



BOOK OF ELDRITCH MIGHT II

SONGS AND SOULS

OF POWER

An arcane sourcebook

BY MONTE COOK

Requires use of the Third Edition rules.

This book utilizes updated material from the v. 3.5 revision.

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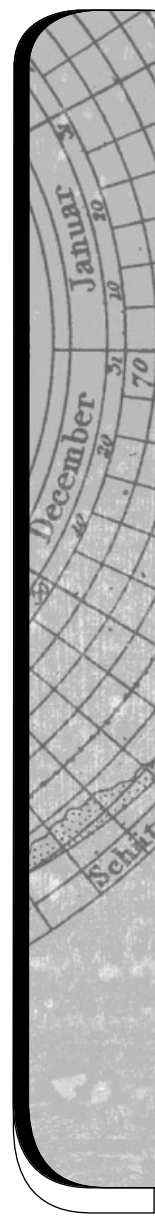
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Sample file



From Malhavoc's Journal

...Malhavoc's journal at the time contained the following passage: "And thus my studies with 'The Book' continued. I sent my companions on a fool's errand to a city ruled by vampires in order to keep them from disturbing me. I do not expect to hear from them for... quite some time. It has become clear that The Book holds secrets contained in no mortal mind for untold aeons. I found an extensive section on magical songs. While I do not doubt the validity of their power, I knew they were not for me. Instead, I was drawn inexorably to the information on sentient spells. Living, intelligent spells in a living, intelligent book. How fascinating. I immediately named this new arcanum 'soul magic.' This was the power I had craved for so long."

Malhavoc is the only known mortal arcanist to have "possessed" *The Book of Eldritch Might*—if one can use such a term for an object that may have been an elder god trapped in the form of a tome—for any significant amount of time. We at Malhavoc Press presented much of what he found as a book of the same name, but it was only a smattering of the knowledge that the actual source contained.

This new volume, *Book of Eldritch Might II: Songs and Souls of Power*, offers further arcane secrets and mysterious lore: classes, feats, spells, magical items, monsters, and more.

USING THIS BOOK

Throughout this sourcebook, sidebars offer special information and guidelines for the DM. Some spells, items, feats, and classes mentioned in this book were introduced in *The Book of Eldritch Might* (the game product, not the magical artifact): a double dagger (‡) indicates these references. Spells, items, feats, etc. introduced in this book are marked with a single dagger (†). Otherwise, all references to spells, feats, and other rules are from the v. 3.5 revision of the three Core Rulebooks: the *Player's Handbook*, DMG, and MM.

In this reprinting of the original electronic edition of *The Book of Eldritch Might II: Songs and Souls of Power* we have updated the page design to match the look of our current product line, facilitate quick printing, and conserve ink. We've also updated the material to conform to the v. 3.5 revision of the core rules. Finally, we've corrected a few typos and included some material from Monte Cook's website that was featured in the print edition of this book.

Bonus source material and ideas to augment the information in *Book of Eldritch Might II: Songs and Souls of Power* appear on Monte Cook's website. To find the links to these free web enhancements, visit the book's product page online at www.montecook.com/mpress_BOEM2.html.

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PLAYTESTERS

Thanks to all the members of my regular gaming group for always being willing to playtest new concepts and rules for this book: Michele Carter, Andy Collins, Sue Cook, Bruce Cordell, Jesse Decker, Erik Mona, Chris Perkins, Jeff Quick, Sean Reynolds, and Keith Strohm.

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About the Author

Monte Cook started working professionally in the game industry in 1988. In the employ of Iron Crown Enterprises, he worked on the Rolemaster and Champions games as an editor, developer, and designer. In 1994 Monte came to TSR as a game designer. As a senior game designer with Wizards of the Coast, he co-designed the 3rd Edition of *Dungeons & Dragons*, authored the *Dungeon Master's Guide*, and designed many other books. For WizKids Games he designed the HeroClix system of superhero combat. He created the best-selling Monte Cook's Arcana Unearthed for Malhavoc Press.

A graduate of the Clarion West writer's workshop, Monte also has published short stories and two novels. In his spare time, he runs games, builds vast dioramas out of LEGO building bricks, and reads a lot of comics.

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Toren "MacBin" Atkinson is known by night as the lead singer in the Cthulhu rock band, *The Darkest of the Hillside Thickets*, but by day he collects Saturday morning cartoons and is a voice-over actor. You've seen his work in d20 *Call of Cthulhu*, *Delta Green*, and the *Freeport* trilogy, as well as many Malhavoc Press titles. He recently saw release of his pulp sci-fi RPG *Spaceship Zero*.

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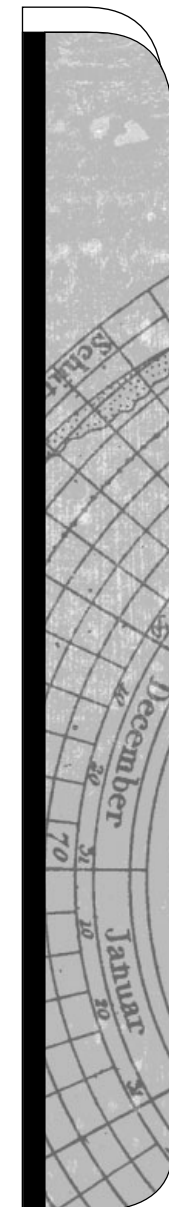
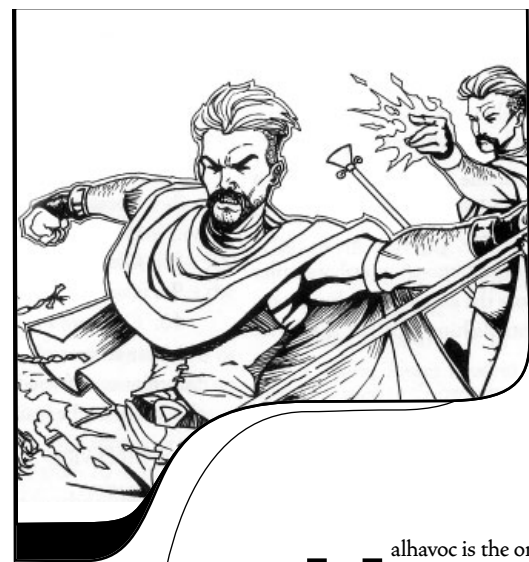
Stephen Shepherd is a Florida-based artist who got his start with Malhavoc Press. He has worked on books for *Mongoose Publishing*, *Troll Lord Games*, and many others. He lives with his supportive wife Julie and his inspirational daughter Andi. Visit his website at <http://voodoo.home.sapo.pt/>.

Kieran Yanner has always been interested in art, roleplaying games, and the fantasy/sci-fi world. From *Decipher* to Malhavoc Press, *White Wolf* to *Dream Pod 9*, Kieran has produced hundreds of illustrations for the roleplaying industry and continues to do so.

Malhavoc Press

Malhavoc Press is Monte's d20 System imprint devoted to the publication of unusual magic, monsters, and evocative game elements that go beyond traditional fantasy. Malhavoc Press products exhibit the mastery of the d20 rules that only one of its original designers can offer.

Book of Eldritch Might II: Songs and Souls of Power is the sequel to Malhavoc Press' *Book of Eldritch Might*. Also look for *Book of Eldritch Might III: The Nexus*. Current titles are available to purchase in either print or electronic (PDF) format at www.montecook.com.



Alternate Classes

The new versions of the bard and sorcerer class presented in this chapter are intended to serve as alternates to the traditional versions found in Chapter Three: Classes of the Player's Handbook.

Before you adopt either of these classes for your own character—or before you adopt any new class, for that matter—it's a good idea to discuss the details of them with your DM.

BARD VARIANT

Music holds great magic, although few realize this power, and even fewer know how to tap into its potential. Some take the bard as a simple minstrel with nothing more to offer than a few songs to warm the heart. And, in truth, this is an apt description of a beginning bard. However, as she progresses in knowledge and skill, the bard becomes a formidable spellcaster and combatant, using those powers together in ways that no one else can.

Adventures: Bards explore new territories and old ruins to learn more about their world. In addition to being masters of music, they are keepers of lore as well—often incorporating this knowledge into their songs.

Characteristics: Bards are knowledgeable and broadly skilled—yet still unique. For example, they maneuver in light

armor more like fighters than mages, yet they do not rely on strength alone. Their music is magical, but more flexible than the spells of wizards or sorcerers. They are almost as skilled as rogues in certain areas but lack their penchant for sneak attacking or using mechanical devices. If they have a primary focus, it lies in music, which, in turn, provides them with powers of diplomacy and charm.

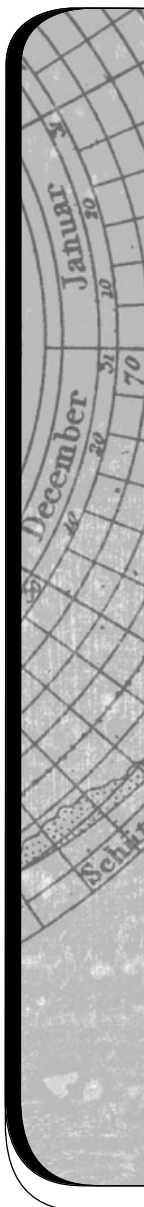
Alignment: Bards are free spirits, wanderers, and intellectuals. They appreciate creativity, freedom, and individuality over structure and order. Their spontaneity and intuitive nature preclude those of lawful alignment from joining their ranks.

Religion: Bards usually worship gods devoted to music, creation, or travel. (For one example music deity, see the “Jode, the Guardian of Song” sidebar in this chapter.) They often do not tie themselves down to a rigid religious structure. However, in congregations and fellowships that give them the breathing room they require, the bards' skill with song and lore can provide wonderfully inspirational support to faith and devotion.

Background: Bards, it is said, are born, not made. Still, their skills and knowledge result from long years of training and

THE BARD

| Level | Base Attack | Fortitude | Reflex | Will | Special | —Spellsongs per Day— | | |
|-------|-------------|-----------|--------|------|------------------|----------------------|--------|----------|
| | Bonus | Save | Save | Save | | Notes | Chords | Melodies |
| 1 | +0 | +0 | +2 | +2 | Bardic knowledge | 3 | — | — |
| 2 | +1 | +0 | +3 | +3 | — | 4 | — | — |
| 3 | +2 | +1 | +3 | +3 | — | 5 | — | — |
| 4 | +3 | +1 | +4 | +4 | — | 6 | — | — |
| 5 | +3 | +1 | +4 | +4 | Weave notes | 7 | — | — |
| 6 | +4 | +2 | +5 | +5 | — | 8 | 0 | — |
| 7 | +5 | +2 | +5 | +5 | — | 8 | 1 | — |
| 8 | +6/+1 | +2 | +6 | +6 | — | 8 | 2 | — |
| 9 | +6/+1 | +3 | +6 | +6 | Evasion | 9 | 3 | — |
| 10 | +7/+2 | +3 | +7 | +7 | — | 9 | 4 | — |
| 11 | +8/+3 | +3 | +7 | +7 | — | 9 | 5 | — |
| 12 | +9/+4 | +4 | +8 | +8 | Weave chords | 10 | 6 | — |
| 13 | +9/+4 | +4 | +8 | +8 | — | 10 | 7 | 0 |
| 14 | +10/+5 | +4 | +9 | +9 | — | 10 | 7 | 1 |
| 15 | +11/+6/+1 | +5 | +9 | +9 | — | 11 | 7 | 2 |
| 16 | +12/+7/+2 | +5 | +10 | +10 | — | 11 | 8 | 3 |
| 17 | +12/+7/+2 | +5 | +10 | +10 | Improved evasion | 11 | 8 | 4 |
| 18 | +13/+8/+3 | +6 | +11 | +11 | — | 12 | 8 | 5 |
| 19 | +14/+9/+4 | +6 | +11 | +11 | — | 12 | 9 | 6 |
| 20 | +15/+10/+5 | +6 | +12 | +12 | Weave melodies | 12 | 9 | 7 |



study, usually as apprentices to skilled masters. Occasionally, a particularly famous bard will found a college that serves as a school and guild for a large number of other bards.

Races: Humans, elves, half-elves, and halflings become bards more commonly than do members of other races. Half-orcs and dwarves find themselves ill-suited to mastering the magic of music and ill-tempered for the light and bright disposition that most bards find useful in their duties and deeds. Occasionally a gnome takes to the art of spellsongs and bardic lore, but usually as a result of studying with a master of another race.

Other Classes: Bards have few equals when it comes to dealing with others, making friends, handling diplomacy, and conducting negotiations. They also facilitate and support their comrades, as their songs and powers help their allies as well as themselves. Skilled in so many areas, they often can fill in where a group of adventurers seems to have a deficiency. No matter what niche they might fill, however, they usually act as speakers for the party, thanks to their deft social touch and winning nature. They get along equally with all other classes, although their music often leaves wizards and sorcerers scratching their heads, as it does not work in the same way as traditional spellcasting.

GAME RULE INFORMATION

Bards have the following game statistics.

Abilities: Charisma determines the spellsongs a bard can cast, and how hard those spellsongs are to resist. (For details, see “Spellsongs” under “Class Features.”) Charisma, Dexterity, and Intelligence all affect the bard’s favored skills (see below).

Alignment: Any nonlawful
Hit Die: d6

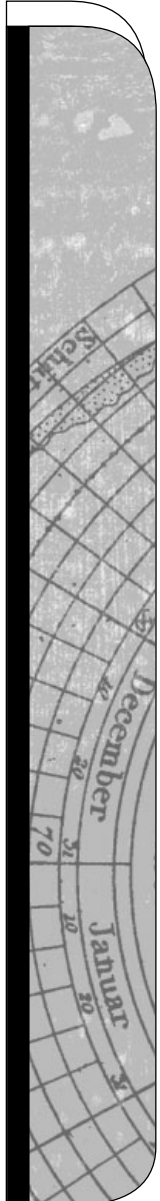
CLASS SKILLS

The bard’s class skills (and the key ability for each) are Appraise (Int), Balance (Dex), Bluff (Cha), Climb (Str), Concentration (Con), Craft (any) (Int), Decipher Script (Int), Diplomacy (Cha), Disguise (Cha), Escape Artist (Dex), Gather Information (Cha), Hide (Dex), Jump (Str), Knowledge (any) (Int), Listen (Wis), Move Silently (Dex), Perform (any) (Cha), Profession (Wis), Sense Motive (Wis), Sleight of Hand (Dex), Speak

BARD SPELLSONGS KNOWN

| Level | Notes | Chords | Melodies |
|-------|-------|--------|----------|
| 1 | 2 | — | — |
| 2 | 2 | — | — |
| 3 | 3 | — | — |
| 4 | 3 | — | — |
| 5 | 4 | — | — |
| 6 | 4 | 1** | — |
| 7 | 5 | 2 | — |
| 8 | 5 | 2 | — |
| 9 | 6 | 3 | — |
| 10 | 6 | 3 | — |
| 11 | 7 | 4 | — |
| 12 | 7 | 4 | — |
| 13 | 8 | 5 | 1** |
| 14 | 8 | 5 | 2 |
| 15 | 9 | 6 | 2 |
| 16 | 9 | 6 | 3 |
| 17 | 10 | 7 | 3 |
| 18 | 10 | 7 | 4 |
| 19 | 11 | 8 | 4 |
| 20 | 11 | 8 | 5 |

** Provided the bard has sufficient Charisma to have a bonus spellsong of this type



Language (None), Spellcraft (Int), Survival (Wis), Swim (Str), Tumble (Dex), and Use Magic Device (Cha). See the *Player's Handbook*, Chapter Four: Skills, for skill descriptions.

Skill Points at 1st Level: (6 + Intelligence modifier) × 4

Skill Points at Each Additional Level: 6 + Intelligence modifier

CLASS FEATURES

All of the following are class features of the bard.

Weapon and Armor Proficiency: A bard is proficient with all simple weapons. Additionally, the bard is proficient with one of the following weapons: longbow, composite longbow,

longsword, rapier, sap, composite short bow, short sword, shortbow, or whip. Bards are proficient with light armor, medium armor, and shields. Note that wearing armor heavier than

Silence and Spellsongs

Areas of magical silence are like antimagic fields to spellsongs: no spellsong casting is possible within the area, and any ongoing spellsong effect—even powerful sonic creations like sonic walls—are suppressed while in an area of silence. This is probably the greatest drawback to using spellsongs.

leather gives the bard an armor check penalty on some bard skills (Balance, Climb, Escape Artist, Hide, Jump, Move Silently, Sleight of Hand, and Tumble). Double the normal armor check penalty applies to Swim checks. Unlike traditional arcane spellcasters, a bard can cast spellsongs while wearing armor or using a shield, suffering no chance of spellsong failure if the total armor check penalty affecting her is –3 or better. Otherwise, she suffers arcane spellsong failure as normal.

BONUS SPELLSONGS FOR HIGH CHARISMA

| Score | Modifier | Notes | Chords | Melodies |
|------------|----------|-------|-----------------------|----------|
| 1 | –5 | — | Can't cast spellsongs | — |
| 2–3 | –4 | — | Can't cast spellsongs | — |
| 4–5 | –3 | — | Can't cast spellsongs | — |
| 6–7 | –2 | — | Can't cast spellsongs | — |
| 8–9 | –1 | — | Can't cast spellsongs | — |
| 10–11 | 0 | — | — | — |
| 12–13 | +1 | 1 | — | — |
| 14–15 | +2 | 2 | — | — |
| 16–17 | +3 | 3 | 1 | — |
| 18–19 | +4 | 4 | 2 | — |
| 20–21 | +5 | 5 | 3 | 1 |
| 22–23 | +6 | 6 | 4 | 2 |
| 24–25 | +7 | 7 | 5 | 3 |
| 26–27 | +8 | 8 | 6 | 4 |
| 28–29 | +9 | 9 | 7 | 5 |
| 30–31 | +10 | 10 | 8 | 6 |
| 32–33 | +11 | 11 | 9 | 7 |
| 34–35 | +12 | 12 | 10 | 8 |
| 36–37 | +13 | 13 | 11 | 9 |
| 38–39 | +14 | 14 | 12 | 10 |
| 40–41 | +15 | 15 | 13 | 11 |
| etc. . . . | | | | |

Spellsongs: A bard casts arcane spellsongs according to the tables here. Spellsongs are similar to spells, divided into three types: spellnotes, spellchords, and spellmelodies (or occasionally just “notes,” “chords,” and “melodies”). They all have verbal components, but no somatic or material ones.

Spellnotes are quick, single notes of magical song that can be cast as move actions. That means a bard can perform a standard action in the same round that she casts a spellnote. She could, for example, cast a spellnote and then make a single attack, move up to her speed, or even cast another spellnote or spellchord.

Spellchords are more complex spellsongs, involving a drawn-out combination of notes. These are cast as standard actions. And they truly are “chords” of song; while most singers can sustain only a single note at a time, bards can sing multiple notes simultaneously (for mundane performances as well as in spellsong casting).

Spellmelodies are the most complex spellsongs and take a full round to cast.

Except where noted, always treat spellsongs as spells for such purposes as *dispel magic*, *detect magic*, spell resistance, and so on. If a spell level equivalent is needed, treat spellnotes as 1st level, spellchords as 3rd level, and spellmelodies as 5th level. Metamagic feats do not affect spellsongs, but eldritch feats do (see Chapter Two: Feats).

Similar to the way sorcerers cast spells, a bard need not prepare spellsongs beforehand or keep a spellbook. Bards receive bonus spellsongs for high Charisma, as shown in the table at left. To cast a spellsong a bard must have a Charisma score of at least 11 for notes, 13 for chords, and 15 for melodies. The DC for a saving throw against a bard's spellsong is 11 plus Charisma modifier for notes, 13 plus Charisma modifier for chords, and 15 plus Charisma modifier for melodies.

Spellnotes can be combined into spellchords, and spellchords can be combined to make spellmelodies. A bard can expend five spellnote slots for the day to create a spellchord, or three spellchord slots to create a spellmelody. Likewise, a single chord slot can power five notes, and using one melody slot, a bard can cast three chords (or 15 notes).

Unlike other spellcasters, bards can combine their talents easily to produce powerful magic. Multiple bards can contribute notes, for example, to create a spellchord effect that they all know. The spellsong's effects are based on the highest-level bard's level and ability score for determining parameters of the spellsong that depend on them (in particular, saving throw DCs). Further, if a saving throw is indeed called for, for every two bards involved, the DC to resist the spellsong increases by +1.

Spellsongs can be used to make spell-completion and other magic items, including scrolls, potions, wands, and so on, assuming the bard has the correct item creation feats. For costs, treat spellnotes as 1st-level spells, spellchords as 3rd-level spells, and spellmelodies as 5th-level spells.