



Darksong Rising

L.E. Modesitt Jr.

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Darksong Rising is the third Spellsong book , and concludes a trilogy featuring Anna Marshall, the music teacher and soprano from the midwest transported into a fantasy world where magic works according to musical principles--making her a powerful magician. Now Regent of Defalk, Anna must battle men who would destroy her and claim Defalk for their own.

Darksong Rising Details

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Author : L.E. Modesitt Jr.

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From Reader Review Darksong Rising for online ebook

Angela~twistedmind~ says

Like the 2nd book in this series, I do not remember much of this one in particular. I tried to continue to read as often as possible, but illness kept me from reading very often and, sadly, I haven't seemed to retain a great deal of the stories I have finished this month. Here goes.

This review will be much as the last. Anna, the Regent of Defalk & Lady of Loiseau, is still doing her best to hold onto the throne for young Jimbob, the rightful heir of Defalk. Although using sorcery leaves her prostrate, many times for days, she must still use it time and time again to protect those lands. She is also trying to rebuild parts of the country that have been destroyed in previous battles she has fought. Now she must face Raby, Prophet of Music and Lord of Neserea, who has no qualms at using Darksong. Is there any possible way Anna can defeat such power? And amidst all of this she must deal with growing feelings for one of her staunchest allies, as if she doesn't already have enough problems on her plate.

Jay Hendricks says

What happens when a female musician gets pulled from our world into one where music is magic? Read this book to find out possibilities. Intriguing how it explores not only the magic of the world but gender rolls in a fantasy setting.

3rd book in the series, ends the Spell-Song wars although there are two more books with this theme which come after it.

Kurtbg says

It's the third installment in the series and the main character Anna, is still roaming the kingdom of Defalk to try and get the lords to accept a woman Regent. For some reason, despite the fact that she's a powerful sorceress and has never lost a battle, and is actually improving the kingdom by building bridges and bringing sexy (rain) back - some male lords just can't seem to be humble and respect the new order.

I wonder if the author is basically saying sexist thinking won't disappear until people with sexist views just, well, die off.

Have you made it this far? What do you think?

Bridgette Redman says

I was charmed by the first book in L.E. Modesitt's SpellSong trilogy. I discovered the first book, The Soprano Sorceress at the library while on maternity leave. It left me wanting to read more about the fascinating universe and powerfully strong protagonist.

It would have been better if Modesitt had left me wanting more. By the time he gets to Darksong Rising, the

third and final book in the series, he's doing nothing but practicing his very skillful narrative to give us more of the same.

The Universe

The *Spellsong Trilogy* takes place in a land where music is magical--literally. The protagonist, Anna, is ripped from our world where she was sorrowfully regretting her tedious life as a professor and mourning the death of her child and the estrangement of her husband.

Anna finds herself in a land where women are seen as property or worse. Yet, she has a power that will make her the strongest force in all of the lands. Her singing is able to turn people to flame, direct arrows to their targets, build fortresses, and make land masses dissipate.

The Characters

Characters in *Darksong Rising* change for no apparent reason. It is almost as if Modesitt wanted there to be character development, but didn't want to take the time to provide credible motivation for those changes.

Then there are the characters who don't change even when it seems as though they should--not just because the reader thinks the character should, but because it would be consistent with everything else that character has done and thought so far.

In the first two books, the intrigues are less obvious and the dialogue reveals fascinating characters with great depth. In this book, the dialogue is cardboard and characters lack even that much substance.

Conflict and Resolutions

The conflicts in this book are built up suspensefully and with powerful descriptive detail. Unfortunately, they are too easily resolved. There are no challenges for Anna, and we're left wondering why we should worry. Indeed, the reader slogs through the final few conflicts in the book because there is no question about the outcome. It is merely the same battle over and over again.

It is also tiresome the way every last thread must be knotted and tied off. Every problem is resolved, and there is no need for anyone to wonder about any detail. While it shows a strong work ethic on the part of the author, it certainly stifles any creativity on the part of the reader and leaves the reader with nothing about the novel that he or she can claim for his or her own imagination.

Themes and Tone

This series has been called feminist fiction as it tackles issues of sexism and gender equality head-on. In the first two books, the issues are handled very well. They are an integral part of the story, yet there is no preachiness on behalf of the author. By the third book, Modesitt is merely repeating the same concerns over again. There is no new analysis and no new revelations.

The book is also much too gloomy. There is not a moment of untainted happiness or pure laughter for anyone. Problems are resolved, but always with a dark overtone and a lingering guilt and frustration.

Thankfully, the series is over. The richly textured world is left only partially explored and the universe's potential horribly squandered. My recommendation to anyone would be to read the first in the series and then

stop. Your imagination will reap much riper fruits than it will if you satisfy your curiosity by reading the rest of the series.

Bradley says

Pretty fantasy romp. Nice high death toll too. Hilarious. =)

Masha says

Didn't really like it, didn't quite finish it. Jumped around hoping to find something interesting/exciting to get me into the book, but no. Everyone has same conversations over and over. Same action over and over, same descriptions over and over. Long and tedious descriptions, repetitive and redundant. poor editing.

Rob says

A conclusion, indeed, that ties up all the dangling questions, including if Anna will ever save her new nation from both internal and external conflict. Darksong truly rises and the stakes were never higher, as she faces serious rivals who will stop at nothing to end the changes she is forcing into Liedwahr.

Typical to the series, yes, there's a lot of riding and eating biscuits and bread, and discussions about whether or not she's doing the right thing; killing hundreds to potentially save millions. But, as usual, that's what makes the character of Anna so wonderful. She's human and angst-ridden and real. And now that she has the chance to make real change, she will do it, despite what tradition or the patriarchy demands.

Plus, we have the moments at the end, where she breaks the Wall, and questions what is **really** a happy ending. Because it is...for now.

Still a great series after all these years.

Mackenzie says

A world where song is the most powerful force to be reckoned with should appeal to any who claim a great affinity for music, or feel it is true here. In Modesitt's Spellsong Cycle, this is true, where one must be careful of the words they sing. In the third installment, the story continues to follow Anna's (a music teacher from Earth pulled to the medieval Erde where she is suddenly one of the most gifted, or cursed) trials as she tries to bring misogynistic, stubborn rulers to see her views on equality and justice. Between the thirty three provinces and the four countries surrounding the landlocked Defalk, this is a thankless, tiresome task. Her initial intentions start her on a path that lead her to commit more destruction than she ever wished or knew she could.

The inner monologue lines get a bit worn because she seems to run over the same concerns continuously. That does lend the reader a taste of the frustration that Anna must be experiencing. However, about midway

through, it does lose a bit of its pull and ends up being more annoying than heart rending. There is also the element of romantic interest, with the lover, for various reasons, kept at bay. Spoiler alert: The final chapter does include one of the more touching, less nauseating surrenderings to such feelings that I have yet encountered. So a good story idea and overall plot, repetitive on the bulk, but a redeeming and happy(though not truly concluded) ending.

Jules Bertaut says

This is the third installment in this series and it's perfectly fine. There is plenty of politics and conniving and scheming. The action is fairly straightforward.

I like that the main character is female and that she's working for more rights for women in this new world she's ended up in. Also I like that this is a pseudo-medieval fantasy thing that's not a generic Lord of the Rings knockoff.

I am not really keen on how tenses shift between the chapters focusing on the main character and the chapters focusing on other characters. I'm not really sure what changing tenses gets you. I mean, it's pretty clear that Lady Anna is or isn't the viewpoint character at any given time anyway and honestly it took me a while to figure out that there was a pattern to the tense changes. I guess this is really a complaint about the first book and now we're just following the convention laid down there, but really.

Overall, I like this book and I plan to read the next one, but I don't think it's, like, great literature.

Brian Allen says

I enjoyed this book just as much as its two predecessors (The Soprano Sorceress; Spellsong War), I am looking forward to reading books four and five. I hope to give a more in depth review of all five once I have finished reading the series. But I can say at this point that I really want to see Anna make Erde a better place, and leave behind a legacy where women are treated better in Erde, much like Game of Thrones when it comes to the Machiavelli elements of ruling a kingdom.

Aaron Carson says

Modesitt Jr.'s writing style is sensitive, and detailed, but I found this book, as well as the second in the series a little tedious. The story is mostly one attack after another on different forts, with the heroine, Anna having pangs of conscience the whole time. It's actually nice that the main character has little or no trouble overcoming her enemies, but she has had much trouble overcoming her own guilt, to the extent that there was little or no joy to be had in any of the victories. Although a decent amount of wordiness was used, it was not enough to render the surroundings immediate, and the lands Anna travelled through failed to come to life, while the people she met, remained wooden. The excitement engendered in The Soprano Sorceress, ended up bellyflopping in the following two books of the series, which do not differ from each other significantly enough to even merit their own volumes. Anna seems isolated in her own realm, and I found it somehow disappointing to be introduced to Anna's enemies, and their thoughts and feelings, to then have them defeated summarily, without Anna really having a clue as to what was driving them. I am reasonably

fond of rabid feminist fantasy, but this one ran out of steam for me.

Josephine says

Hard decisions to make for the heroine, the story was okay

MargaretDH says

The first two books were full of silly popcorn fantasy fun, but this final book felt like a bit of a slog. The characterization was all fairly perfunctory, and the conflict felt manufactured and low stakes. I'd still recommend the first book in the series, but this one is pretty skippable.

Becca says

I didn't like this book as much as others by Modesitt (the Imager series is my favorite so far), and while midway through I'd have given it a 4, by the end it was down to 3 or 3.5 for me. I was definitely ready to be done by page 400 or so.

Anna has been having the same problems the entire series, and making the same complaints over and over, ad nauseum. True, they're legitimate complaints, and the series takes place over a fairly short time so it would probably be irrational to suppose the problems would just disappear, but it was still frustrating to read every other page, "All I do all the time is kill people," or "everyone is oppressing the women!" I was rooting for her to find some creative solution, but that didn't really happen. I generally enjoy a balance between brute force and finesse, and usually Modesitt is really good at finding that balance, but this was a bit heavy on the throw fire at people 'til they're all gone side.

I'll probably read the other two books in the series, because I liked the characters, but not for a while.

DaveA says

This is an enjoyable and entertaining story. Especially when added to the first two books in the series. That being said, there is little new in this story, and it is entirely predictable. The diminutive plot can be summarized as: people attack the sorceress and she defeats them. Not much to it. The battles and intrigue in this book are almost negligible, especially compared to the first two books. The sorceress destroys opposing forces in less than a page each time. She calls the spell and they're gone. The enjoyable portions were the continuing saga of the characters to which the reader has become endeared in the first two books, and the development of new ideas by the sorceress in this world, for example, the creation of a pony express type of mail system.

Again, though, the book is enjoyable and entertaining, and I'm starting the 4th book immediately.

