

TORG ETERNITY



SOUNDTRACK

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They came from other cosms—other realities—conquerors joined together to steal the Earth's living energy…to consume its *possibilities*. The High Lords brought with them their own realities, turning portions of our planet into someplace *else*.

But there is hope. Some beings have the ability to resist the invading realities, to innately control the reality within and around themselves. These men and women are called "Storm Knights," and they are the Earth's only chance at salvation.

Ralf Kurtsiefer and his creative team from the Orkpack label are proud to present this CD, designed especially for *Torg Eternity*. This audio CD explores the varied cosms and landscapes of the Possibility Wars in musical form.

Explore the dark caves of Aysle, the misty jungles of the Living Land, the heroic action of Core Earth. All of these and more weave together to form the greater backdrop of adventure found across the cosmverse.

While this collection was composed especially for *Torg Eternity*, we encourage you to use it as background music for other stories, or simply listen to it for your own musical enjoyment.

Orkpack: Ralf Kurtsiefer's creative team, which includes Sönke Kaufmann, Cornelius Pees, Arne Schippmann, and Melanie Kurtsiefer.

COMPOSER'S NOTES

When I got the job to create the soundtrack for *Torg Eternity* my first assignment was to compose a track for the Kickstarter trailer. It had to be something representative of the Torg setting in general. I was very excited to create the musical score for this roleplaying game. It was a chance to put to use all the modern sounds I've been accumulating over the years. That first track, "Torg Eternity," broke the ice between Torg's developers (especially Darrell) and myself. We immediately knew that we had found the right sound, and then just proceeded from there!

Core Earth

Torg Eternity is a rather rhythmic track with epic winds, but also a middle section where we hint at other worlds with chorales and Gregorian elements.

The Possibility Wars: According to Darrell, Core Earth is a predominantly action-oriented region, dominated by set-pieces like you see in blockbuster adventures like *Die Hard*.

That's why I conceptualized the music here as harder and more in the line of rock. I hope it shows!

Delphi Council Briefing: This one is an atmospheric track for the Core Earth part of Torg. It was inspired by Tangerine Dream by Jean Michele Jarre and was designed as a purely ambient track. It is quite suited for looping without getting in the way.

The Critical Moment: Here, Darrell asked me to compose a track that ramped up in speed and intensity more and more as it went, with an intense climax toward the end. Its working title was "Dramatic Skill Resolution", based on the game mechanic.

Reality Storm: This track is all about strange and creepy sounds during the storms that rage on the borders between realms. It's perfectly suited as an ambient track for spooky situations, as well as easy to loop.

Maelstrom Bridge: Another ambient track with lots of dissonance and cacophony, and this one is supposed to make the players feel uneasy and stressed in order to creep them out; a very useful tool for the GM.

Aysle

The Realm of Aysle: Aysle is a rather green world, with lots of trees and nature. Its sounds are dominated by strings and harmony, providing a contrast to more modern parts of the setting.

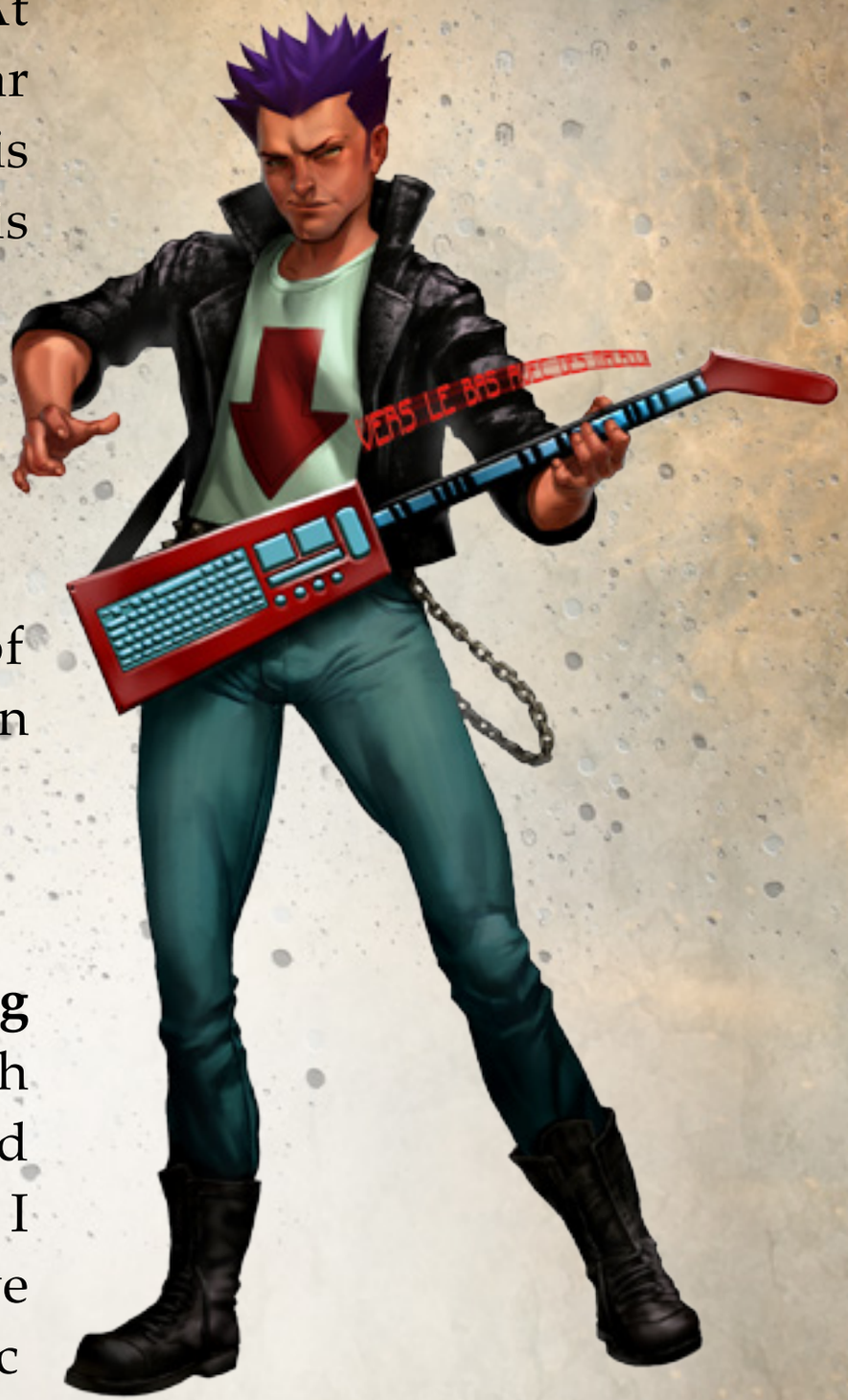
Delving the Land Between: This one has been repurposed at a special request. First, there is a forest. Then some strange ambience. This track is a great example for how a piece of art can profit from the collaboration of two people. Thanks to that, this track became a thousand times better than its original concept, and it takes the setting of Aysle below the earth, where so much of the action takes place.

Cyberpapacy

The Lights of the Cyberpapacy: The Cyberpapacy is the world that has been hinted at in the first track, reminiscent of catholic liturgies and dominated by strict faith. We tried to reflect this with Gregorian choirs, echoed by holy women's choirs and then turning towards more electronic soundscapes.

No Hiding Place: Another atmospheric piece that is well suited as a background track for the game and can

also be looped very well. At several points, you can hear church bells, as the church is an essential element of this particular cosm. The entire atmosphere is supposed to be reminiscent of the church: creaking church pews, resounding steps in the nave...all kinds of sounds one could hear in an apocalypse-themed church.



The Living Land

Dangers of the Living Land: This is a world with even more greens and jungles and – dinosaurs! I tried to represent the native edeinos by somewhat exotic

rhythms and dark, deep brass. The whispered chant is to Lanala, the goddess of the realm.

The Shadow of Takta Ker: Another ambient track meant for the background of a gaming session, it's full of sounds of nature and the of creatures of this setting. Sometimes they're far away, sometimes they're very close!

The Nile Empire

Heroes of the Nile Empire: I think that the Egyptian setting is rather clear in this one. It is constructed around an exotic/Middle Eastern sound and rhythm. The duduk instrument used reinforces the overall effect.

The Streets of Cairo: This is an ambient piece for the busy streets of the city, complemented by traditional wind instruments as well as rhythms that fit well into this setting.

Orrorsh

While Daylight Holds: Welcome to India! It was important to keep some darker elements running through this piece; Orrorsh is a place of terror once the sun sets!

Eternal Corruption: Another track that you can

loop very easily. It captures the atmosphere of India with its use of wind instruments, drums, percussion and other regional soundscapes. It is rather rhythmic for a dedicated background piece, but still it's not too busy for use as ambient music.

Pan-Pacifica

Kanawa Corporation: Since this part of the setting is very technology-oriented, I tried to combine regional traditional instruments like taiko drums with winds from China and Japan as well as modern drums. To achieve this combination, I used a lay-



er of the contemporary technodrum under everything. In the same vein, I added typical dubstep elements as well as high-pitched and fast drums originally from the drum and base genre.

Infected Tokyo: Another rather atmospheric piece designed for background play and looping. It is very modern with occasional sounds related to monks, just to tie in elements from the region. Apart from that it retains the modern feel of Pan-Pacifica.

Tharkold

The Dukes of Tharkold: Tharkold is a realm overwhelmed by cybernetic demons. We tried to create hard and brutal synths, hand in hand with the prevalent horror theme. This is one of the most modern tracks on the CD.

The Blasted Land: Another ambient track that lends itself well for loops. Many elements which are used to create suspense and tension in classic horror movies appear here to up the feeling of desperation and isolation.

Bonus

Dominant Zones: This track is an amalgamation of many ambient pieces from this CD. Sometimes they›re played forward, and sometimes even backwards. This one works a bit like a summary or reprise. It can also be looped very well for gaming purposes, especially for Storm Knights traveling between different realms.

CREDITS

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