realm, particularly Songs that can benefit their hosts. The dissonance-preventing Corporeal Song of Healing is probably the most common Kyriotate Song, followed closely by the Songs of Form and Shields. Because they are so often engaged in multiple activities in multiple places, it's easy for the Thrones to run out of Essence; Songs with a long duration and low Essence requirements are thus very desirable, particularly if the effects can be transferred from one host to another while the Song is in effect. Numinous Corpus are very popular, and the Songs of Light and Tongues come in handy too. The Song of Possession is also surprisingly useful to Kyriotates; it gives them a second chance to anchor themselves to a host when their resonance has failed and they are running out of time on the corporeal plane.

Songs and the Kyriotate Resonance

With their multiplicity, Kyriotates can take advantage of various methods of improving a Song performance roll with one manifestation while its other hosts act normally. For example, one manifestation in a safe and remote location can take extra time (p. 15) or use the necessary invocation rituals to perform a Song that will benefit another of the Kyriotate's manifestations (such as the Corporeal Song of Tongues) or which can be transferred between them (such as Numinous Corpus).

Songs that have an instantaneous effect, or which take effect on the performer's body, can only be invoked by the manifestation that actually performed the Song. A Kyriotate cannot perform the Corporeal Song of Form with one host and then transfer the protection to another, for example. He would have to perform a second Song of Form for the new host. (The Songs of Numinous Corpus are an exception to this rule.) However, most Songs of information and communication affect the performer himself rather than his body – an important distinction where Kyriotates are concerned! A Kyriotate who performs the Ethereal Song of Tongues can only communicate mentally with people within range of one manifestation at a time, but he could use the Song to communicate with those within range of one manifestation one round, and another on the following round. Likewise, illusions created with the Ethereal Song of Light can create images that move from the vicinity of one host to the next throughout the Song's duration.

For purposes of defining the target of a Song, a Kyriotate's host is treated as if it were the Kyriotate's vessel.

Songs with an Affinity

Possession.



HERCURIHNS

The Mercurians are the angels most likely to choose a Song for aesthetic reasons – because it "sounds good." Different Mercurians have different opinions about which Songs are most aesthetically pleasing, of course. With an ear for music and an eye for human nature and expressiveness, the Intercessionists often find potential Soldiers by listening to the latent ability in a mortal's music. As they go about their corporeal existence, some Mercurians like to hum ditties that will sound hauntingly beautiful to mortals, and quite familiar to angels . . . especially to tweak their more staid brethren, the Seraphim.



FAVORITE SONGS

Since Mercurians are usually socializing with humans, the Songs most useful to them are those that do not have any obvious supernatural effects, preferably Songs that can be performed without mundanes realizing that anything at all is occurring. Most information-gathering Songs are suitable. The Songs of Charm and Harmony, used subtly, can defuse many hostile situations. Particularly beloved are the Songs of Opening and Tongues. The latter are probably the best-known Songs among traveling Mercurians.

Songs and the Mercurian Resonance

Long experience with people has taught Mercurians something about the personal symphonies of their friends and acquaintances. A Mercurian gets a +1 CD bonus on any Song directed at someone in his clique whom he has known for at least a month; +2 against any that have been known for at least a year. Using this bonus to cause harm generates dissonance . . . even if the acquaintance is (or has become) an enemy! (The Mercurian may choose to forego the bonus, however.)

It is dissonant for Mercurians to do violence, even with Songs. Violence includes more than just inflicting Body hits, but does not include incapacitating someone without hurting him. Thus, it would be dissonant for a Mercurian to use the Corporeal Song of Entropy to age someone (though that dissonance can be removed by undoing the effects), or the Celestial Song of Entropy to shatter someone's psyche, but using the Celestial Song of Darkness to blind someone is not dissonant.

Songs with an Affinity

Friendship, Harmony (Ethereal).





6HLSERHPHS

Balseraphs like to believe that every Song they know is actually a unique variation (p. 23) to which they have added their own personal twist. If this were true, other celestials would have a much easier time uncovering them, but there is an angelic superstition that disturbances caused by Balseraph singing actually corrupt the Symphony. Particularly arrogant Balseraphs affect an artistic appreciation for Songs, and even discuss, in very serious terms, the subtle qualities distinguishing angelic singing from demonic performances, and their own (superior) performances from everyone else's.

In truth, they couldn't care less about aesthetics. Balseraphs view Songs as instruments with which to increase their personal power, and they are only interested in Songs that will do that. Many Balseraphs are specialists, crafting stratagems that rely on their favorite Songs, but other Balseraphs can find an occasion to fit any Song, and like to have as many tricks up their sleeves as possible. Of course, they will invariably lie about what Songs they know, especially secret Songs . . .

FAVORITE SONGS

Songs that muddle the senses and leave victims more easily confused are of obvious value to the Liars. Like most demons, they find the Celestial (and to a lesser extent, the Ethereal) Song of Charm quite useful. The Songs of Opening make humans more pliable, and the Ethereal Song of Tongues extends the range of a Balseraph's resonance considerably. However, a Balseraph's favorite Song really depends on his role and his Word, since the Serpents range from death-dealing combat monsters to refined socialites in "deep cover" among humanity.

SONGS AND THE BALSERAPH RESONANCE

A trivial application of a Balseraph's resonance is to convince people that they didn't just notice him waving his hands in an odd manner, or singing a strange melody. Thus, Balseraphs can often get away with performing Songs that require physical or verbal invocation rituals in the presence of mundanes - Balseraphs who work mostly among humans are more likely to have a broad repertoire of Songs known at a lower level.

Songs with an Affinity

Distortion, Deception, Self.
NNILE

The brooding, lonely Djinn don't care at all what a Song sounds like, as long as it works when they want it to. Some say Djinn singing sounds like an anguished howl, but the Stalkers will just glower at you and point out (correctly) that you can't tell a Djinn from an angel by listening to their singing on the corporeal plane . . .

The more obsessive among the Djinn master their Songs to perfection, but most of them are too lazy to go to that much effort. Like the Cherubim, they often take extra time on their performances, but only because they hate troubling themselves to spend Essence and then seeing it wasted.

FAVORITE SONGS

The Songs of Affinity and the Celestial Song of Attraction are surprisingly useful to the Djinn, and many prefer to use them for short-term tracking assignments. A Song, after all, does not bring with it the risk of un-Djinnlike devotion and dissonance, nor does it limit what they can do to the person they are tracking.

Other favorite Songs are those that help them hide, and aid freedom of movement, such as the Songs of Motion, Shadows, and Silence, and the Ethereal Song of Form. Those Stalkers with a sadistic bent (which is many of them) enjoy using the Songs of Forbidding to prevent their victims from seeking help.

SONGS AND THE DJINN RESONANCE

Djinn don't get a blanket bonus where their subjects are concerned, as Cherubim do, but because they do have a link through their attunement, they get a +1 bonus to perform any Song on an object of their attunement. A harmful Song, of course, will cause dissonance. A Djinn also doesn't have to see his target (though it does have to be within range) to perform a Song on it, if he is attuned to the target with a resonance check digit of at least 4.

Songs with an Affinity Attraction (Celestial), Stalking.

Calabim like their music loud. They hammer their Songs out like stoned drummers in a heavy metal band, and couldn't care less about disturbances in the Symphony. Their choice of Songs is eclectic - some Calabim don't like Songs at all, believing their own resonance is all they need, while others like to have as many Songs as possible in their destructive arsenals. Like those stoned heavy metal drummers, many Calabim are artlessly noisy, with just enough skill to execute a few limited routines. A few, however, possess amazing technical skills - like the screaming punk rocker with a degree from Juilliard, there are Calabim who have become respected virtuosos, and can teach more "refined" performers a thing or two about finesse.

FAVORITE SONGS

Naturally, Calabim like destructive Songs, with the Songs of Entropy and Shattering topping the list. Cacophony and Thunder are also popular for obvious reasons, while Numinous Corpus and the Songs of Might are great for brawls. And no Calabite is above using the Corporeal Song of Charm to soften up his targets.

While the Songs of Healing wouldn't seem to fit a Destroyer's disposition, many of the smarter Calabim learn them - both to repair things they've damaged that they shouldn't have, and to repair themselves after they've had to absorb a reflected resonance.



SONGS AND THE CALABITE RESONANCE

Calabim can make use of their special ability to detect weaknesses with a Perception-based resonance roll (*Infernal Player's Guide*, p. 40) to find the best Song to take advantage of a target's vulnerability. Mortals and most angels aren't particularly susceptible to any one form of attack, but some Calabim learn a variety of damaging Songs just in case.

The Corporeal Song of Solace will temporarily negate the effects of the Calabite-specific *Pain* Discord (*Infernal Player's Guide*, p. 41).

Songs with an Affinity

Disjunction (Corporeal), Entropy, Feedback.

ННББНЬНН

Habbalah hate angelic singing, perhaps more than any other Band. It offends their sensibilities (and threatens their delusions) that angels retain for themselves the right to sing in Heaven, and praise God in song. So the Horrors gnash their teeth at the "tuneless, sugary whistling" of angels, and insist they can hear notes of hypocrisy in every Song performed by one of the Host.

Their own performances are jarring and discordant, lingering on painful high notes or extending down into the inaudible, nerve-wracking range. Most Punishers do not view Songs as art, but craft. Songs are tools with which to punish. Some Habbalah, however, are very, very good performers. They sing disturbing Songs of praise to their cruel, punishing God, which they hope will drown out angelic singing, even from the depths of the Pit. There are echoes of twisted, crippled glory in their melodies . . . but they make even other demons uneasy.

FAVORITE SONGS

The Habbalah enjoy using the Songs of Charm to make the weak (as they consider all their victims) even weaker. All Songs that can hurt and torment without killing are common tools of the Punishers, including Darkness, Entropy, Forbidding, Nightmares, and Plagues. Creative Habbalah can find ways to inflict suffering with many other Songs, however.

SONGS AND THE HABBALITE RESONANCE

CHOIRS & BANDS

With their resonance for sculpting emotions, the Habbalah can "soften up" the target of a Song that affects

emotions. This requires a normal resonance roll, but rather than inflicting a specific emotional effect, the Habbalite must declare which Song he is bolstering with his resonance. He must know the Song, but he does not have to be the one performing it! If the resonance is successful, then for a number of hours equal to the CD, the victim will be particularly vulnerable to that Song. The effect is that all resistance rolls are penalized by the Habbalite's Ethereal Forces. There is no effect for Songs that cannot be resisted. Songs which Habbalah can bolster in this manner include the Ethereal Songs of Attraction, Harmony, Revulsion and Sensation, the Corporeal and Celestial Songs of Nightmares, Hysteria, and any other Songs the GM considers appropriate.

If the victim thwarts the Habbalite's attempt to weaken his resistance, the demon does suffer normal backlash effects – either *he* becomes vulnerable to the Song he was bolstering, or else he takes dissonance.

Songs with an Affinity

Attraction (Ethereal), Empathy, Hysteria, Revulsion (Ethereal), Sensation (Ethereal).

The Lilim like to perform Songs with style; they care more about aesthetics than most demons. Skillful performances also make a favorable impression on other celestials, and Lilim are usually marketing themselves for freelance work. They'll also teach you the Songs they know . . . for a price. Secret Songs are especially valuable commodities, and some Lilim specialize in acquiring and teaching Songs that other celestials want to learn and can't get from their Superiors. This can be dangerous business, since any Superior who finds out about a Lilim who's learned one of his secret Songs, or who is teaching Songs to his Servitors, will mark her for quick destruction. Asmodeus has forbidden any demon to either teach or learn any Song without the express permission of his Prince, so it's also one of the violations that Servitors of the Game like to charge Free Lilim with - Lilith can't protest much, since every other demon is subject to the same treatment, it's just Free Lilim who happen to commit the crime most often.

FAVORITE SONGS

ALL MARKER ALLANDER AND AND A ALLANDER AND A ALLANDER AND AND A ALLANDER AND AND A ALLANDER AND A ALLANDER AND A

Any Lilim who collects a lot of Geases from people who aren't always easy to find afterward will want the Celestial Song of Affinity; most veteran Tempters know it. Second in popularity is the Celestial Song of Charm – Lilim *hate* doing someone a favor and then eating disso-



nance when they fail to collect. Vain Lilim (which is more of them than they'll admit) like to know the Corporeal Song of Healing, if for no other reason than to make sure corporeal scuffles never leave them looking less than their best. Lilim who make a habit of baiting Malakim find the Songs of Motion useful, both for quick getaways, and for dislodging those annoying sunglasses the Virtues like to wear...

Songs and the Lilim Resonance

Lilim can attune to their own Geases and Geas-hooks (and thus the person to whom they are connected) with the Celestial Song of Affinity (p. 29), with a bonus to the performance roll equal to the level of the Geas (or hook).

A Lilim can use a Geas-hook to reduce someone's resistance to her Songs. This operates a little differently than a normal request for a favor – the Lilim simply declares she is calling in her Geas after she performs the Song, and the subject must subtract the level of the Geas from his resistance roll. Whether or not he successfully resists the Song, the hook then vanishes.

Songs with an Affinity Desire.

SHEAIP

Shedite "singing" has been alternately described (by other celestials) as a spine-chilling, dirgelike howl, and an obscene, moaning belch. The Shedim aren't musicians, by any definition, but they really like Songs – since disturbances are something they're used to running away from, they love to mess with the Symphony. Though no one would call them artists, the Corruptors probably rely on Songs more than most Bands, so they get a lot of practice.



FAVORITE SONGS

The Shedim tend to emphasize their Celestial Forces, and so often know a lot of Celestial Songs. Like most demonic Bands, they use the Celestial Song of Charm a lot. Since they hate being tracked, the Celestial Song of Shadows is also popular with the Fleshless; conversely, the Celestial Song of Nimbus makes them more noticeable, and more horrifying to mortals. One of their favorite tricks is to possess someone to whom a Cherub (or Djinn!) is attuned, and then perform the Celestial Song of Revulsion. (Then they use the Celestial Song of Tongues to deliver taunts – "We're having a blast! Don't worry, I'll bring him back with most of his limbs . . .")

On the physical side, Shedim often use Numinous Corpus, especially when they go body-hopping. Cautious Shedim (or those who just like to keep a host for a while) may learn some Songs of protection, such as Form and Shields, and sometimes even the Corporeal Song of Healing.

SONGS AND THE SHEDITE RESONANCE

As with Kyriotates, a Shedite's host is treated as if it were the demon's vessel for the purpose of targeting a Song, particularly those the Shedite performs on itself.

CHOIRS & BANDS

Shedim receive a CD bonus of +1 for any Song performed on a host, if the Song's effects will persist after the Shedite leaves the host. This applies to healing a host body with the Corporeal Song of Healing, or afflicting it with disease with the Songs of Pestilence, for example, but not to Numinous Corpus, which are attached to the performer, not the body. This bonus is not cumulative with the affiliation bonus Shedim receive for the Songs of Corruption (p. 00) — that bonus is an extension of this ability!

Songs with an Affinity

Corruption, Possession, Symbiosis.



HOIRS & BANDS

Though the Charmers fancy themselves singers in the infernal band, they are not particularly artistic. Impudites can sing well, but they sing for themselves, performers more enthralled with themselves than anyone else could be. On Earth, their resonance may ensure an appreciative audience, but in Hell, Impudites are usually seen for the self-obsessed poseurs they are.

Regardless of how skilled their singing is, most Impudites really like Songs. Songs are the least predictable resource in any celestial's repertoire. Often regarded (accurately or not) as the wimpiest Band, Impudites are renowned for their tricky and cunning use of Songs to even the odds; this has deterred their rivals from testing them too casually.

FAVORITE SONGS

The Ethereal Song of Essence is the Song most Impudites want to learn; the lucky Taker given this Song never has trouble zeroing in on the most Essence-rich morsels in a crowd. More common is the Celestial Song of Charm, as popular with Impudites as with any other demon, since it makes their victims easier to charm and easier to drain.

Because Impudites can't kill humans, and most aren't oriented toward combat, they tend to prefer Songs that will get them *out* of combat – such as Ethereal Form or Celestial Movement. The Songs of Harmony are also popular with the Charmers; keeping everyone nice and peaceful makes it much easier to have an uninterrupted meal.

SONGS AND THE IMPUDITE RESONANCE

If an Impudite targets a charmed victim with a Song, that individual will resist the Song at a penalty as long as *he believes the demon is his friend*! The penalty is equal to the check digit of the Impudite's resonance roll, and only applies to opposition rolls, when applicable. The penalty to oppose Songs only lasts as long as the victim remains charmed, and convinced the Impudite is friendly doing obvious harm to someone will destroy his trust, even if he's been charmed.

The Ethereal Song of Attraction makes it much easier to charm someone, since the Song induces an almost worshipful state. Although most Impudites consider this technique overkill (and inefficient, if Essence is their ultimate goal), anyone under the influence of Ethereal Attraction, with an Impudite as their object of adoration, resists that Impudite's charms at a penalty equal to the Song's CD. This penalty only applies to the charming use of their resonance, not the Essence-stealing aspect.

Songs with an Affinity





SONGS SUMARY

ABBREVIATIONS

CorF	performer's Corporeal Forces
EthF	performer's Ethereal Forces
CelF	performer's Celestial Forces
TotF	performer's total Forces
	Strength
	Agility
Int	Intelligence
Pre	Precision
	Intelligence
	Perception
	Will
CD	the check digit
Е	Essence spent
SL	Song's level
	feet
yds	yards
	combat rounds
min	minutes
hrs	hours
	permanent
inst	instantaneous effect
spec	special (see Song description) unlimited
unlim	unlimited
#aff	number of subjects affected
Dur	duration
ER	Essence requirement
Dist	distance
	opposition

Under **Range**, "self" means the Song can only affect the performer; "0" means the performer must touch the subject (or be within touching range) when performing the Song.

Under **Essence**, a number in parentheses is the *maximum* that may be spent on the Song.

Opposition, if applicable, is *resistance* unless marked "(neg)," in which case the opposition type is *negation* (p. 15).



				~	
Range	Dur.	ER	Dist.	Opp.	Bonus

Affinity (Common; p. 28)

Track objects and people using the Cherubim Check Digit Results chart (*In Nomine*, p. 96).

Corporeal - tracks an object by using a part of it.

	1		,	~			
	0	CD + E hr	s 2	2	CD	na	na
Etk.	ereal –	tracks a live fingernails			th part of his	body (ha	ir, blood,
	0	CD + E hr	s 2	2	CD	na	na
Cel	estial: –	tracks the	creator	r of an	item, owner	of an arti	fact or

bearer of a Geas-hook; bonus equal to the level of the artifact/Geas.
0 CD + E hrs 2 CD na na

Artifacts (Common; p. 29)

Speeds the creation of artifacts; use a Song of the same realm as the artifact being created. Divide the time for the enchantment ceremony by CD+1. Failed performance *adds* the CD to the ceremony time.

0	inst	1	CD +	na	Creation
			artifact's lvl		

Attraction (Common; p, 30)

An Andrea Andrea Andrea Andrea Andrea Andrea Andrea

Corporeal –	makes two inanimate objects "tug" toward one another (Per+CD to detect the direction).							
0	$E \times SL$ hrs	1	CD	na	na			
Ethereal –	makes target b son in sight.	ecome	e madly att	racted to or	ne object/per-			
EthF ft	E × SL hrs	1	CD	Will	Habbalah			
Celestial –		attunes the performer to the subject as per the Cherubim resonance (but without dissonance condi-						
0	$E \times SL$ hrs	1	CD	na	Cherubim, Djinn			

SONGS SUMMARY

Range	Dur.	ER	Dist.	Opp.	Bonus			
Banishing (Secret: Asmodeus, Beleth, Blandine, Jordi, Laurence; p. 61)								
Corporeal -	- drives ether	eals and ce	lestials out	of their ves	sels or hosts.			
SL ft	inst	3 Т	otF + CD	Will	na			
Ethereal –	banishes no	on-etherea	ls from the	e ethereal p	lane.			
sight	inst	3 Т	otF + CD	Will	na			
Celestial –	forces some plane.	eone in ce	lestial form	1 back to th	e celestial			
SL yds	inst	3 Т	otF + CD	Will	na			

Battle (Secret: Baal, David, Janus, Laurence, Michael; p. 63)

Can affect multiple targets at -1 each; all must be willing.

performer is constantly aware of the exact location of all subjects.							
CorF × CD min	2	CD + #aff	na	the Sword, the War, War			
all subjects may	sha	re their though	ts with eac	ch other.			
EthF × CD min	2	CD + #aff	na	the Sword, the War, War			
all subjects may take "time out" to plan actions; all receive bonus of +CD to resulting actions.							
CelF rds	3	CD + #aff	na	the Sword, the War, War			
	subjects. CorF × CD min all subjects may EthF × CD min all subjects may receive bonus o	subjects. CorF × CD min 2 all subjects may sha EthF × CD min 2 all subjects may take receive bonus of +C	subjects. CorF × CD min 2 CD + #aff all subjects may share their though EthF × CD min 2 CD + #aff all subjects may take "time out" to receive bonus of +CD to resulting	subjects. CorF × CD min 2 CD + #aff na all subjects may share their thoughts with eac EthF × CD min 2 CD + #aff na all subjects may take "time out" to plan action receive bonus of +CD to resulting actions.			

Beasts (Secret: Jordi; p. 63)

Corporeal – allows communication with up to SL animals.							
sight	CD hrs	1	CD + #aff	na	Animals		
Ethereal –	adds E to one a	nim	al's Intelligenc	e.			
sight	CD hrs	1	CD + 1	na	Animals		
Celestial –	performer may assume animal form; 1 E per 20% mass reduction or 1 ton mass.						
self	CD hrs	1	CD	na	Animals		

Binding (Secret: Asmodeus, Dominic; p. 64)

Celestial Song; prevents celestials from leaving or changing vessels or hosts.

SL yds CD × E min 2 CD + Will (neg) na subject's TotF

Blades (Secret: Laurence, Michael; p. 64)

Corporeal –	turns an object	into	o a sharp weapo	on with .	Power = E.		
0	CorF + CD min	2	CorF + CD	na	the Sword		
Ethereal –	creates an ether weapon skill, ac plane.						
0	EthF + CD min	2	EthF + CD	na	the Sword		
Celestial –	summons blades that cover a radius equal to the range, which automatically strike anyone the performer wishes for CelF + 1d damage						
E + SL ft	$CelF \times CD rds$	2	CelF + CD	na	the Sword		

SONGS SUMMARY

Range	Dur.	ER	Dist.	Opp.	Bonus			
Blood (Restricted: Diabolicals; p. 80)								
Corporeal -	- can drink the s to the amount			ceiving Bod	ly hits equal			
0	CorF + CD min	2	CD	na	Death			
Ethereal -	 if the subject is shade. 	killed	while asle	ep, he becor	mes a dream-			
spec	EthF + CD min	2	CD	na	Death			
Celestial -	- if the performe the victim poss		the subjec	t, he gains a	ny Essence			
sight	CelF + CD min	2	CD	na	Death			



Cacophony (Common; p. 30)

Corporeal -	 drowns out all other noise within range, or creates an auditory illusion (requires roll at -2 or more); others roll at Per - SL to detect the illusion. 							
CorF × E yds	CorF + CD min	1	CD	na	na			
Ethereal -	- renders all spee	ech w	rithin range r	nutually un	intelligible.			
EthF + E yds	$CD \times 10 \min$	1	CD Pe	er - SL (neg)	na			
Celestial -	<i>al</i> – generates <i>loud</i> Symphonic disturbance; all Song rolls subtract -1 per 10 points of disturbance as long as the echoes last							
0	inst	1	$\begin{array}{c} \text{CelF} \\ \times \text{CD} \times \text{E} \end{array}$	na	na			

Range	Dur.	ER	Dist.	Opp.	Bonus				
Calling (Common; p. 31)									
Issues a	Issues a non-compelling summons to anyone the performer								
knows or	has a link to.								
Corporeal -	- can call someo	ne oi	n the corpore	eal plane.					
unlim	CelF × CD min	2	TotF + CD	Will (neg)	na				
Ethereal –	can call someon	e on	the ethereal	plane.					
spec	EthF × CD min	2	TotF + CD	Will (neg)	na				
Celestial - can call someone on the celestial plane.									
spec	CelF × CD min	2	TotF + CD	Will (neg)	na				

Castling (Restricted: Kyriotates; p. 85)

Variant of the Celestial Song of Motion; reverses two hosts' locations.

spec	inst	4	CD	na	na	

Charm (Common; p. 31)

Subtract the CD from one characteristic; may affect anyone in							
n).							
or Agl.							
2	CD	na	na				
or Pre.							
2	CD	na	na				
or Per.							
2	CD	na	na				
	n). or Agl. 2 or Pre. 2	n). or Agl. 2 CD or Pre. 2 CD	n). or Agl. 2 CD na or Pre. 2 CD na or Per.	n). or Agl. 2 CD na na or Pre. 2 CD na na or Per.			

Concealment (Secret: Asmodeus (?), Valefor, Janus (?); p. 64)

Corporeal –	gives an object (up to CorF + E lbs) the appearance of another object.						
0	CD days	2	0	na	na		
Ethereal –	deceives celest thoughts; all su				former's st vs. the Song.		
self	EthF hrs	2	0	na	na		
Celestial –	disguises the p	perform	ner's celesti	al form.			
self	10 + CD - CelF min	2	0	na	na		

Correspondence (Secret: most older Superiors; p. 65)

Allows the performer to use other powers on targets at a great distance; SL determines what targets can be affected. Use the attributes below for all.

spec	CD min	3	TotF	na	na
Corporeal –	can affect corpo	oreal be	eings, objects	and locati	ions.
Ethereal –	can affect ether	eal bei	ngs and locat	ions.	
Celestial –	can affect celest	tial bei1	ngs and locati	ions.	

Corruption (Restricted: Shedim; p. 89)

Can transfer Discords in the realm of the Song from the Shedite to his host, over a long period.

		01				
spec	spec		2	CD	spec	Corruption,
				+ Discord lvl		Shedim



Songs Summary

D X						-11-		1×1	行		1 A A
			VI								
Range	Dur.	ER	Dist.	Opp.	Bonus	Range	Dur.	ER	Dist.	Opp.	Bonus
Turns 1 E each.	Force in th	he realm of	the Song	into someth	ing else for 10	-	choose the			, yus, uic p	erformer may
Corporeal -	- creates el	ements and	natural fo	rces.		E + SL yds	s CD min	1	0	na	na
spec	perm	10	10	na	Creation	Ethereal –	inflicts Fear equal to the				wn at level o resistance rolls
	creates an	nd alters eth	ereal entit	ies.		E + SL vds	s EthF hrs	1	0		Nightmares
Ethereal –											
<i>Ethereal</i> – spec	perm	10	10	na	Creation			1 1 1 1 1 1 1			0
	1	10 nd alters cele			Creation		blinds the su	ıbject; celes			he resistance roll





Range	Dur.	ER	Dist.	Opp.	Bonus
Daydre	eams (Sec	ret:	Blandine	, Yves;	p. 66)
	l Song. Gives : s daydreaming			nd abilities	s of a role
sight	EthF × CD r	nin 1	CD	na	Dreams
Decept	tion (Secr	et: A	laemon,	Lilith;	p. 67)
Corporeal –	gives the per- level = CD.	former	a Role for di	sturbance	purposes;
self	CorF min	2	CD (spec)	na	Secrets, Balseraphs
Ethereal –	add the CD t Emote).	to dece	eption attemp	ts (Lying,	Fast-Talk,
self	EthF min	2	CD (spec)	na	Secrets, Balseraphs
Celestial –	causes all dist from the sub		ces the perfor	mer make	es to emanate
0	CelF + CD n	nin 2	CD (spec)	na	Secrets, Balseraphs

Desire (Restricted: Lilim; p. 88)

Celestia	Celestial Song. Lilim can use her resonance on the subject with-							
out eye co	ontact; each att	empt requ	ires 1 1	nin.				
sight	CD min	1	0	na	Lilim			

Direction (Common; p. 32)

Corporeal –	add CorF + E t Symphonic trae			the subje	ect using
0	CD hrs	1	CorF + CD	na	na
Ethereal –	the performer l can retrace his			tion at all	times, and
self	CD hrs	1	CD	na	Ofanim
Celestial –	add the CD to default).	a sir	ngle Area Know	ledge skil	l roll (even a
self	inst	1	CD	na	Ofanim

Disjunction (Secret: Malphas, others; p. 68)

Corporeal –	makes inanimated doing (CorF +				
SL yds	inst	1	CorF + CD	na	Factions, Calabim
Ethereal –	forces the subject behind; fragme				
SL yds	spec	3	EthF + CD	Will	Factions
			(celes	stials add Et	hF)
Celestial –	subject can only	y us	se one of his th	ree realm	s at a time.
SL yds	CD min	3	CelF + CD	Will	Factions
			(celes	stials add Et	hF)

Distortion (Restricted: Balseraphs; p. 86)

Celestial Song. Any disturbance the Balseraph makes, up to CelF + E, subtracts CD from the CD of Per rolls to detect it. self SL min 1 CelF + CD (spec) na Secrets, Balseraphs

Range	Dur.	ER	Dist.	Opp.	Bonus
Draini	ng (Comr	non;	p. 32)		
Corporeal -	- transfers (CI living being tim for CD 1	to the p			
0	inst/spec	2 (5)	TotF + CD	Will (neg)	Theft, Impudites
Ethereal -	- takes one me performer; C				es it to the
SL ft	EthF hrs		TotF + CD el. Theft, ade		Impudites
Celestial -	- any Essence diameter) go the circle).				
0	CD + E hrs	2	TotF + CD	Will (neg)	Theft, Impudites



Dreams (Common; p. 33)

Corporeal – Acts like the Dream Walking attunement (In Nomine, p. 110).

).				
self	CorF + CD min	1	1	na	Dreams, Nightmares
Ethereal –	may raise or lo the CD. May a				
spec	EthF + CD min	1	#aff	Will	Dreams, Nightmares
Celestial –	add the CD to	ward	any Will ro	olls to shape	e one dream.
self	spec	1	1	na	Dreams, Nightmares

Ecstasy (Secret: Andrealphus, Eli, Novalis; p. 68)

Can affect multiple targets at -1 each.

And Antalastan

Co	rporea	l –	acts	like t	he Balserapl	n of Lust	attunement.	
T.	CT	1	OD	•	2	CD	TT711	

E + SL yas	CD min	2	CD	VV1II	Lust
	gives the subject and celestial por		oy, and resi	sts negative	e emotions
E + SL yds	CD min	2	CD	Will	Creation
	Servitors get an daily recovery, a				
E + SL yds	CD hrs	2	CD	na	Creation

SONGS SUMMARY

Range	Dur.	ER	Dist.	Opp.	Bonus				
Empathy (Common; p. 34)									
Singer 1	nay sense any	feelings	within ran	ge, one pers	son at a time.				
Corporeal -	- may sense pł	nysical e	motions/se	nsations.					
E + SL yds	CorF + CD mi	n 1	0	na	Elohim, Habbalah				
Ethereal –	may sense co	onscious	emotions a	and drives.					
E + SL yds	EthF + CD mi	n 1	0	na	Elohim, Habbalah				
Celestial	-may sense cu	irrent m	notives (self	ish vs. selfle	ess).				
E + SL yds	CelF + CD mir	n 1	0	na	Elohim, Habbalah				

Enslavement (Secret: Andrealphus; p. 69)

The performer must engage in intimacy with the subject; SL determines how much is required.

<i>Corporeal</i> – subject will slavishly obey the performer.								
spec	CD days	4	TotF Will ·	- CorF (neg) Lust			
Ethereal –	subject become anything to ple			performer	and will do			
spec	CD days	4	TotF	Will	Lust			
Celestial –	subject acquires a Need to see the performer once per day (level = CD), and Will 1 vs. the performer.							
spec	CelF days	4	TotF	Will	Lust			



Entror	y (Commo	.	n 34)					
					CD			
_orporeal -	 may age or de years. 	creas	se the age of a	subject by	CDXE			
0	perm	1	TotF + CD	Str	Calabim			
Ethereal –	inflicts CD ×	E Mi	ind hits with a	terror atta	ack.			
0	inst	1	TotF + CD	Int*	Calabim			
Celestial –	incapacitates t	he su	ibject with hal	lucination	s.			
0	CelF + CD rd	s 2	TotF + CD	Will*	Calabim			
* celestials add CelF								

Essence (Common; p. 34)

Corporeal –	stores Essence in any corporeal object (equal to the extra amount spent, not more than SL).								
0	CD days	2	TotF +	CD	na	na			
Ethereal –	detects how mu	ıch	Essence	is in any	object or	person.			
SL yds	spec	2	TotF +	CD	na	na			
Celestial –	combines Esser for one action.	nce	from mu	ıltiple so	urces (up	to the CD)			
sight	inst	2	TotF +	CD	na	na			

Exchance ("Lost" – restricted to ethereal beings; p. 96)

Only the Ethereal version is known. Puts an ethereal being in the body of a mortal; the victim is banished to the Marches.

spec CD days (spec) 1 TotF na na

Feedback (Restricted: Calabim; p. 87)

Celestial Song. Calabite can "save" up to CD resonance uses and unleash them all at once.

self spec 1 CD (spec) na Calabir	n
----------------------------------	---

Fire (Common; p. 35)

Corporeal –	ignites a fire with a maximum area of CorF sq. yds; does 1d damage per round.							
E + SL yds	CD rds	1	CD	na	Fire			
Ethereal –	add +E to all th problem.	ne subje	ct's rolls rela	ting to on	e specific			
E + SL yds	CD days	1	CD	na	Fire* Menunim			
Celestial –	those looking a	turns an ordinary fire (max area CelF sq. yds) hypnotic; those looking at it will be entranced for a number of minutes equal to the CD of a failed opposition roll.						

E + SL yds spec 1 CD Will - CD (neg) Fire *angels only

Forbidding (Common; p. 35)

Corporeal –	prevents the subject from passing a designated portal or enclosed area (max diameter SL yds).								
specCorF	days	1	CD	Will - CD (spec)	na				
Ethereal –	forbids the sub	ject to	do one	specific thing.					
spec	CD hrs	1	CD	Will	na				
Celestial –	inflicts the Bou	inflicts the Bound Discord (level equals CelF).							
SL ft	CD min	1	CD	na	na				





Forgetting (Lost; p. 97)

Corporeal –	an inanimate who leaves it	,	s automati	ically forgott	en by anyone
0	CD days	2	CD	na	Oblivion
Ethereal-	a living being	g is autor	matically i	gnored and	forgotten.
0	CD days	2	CD	na	Oblivion
Celestial –	the subject a	nd his na	me is ign	ored and for	gotten, even

na

Oblivion

Form (Common; p. 36)

CD days

by celestial powers.

Corporeal –	adds Protection	n equ	ual to E + SL.						
self	$\operatorname{CorF} \times \operatorname{CD} \min$	1	CD (spec)	na	na				
Ethereal –	turns the perfor- - SL to spot him		r nearly invisit	ole (other	rs must roll Per				
self	EthF × CD min	1	CD (spec)	na	na				
Celestial –	allows the perfe	allows the performer to change his appearance.							
self	$CelF \times CD min$	1	CD (spec)	na	Creation				

Freedom (Secret: Lilith; p. 69)

Corporeal –	instantly undoes restraints equal to the CD; requires no physical invocation rituals at any level.							
self	inst	1	0	na	Freedom			
Ethereal –	temporarily ne cannot exceed			Bound Di	scord, level			
0	CelF hrs	1	0	na	Freedom			
Celestial –	<i>t</i> he Song Contests any effect that is restraining the performer's celestial form.							
self	inst	1	0	na	Freedom			

Friendship (Restricted: Mercurians; p. 85)

Corporeal –	all reaction roll equal to the So			a minimu	ım CD
E + SL yds	*	1	CD	na	Mercurians
Ethereal –	performer gain		sma equal to	E.	
self	CD hrs	1	CD	na	Mercurians
Celestial –	everyone within affected) perceit trusts him.				
CelF × CD yd	s inst	1	#aff	na	Mercurians

0		11	

Fruition (Secret: almost everyone; p. 70)

Corporeal – all coupling within range automatically results in conception.

E yds	CD hrs	1	0	na	Creation,
					Flowers
Ethereal –	allows ethereals on unmodified			als; creates	s a Gorgon
self	inst	3	10	na	Creation
Celestial –	allows celestials on unmodified				s Nephallim
self	inst	3	10	na	Creation

Harmony (Common; p. 36)

Corporeal –	everyone within range becomes incapable of physical aggression; reduce Str and Agl by the CD.						
E × SL yds	CorF + CD rds	1	#aff	na	Flowers		
Ethereal –	everyone withi wants to comm						
E × SL yds	CD min	1	#aff	na	Flowers, Mercurians		
Celestial –	reduces one Discord by CD levels.						
0	SL min	1	1	na	Flowers		

Look, bow the floor of heaven Is thick inlaid with patines of bright gold: There's not the smallest orb which thou behold'st

But in his motion like an angel sings, Still quiring to the young-eyed cherubins; Such harmony is in immortal

SONGS SUMMAR

souls . . .

– The Merchant of Venice

Range	Dur.	ER	Dist.	Opp.	Bonus	Range	Dı
Harves	ting (Re	stricte	d: Imp	udites;	p. 91)	Hyster	ia (
Celestia	Song. Impu	dite rece	ives a bonu	us to steal E	ssence from	Etherea	l So
	equal to the	amount	of Essence	e he transfer	s when per-	subject.	
forming th			CD		- 1ı	EthF	C
0	CelF + CD da	ays 1	CD	na	Impudites	+ SL yds	
Healing	g (Comn	non; p	. 36)			Ice (Co	m
	l 1 point of t g with a CD		v character	ristic damag	e in the realm	Corporeal –	- fre da
Corporeal –	heals CD ×	SL Body	v hits.			SL yds	in
0	inst	1	CD	na	na	Ethereal –	
Ethereal –		lind hits	and restor	es stunned v	victims for CD	SL yds	C
	min.					Celestial –	со
eye contact		1	CD	na	na	SL yds	in
	heals CD S						
0	inst	1	CD	na	na	Laught	er
	(0)	TT	· TZ 1	1 3/		Corporeal –	
0		0			non; p. 70)		an
-					Str per week.	E + SL yds	
$E \times SL$ yds	•	1			eg) Gluttony	Ethereal –	
Ethereal –	the victim f	eels a cor	istant hung	ger for one	consumable	E + SL yds	do
F v SI ude	resource.	1	CD	Will	Cluttony	E + SL yus Celestial –	
E × SL yds	CD days	1	CD	VVIII	Gluttony, Greed		
Celestial –	the victim b Will roll to			Essence an	d must make a	spec	sp
E × SL yds		1	CD	Will	Gluttony,	Lendin	-
					Greed	Celestia	I So
						ject. Corporeal –	0.11
						Corporeut -	m gr
						E + SL yds*	
The The	ere's no	othin	g like	seein	ra 📕	Ethereal –	
							mi
🛛 bui	igry fa	ce at	the u	vindou	v to	E + SL yds*	C
	rease of					Celestial –	gr Cl
						E + SL yds*	
ber	e with	the 1	l-bon	e, and	you	* no ran	
can	't have	any.	!" Su	ch a d	eli-	** +1 if a	
	is sensi	v				Life (R	est
		ilion	• 1 <i>un</i>	uersu		Corporeal –	
пог	v why l	bumi	ans or	vn dog	gs.		be
	-					0	in
	mitha	T ilia	m of		1 51	Ethereal –	cre
	rsitha,		n oj		N IUM	0	ins
(_la	ittony			1	1/1/	Celestial –	

Kange	Dur.	EK	Dist.	Opp.	Bonus
•	a (Restric			_	
subject.	eong. eusjeeu	50001	neo ny per er	100001011011	2, 1 per
EthF + SL yds	CD hrs	1	CD + #aff	Will	Habbalah
Ice (Co	ommon; p.	37)			
Corporeal –	freezes matter damage to livin) × E)lbs or	does CD + E
SL yds	inst	1	CD	na	na
Ethereal –	the subject ma	y only	act every o	ther round	
SL yds	CD min	1	CD	Will	na
Celestial –	conjures ice C	D incl	nes thick; m	ax area Cel	F + E sq. yds.
SL yds	inst	1	CD	na	Waters
0	er (Secret: (everyone withi amused.		1 '	,	· 1 /
E + SL vds	CorF + CD min	1	#aff	Will (neg)	Dark Humo
Ethereal –					
E + SL yds	EthF + CD min	1	#aff	Will (neg)	Dark Humo
Celestial –		can ga	in Essence f	from a laug	hing audience
spec	spec	1	CD	na	Dark Humo
Lendin	g (Restrict	ed: (Cherubi	m. Diim	n; p. 82)
	Song. Gives of			. ,	· •
,	grants a corpo min.	real sk	ill, or 1 Co	rporeal For	ce for CD
E + SL yds*	CD hrs	1	CD**	na	na
Ethereal –	grants a non-c min.	orpore	eal skill, or	1 Ethereal I	Force for CD
E + SL yds*	CD hrs	1	CD**	na	na
Celestial –	grants a Song CD min.	or attu	inement, or	1 Celestial	Force for
E + SL yds*	CelF × CD min	2	CD**	na	na
	ge limit for a C			attunement.	
	Force is transf		-		
Life (Re	estricted: Su	ineri	ors, nos	sibly oth	ers: n. 91)
	creates life usin being.				

ER

Dist.

Opp.

Bonus

	being.					
0	inst	6	subject's TotF	Will	Creation, Death	
Ethereal –	creates or kills a	an e	thereal being.			
0	inst	6	subject's TotF	Will	Creation, Death	
Celestial –	creates or kills a celestial.					
0	inst	6	subject's TotF	Will	Creation, Death	

Songs Summary

it

Range	Dur.	ER	Dist.	Opp.	Bonus
Light (Common;	p. 38)		
Corporeal –	the performer	illumina	tes everyth	ing within	range.
E × SL yds	CorF + CD min	1(3)	0	na	na
Ethereal –	sculpts photor Per - EthF to			SL ft; obse	ervers roll
$E \times SL ft$	EthF + CD min	1(3)	0	na	na
Celestial –	generates a be (including to o skill rolls requ rounds.	celestial f	forms) and (dazzles targ	gets (-2 to

Lightning (Secret: Jean; p. 72)

Corporeal - subject becomes immune to electricity; machines needing power stop functioning. 0 CorF + CD min 2 $CD \times 2$ Lightning na Ethereal - activates and powers any electrical device. EthF yds $CD \times E \min 2$ $CD \times 2$ na Lightning Celestial – strikes a target who is outside with a lightning bolt; damage = $CD \times E$ – any damage automatically stuns. SL × 10 yds inst 2 $CD \times 2$ Lightning na

Location (Common; p. 38)

Creates a "bridge" between two locations; capacity equals $E \times (50)$ lbs inanimate matter or Forces). The Song for the appropriate realm must be performed at each location.

na

0 CD hrs 6 $CD \times E$ na

Machines (Common; p. 39)

Corporeal –	heals machines peak performan			s) and rais	es them to			
sight	$CD \times E$ hrs	1	CD	na	Lightning, Technology			
Ethereal –	gives a machine commands.	Int equ	ual to E, and	the abilit	y to obey			
sight	CD min	1	CD	na	Lightning, Technology			
Celestial –	turns a machine into a celestial artifact, and gives it a bonus equal to E on a single roll to be performed before the Song expires.							
sight	CD hrs	1	CD	na	Lightning			

Memory (Common; p. 39)

ALALA

Corporeal –	reads impression level of detail,							
0	inst	2	0	na	na			
Ethereal –	grants total rec	grants total recall.						
0	CD min	2	0	na	na			
Celestial –	allows the performer to detect past disturbances in the Symphony, going back CD days.							
self	inst	2	0	na	na			





Might (Common; p. 40)

Add +E	to the appropria	te k	ind of damage	2.		
Corporeal -	increases the su	ıbje	ct's Power in h	hand-to-h	and attacks	s.
SL yds	$\operatorname{CorF} \times \operatorname{CD} \min$	1	CorF + CD	na	na	
Ethereal –	increases the su	ıbje	ct's damage in	ethereal	combat.	
SL yds	EthF × CD min	1	EthF + CD	na	na	
Celestial –	increases the su	ıbje	ct's damage in	celestial	combat.	
SL yds	$CelF \times CD min$	1	CelF + CD	na	na	

Moodreading (Restricted: Elohim; p. 84)

Celestial Song. Elohite automatically resonates on the subject with an effective CD equal to CelF.

0 CD hrs 1 0 na	Elohim
-----------------	--------

Motion (Common; p. 40)

Corporeal –	the performe × E).	eed + SL yds]			
self	CD min	1	CD	na	Ofanim
Ethereal-	grants telekin	lesis, up	to EthF ×	E lbs	
SL yds	CD min	1	CD	spec	Ofanim
Celestial –	teleports any object + (Cel				
spec	inst	2	CD	spec	Ofanim

Nemesis (Common; p. 41)

Corporeal - identifies physical threats; the CD determines how much information. $E \times SL$ ft inst 0 na 1 na Ethereal – detects hostile intent; the CD determines how much the performer learns. $E \times SL$ ft inst 0 1 na na Celestial – the performer can sense danger within range. $E \times SL$ ft CelF × CD min 1 0 na na

Nightmares (Common; p. 42)

Corporeal –	causes a physic	ological	tear respo	onse.	
E + SL ft	CD min	1	CD	Will	Nightmares
				estials add Cell 2 for Malakim)	,
Ethereal –	discovers the s from the subje	ubject's ct's Will	greatest fo l rolls to r	ear – subtract esist the perf	the CD ormer.
E + SL ft	EthF days	1	CD V	Will - CD (neg)	Nightmares
Celestial –	creates fear of nightmare with				bject had a
E + SL ft	CD days	1	CD	Will	Nightmares
0					

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SONGS SUMMARY

Range	Dur.	ER	Dist.	Opp.	Bonus
Nimbu	s (Com	non: p	. 42)		
Corporea	ul – creates a rs. (Will-E) t	halo that	discomfort	s enemies;	lesser spirits
self	CorF + CD 1		CorF + CD	spec	na
<i>Ethereal</i> radiating f		within ran	ge feels th	e performer	r's personality
self	EthF + CD r	nin 1 I	EthF + CD	na	na
	Band; add E				nes identifying ecting his
self	CelF + CD n	nin 1 (CelF + CD	na	na
Numin	ous Cor	mus (C	ommo	$\mathbf{p} \cdot \mathbf{p} \mathbf{p} \cdot \mathbf{q}$	3-46)
	the attribut	-			
self	CD hrs	1	0	na	na
•	spit Acid CE				
	vs SL extra a h extra pair.	rms; add	+1 Acc and	l Pow in un	armed comba
	ls that can sh				r = 1/2 SL
	up). May be				
	vs that reduc Acc +1, +0 at		Agl rolls u	ising hands	by SL. Power
	n the forehea It levels 3+. S				-2; eyes equal
	e Power +1,				
	es or spurs, A with both ha				evel 4+. Can
<i>Fins</i> : add S also gai	L to swimm in gills.	ing speed	and reduc	e underwate	er penalties,
Horns: Acc	+1, Power +	-2. At leve	l 5+, Acc +	0, Power +	3.
pair of	s SL extra le legs allows c -, may walk o	ne rider a	nd adds +1	to kicking	
<i>Plates</i> : arm	ored skin ga	ins Protec	tion equal	to SL.	
<i>Spines</i> : any	one who stri	kes the pe	erformer ta	kes damage	e equal to SL.
	s an extra me SL 3-4, +0 A			SL; -3 Acc :	at SL 1-2, -2
	rms becomes ng things.	s tentacles	SL yards	long. Add S	SL to Str when
	rbed tongue hits at level 5		ong; Acc +2	, Power +1	. May do
	ows winged f on is only Cl			10 yds per 1	round.
				J.	
				Ш́Ш́	
		- AN		Ş	





Range Dur. ER Dist. Opp. Bonus

Numinous Corpus: Flame (Secret: Belial, Gabriel; p. 72)

Creates a flame jet (Pow = SL, Acc -2) or a body sheath that does SL damage to anyone who touches the performer. self CD hrs 1 0 na Fire

Numinous Corpus: Mouth (Secret: Haagenti, Kobal; p. 72)

Performer gains extra mouths or increases the size of his natural mouth. Power = SL-3, Acc -2, cumulative with *NC: Fangs*. self CD hrs 1 0 na na

Numinous Corpus: Rock (Secret: David; p. 72):

Performer's skin becomes rock; add CorF + SL to Protection, subtract SL from Agl.

self	CD hrs	1	0	na	Stone	

Oblivion (Secret: Alaemon; p. 73)

Corporeal –	allows celestials to harm an object without causing dis- turbance, or negate a celestial's Role.							
0	CorF + CD mi	a/CorF + Role	e Oblivion					
Ethereal –	erases a single memory; one fact or EthF hrs of time							
SL yds	perm 2 CDInt (celestials add CelF)							
Oblivion								
Celestial –	banishes a celes Limbo.	stial who	o is not i	n corporeal fo	orm to			
sight	CD hrs (spec)	3	CD	Will (neg)	Oblivion			

Opening (Common; p. 43)

Corporeal –	opens any lock	s within	range for 1	Essence e	each.
E + SL ft	inst	1	#aff	na	Theft,
					Wind
	the performer				
one who fa	uls to resist; -1 e	ach to t	arget additi	onal subjec	cts.
E + SL ft	EthF min	1	#aff	Will	na
Celestial –	allows an attem	pt to cl	hange some	one's opini	on; -1 each
to target a	dditional subject	s.			
E + SL ft	inst	1	#aff	Will	na

Range Dur. ER Dist. Opp. Bonus

Pestilence (Secret: Most Demon Princes, some Archangels; p. 73)

Creates diseases; severity based on SL.

Corporeal -	inflicts a	disease on	one subject.
-------------	------------	------------	--------------

0	spec	1	CD + level	Str - CD (neg) Corruption,
			of disease		Death, Disease
Ethereal –	turns a corporea ease.	al ob	ject or being	g into a cari	ier for a dis-
0	CD days	1	CD + level of disease	na	Corruption, Death, Disease
Celestial –	turns an etherea er for a disease.	l or	celestial bei	ng or objec	t into a carri-
0	CD days	1	CD + level of disease	na	Corruption, Death, Disease

Plagues (Common; p. 44)

Creates demoralizing plagues that can affect an individual or everyone within an area.

Corporeal –	summons plage	ues o	f animals or p	recipitation	n.
E × SL yds	CD days	3	CorF + CD	spec	na
Ethereal –	plagues victim	with	annoying rec	urring ever	nts.
E × SL yds	CD days	3	EthF + CD	spec	na
Celestial –	subtracts CelF	from	n reaction rolls	s for those	affected.
E × SL yds	CD days	3	CelF + CD	spec	na

Poison (Secret: Fleurity, Saminga; p. 74)

Corporeal - turns any physical substance toxic; toxicity is based on E and CD. 0 CD Drugs perm na Ethereal – turns up to EthF lbs of matter into any drug, with a potency of CD + E doses. 0 perm 2 CD na Drugs Celestial creates celestial poisons. 0 2 CD na Drugs perm

Possession (Common; p. 47)

CALLARDARA LARALA LARA LARALARA LARALARA

Treat as a Celestial Song. May possess anyone whose TotF don't exceed those of the performer.

sight (CelF × 10) 2 TotF + CD Will (neg) Kyriotates + CD min Shedim 121

SONGS SUMMARY





Range Dur. ER Dist. Opp. Bonus

Projection (Common; p. 48)

Projects image of performer and others (2 Essence and -1 each) to another location.

Corporeal –		* /	•		•		corpore	al plane; -
	1/-2	2 from	the ethe	ereal/cel	estial	plane.		

0 CorF + CD rds 2 everyone's na na CelF × 2

Ethereal – can project to any known place on the ethereal plane; -1 from other planes.

0 EthF + CD min 2 everyone's na na (x2 for Dream/Nightmare) CelF × 2

Celestial – can project to any known place on the celestial plane; -2 from other planes.

0 CelF × CD min 2 everyone's na na CelF × 2

Purity (Secret: Gabriel, Khalid, Laurence; p. 75)

Corporeal –	destroys impurities, or separates for 2 Essence. Subject is one living being or CD cubic ft of inanimate matter.							
0	perm	2	CD	na	Purity			
Ethereal –	acts as a Contes on the subject's		nove the effe	ects of cele	estial powers			
0	perm	2	CD	na	Purity			
Celestial –	inflicts CD Sou	l hits o	n any being j	possessing	the subject.			
0	inst	2	CD	na	Purity			

Retribution (Secret: Asmodeus, Dominic, Marc; p. 76)

Corporeal –			ge who disturbs t e level of the dis		nony takes
E + SL yds	CorF + CD min	2	CorF + CD	na	na
Ethereal –	the subject suffect suffect of any dissonant		a penalty to all ta	arget num	bers equal
0	EthF + CD min	2	EthF + CD	na	na
Celestial –			for Discord in equal to addition		, or add lev-
0	CelF + CD min/ CD days	2	CelF + CD	na	na
~					

Range Dur. ER Dist. Opp. Bonus

Revulsion (Common; p. 49)

Corporeal –	makes two inanimate objects push away from one another; effective Str = CD.							
0	$E \times SL$ hrs	1	CD	na	na			
Ethereal –	forces the subje line of sight.	ect to fe	el revuls	sion for one ob	ject within			
EthF ft	$E \times SL$ hrs	1	CD	Will - CD (neg)	Habbalah			
Celestial –	severs Symphon ments).	nic links	s (such a	is Cherub & D	jinn attune-			
0	$E \times SL$ hrs	1	CD	spec	na			

Sacrifice (Restricted: Mortals; p. 92)

Corporeal –		ct; can ab	sorb a pł	ody hits (up t tysical malady	
0	perm*	1	0	na	na
Ethereal –		ct; can ab			to CD × SL) or CD lvls of
0	perm*	1	0	na	na
Celestial –		ct; can ab		oul hits (up to ental malady	o CD × SL) or CD lvls of
0	perm*	1	0	na	na
* Discord is only transferred for hrs equal to the performer's Forces in the same realm.					

Sanctity (Common; p. 50)

Corporeal –	helps secure a	Teth	er.			
0	CD hrs (spec)	2	CD (spec)	na	na	
Ethereal –	calls for help fr celestials of the					1
spec	inst	2	EthF + CD	na	na	
Celestial –	subtract E from tials within a T			rs of all e	enemy cele	s-
spec	$CD \times 10 \min$	2	CelF + CD	spec	na	

SONGS SUMMARY

Range	Dur.	ER	Dist.	Opp.	Bonus
Seals (Common,	p; 5	1)		
Corporeal –	seals any porta	l or co	ontainer, ad	ds CD to its	Protection.
SL yds	CorF + CD min	2	CD	na	Protection
Ethereal –	blocks all men	tal po	wers, either	· by or agains	st the subject.
SL yds	EthF + CD min	2	CD	Will (neg)	Protection
Celestial –	turns a physica yds in diamete		ier into a co	elestial one, u	up to CelF
SL yds	CelF + CD min	2	CD	na	Protection

Self (Restricted: Diabolicals; p. 81)

Subtract dissonance from performance rolls; performer becomes oblivious to Symphonic disturbances.

self CorF + CD min 2 CD (spec) na Balseraphs Ethereal – add the CD to any rolls to figure out how other people/events affect the performer. self EthF hrs 2 CD (spec) na Balseraphs self EthF hrs 2 CD (spec) na Balseraphs Celestial – add E × 2 to Will rolls. Performance Performance Performance	Corporeal –	performer becomes insubstantial.								
people/events affect the performer.selfEthF hrs2CD (spec)naBalseraphs	self	CorF + CD min	2	CD (spec)	na	Balseraphs				
	Ethereal –					her				
Celestial – add $E \times 2$ to Will rolls.	self	EthF hrs	2	CD (spec)	na	Balseraphs				
	Celestial –	add $E \times 2$ to W	/ill r	olls.						
self CD rds 2 CD (spec) na Balseraphs	self	CD rds	2	CD (spec)	na	Balseraphs				

Sensation (Common; p. 51)

Corporeal –	forces the subject to feel any physical sensation the per- former has experienced.							
E + SL yds	CD min	2	CD	Will	na			
Ethereal –	forces the subjections.	ect to ex	perience th	e performe	er's emo-			
E + SL yds	CD min	2	CD	Will	Habbalah			
Celestial –	immerses the s to his immedia notice anything trance.	ubject i te envir	onment; mi	ust make a	Per roll to			
E + SL vds	CD min	2	CD	Will	na			



Range	Dur.	ER	Dist.	Opp.	Bonus					
Shadows (Common; p. 52)										
Corporeal –	- add SL to Mo from Per rolls									
self	CorF + CD min	1	0	na	na					
Ethereal –	animates any s plane, shadow				ethereal					
SL yds	EthF + CD min	1	0	na	na					
Celestial –	subtract SL fro detecting his c			's CelF for p	purposes of					
self	CD hrs	1	0	na	na					

Shattering (Common; p. 53)

0.		· •		
Corporeal - generate	s a sonic bl	ast – does C	D × E dam	age to inani-
mate ob	jects, ignori	ng protectio	on; CD + E	to living
beings.		01		U
CorF × SL yds inst	1 (3)	CorF + CD	na	Hardcore
Ethereal - inflicts a	headache t	hat reduces	Int and Pre	e by EthF + E.
EthF × SL yds spec	1 (3)	EthF + CD	Will	Hardcore
01.11.1	1 1	1	T 1 ·	0 1

Celestial –	the target lo	oses Essence equal	to E, taking ex	cess as Soul
	hits.			
CelF × SL yds	inst	1 (3) CelF + CE	0 Will + CelF	Hardcore

Shields (Common; p. 53)

Corporeal –	creates an impe ft from the per			ield radia	ting E × SL
self	CorF + CD rds	1	CD	na	Protection
Ethereal –	creates a shield and Essence-ba performer's boo	ised atta		,	
self	EthF + CD rds	1	CD	na	Protection
Celestial –	turns an existing rier to all celest				
0	CelF + CD min	1	CD	na	Protection

Sight (Common; p. 54)

Corporeal - gives perfect night vision and adds E to all visual Per rolls. aalf $CD \pm 10 \min 1 = 0$

self	$CD + 10 \min$	1	0	na	na
Ethereal –	amplifies or ma	gnifies	vision by E	$thF \times E \times$	SL.
self	CD + 10 min	1	0	na	na
Celestial –	gives X-ray visi distance of up t			CelF ft of 1	natter, at a
self	CD + 10 min	1	0	na	na

0.1 **-** 4)

Silence	(Common	; p. 54	•)			
Corporeal –	suppresses all so	ound with	nin range.			
$E \times SL$ yds	CD min	1	0	na	na	
Ethereal –	strikes one subje	ect with 1	muteness.			
$E \times SL ft$	CD min	1	0	Will	na	
Celestial –	no one within rabances.	ange can	hear any	Symphonic	e distur-	17
$E \times SL$ yds	CD min	1	0	na	na	
				S o n g	S S U M	[M A R



Sleep (Common; p. 54)

All these Songs can affect multiple targets at -1 each.

Corporeal –	removes the net time; subtract l				
E + SL yds	CD × E hrs	2	0	na	Dreams, Nightmares
Ethereal –	puts subjects to sition rolls.	sleep;	celestials a	ndd EthF to t	their oppo-
E + SL yds	spec	2	spec	Will (neg)	Dreams, Nightmares
Celestial –	sleeping subject	ts heal :	as if they s	slept for CD	days.
E + SL yds	spec	2	0	na	Dreams

Solace (Common; p. 55)

Corporeal –	the subject is in	nmune	to pain and	stunning.	
0	CD hrs	1	CD	na	Protection
Ethereal –	soothes the sub rolls to resist p			rmer's Eth	nF to any
0	CD hrs	1	CD	na	Protection
Celestial –	restores lost In	t and V	Vill to celesti	ally damag	ged subjects.
0	CD hrs	1	CD	na	Protection

Soul Binding (Lost; p. 98)

Celestial Song. Binds a living being into a corporeal object; requires E equal to the subject's TotF, turns him into a living artifact. 0 perm 6 CD + Will + TotF na subject's TotF

SONGS SUMMARY

Kange	Dur.	EK	Dist.	Орр.	Bonus
Souls (Restricted:	Sup	periors a	nd morta	als; p. 92)
Corporeal –	- delays death if p	perfor	rmed within	rds equal to s	ubject's CorF
sight	CD hrs	4	subject's TotF	na	na
Ethereal –	sends soul of a formed within				hes, if per-
sight	CD days (spec)	4	subject's TotF	Will (neg)	na
Celestial –	brings a corpor subject's CorF)		ody back to	o life (within	days equal to
sight	perm	4	subject's TotF	Will (neg)	na

D:--

ED

Speed (Restricted: Ofanim; p. 83)

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Corporeal –	subjects (1 E ea subtract CorF f Will roll to hol	rom	Pre- and Agl-		me fidgety, kills, must make
SL yds	CD min	1	CD + #aff	Will	Ofanim
Ethereal –	subject divides	the	time to perform	n a task	by the CD.
0	spec	1	CD +1	na	Ofanim
Celestial –	allows others to his resonance, 2		1 1	Ofanite	while he uses
CelF yds	CD hrs	2	CD + #aff	na	Ofanim

Spirit Speech (Restricted: Ethereal spirits and mortals; p. 94)

Corporeal –	sends a verbal i performer know				anyone the
unlim	inst	1	CD*	na	na
Ethereal –	creates an illusi performer know		ecting one ser	nse, sent to	o anyone the
unlim	EthF min	1	CD*	na	na
Celestial –	performer man to prolong the			subject; 1	nay spend E
unlim	CelF rds	1	CD*	na	na
* no dist	turbance if perfo	rmed e	entirely within	n the ethe	real plane

Stalking (Restricted: Djinn; p. 87)

Celestial Song. Subject to whom the Djinn is attuned automatically fails Per rolls to notice him.

SL yds	CD days	1	0	Will	Djinn	

Stone (Secret: David; p. 76)

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Corporeal –	causes earthqu	akes,	severity based	on the	CD.
(CorF + E) × 100 yds	inst	2	CorF + CD	na	Stone
Ethereal –	animates up to turn.	Ε×	10 lbs of stone	; speed	= Pre yds per
SL yds	EthF + CD min	2	EthF + CD	na	Stone
Celestial –	the performer, CelF) + $(8 \times ex)$		E) Body hits, ca	n affect	up to (4 × celestial forms.
0	CD min	2	CelF + CD	na	Stone

Range	Dur.	ER	Dist.	Opp.	Bonus	
Storms	s (Comr	non: n.	56)			

Storms		ь P	. 50)					
All these	All these Songs treat the range as a diameter. E determines how							
drastically	drastically the given effect can be changed.							
Corporeal –	Corporeal – summons or banishes precipitation.							
CD + SL miles	CorF hrs	2	$CelF \times CD$	na	the Wind			
Ethereal –	strengthens or	weal	kens the wind.					
CD + SL miles	EthF hrs	2	EthF × CD	na	the Wind			
Celestial –	<i>Celestial</i> – raises or lowers the temperature.							
CD + SL miles	CelF hrs	2	$CelF \times CD$	na	the Wind			

Submission (Restricted: Angels; p. 79)

	Subtract	dissonance from	n pe	rformance rolls.	-	
C		performer becc	~			
	self	CorF + CD min	2	CD (spec)	na	Faith
F	thereal –	performer goes Symphonic dist			utomatical	lly detects
	self	CD min	2	CD (spec)	na	Faith
C	Selestial –	performer becc trol, immune to				GM's con-
	self	CD min	2	CD (spec)	na	Faith

Succor (Common; p. 56)

Corporeal –		creates enough manna to nourish CD × E mortals for a day. Manna must be eaten within 1 hour.					
0	inst	1	CD	na	na		
Ethereal –	allows unconset wake up, and g realize they are	ives She	edite hosts ar				
E + SL yds	inst	1	CD	na	na		
Celestial –	gives the performer a point of Essence, but he loses his next daily Essence recovery.						
self	inst	0	CD	na	na		



Range	Dur.	ER	Dist.	Opp.	Bonus
•	osis (Res must occup			· •	,
		n leave ho		•	and automat-
spec	spec	2 sı	CD + 1bject's TotF	na	na
Ethereal –	reduce hos perform W			the Shedit	e urges him to
spec	spec	2 sı	CD + 1bject's TotF	na	na
Celestial –	Shedite can per perform		nost's Essen	ce; up to C	D Essence
spec	spec	2 st	CD + 1bject's TotF	na	na

Symphony (Common; p. 57)

Allows one question to be asked of the Symphony; CD determines usefulness of the answer. Attributes below apply to all versions.

self	inst	4	$CD \times 2$	na	Destiny, Fate
Corporeal –	can ask abov	ut earthly	matters in	n the prese	nt.
Ethereal –	can ask abov	ut earthly	matters in	n the past o	or future.
01 .1	1 1	1	1 1 1	• 1	

Celestial - can ask about ethereals and celestials.

Thunder (Common; p. 57)

Treated as a Corporeal Song. Everyone within range is stunned for CD rds, and masks all disturbance.

 $E \times SL$ yds Tot $F \times E$ 1 TotF + CD Will (neg) na

Tongues (Common; p. 58)

Corporeal – either the performer or up to SL other people can communicate in any human language.

		,	0 0		
sight	CD hrs	1	0	na	na
Ethereal –	the performer range.	can ment	tally comm	unicate wi	th anyone in
E × SL yds	CD min	1	0 -]	Will EthF (neg)	na
Celestial –	sends a short m else.	iessage a	nd a point	of Essence	e to anyone
unlim	inst	1	0	na	na

Transferral (Common; p. 58)

Allows "self only" Songs of the same realm to be performed so they will affect another subject.

0 CD rds 2 spec na na

Transfiguration (Common; p. 59)

A Celestial Song. The performer can carry hosts with him in celestial form, paying 1 E \times the CorF he is carrying.

spec CD hrs	3	na	na
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SONGS SUMMA



Trisagion (Restricted: Angels; p. 79)

Celestial Song. All Intervention rolls in the vicinity are automatically Divine. Can only be sung in celestial form, performer cannot possess dissonance or Discord.

spec	CD min	2	CD	na	Seraphim
spec		-	OD	114	ocraphini

Truth (Common; p. 59)

Corporeal –	banishes physical disguises.					
sight	spec	1	0	na	Seraphim	
Ethereal –	reveals whether the subject is lying.					
SL yds	EthF + CD min	1	0	Will	Seraphim	
Celestial –	forces the subject to speak truthfully, or make a Will roll to remain silent.					
SL yds	CelF + CD min	1	CD	Will	Seraphim	

Truthswearing (Restricted: Seraphim; p. 82)

Celestial Song. Seraph automatically resonates on the subject with an effective CD equal to CelF.

spec CD hrs 1 0 na Seraphim

Unity (Common; p. 60)

Corporeal –	joins inanimate objects for 1 E each, creating a seal with CD Body hits and Protection equal to CorF.					
	CD body nits	ana .	Protection equ	ial to Co	rr.	
0	perm	1	CD + #aff	na	Stone	
Ethereal –	willing memberskills; 1 E each		group can all	share eac	ch other's	
0	EthF + CD min	1	CD + #aff	na	Stone	
Celestial –	creates a gestalt in which everyone willing can share skills and powers; 1 E each.					
0	CelF + CD min	1	CD + #aff	na	Stone	

Virtue (Restricted: Malakim; p. 85)

Celestial Song. Malakite can attune his resonance to search for specific sins or virtues.

spec	CD hrs	1	0	na	Malakim



Range	Dur.	ER	Dist.	Opp.	Bonus		
Visions (Lost; p. 98)							
Corporeal –	creates a sour former design		nage seen o	only by thos	se the per-		
0	CD days	2	CD	na	na		
Ethereal –	performer can project himself in the Marches, forward or backward in time 10 years × E.						
spec	CD min	2	CD	na	na		
Celestial –	gives subject +E to resist diabolical intrusions.						
sight	CD min	2	CD	na	na		

Vulnerability (Secret: Vapula; p. 77)

Corporeal –	celestial vessels mortal rates.	becom	e vulnerable	to disease	e and heal at
0	CD days	2	CD	na	na
Ethereal –	celestial vessels	acquir	e the need to	sleep.	
0	CD days	2	CD	na	na
Celestial –	celestials become Symphony; add				
0	CD hrs	2	CD	na	na

War (Secret: Various; p. 77)

Corporeal –	subject become scious down to				d remains con-	
0	CorF × CD min	1	CD +1	na	the War, War	
Ethereal –	everyone within adds +CD to re					
E × SL yds	EthF × CD min	1	CD + #aff	Will	the War, War	
Celestial –	one mortal may be injured or killed without disturbance if he attacks the subject first.					
0	CD min	3	CD +1	na	the War, War	

Water (Lost; p. 99)

Corporeal –	creates or destru- drown someone CD) rds, or do	e for E	Body hits pe	r round fo	or (CorF +
SL yds	inst	1	CD	na	the Waters, Oceans
Ethereal –	does CD Body range.	-	r hour to ina	nimate ob	jects within
E × SL yds	EthF days	1	CD	na	the Waters, Oceans
Celestial –	performer can	scry fro	m one body	of water t	o another.
unlim	CD min	1	CD	na	the Waters, Oceans

Witness (Restricted: Angels; p. 80)

Celestial Song. Performer makes an oath; if he breaks the oath, it will cause a disturbance of $E \times 10$. self perm 1 CelF na na



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