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Eastern Kentucky University

冬の死：白い竜,茶色鼠

Fyuu no Shi: Shiroi Ryu, Chairo Nezumi

The End of Winter—White Dragon, Brown Mouse

Honors Thesis
Submitted
in Partial Fulfillment
of the
Requirements of HON 420
Fall 2014

By

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Mentor

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Foreign Languages & Humanities

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Abstract: This is a creative thesis prepared for the Honors Program of Eastern Kentucky University. In this project an original libretto, the script to a opera, was drafted and translated into Japanese—romaji and full text translations are available. This story combines Japanese culture and history with Western Philosophy, provided by Machiavelli's *The Prince*. Themes within the libretto consist of symbolism that represents the changing of the seasons and the changes in government. In addition to the libretto and its translation, there is an attached artist commentary and analysis section written to clarify cross-cultural themes and to provide further insight.

Keywords & phrases: original libretto, creative thesis, seasonal metaphor, tuberculosis, The Prince, Japanese, winter and spring, honors thesis, undergraduate work

Table of Contents

Artist Statement and Analysis

| | |
|-------------------------------|----|
| Preface and Acknowledgements | 2 |
| Prologue | 5 |
| Why Opera? | 6 |
| Historical Background | 8 |
| Culture note: Haiku Symbolism | 10 |
| Character Analysis | 12 |
| Shien | 14 |

English Libretto

| | |
|---------|----|
| Cast | 20 |
| Story | 21 |
| Act I | 24 |
| Act II | 29 |
| Act III | 37 |

Japanese Libretto

| | |
|---------|----|
| Act I | 44 |
| Act II | 53 |
| Act III | 65 |

| | |
|--------------|----|
| Bibilography | 75 |
|--------------|----|

Preface and Acknowledgements

As part of the ECU Honors Program it is required for all Honors students to compose a thesis. Enthralled by philosophy and history courses offered by this program, early on I felt compelled to incorporate these disciplines into a thesis project. They fascinated me beyond measure. However, I was conflicted for a very long time regarding what kind of thesis project I, a Network Security and Electronics major, ought to undertake. With philosophy mainly beyond the scope of such a technically inclined field I was truly at a loss. How could I combine something I adored into an academic work? I concluded that my thesis would have to be separate entirely from my chosen major if I was to be content. Yet, I was unsure as to what means I could achieve such a satisfying end...

Then one fall semester changed everything. Continuing to complete my course work through the program one fall semester I was to enroll in my junior-level elective. As fate would have it, there was an opera appreciation course offered. Curiosity was the leading factor behind my choice of this class. And thankfully, this class was all that I hoped for and more. Coupling operatic themes with philosophic ideals, this course dissected the stories and read into their deeper meanings. It was through this course that inspiration finally struck.

As an amateur fiction writer, with multiple novellas and stories hidden in my notebooks and computer documents, I saw an opportunity—and late one night, inspiration came to me in the form of a dream: I would compose my own libretto, cast with characters of my creation, and they would embody some of the philosophic ideals I previously studied. And to more interest in this pursuit, I even considered including my knowledge of Japanese language and culture in order to compose a piece that would encompass a broader view of my academic interest.

Having been inspired by such a dream, one would think I might have immediately set to work on making such a thing a reality. Yet if truth be told, when the idea struck me, I initially dismissed it. I thought it was too foolish to even attempt. After all, I am not musically inclined and do not consider myself properly suited for the task of composition. In my mind, composing in English prose was a daunting task and then to take that composition and translate it into another language was surely leagues beyond my abilities. However, as the days turned into weeks this idea for the libretto would not leave me.

Tormented by the work, I finally conveyed my interest to a few peers and with their encouragement I finally spoke to the three people who would become irreplaceable influences in this project: my advisor and my consulting translators. And it is here that I must send them my thanks. Thank you to Okura san and Tanaka san for spending hours upon hours with me grappling with the burdens of translation; this three month long process was truly the most cumbersome portion of the production and without your efforts, it likely would not have been finished. I must also acknowledge and thank my advisor for undertaking this task with me though it seemed like a lofty, almost

unobtainable goal, at first, he stuck with me throughout the process. I appreciate all the time you have dedicated to my work and for listening to my rambles as I pieced together this libretto.

As a final note of my gratitude, I must thank all of those that encouraged me along the way. To those who read my incomplete drafts and begged for me to write the rest, to those who stuck with me as I lost interest and became discouraged once the editing was over and I was still displeased with the results, and to those who generally put up with my madness, thank you. I know it was not an easy task assisting me but it is my hope that with this libretto you may see how your hard work has paid off. You have my sincerest thanks.

Prologue

By way of introduction to the libretto, here I shall explain and highlight some of the themes found within the piece. These details contribute greatly and so deserve a bit more attention and analysis. Though they may be sporadically addressed, there is purpose behind their explanation. It is the aim of this section to help clarify peculiarities and to emphasize seemingly small details found in this story.

To begin, this libretto was drafted to act as a medium allowing for multiple fields of academics to intertwine and interact. History, philosophy, social science, linguistics, and culture are all explored within this piece and feed off each other in order to create it. It was a strong desire from the very beginning of this project to combine these elements in order to make a more developed story for the libretto. Also, this was done to recognize those subjects that truly interested me during my course of study at ECU. Through this combination, the concept of Enlightenment, defined as the renovation of ideals regarding traditional social expectations, religious beliefs, and political structures, is exhibited by the cast. Shien in particular embodies this sense of enlightenment—he is a Feudal lord inspired by radical political and social changes while remaining bound by Eastern concepts of honor and tradition that are not easily torn asunder. It is due to his understanding of historical progress and change that he adheres to certain parameters while simultaneously pursuing his enlightened views. Through the course of this story and by extended metaphors, the overall themes of enlightenment and change are portrayed through the characters' actions. While at the same time presenting a compelling interpersonal drama—the unspoken love between Kana and Shien—which adds romantic interest to the pathos of the opera's tragic finale.

Why Opera?

When a writer sets out to tell a story, one of the most important choices that must be made is the type of medium in which their story will be told in; there are fables, epic poems, theatrical works such as musicals or plays, and even opera. Of the dozens of ways I could have presented my story, opera seemed the most efficient and harmonious of the options. Opera was described by Fred Plotkin in his book as a “consideration of the human experience,” and that raw experience is precisely what I set out to capture.

Audiences of opera are drawn in to the performance due to the emotional weight each character possesses, even if the portrayal exceeds what may occur in reality.¹ Though the stories may be beyond all conceivable settings and the characters too over-the-top, there is something compelling to an opera performance—at the heart of each character is an embodiment of a very true and almost palpable human emotion. So while the characters are dramatic characters, what they represent resonates within audiences at a deeper level. To illustrate this further, the intention of opera was defined best by Tonio as the Prologue to *Pagliacci*:

Our author has endeavored, rather, to paint a slice of life, his only maxim being that the artist is a man, and he must write, for men truth is inspiration...now then, you will see men love, as in real life they love, and you will see true hatred and its bitter fruit. And you will hear shouts of both rage and grief, and cynical laughter.²

The feelings expressed by the performers (actors and musicians as both contribute) overwhelm audiences and quickly sweep them up into the story—regardless

¹ Fred Plotkin, *Opera 101: A Complete Guide to Learning and Loving Opera* (New York: Hyperion, 1994), xii

² *Ibid.*, xvii.

whether they are believable or not. In short, so long as characters are sincere and their voices enticing, the story tends to unfold naturally to audiences.

This leads to another feature that opera possesses—there is little need for exposition. Characters are presented within moments audiences have a clear understanding of that character’s literary trope. One of the ways this is achieved is through the Fach system of voices and the recognizable stock characters found in theater. The quality of voice usually defines a character—e.g. heroes are expected to fall in a certain classification, whereas villains fall in another. Additionally, the age and role of a character can be defined by voice as well.³ It should be noted that Fach in reference to this libretto will be revisited and discussed at length in a later section of this commentary.

Also, there is rarely an opportunity or need for a chorus to provide extensive background information as might occur in a play. There is no preface that must be read to understand the story. Everything that needs to be known is revealed through the performance as a truly a stand-alone piece. A true libretto should be able to present itself and not need any further commentary from the writer. However, this libretto contains cross-cultural themes and historical references and because of this additional commentary was deemed necessary in order prevent confusion or misinterpretation. There are a few instances in which a cultural reference may not translate easily and so additional clarification and background must be supplied.

³ Ibid.,125.

Historical Background

Of the possible areas of confusion, the historic and cultural background of this story may be the most difficult due to its foreign nature to the West. This story is rooted in Japanese cultural history and references some historical elements related to the structure of society, forms of government, and other social aspects such as honor and tradition. There are three specific periods of history that contributed to this work of fiction: the foundation of the Bakufu (Shogunate) during the Sengoku period (1467 – 1603)⁴, the Tokugawa Shogunate with Tokugawa Iesada (1824 – 1858)⁵, and the beginning of the Meiji restoration (1868–1912)⁶ in which the East began to merge with the west. Though they differ chronologically, elements from each were represented within the libretto, in order to create a more wholesome plot while including the desired elements of the periods.

The foundation of the Shogunate, which was an organized, military-based, form of government that ruled over Japanese society for well over six-hundred years, was wrought with bloody conflict and defined an age of war. This turbulent time, immediately before the implementation of a semi-stabilized government, became known as the Sengoku period, which started around 1467.⁷ This era was marked by horrific battles, social upheaval, and violent transitions as each militaristic candidate for supremacy vied for rule of the nation. As the battles raged and politics became more concrete, a single victor emerged, Tokugawa Ieyasu in 1603⁸; and due to the efforts made by both him and his son, the Tokugawa dynasty was forged. It was during this time that many radical changes occurred within the Japanese mindset and provided a proper breeding ground for

⁴ R. H. Mason and J.G. Caiger, *A History of Japan* (Tokyo: Tuttle Publishing. 1973), 140.

⁵ *Ibid.*, 217.

⁶ *Ibid.*, 258.

⁷ *Ibid.*, 200.

⁸ *Ibid.*, 192.

the Japanese ideals regarding honor and *Bushido*, the way of the warrior. This era was highly influential to libretto due to its turbulent and violent change of government.

However, the true reference for this opera occurs at a much later date in Japanese history, during the dwindling days of Tokugawa Shogunate. Lasting from 1603 to 1868, the Tokugawa Shogunate was a remarkable military reign that ruled over Japan successfully and prosperously until its final few successors. Isolationism crippled Japan and when the West (not just the Portuguese missionaries) arrived. Through western influence and trade a further decline of tradition and government was experienced. This interaction sparked a chain of changes that shook the very being of the Japanese culture and society.⁹ Through this exposure different ideals and policies were introduced and slowly but surely change began to occur from the ground up.

As the years went by, the Shogunate became weaker due to polluted bloodlines and diminishing influence. It can be argued that the Shogunate really began to decline when Tokugawa Iesada ascended in 1824. Tokugawa Iesada was a frail and sickly man that only held the position of Shogun for five year.¹⁰ An historical piece produced by Japan's leading broadcast organization speculates that Iesada purposely sabotaged and weakened the government in order to usher in change, believing that his family's lineage had run its course.¹¹ While it was never openly admitted that he took any deliberate action to ensure this, there were subtle yet highly consequential choices that greatly impacted the course of history. Iesada's first act of office was to tear asunder the practice of isolationism that the founder of the Shogunate so fervently desired. Iesada met with

⁹ Ibid., 257.

¹⁰ Mark Ravina, *The Last Samurai: The Life and Battles of Saigo Takamori*. (Hoboken, John Wiley & Sons, Inc., 2004), 62–63.

¹¹ *Atsuhime*, directed by Motohiko Sano (2008; Tokyo: NHK), DVD.

General Harris of the United States and forged a treaty of amity and commerce with the U.S.. Additionally, Iesada's motives regarding politics were for the most part unclear and his actions were indiscernible at times. This unusual behavior continued into his personal life as well. To illustrate this, he waited a considerable time before accepting a wife or even a concubine (which indirectly prevented him from personally producing an heir) and then later refused to name a successor before his untimely death caused by an undetected heart malformation. This ultimately generated a great deal of turmoil amongst the government and caused the already dwindling *Bakufu* to fight amongst itself politically in order to secure a new ruler.¹² It can be speculated that Iesada set out to end the Tokugawa Shogunate; his actions were truly damaging and were clearly executed with intent. As such, Iesada became a strong reference for the composite fictional character Shien. Both of these rulers ruled for only a short amount of time and ascended to their stations at the pivotal point of social and cultural reformation.

Culture note: Haiku Symbolism

In Japanese art, including literary composition (such as Haiku) and paintings, there is a prevailing attribute that deserves notice—the use of symbolism in regards to nature. Nature is an important element to the Japanese. It is highly regarded and symbolically present in nearly all of their works. As such, it was out of convention that I too included natural imagery within my own work. From the title itself, *Fyuu no Shi: Shiroyi Ryu, Chairo Nezumi*/ The End of Winter—White Dragon, Brown Mouse, the libretto's tribute to nature is immediately addressed. The characters are representations of the seasons and characteristics they possess—winter and spring are the two particular seasons this libretto

¹² Ibid., *Atsuhime*.

focuses on. Shein is an overall personification of winter. He is a cold but endearing individual that is simply acting in accordance to his nature, for winter in of itself is not cruel. It is a season just as important as the rest but during its reign the world decays and life seems to halt. The presumed cruelty of winter and its harshness are reserved to represent the General. He is part of Shien's army just as a harsh frost is part of winter's arsenal. On the other hand, Kana is the embodiment of spring in its full splendor—when the world is new and innocent, all seems beautiful and kind. Her father is the envoy of such and he represents the force of nature needed to usher one season into another. The overall theme of the story is that winter must yield for true spring to occur—a natural change of events dictated by the seasons. In Japanese haiku there is always something known as a *keigo* word, or seasonal word, used to give the reader some perspective as to when this poem takes place.¹³ Japanese is a very indirect language, in which speakers may tend to hide their true meaning through poetic references or allusions. This is done to avoid offensive directness. So rather than saying precisely what is intended, the Japanese prefer to imply what is being said. It is left to the speaker to interpret what was said. This is contrary to the typical Western style of communication in which thoughts and feelings are expressed boldly and concisely. Therefore proper explanation must be given to point out these themes and cultural perceptions that may be over looked by a Western audience. Another example from the title is the Japanese perception of color. Foreshadowing events to come in the story, I intentionally described one character as the

¹³ Yoel Hoffman, *Japanese Death Poems: Written by Zen Monks and Haiku Poets on the Verge of Death*. (Tuttle Publishing), 1998.

white dragon due to the color white's significance to the Japanese. Contrary to the west, white is known as the color of death and has often been associated with funerals.¹⁴

Character Analysis

Fach

This libretto consists of four unique roles accompanied by a supporting cast. In most performances, there is diversity among the voices present and each role is represented by an identifiable type of voice: soprano, tenor, baritone, and bass. This casting device is just another attribute used to define a character and to change the delivery of their lines— for each voice delivers the same line differently from another due solely to the associated vocal qualities. In this story there are two choices of note that question classical operatic casting—the baritone as the protagonist, and the tenor as the true villain.

In traditional theatre, tenors are notoriously heroic and dashing characters that are instantly recognizable. Tenors, according to Plotkin, are known for having a very specific voice that possesses “highly charged sound beams with a special ‘ping that gives listeners goose flesh.”¹⁵ While it is often the case that tenors are viewed as young lovers or a kind hearted character, in this libretto the role of the tenor is recast. With the General, a blood-thirsty horror, as a tenor is a reimagining of the role that still utilizes the utilize the higher ranges that only tenors are capable of reaching—a shrill from a tenor can be very terrifying if properly executed at the right moment. Additionally, the General was cast as a tenor to display a sense of irrational youth and overzealous passion that is often the folly of the young.

¹⁴ Hearn Lafcardio, *Kokoro: Hints and Echoes of Japanese Inner Life*. (Cosimo Classics. 2005).

¹⁵ Fred Plotkin, *Opera 101: A Complete Guide to Learning and Loving Opera*. (New York: Hyperion, 1994), 135.

While, the choice of casting a Baritone as the lead is not too far of a stretch from convention, it was still a very difficult choice. Shien was a difficult character to cast from the beginning due to the multifaceted role he is to play—on one hand he is a callous, powerful ruler who is very dignified and proper, yet on the other he is an ailing philosopher. Casting him as a tenor, as Rodolfo (*La bohème*), would capture his youth but not add sufficient strength and not present the desired philosophic weight his character called for. It would be equally unfulfilling to cast him as a bass. Though basses, (such as Woton from *Die Walküre*) are primarily known for their wisdom, the role also implies a sense of age.¹⁶ Therefore a compromise had to be struck and the solution was to cast him as a baritone, one that could deliver the sweetness of a romantic but also the deep ominous lines of a bass. Plotkin marvels at the baritone's ability to portray drastically differing roles with relative ease—baritones can be dashing romantics, clever leading men, and regardless of their role, they always command attention.¹⁷ The two references used for this character's vocal range are Mozart's *Don Giovanni* and Tchaikovsky's *Eugene Onegin*. Don Giovanni really stood out as a reference due to the Commandatore scene for in this song the baritone's voice delivered a bold display of strength while maintaining noble composure even when confronted by an other-worldly source.¹⁸ On the other hand, Eugene Onegin's performance prior to his duel with Lensky is often cast as a very somber and apprehensive one. The weight his voice carries in the lower ranges is one of deep regret for due to his honor and foolishness he must duel his

¹⁶ Ibid., 142.

¹⁷ Ibid., 139.

¹⁸ Wolfgang Mozart, *Don Giovanni*, DM's Opera Site, 2014.

dearest friend.¹⁹ By combining traits from both of these baritone roles, the character Shien could easily be portrayed with the desired gravitas.

Shien

The Prince

In order to bridge the cultural gap between the East and West, Shien was likened to a Machiavellian *Prince*. While Shien would admittedly make a questionable prince when compared to Niccolò Machiavelli's outline regarding how they ought to be, Shien's character is faced with similar issues that vex such princes and handles some of them in accordance with Machiavelli.

In this comparison, the most relevant criteria to assess concerns how Shien dealt with the militia— which according to the author is the most important form of study for a prince. Machiavelli declares that:

A Prince should therefore have no other aim or thought, nor take up any other thing for his study, but war and its order and discipline, for that is the only art that is necessary to one who commands, and it is of such virtue that it not only maintains those who are born princes, but often enables men of private fortune to attain to that rank.²⁰

To relate this back to the libretto and by extension the historical events that contributed to the story, this is a very applicable statement. The Shogunate was a militaristic regime that was founded on the art of war. Samurai were classified not only by their nobility but by their crafts as warriors. Shien was a prodigy of war and his army unvanquished. The ending of the play and the change in political power that occurs demonstrates Shien's

¹⁹ Pyotr Tchaikovsk, *Eugene Onegin*, DM's Opera Site, 2014.

²⁰ Niccolo Machiavelli, *The Prince*, (New York: P.F. Collier & Son., 1909), 55.

strategic abilities. As a prince of war, Shien is well versed in history, strategy, and combat, all qualities that a warfaring Prince ought to have.

Regarding how a prince may avoid hatred, Machiavelli remarks that people, both nobles and commoners alike, will conspire against a prince who is hated and will only be sated by the Prince's demise.²¹ He goes on to write that, when [the people] "are hostile and hold him in hatred, the he [the Prince] must fear everything and everybody."²² This is contrary to how Shien acts; he purposefully provokes the hatred of his subject for a defined goal. To Shien, the preservation of his realm and form of government is an undesirable end. As such, the easiest way to dispose of his government is to incur the wrath of his subject and kindle their hatred. Through his harsh actions he lost the favor of the commoners and the nobles. He intentionally becomes the center point of hatred within his realm in order to unite his people against a common enemy. So acting not in the best interest of his reign, Shien set forth on his own path of ruin while maintaining the duties and honor-based obligations that reign supreme for his culture and heritage.

As another comparison to Machiavelli's *Prince*, Shien follows one piece of advice regarding disgrace. In the chapter titled, "Of Things for Which Men, and Especially Princes, Are Praised or Blamed," the writer warns that a prince must blur the lines between vices and virtues depending on how they affect the state.²³ If a vice may preserve a government, whose wellbeing and security are desirable, then the vice is pardoned and even praised in some cases. Likewise, if something is virtuous but harmful to the state, it may not be the best course of action. This interpretation of righteousness is Shien's primary source of conflict in the story. Deeming his state to be an abomination in

²¹ Ibid., 71.

²² Ibid., 73.

²³ Ibid., 60.

need of euthanization, Shien performs “ignoble” acts for the sake of a greater good. He wishes to preserve the well-being of his subjects by relieving them of the cruelties inflicted upon them by his government.

To continue his disagreement with Machiavelli’s outline for the behaviors of a prince, Shien also does not pursue glory for himself or that of his nation, at least not towards the end. Machiavelli dictated that princes should seek the utmost reward for their actions and pursue glory adamantly—“a prince must also show himself a lover of merit, and honour those who excel in every art.”²⁴ It is though good reputation that a prince may sustain his reign and there is precarious balance regarding associations. Shien’s actions were truly in opposition to this point. Instead of celebrating his kingdom, he sought to anonymously destroy it. He also sought no accreditation for his deeds for his manifesto did not bear his name and he even asked the leader of the rebels to never reveal his aid in their plight. Even in the end, he was disheartened that Kana discovered the truth regarding his scheme. Shien made the ultimate sacrifice for what he believed in and yet wanted none to know.

Illness

When it came time to give Shien a characteristic that added symbolism to his character and also made him more human, the decision was surprisingly simple and justified in a multitude of ways. The question arose, what challenge should he face that would translate well to a performance but not seem out of place? The answer was an illness. But no general illness would do. This one had to carry weight and significance of its own, and the obvious choice that came to mind immediately was tuberculosis.

²⁴ Ibid., 89.

Tuberculosis or a disease very much like it has prevailed throughout history and has been the muse for many artistic productions. In Basil Meyer's book, *Till Death Do Us Part*, he examines the use of consumption as a central plot in popular romantic fiction. Deathbed scenes and consumption—or tuberculosis as it is now known—are common in Victorian fiction and tuberculosis is known world-wide.²⁵ As such there is a standard representation of the disease and a stock image that would easily be recognized by audiences: consumption is characterized by fits of coughing, wasting, feverish flushing, and difficulties in breathing as telltale signs.²⁶ In short, this illness would translate quickly from page to production.

Additionally, sufferers would become other-worldly, spirited, and experience heightened intellectual capacities. It became known as the “disease of artist,” for it allowed the sufferers to experience a lingering and agonizing death while they were still able to express themselves through their craft.²⁷ This concept added weight to Shien's role as a visionary and allotted time for his master scheme to unfold. Meyer writes that most artists in fiction experience their greatest sensations and produce their greatest works immediately before their deaths. Shien acts deliberately and expresses himself honestly in his final moments partly due to his limited time in addition to other character traits that previously motivated him. One could thus argue that the final aria is meant to be the most heartfelt of the entire work due to the ephemeral and most sincere expression of love. This was done purposefully to aspire to emulate two of the greatest and most

²⁵ Basil Meyer, "Till Death Do Us Part: The Consumptive Victorian Heroine in Popular Romantic Fiction," (*Journal of Popular Culture*, 2003.).

²⁶ Lal Hitesh, Vijay Jain, and Sudhir Kannan, "Tuberculosis of the Pubic Symphysis: Four Unusual Cases and Literature Review: Clinical Orthopaedics & Related Research," *Clinical Orthopaedics and Related Research* 471, no. 10 (2013): 3372-3380.

²⁷ Basil Meyer, "Till Death Do Us Part: The Consumptive Victorian Heroine in Popular Romantic Fiction," (*Journal of Popular Culture*, 2003).

tragic arias: *La bohème*'s final duet between Mimì and Rodolfo: "Sono andati?"²⁸, and the woeful suicide soliloquy of Edgardo in *Lucia di Lammermoor*'s "Tu che a Dio spiegasti l'ali."²⁹ In both of these arias death is imminent, yet in their final moments the characters reveal their truest selves and intentions.

Additionally there is further symbolism to be found in this decision. By making this pillar of the government afflicted by a terminal illness, Shien became a symbolism for the decaying government itself. Externally, all seems well as this triumphant soldier continues to maintain the traditions upheld by his predecessors; yet, internally he is wasting away just as his government. Civil unrest and corruption festers aggressively and there is nothing to be done to salvage it. By limiting the time the enlightened one had to fulfill his vision, this allowed the story to progress at an accelerated rate and provided an additional reasoning for his sense of urgency.

Finally, the tragedy of the play was revealed through the progress of tuberculosis. Historically, it was believed that tuberculosis was incurable and sufferers were doomed upon diagnosis. Following that mentality, it is heavily implied that death is inevitable for Shien. This represents the idea that winter will always yield to spring and the seasons will always change. Likewise, kingdoms rise and fall with the times. This libretto is meant to portray this transition and the ethereal nature that lives, seasons, kingdoms, and emotions all share. Only through his illness and deterioration does Shien realize this humble truth that his life is forfeit.

²⁸ Giacomo Puccini, *La bohème*, DM's Opera Site, 2014.

²⁹ Gaetano Donizetti, *Lucia di Lammermoor*, DM's Opera Site, 2014.

冬の死：白い竜,茶色鼠

Fyuu no Shi: Shiroy Ryu, Chairō Nezumi

The End of Winter—White Dragon, Brown Mouse

An Original Libretto

Michelle Damico

Cast

Lord Shien (大名 *daimyo*, Feudal Lord) – Baritone

Lady Kana (Lady of the Court) - Soprano
Betrothed to Shien

Kana's Father (Samurai Noble) — Bass

General (Samurai Noble/Direct Vassal to Shien) – Tenor

Settings

Act 1: Court— a vast room with high arches, mainly a standing area. The room is lined with rich décor with traditional references; most importantly an extravagant seating area towards the center of the stage, which is used to represent the Lord's seat.

Act 2: Shien's study –an opulent office that has an amber hue due to the candlelight. There is a large patio door at the center, a large wooden desk littered with documents and books, towering bookshelves packed with academic materials, weaponry hanging on the wall, and likely a nice rug on the floor.

Act 3: Castle balcony—two-part set with mobile walls to designate different areas of the castle exterior. When Shien and the general are on the stage there are the moveable parts in the front, as there are when the Rebels burn the flag. However, in the final part the walls part for Kana to find Shien on the lower level. The sky also changes color throughout this act, it starts out reddish orange and by the end of the act the night sky has arrived with a pale blue glow from the stars above.

The Story

This story has no true historical base. This Libretto represents the symbolic change of the seasons and the turmoil that ensues because of the conflicting elements utilizing many Japanese themes and cultural aspects.

The story begins nestled in an era of conflict, in which a long-standing feudal system is subjected to an organized rebellion. The current ruler, Shien, has been in position for years but is still young compared to his predecessor. The inner workings of the rebellion play out through the Court and the entire performance takes place only in two days. References from Japanese periods are neither exclusive nor representative of any one specific time but rather influenced by Japanese history.

ACT I. The curtains part to reveal the court full of nobles idly pacing around and conversing in their evening gowns. The stillness is quickly broken as a young page rushes in to inform the nobles of their leader's victory. The Dragon's army has thwarted the rebels and has returned successfully. In place of joy (as to be expected with a triumphant return) grimaces shutter through the crowd; their worst fears have been realized. In their short piece, the nobles reveal that they were hoping for the rebel's success so that their lord could be overthrown.

Off to the side, Kana and her Father were amongst the other nobles but the attention is drawn to them as Kana's father begins to console his daughter. As part of the rebellion, he admits to her that this loss was just a minor setback in their bigger plans. Instead, he turns his focus onto his scheme that Kana plays a pivotal role in—a murder plot arranged through her betrothal to Shien. Handing her a vial of poison, he urges her to help assassinate Shien when he least expects it. Sensing her hesitation, he reminds her of her duty and that there was a reason she was brought to court.

Interrupted, the nobles turn to the abrupt arrival of the General, who is delighted by the carnage of the battle he just came from. He loudly gloats about his conquest and revels in the fact that they defeated the rebels by force. Before the General can get ahead of himself, the music notes the arrival of Shien. As customary, the nobles of the court bow as Shien makes his entrance. Kana has positioned herself along with her father closer to Shien's throne. As he makes his way towards it, he momentarily pauses and looks on at her before seating himself. Once he is seated the nobles rise from their bow and sing a welcome back chorus that salutes the Dragon's success.

During the short piece from the nobles, the General has been called to the side of the stage and one of his unnamed underlings hands him a packet of paper. Scheming, the General struts over to Shien's side and passes on the packet of paper and declares it as proof of a traitor within the court—a noble has conspired against Shien and has publicly submitted a manifesto for a new form of government. The only problem with the manifesto is that it was published anonymously and so the General beseeches Shien's permission to investigate. Simultaneously, Shien discloses to the audience that the members of the court are all traitors in some way or another but he already knows who the worst of them is.

Shien shockingly denies the General's allegations, sending Kana's father into a panic. Fearful that the traitor is already known, Kana's Father advances his schemes to more radical actions—he schemes off to the side with Kana that he will lead the rebels in a frontal assault the coming morning in order to catch the dragon off guard. After vowing to destroy the Dragon once and for all Kana's Father exits the stage. It is not shortly after does Shien and the other nobles retire (or move to the background). Kana is left alone on the stage when she begins her aria of her conflicting emotions as she works through her feelings for Shien and her obligations to her father. The act concludes with Kana declaring her love for Shien by smashing the vial of poison as she runs off to warn him of the upcoming coup.

ACT II. The curtains rise to reveal Shien's office. At first, the stage is empty; however, the sounds of swords clashing and fighting can be heard from off-stage. Suddenly, Shien peeks out of the side entrance and checks the area for hostiles. Seeing no one, he takes to the stage with his sword in hand and dressed in his night clothes. Once he takes to the full stage escorting Kana, acting as her protector throughout the assault.

Unfortunately, as they are making their way through his office, a gang of rebels arrive and block their escape. Shien engages them all and manages to hold them back. Kana's father arrives with the rebels and calls them off the moment he realizes that Kana is with Shien. Shien and Kana's father then engage in a duel, in which they are seemingly evenly matched. However, Shien quickly gets the upper hand and as he moves to deliver the final blow, Kana holds him back.

Shien's soldiers quickly file in shortly after and the rest of the rebels are subdued. The three, Kana, Shien, and Kana's father have a trio depicting their current predicament. Despite Kana's pleas, Shien remains unyielding and arrests the rebels along with her father. Sending his prisoners and guards away, he orders that he will deliver their sentence when Kana is not in their presence.

Absolutely heartbroken, Kana curses Shien for his cold-heartedness and runs off the stage distraught. Shien had previously turned away from Kana; however, at the sound of her tears he is unable to keep up his act. Turning to face where she departed, a heavy hearted Shien begins his own somber aria. Only when alone does he demonstrate the Japanese idea of *Honne v. Tatemae* (true but hidden feelings versus the expressed ones). Within this aria he toils with his schemes for his kingdom and his growing affections for Kana. Going back and forth, he finally resolves himself to fulfill his ambitions at any cost. It is at this point where a motivational factor is revealed, Shien is afflicted with consumption. This is the reason why his hair is so fair and why he acts with an unprecedented sense of haste. Right as he reaches the highest note of his aria, Shien collapses onto his knee and begins to aggressively cough into his (now drawn) handkerchief. After a moment of weakness, he reveals a bloodstained cloth to the crowd as he begins his aria anew, this time revealing that he has resolved himself in order to see his plans succeed.

After composing himself he calls for his guards to bring back Kana's father. Unbinding him, Shien then dismisses the guards as he begins to confront Kana's father. The two go back and forth as Shien skillfully manipulates him with his questions and comments. One topic in particular that has specific emphasis placed on it is the manifesto. After examining the manifesto, Kana's father confirms that neither he nor those in his ranks have composed such a well thought-out plan for a new government for the rebels to implement and he asks Shien the name of the writer.

Reviewing the document throughout their duet, it is not long before Kana's father becomes enthralled with the work. And since he is already revealed to be a traitor, he vows to support such a cause til his dying breath, in what is supposedly a final act of defiance. It is not until Kana's Father admits his support of the manifesto does Shien reveal its composer—himself. Shien then reveals that he has been supporting the rebels all along and has planned everything up until this moment. It is implied that tradition forbade him from altering the government from the inside, as it would disgrace his family and impugn his own honor for failing to fulfill his oaths when he became the feudal lord. However, his own personal sense of honor urged him to put an end to the corruptness festering within his state. After a brief exchange, the two conclude that Shien must die as the hated tyrant taking with him the corruption of the realm, while still preserving the honor of his line and fief. Kana's Father, due to his oath vows to live in order to implement the new government. Forming a gentlemen's pact, the two plot the events to come. Shien orders the leader of the rebels to rally his troops for one final assault that is to take place that very same night so that the Dragon's kingdom may perish with the dying sun.

With the plan in motion, Shien then helps Kana's father escape by opening a secret passage in his office. However, before Kana's Father can depart, Shien confronts him and makes him promise one last thing: that Kana must never know Shien helped them. Act II ends with Kana's father escaping and Shien addressing the crowd once more preparing himself for what is swiftly approaching.

Intermission

ACT III.

The rebels return for one last assault and the act begins with their siege the castle. Shien and the General are aloft on the balcony in the stone courtyard. Taunting the attacking rebels, the General boldly declares his resolve to fight and once again asks for Shien's permission to act. By this time, Shien's condition is visibly deteriorating and the General notices it. Expressing his concern, the General asks once again for permission to launch a counterassault that would eradicate the rebels. Knowing the consequence of releasing the General upon the rebels, Shien composes himself long enough to distract the General. He does this by launching into a bout of praise regarding the General's success and marvels at how victorious they have been. By stroking the General's ego, Shien is able to avert his attention, allowing him to swiftly dispose of the General by stabbing him in the back with his own ceremonial wakizashi (a knife used almost exclusively for ritual suicide). By using his own wakizashi Shien acknowledged his own guilt and his impending demise. Hearing the rebels break through the defenses off-stage, Shien prepares himself for the attack and with sword in hand he dashes off the stage to make way for the rebels.

The angry mob appears shortly afterwards in the lower courtyard, singing a confident tune as they search for Shien and all who remain loyal to him. Kana's father breaks from their ranks as they march onwards. Riddled with guilt, he addresses the empty stage as he toils with his resolve. The role Shien has played has taken its toll on him and it can clearly be read through his body language. He is not left to his thoughts for long for Kana bursts into the stage, alarmed due to the sudden assault. Though delighted at their reunion, Kana cannot believe that her father is unharmed. When asked about his escape, Kana's Father refuses to answer and only begs Kana to leave this place. Reading her Father's unspoken responses, Kana, realizes that Shien is still alive, quickly retreats in attempt to find him before the rebels do.

During her frantic search, Kana ponders about Shien's intentions and due to her infatuation assumes the absolute best of him. Searching the through courtyard she eventually finds a collapsed and injured Shien. Fearing it to be too late, she rushes to his side and cradles his head in her lap. Much to her relief, Shien is still alive and the two begin their duet—each confessing their feelings for each other. All the while Shien attempts to convince Kana to forget him and move on, knowing full well that he is dying.

Act I**Victory of the Dragon**

[In a crowded room of nobles, idle conversation goes on inaudible to audience. The room is lit with evening candles as there are servants scattered throughout the stage. Suddenly a pageboy bursts in from the side.]

Page

The Dragon was victorious;
Shien and his army have defeated the rebels' advance!

[A shutter goes through the crowd as some women cover their gasps and the men wring their hands. Then they sing in unison with occasional solo parts. A dark and foreboding tune plays via stringed instruments and woodwinds representing the terror in the voices.]

Nobles

To think it has come to this? The Demon King is returning?!
Such a terrible fate...the age of cruelty and bloodshed still goes on.

For one so young, he has such white hair.
Stained by the colors of death.
White hair as bone
And a sword polished by blood.
Such a strange demon,
That goes to the frontlines with his men.

None have bested him in a duel.

How frightening to hear he is to return.

Our hopes are gone without the rebels.

But we mustn't let on to the truth
Lest we share their miserable fate.

To think it has come to this? The Demon King is returning?!
The age of cruelty and bloodshed still goes on.

Father's aria—the murder plot

[Father and Kana shift to the forefront of the stage. When it was announced that Shien would return her face was the only one delighted in the crowd. To complement the deep bass of the father's voice, the background orchestra changes to a confident tune.]

Though it still maintains the darker undertones of the previous, it has changed to a more direct and bold melody.]

Father

Fear not my little one,
This defeat was just a minor setback.
The dragon will fall.
We will guarantee it.

[Withdraws the poison from his pocket and places it into her hands. Realizing what it is, she draws back, hesitant to take it. However, her father insists and forcibly puts it into her hands.]

Child, do not falter now.
We have come too far to let it fall apart now.
Each must play our role.
Remember why you have gotten so close to the heartless demon.
Swallow your affections for him.
He cannot give you what you seek.
He is incapable of love.

We have too much at stake.
Do not falter now.

Each must play our role (x3)

We have too much at stake—

Victory of the Dragon Part II

[Suddenly sound of horns blast and interrupt Kana's Father. The orchestra interruption is soon followed by an offstage bellowing laugh—One that is extremely sinister and unsettling. The owner of it is revealed as the General parades onto the stage high from his conquest. Merrily he walks to the center of the crowd to gloat about their victory.]

General

Aha-HA-HAHA!!
What a marvelous victory!!
Carnage is the best!
The looks of terror are
Absolutely delectable!

[Motioning as if he still held his sword]

Kill this one here,
Skewer another there,
One by one they fell!!
Hahahaha~

Insufferable fools all,
Thinking that they could stand against
His Majesty's archers.

How adorable it was as they all fell
To the hail of arrows.

Ah!!! The chorus of their screams,
It cannot be replaced!

The streets ran red with their traitorous blood.
Let their stains serve as a reminder,
For the many years to come...

Or better yet,
Let them forget!
That way we can remind them once more!!

Let the pounding of the drums of war,
Against a blood red sky,
Be heard throughout the land.

Never before has our army been so strong.
Our fearless leader, the dragon himself,
Ah, to compete with his ruthlessness...
There isn't a better goal.

(x2)

But yes,
You miserable soft wretches of the court,
We have secured another victory!
You'll never know the excitement of battle,
You pompous nobles.

The clash of steel, the rain of arrows,
The cries of anguish,
Nothing on this earth is more sublime;
Such is the glory of a soldier.

A march of triumph is done through a field of
corpses!
Aha-HA-HAHA!!

*[Just as he finishes, he takes a step back at the
sound of royal chimes.*

*The chimes sound again and Shien enters the
stage. Stillness goes through the area as even the
music becomes quieted after a revealing note of
intimidation at the dragon's presence. The
crowd bows and parts as he walks through them.*

*Pausing when he gets to Kana, Shien looks at
her for a full moment before taking his seat.*

*Then with a mere brush of his wrist he allows the
court to resume as they were. The nobles start to
sing of his victory.]*

Nobles *[in unison]*

Welcome back oh gracious lord,
How pleased are we to hear of your triumph.
Never before has there been one as victorious as
you.
May the reign of the dragon soar ever onwards~
(x3)

*[As the nobles sing their welcoming lyrics, the
General is called aside by another officer.
Something is whispered between them and a
packet of paper is given to the general. Shocked
and slightly amused by the news, he eagerly
awaits the nobles to end so that he may address
the King.]*

Aria of Suspicions

*[Once the nobles finish, the General approaches
with the bound pamphlet. Shien listlessly
entertains his request.]*

General

Pardon me, Excellency!

I've something to show you.
In our absence,
I've had my investigators following a lead...
They've uncovered something unsettling.

May I?

*[Hands Shien the packet and before Shien can
speak the General continues. He takes a step
away and turns his gaze away from Shien.]*

What you have in your hands,
Was uncovered after much searching...
We've looked at it for hours,
But kept coming up with the same answer...

There is no doubt of its origins...
There is only one explanation that makes sense.
The quality of the writing,
Is beyond the scribbles of peasants.

*[Cunningly with a proud smirk, he looks over his
shoulder at Shien who is effortlessly flipping
through the pages.]*

What you have in your hands,
Is proof of a traitor!

There is a traitor amongst us!

One of these soft nobles,
Or more of them...
Have conspired against your Excellency!

[Suddenly a gasp shutters through the crowd of nobles as they draw back in fear. Lovers clutch each other's arms while the single try to contain their utter fear. Wide eyes trace from face to face as the General's smile grows. Prancing over to Shien's side, he takes to his knees.]

With your permission,
Let me release the Hawks.
We will find this traitor.

How arrogant of them,
To think they could outwit the dragon!
They cannot elude us.
Or rather me!
I will find them,
It will be my utmost pleasure.

They will be made an example of!
With your permission,
Let me release the Hawks.
We will find this traitor.

[Taking from his knee, he begins to weasel his way through the crowd of nobles intimidating each as he stares them down. Shien rests the packet on his leg and rests his head onto his hand, seemingly knowing that the General is about to go on a tangent.]

Ever so carefully,
They chose each word on the page.
With such meticulous precision,
They carved each letter in ink.

How carefully will I
Carve my blade into their flesh!
With meticulous precision,
I will reveal their disguise.

Cowards cannot hide for long.
Safe behind their lengthy theories,
They wrote them without owning their words.
Without an author's name, what is that paper worth?

Well-versed traitor,
Reveal yourself!
Take your gracious bow.
Then your head will kiss the floor!

[The General motions as if he just beheaded a kneeling individual. Then with a sinister chuckle he continues on tracing the crowd. However, he pauses to look back at Shien for a moment, realizing that he is getting ahead of himself, because he does not even have the permission to start an investigation.]

That is...
With your permission, Excellency.
Let me release the Hawks.
I will find
The fools who plot against the dragon!

[Pacing with growing fury, the general is like a rapid dog just looking for a leg to latch onto. Shien has not budged from his spot, his eyes carefully follow the General but he doesn't seem to be taking his request seriously. Then to himself, Shien quietly sings a short bit to the audience that none in the court hear.]

Shien *[To himself]*
(Of course there is a traitor...
My court is full of them.
Each act according to their own schemes,
Manipulating others is their specialty.

Most would sooner raise a dagger,
Than leisurely partake in Go.
Greeting you with a smile,
They plot your murder behind your back.

This is not news...
They are that way.

[Shien looks towards Kana and her Father and hesitates before looking back at the packet in his lap.]

But I know the worst of them all.
There is one more deadly than the rest.

[Resting his hand on the paper, he rubs his fingertips against its cover.]

They are all traitors...
Each in his own way.
But I know who is the worst
There are none more vile
Or more calculating...)

[Seeing that Shien is lost in thought (as he actually sings to the audience), the General persists and interrupts Shien's aria with a blasting call.]

General

Excellency!
 With just one word,
 You'll have a traitor's head
 Mounted on your Gates!

[Pulled aggressively from his thoughts, Shien answers with a booming and absolutely terrifying 'No.' He even goes as far as to bolt from his seat, which causes even more nobles to cower in utter fear.]

Shien

Enough!

[Speaking with an uncharacteristically rattled response. Shien sighs before replying again, this time just as stern but highly composed and icy.]

That is enough...
 I've heard your point.

But the answer is no...
 There will be no investigation.
 Keep your hawks in their cages.

General *[Pleading in disappointment]*

But?!!
 Your Excellency!
 Surely we cannot let them,
 Escape from our grasp!

We must—

[Interrupting the General, Shien's voice subdues him with ease. Gesturing with his hand, Shien forces the General to be silent with just a wave of his hand.]

Shien

To catch a clever mouse,
 One needs a well-built trap.
 If the traitor has managed to sneak his way into
 the court,
 A crude investigation will not catch him...
 Instead,
 He will be caught by his own doing.

Just when he thinks he has gotten away,
 Then we will catch him.

Why waste our efforts tracking him down,
 When given a little push, he will reveal himself?

To catch a clever mouse,
 One needs a well-built trap.

He will be caught by his own doing.
 (x2)

General *[Still pleading for an investigation.]*

Surely we cannot let him
 Escape from our grasp!

Shien *[Commandingly]*

They will play into our hand.
 To catch a clever mouse,
 One needs a well-built trap.

[Shien then gives him a look that steals his very breath—the absolute certainty of the Lord cannot be questioned or pleaded with any further. Defeated, the General bows and excuses himself in shame. He departs the stage with slumped shoulders much like a pouting child. Shien then returns to his seat as the tension drains from his face while he maintains his noble airs. Some of the other nobles relax but are still on their guards.]

Over on the other side of the stage, Kana's father is in a panic. Grabbing Kana by the arm, he escorts her away from the throne and starts to sing at a quickened and alarmed pace.]

Kana's Father

By the Heavens...
 Kana!
 Do you know what this means?!!

[Shaking her head as her response, her father interrupted and continued to sing.]

There is only one reason...
 One reason,
 Why the Lord would not investigate a traitor...

He Knows!

He knows already.
 He has figured it out!
 You heard him,
 A "Clever mouse"

What is it he calls you!?!
 His "Little Mouse"?
 He's figured it out.
 We don't have any more time!
 We have to act now.

[Thinking on his feet, Kana's Father looks over to see if Shien is paying them any attention.]

Which he isn't, another noble is conversing with him. Turning back to Kana, his eyes are wide as a scheme is formed in his head.]

For our sakes...
We have to move quickly.
We attack tonight!
Kana, there is no time for our plan.

Lock your chambers,
And do not come out til first light.
If we are successful,
I will come for you.

We will attack with the cover of nightfall.
The Dragon will not live to see another dawn.
I'll show him a clever trap!

[Kissing her on the forehead, he grabs her hands and holds them close.]

Banish your feelings Kana,
For all our sakes,
We must go through with this...

Pray we do not fail.
We must claim the head of the serpent,
Before it can strike us all.

[Departing without another word, Kana watches him go with her hand pressed to her chest. Remembering where she is, she composes herself and turns back towards the other nobles. This was right on time seeing as Shien has also risen from his throne to turn in for the night. Nodding his head slightly, the nobles bow as he departs.]

Once both men are gone, Kana is left alone within the court. Unable to piece her thoughts together, she chooses to sing them to herself.]

Kana's Aria

Kana

How can I be,
So cruel to he who owns my heart?
No affection to be shown,
I can feel his loving embrace surround me.

A subtle gaze,
An unintentionally kind sigh...
That is all my love can afford.
As a lord what heavy burdens he must bear...
They paint him as a demon,
But...
I love him still.

There is more than they see...
There must be!

[Looks towards where Shien departed]

You who own my heart...
Give me one more subtle glance.
You know I am yours to command...
Please, all I ask for is a single sign,
Just one sign will do...
Just to know that you love me too.

They say a heart encased in ice...
Ceases to beat,
But that cannot be so, my love.
Your unseen tenderness is what gets me through the day.
You're the one I think of,
Soon as I awaken...

Just one look,
One passing glance
Or if I dare dream,
One light caress of your hand onto mine.
Just being by your side is true happiness.

And yet...
[Looks down at the poison]
How can I fulfill my role?
Do I betray the love of my father for my heart?

With such tenderness you first called on me...
Your little mouse is what I became...
Scurrying around you,
Just longing to be near.

That is enough for me...
But both you and I, my love, are taxed with burdens.

It is painfully obvious how I bear my guilt,
My tears ruin my makeup...

But you,
You who are still as stone...
What a heavy unseen burden you must bear.

Oh please just let me near you,
I'd shield you,
Protect you,
Love you...
If only you'd let me...

But...
We are bound to our duties...
Our positions are our tombs.

You who own my heart...
I fear for you.
You and my father,
At such odds...
I wish this conflict would end!
But the cost might be,
More than I could bear.

Fear of losing you,
Shakes my very soul!
I wish we could be like mice,
And silently escape this place.

We'd be free to be together...
To be by your side,
Is enough for me.

How may I save you both—
My father...
My love?

By the dawn, the Rebels will be here.
Their swords long for your blood.

But your skill will keep them at bay!

I must do something!
I cannot bear to hide and let them harm you.
Forgive me father!
But,
I must warn him!

[After coming to that realization, Kana has made her decision, withdrawing the poison from her sleeve, she holds it tightly before smashing it against the floor. and departs the stage in the same direction Shien left. As she disappears the curtain falls.]

Act II

What the Dragon Protects

[Act II opens to the sound of swords clashing and aggressive violins. At first the stage is empty, however, it appears to be an office in the early hours of dawn as subtle blue lights shine through the window. Suddenly Shien appears dressed crudely—sporting his night robes as if abruptly awoken. In one hand he is carrying his sword at the ready and the other is firmly holding Kana's hand as he is escorting her.]

Shien *[Confidently yet quietly spoken]*
Stay close to me little Mouse.
You'll have nothing to fear.

Kana *[Shocked yet enamored with Shien]*
Yes, my lord.

[To herself]
(You who own my heart,
You've clasped my hand.
What overwhelming warmth!

Now you protect me,
I have never felt safer,
Than by your side.

Perhaps we may still escape!)

[Hearing approaching footsteps, Shien halts his advance and releases his hold on Kana's hand. Five rebels file into the room and confidently grin as they realize the dragon is cornered. Towards the back, Kana's father is also with them carrying a blade of his own. The melody changes in favor of the rebels as they advance.]

Shien
Stay behind me.

[A brief sword fight ensues, Shien manages to parry off the advances of the rebels while maintaining his ground; demonstrating his skill as a commander and swordsman. Kana is terrified at the proceedings; in order to save his men, Kana's father comes forward from the group and is surprised to see that Shien was protecting Kana.]

Kana's Father
Kana?!!

Kana
Father?

Kana's Father *[to his men]*
That's enough!
The dragon is mine.

[Following orders, the men form a half circle encasing the only exit as Shien and Kana's father face off. Kana is at Shien's back and he remains undaunted.]

[To Shien]
Release her.

Shien
So you reveal yourself at last—

Shien and Kana's Father [*in unison*]
The leader of the Rebellion

Kana's Father
Here to claim your head.
Your Grace! [*Mockingly bows*]

Shien [*with a slight smirk*]
Commence then!

[*Rushing forward the two engage in a duel. Kana is visibly torn between the two. Shien and the Father shout curses as they fight, reiterating their last lines.*]

Kana's Father
Villain!

Shien
Coward!

Shien and Kana's Father [*in unison*]
So you reveal yourself at last
(x3)

Kana [*Simultaneously*]
My father!
My Love!
With each clash of their blades
My heart breaks!!

My duty,
Or my affection?
Now, pitted against each other.
Such a fight will be the death of me!

Kana's Father
Is that your best?!
Damnable Serpent!

Shien [*Coldly*]
Hardly.

[*Suddenly Shien gets the upper hand and knocks the older man's sword from his hand. As he moves to strike the now kneeling man down, Kana screams out and grabs hold of Shien's arm.*]

Kana
NO!!!!

[*Turning momentarily towards her, her scream alerted the guards where Shien was and they storm in. Just as the other rebels were about to*

help their fallen yet unharmed leader, Shien's guards quickly capture them. Freeing himself from her grasp, Shien paces with his sword still drawn and pointed at his prey.

The three sing individually at first. Eventually, the voices eventually blend to be repeated x2.]

Shien
Such defeated confidence!
Your morning raid has failed.
At long last I've captured you.
You elusive thorn...

Kana [*groveling attempting to put herself between her father and Shien.*]
Have mercy my Lord!
He is my father,
All I have left.

Kana's Father
Such rotten luck!
To have the dragon cornered,
And he fought his way out!
I should have known better!
Our plan has been foiled!

(x2)

Kana
Please spare him my lord!!

Shien
You traitorous snake,
At last I have you!
I have much in store for you.
Guards!
Take these vermin out!
But this one—

Kana
Please be merciful!
I am yours to command,
As your servant, I beg for your compassion!

Kana's Father
Our plan is foiled!
This is the bitter end!
Such a tragedy!

Shien
Await my orders.
Take him away!
Unpleasantries shouldn't be said...
In front of a lady...

Kana

No my lord!
Please, I beg you, spare him!

Shien

My word is law.
A traitor is a traitor.
The law is absolute.

Kana

For a traitor...
The punishment is death!

[Shien draws his attention away from Kana and looks in the other direction, where they took her father away. Then in a quieted way, Shien sings lowly.]

Shien

It is...

[Heartbroken, Kana's former pleas turn aggressive as she is conflicted even more.]

Kana

Then you have killed me too!
He was right...
You are incapable of feeling.
Will no words of compassion reach
Your heart of ice?!

[Looks over at Shien as he stands unyieldingly. His posture says it all.]

I curse you!!
To think I have given you my heart,
Only for it be smashed so!

[Storming off the stage, Kana loudly sobs as she departs.]

[Hearing her cry and her footsteps depart, Shien abruptly turns, unable to bear it anymore. However, by the time he turns, she is gone. Looking after her with a sense of longing, Shien extends his hand as if to reach for her. In vain he lowers it only to look at the sword in his hand.]

The Little Mouse and My Kingdom**Shien**

And so...
There goes her hand...
So far from here.
Forgive me
My fragile flower,
My little mouse...

But the duties of a Prince,
Are callous and desolate.

All my wickedness,
Was carefully calculated...
The master plot,
Will unfold...
Soon I shall answer for all I've done.

With the decisiveness of lightning,
Have I,
Executed my plans.
Never hesitant...

Until you.

You force me to forget,
My elaborate schemes,
My cunning ploys...
All my obligations...
With a mere glance.

Only you could conquer my kingdom.

My fragile flower,
How could you love one,
As damned as I?

My bloody hands,
Would only taint your precious petals,
Should I reach out to you.

[Reaching out longingly, Shien curls his fingers in retreat as he grasps for the empty air.]

Thoughts of you,
Force me to hesitate.

Yet, even I cannot cease,
What already is in motion...

[Placing his hand on his chest, he alludes to something unseen as of yet.]

My fate has been sealed,
My hourglass dwindles.

The Rebels cry for reformation,
Dissolution of the dynasty...

My bloody dynasty...
And the cruel history it has written.
The pages are not written with ink,
But the blood of its victims.
I have inherited the realm of demons!

It falls to me to write the rest...
How will my chapter in history be read?
I do not know...
But I have written the end.

With these tainted hands,
I shall see its conclusion fulfilled.

How the seas will swell in your eyes.
But...
With these tainted hands,
I shall see its conclusion fulfilled.

[Just after his aria reaches its highest point in terms of his resolve, a break in the music is heard as a sudden shift jars the act. Dropping to one knee, Shien violently coughs as his hand rushes to his mouth in attempt to smother it with a handkerchief. Catching his breath, Shien lowers the handkerchief to reveal that it is covered with blood. Immobile, he stares down at it before continuing.]

Shien

Oh crimson liquid...
An unforgettable bane...
I can control the fate of this great nation.
With a mere wave of my hand,
I pull the strings of countless pawns...

And yet...
I cannot control the fate of my own body.

The ability to alter the course of history...
Was granted to me.
On the field of battle,
To the realm of the Academics...
Every adversary I have conquered...

But...
My own body betrays me.
I must endure...
It's not for very much longer...
The end of winter is approaching.
Just a little bit longer...

[Suddenly an idea crosses Shien's mind. Silently he stares up at the crowd before folding up the blood stained handkerchief and returning to his feet.]

All of my plans and schemes,
Humbled by my limited time...
The laws of fate are just...

[Looks to where Kana had disappeared]

Forgive me my little mouse, if I had more time...
I would have gladly given it you.
How lovely you'd look with a spring blossom
In your soft brown hair...

Without my title and responsibilities,
I would have given you my life
Without hesitation
If only it were mine and mine alone.

Who would ever want to be a Prince?
Whose life is owed to his subjects...

A Prince,
Yes...that is all I am.
A Prince...
Unable to enjoy the benefits of time,
Must act deliberately!

I cannot falter now...
Not with so much left unfinished.
Yes...curse and despise me!
Run away little mouse!!!
Live to see the spring.

[Motions for her to run with his arms, before returning them close to his chest. He then looks down at his hands and the bloodied cloth.]

Cherish it as my gift...
For it is all I can give to you.

The Revealed

[Folding the handkerchief, concealing it within his sleeve, he then adjusts his attire and dons his formerly cold demeanor before he bellows.]

Shien

Guards! Bring in the prisoner!

[Within seconds, Kana's father is produced, shackled and still disheveled from the previous fight.]

Guards

Your Excellency,

Shien

Remove his chains.

[Exchanging quick glances the guards promptly do as they are told and Kana's father rubs his wrist awaiting fearfully what was about to happen. With a flick of his wrist, Shien motions for the guards to step away from the prisoner. Then Shien speaks again in a tone of ice.]

Shien

Now leave us...

[Exiting with a deep bow, the two guards excused themselves quickly as to not incur the wrath of their lord. Scurrying away, Shien and Kana's Father are left alone on the stage. Standing perfectly straight, Kana's father knows what is going to happen—he is a traitor and his death is assured, the least he can do is die with some dignity. Pacing around him in a slow manner, Shien examines him with a chillingly calm demeanor before stepping back towards his desk.]

Shien *[Calmly]*

Have you nothing to say?

Kana's Father

No Sire,

I know what was done and the punishment for it.
I am a traitor, who'd gladly see your head removed from your shoulders.
I failed in my attempts.
There is nothing more to say,
My fate is clear.

Shien

Your fate is clear?
Your hands are unbound...
Tell me, will you not strike?
The guards are gone. We are alone.

Father

I want to hear what you've to say first...
If you ordered, my execution would be carried out immediately.
Yet, you have summoned me here.
Besides...none have ever bested you with a blade.
It would only hasten my death if I tried.

Shien

...I see...

We may be reasonable then.

Kana's Father *[curtly]*

You are incapable of reason,
You cold-hearted wretch of a demon!
I only came here so I could
See the face of the man I'll curse
With my dying breath.

Shien

Such tenacity...
Do you despise my reign so?

Father *[spitting with rage]*

More than you'll ever know.
Though I may die, others will rise against you.

Shien

...we are both leaders of men—

Kana's Father

You are the leader of demons...men are not capable
Of the heinous carnage that the dragon's army has done.
I fight on behalf of the innocent you have slaughtered.

Shien

Men are all beasts...
It just takes the proper hand,
To puppeteer them.
...
Those innocent,
Do you have a plan to lead them?
Aside from killing me?

Kana's Father

We will find a way.

Shien

You will find a way?
It has not been found yet...
Then this is not yours?
[Holds up the pamphlet Shien took from the General]

Kana's Father

I have only seen that in passing.
That is the proof for the traitor,
Is it not?

Shien

You don't know of it?
Here.

I suggest you take a good look at it.

[Hesitantly Shien picks it up again and walks it over to his prisoner. With shaking hands the man takes it and Shien turns his back on him, allowing him to read it.

Soft melodies are met with the building of thoughts/ideas via the orchestra. After a few moments and page flipping, the father finishes reading and is absolutely stunned.]

Kana's Father

This is immaculate,
I must know the author of this!
Even if I must follow them to the next world to shake their hand,
I would die gladly if only to follow such an enlightened revolutionary.

You wicked demon,
What ill fate has befallen this writer at your bloodstained hands?!
Take your dagger and strike me so.
It would be an honor to follow such brilliance!

Shien

...So you confess to be a supporter for that cause?

Kana's Father

I would die a thousand deaths in order to secure its life,
Even if it only lasted awhile.
It would have lived and our bleak world would be all the merrier!

I beg you, let me at least know the name of such a philosopher...
None in our ranks could have achieved this with such refinement.

Shien

You'd give your life to see it implemented?

Kana's Father

A thousand times!

Shien *[More sternly]*

You'd give your life to see it implemented?

Kana's Father

A thousand times!

Shien

You'd give your life...but would you live to implement it yourself?!

[Pausing at the odd question, the father turns to look at Shien who has his back to him. Without waiting for a response Shien continues on.]

Shien

Ah, how easy it is to die!
We mortals rush hastily to the loving embrace of death!
But to deny oneself respite in order to secure a better morrow...
Very few have the courage to weather the painful storm...
To die is easy...

[Shien grips his chest referencing himself before turning towards the shocked noble.]

I ask again...would you live
To support what you believed in...

Kana's Father

For as long as there is a heart in my chest.

Shien

You swear thus with as much conviction as you despise me?

[Father drops down into a vassal like stance prepared to take an oath to prove his resolve.]

Kana's Father

Even more.

Shien

I am the hated one of our realm,
Pools of blood taint all that I own...
There are none as loathed as I...
And yet,

It was ALL according to my design!

You have begged for the name of the writer—
But you know it well...
It is the same name you and your rebels have rallied against!!

Kana's Father *[Shocked, he almost falls over]*
What?!!!

How could...?!
I don't....

Shien

You begged for the name of the writer,
But you know it well!

The bloody name of the author left not credited,
Is my own!!
The rebels unite for a common cause!
Hatred of me has led to a strong bond.
The long line of my dynasty rests on my
shoulders...
My misery is everlasting.
I am the saddest of all men.
I've denied my heart for the sake of the world.

Driven to destroy what I created...
I will put an end to anguish.
Long have I endured...
The suffering of illness and the suddenness of
injury,
All for this one goal.

Every cry of a forsaken mother,
Shattered my very being,
As I stole away their sons.

There hasn't been a single night,
Where I have rested soundly.
The anguish of war is heard high into the
heavens.
Not even the heartless dragon may ignore them.

I have borne your pain as my own,
Forgetting the suffering of my own curse...
I have endeavored to ease your plight.
And come to one conclusion—

The old world must die,
And it must die with me!

Kana's Father [*aghast*]
Everything was of your design?
The puppeteer holding all the strings?!
Its all been you?!

Shien
Precisely!
I have destroyed the world through the winter of
my reign...
So that it may be born again in the spring.

Once Shien the Dragon is no more,
Then the government will crumble around me!

What you have there [*points to the document*]
Will be the foundation for the new...
That is, if you have the conviction to follow
through on our oath.

Kana's Father

You mean to take the fall for all this tyranny and
corruptness?

Shien

I have crafted the ending,
But,
I cannot achieve it on my own.
I must act my part until the very end.
I have taken a gamble with you.
I've too much at stake,
To falter now.

Allow me to die the hated,
And you to live as the beloved.

Long have you suffered the bitterness of winter.
Help welcome spring to our kingdom...
Let us end the suffering of our people,

Allow me to die the hated,
And you to live as the beloved.

Each must play his role!
Won't you help me?

[*Shocked that Shien has mimicked the same
words Kana's father spoke in his first aria,
Kana's father readily accepts the task.*]

Kana's Father

For as long as there is a heart in my chest.
I will not falter.
Each must play his role.

Instruct me then,
Master Puppeteer,
What is the next step of your plan?
Speak and I will listen.
(x2)

[*Instrumental break. The main confession has
passed and the melody declines while
maintaining its confident tune. After the pause
Shien begins again seeing as Kana's father is
still in shock.*]

Murderer's Intent

Shien

Haste will be our ally.
Time is running out.
After the attack this morning,
The guards will not expect another so soon...

[Turns towards Kana's Father]
You and your men must return tonight.

Kana's Father
Tonight?!

Shien
As the sun sets,
Use the cloak of approaching darkness
To conceal your advance.
With the dying rays of light,
The Era of the Dragon will cease.

Muster your full strength and return tonight.
Storm the castle
And all will crumble
I'll make the arrangements here...
Return with your full force.

Kana's Father
We move at your command.
Tonight,
Using the cloak of darkness,
The Era of the Dragon will cease.

Oh Master Puppeteer,
What a gift of foresight.

To think, we are aided by our greatest enemy!
[Kana's father walks over to him.]
Your hand assured our victory.

Shien
Each must play his role.
It is the duty of the prince,
To do what is best for his kingdom.
Here,
[Shien hands him a key from his pocket.]
Take this as a sign of good faith.

Kana's Father
[Clutching the key, Kana's Father looks towards the audience and then towards Shien.]
Such a strange turn of events,
Instead of taking my life,
You have given it back.

I am forever in your debt.
Oh Master Puppeteer,
Your hand assured our victory.

[Shien walks over to the side wall and opens a secret panel.]

Shien
This passage leads into town,

None shall hinder your escape.

Go...
Go to your troops,
Rally their courage.
Let us give history our finest performance!
Each must play his role...

Together
We have come too far,
To falter now.
Let us give history our finest performance.
(x2)

[Kana's Father begins to slip through the door, however, he is stopped by Shien. Shien grabs his arm and stares at him for a moment before singing.]

Shien
One last thing...

Kana's Father
Anything,
Just name it!

Shien *[hesitantly]*
Grant this wretched soul one kindness...

Kana's Father
You've given so much,
How could I decline?
If its about...
I make sure you die with grace...

[Shaking his head, Shien takes a deep breath before saying his request.]

Shien
I do not care about my fate...
I will die regardless.
There is no dignity in this death...

No...my favor...
Kana must never know!

Kana's Father
Kana?
You do love her?
After all...

Shien
Let the little mouse curse my name...
With the rest of them,

[Heartbrokenly]

Forever.
She must never know the truth.
Let her celebrate the spring,
Unburdened by the memory of winter.

She must never know the truth.
Let her celebrate the spring,
Unburdened by the memory of winter.

Swear to me...
Not as an oath to a Lord...
But a dying man's request.

[Understanding whole-heartedly, Kana's Father was struck by the Dragon's request. A sad but sympathetic tune is heard as Kana's Father merely nods in response. Reminded of his task, he slips through the concealed doorway and Shien closes it behind him. Pressing his back against the door, Shien sings out once more; this time revealing his human side through a sorrowful confession.]

Shien

Each must play his role.
I have cut the strings,
Now my puppet goes free...

The duties of a Prince,
Are all that kept me here.
With the strength of a single feeling,
Have I come this far...
It's not much further now.

But...please my heart...
Won't you be quiet once more?
Thoughts of spring are not meant for me.
Harden yourself just for a bit longer.

[Curtain falls as Shien takes off to prepare for upcoming events.]

Intermission

Act III

[As the curtain rises, the scenery has changed for the final time. Now it is a castle courtyard with fortified bailey. Shien and the General are seen standing looking over the edge at the unseen (but heard) approaching Rebel army.]

Addio my Creation

[The Rebels' cries and loud banging against the gate are heard as they attempt to break in. Their voices are drowned together with the loud beating of the drums. However, the General's voice rises above theirs (causing theirs to cease) as he begins his aria.]

General *[Enraged]*

Brazen Peasants!
Beat all you like!
Our walls will not falter!!!
[Pulling his sword from his belt, he hoists it into the air for the Rebels below to see.]

My sword will cleave your wretchedness
From this very earth!
The next harvest,
Will be grateful for your traitorous blood.
The soil will run red with you all!!

Excellency,
With a single word,
Just a single word,
Release your fury upon them!

I shall make them suffer,
For their arrogance!
We shall defeat them with a single blow.
All will end tonight!!!

Give the order,
And my men and I will secure your victory!
The field will be ours,
Never will there be another Rebellion...
Once we are through with them.

Oh so cleverly you've planned this moment.
I doubted you earlier,
This I confess,
Humbly and shamefully...

But,
They have revealed themselves at last!
The traitors all!
I shall make them suffer,
All will end tonight!
If only you command!
[The General, who is absolutely enthusiastic, turns towards Shien, awaits an answer. Shien, however, has turned away from him and has his back towards the balcony. Raising his handkerchief, Shien subtly coughs but it is enough to catch the attention of the General.]

General [*Concerned*]

Excellency?
 Has the night air stolen your voice?
 I will vanquish it too,
 For its audacity to conspire against you.

Retire from this place,
 Leave it all to me.
 By the dawn,
 These Rebels will be only a light dream.

Think of your health,
 Leave the protection of this castle to me.
 So long as I am here,
 The reign of the Dragon,
 Will remain supreme!

[Recovering from his light spell, Shien tucks away the handkerchief before turning to face his subordinate.]

Shien [*Collected and Calm*]

You're right...
 So long as you are here,
 The reign of the Dragon will fly ever onwards.

[Taking a step back, Shien places his hand onto the General's shoulder. The General is taken back by the sudden and direct praise.]

Shien

You exemplify the Dragon's Reign...
 My finest Creation.
 With a wave of your sword,
 The Rebels would be thwarted.
 There is no question.
 The end is very clear.

General [*humble yet ecstatic for the praise*]

Excellency,
 You flatter me all too much.
 Command your humble servant.
 With the red rays of the dying sun,
 The Rebels will cry their very last.

[Pacing behind the General, Shien and the General look out to the crowd as Shien continues.]

Shien

No...
 You are without a doubt,
 The finest creation of my reign.
 Your efforts summarize all of my achievements.

Shien and General [*Singing in unison*]

Bathed in blood
 Are our swords...
 The cries of enemies
 Are a lullaby...

[The two break from their duet and begin a call/response type aria.]

General

With my sword,

Shien

The Rebels would fall...

General

Their blood will run the soil red.

Shien

There is no question,

General

Those brazen enough to defy the Dragon,
 Will be ripped to shreds.

Shien

If I were to let you...
 Your efforts summarize all of my achievements.

[Delighted and utterly captivated by the praise, the General fails to hear Shien draw his wakizashi (ceremonial suicide blade) from his side.]

General

I exemplify the Dragon's Reign—

[Whilst distracted, Shien plunges the wakizashi into the General's back and covers his mouth with his hand to prevent a scream. Horror stricken, the General is left defenseless and quickly dies within Shien's grasp. Shuffling towards the wall's edge, Shien supports the now dead General in his arms.]

Shien

You are the finest creation of my reign...
 If I were to let you...
 The Rebels would surely fail.
 I was the one who created you...
 You were so vile and bloodthirsty
 All because of my doing...

And so,
 It was my responsibility
 To put you down...

For too long,
I've kept the company of rabid dogs,
That tore everything that was good to shreds.

My most loyal creation...
I will see you again shortly
Then we can descend to hell together.

[Looking down once more, Shien then tossed the limp body over the side of the wall. Watching it fall Shien then turns away, however, he is struck with another coughing spell. This time, it is as aggressive as the first and forces him to his knee. Suddenly a loud bang is heard off stage and the rebels cheer—they've broken through the gates.]

Rebels

Dragon of the Demons,
Murderer and traitor,
Track him, find him!

Down with the age of tyranny.
Your blood will be the last!

[Shien painfully hauls himself back to his feet and looks towards the source of commotion.]

Shien

They've broken through...
Soon they will come...
This is the end...
No more pain...
No more suffering...

This final scene...the curtain rises
I must act according to my role.
Let me give history my final performance.

[Drawing his sword from his belt, Shien looks at his reflection with a cold conviction.]

I've come too far,
To falter now...
Let them kill the dragon,
And put an end to this age of winter.

[Marching towards his death, Shien departs the stage as the sound of fighting gets louder. Suddenly the mob of Rebels appears with Kana's father at their head. Within their ranks is the Dragon's flag; burning it on stage they continue their chorus as they search for the villain.]

Down with the Dragon

Rebels

Dragon of the Demons,
Murderer and traitor,
Track him, find him!
He must be found.

Down with the age of tyranny.
Your blood will be the last!
Let us make history,
Tonight,
We rid ourselves of a demon.
With the dying red sun,
So too shall the bloody reign come to an end!

[Kana's father breaks away from the group momentarily as he looks up at the crowd. He is absolutely apprehensive at what he must do and his hesitation is apparent throughout his body language.]

Kana's Father

Oh masterful puppeteer...
Do you hear the sounds of the mob?
How they cry for your demise.

With such malice,
They long to tear you apart.
But...
This is what you wanted...
This is what you planned,
All along...
Isn't it?

Rallying around your name...
You gave us something to hate...
Unified to make a better country,
You've guided us along our way.

Now at the end of it all...
We, the ignorant children,
Come to murder our loving protector.

How can I go along with them?
When I know the truth.
The end of a corrupted chain...
A long-standing dynasty...
Was brought down not by the Rebels...
But rather the philosopher within.
The wise dragon...

[Suddenly the motif from his and Shien's aria is replayed to remind him of his oath. Looking down at his sword Kana's father presses onwards as is expected of him.]

Each must play his role...
 You're playing yours...
 And depending on me...
 To fulfill mine.

Kana's Desperation

[Kana rushes in and embraces her father, shocked to have found him alive; he explains that the Rebels are advancing. Piecing things together on her own, she goes off in a desperate panic to find Shien before the rebels do, despite the protests of her father.]

Kana's Father

Kana!

Kana

What's going on?

Kana's Father

Come away,
 You needn't suffer this.

[Grabbing her by the arm he attempts to signal for one of his men.]

Come away,
 One of my men will escort you.
 The gates of hell are crumbling...
 The demons will soon be gone.
 Soon we shall all be free.
 We make the final advance!

Kana

But—
 How did you escape?
[Gasps]
 Does that mean that he—

Kana's Father

Come away.
 Don't concern yourself with this.
 The dragon will perish.

Kana

My mind is spinning.
 You're still alive...
 And so is my lord?!
 How can this be?
 Unless...
 He has set you free!

[Turning shamefully away, Kana's father lowers his gaze as she persists.]

He has!
 Oh where is he?!
 Tell me he still lives!
 Dearest Father,

Kana's Father

[remorsefully and in a deep foreboding tone]
 Not for much longer...

[Looking back at his daughter]
 Banish your thoughts of him!
 The dragon has gone far away!
 To where we,
 To where we cannot follow.

Let him go.
 For all our sake,
 For your sake,
 Let him go!

Kana

No! I cannot!
 I must find him!

[Breaking free she dashes off the stage and begins her search leaving her father looking to where she left. Somberly he pleas to the empty stage before following after his departed rebels.]

Kana's Father

Release him from your thoughts...
 Thoughts of spring,
 Are meant only for you...

For your sake...
 No...
 For his sake,
 Let him go.

[Kana's father then leaves the stage with a heavy heart. Kana returns and begins to search the courtyard.]

Kana

Oh how I admire him!
 The sound of his footsteps,
 Down the lengthy corridors
 Sends my heart soaring.

The calmness of his voice,
 His hair,
 Pure as winter's snow,
 Has captivated my thoughts.

With such a cold distance,
 He stayed away...

Never letting down his guard.
I longed just to be near.
I thought that was all...
All my love could afford.

But how wrong was I?!

His hand,
With its fond caress...
How could I have not seen it sooner!
His protective nature.

He's planned this,
I know it!
My far-sighted love,
You've set your final goal...

But...
Have you forgotten,
What was before you?

Oh so far you've gazed,
Even the heavens cannot perceive so much...
So much as you...
Knowledgeable and wise,
The weight of the kingdom on your shoulders,
You've planned a master scheme...

All for our sake...

My feeble heart flutters!
Terrible thoughts,
Darken my gaze.

Have you left on a journey?
With only the setting sun
And dancing shadows to follow?
Have you died,
Fallen upon some uncaring sword?

I shall die if I cannot find you.
Do not leave me!
(x2)

Oh! Where are—
[Gasps.]

[Finding him at last, Kana kneels by his side and weeps thinking that he is already gone. However, as she strokes his face, a subtle cough rekindles life back into his frame. Quickly cradling him, Kana helps position him so that his head rests on her lap.]

Kana

[Desperate and teary-eyed]
Excellency!
Thank Goodness!
You're still alive?!!

Shien

...little mouse?...
Why did you...

Dying Winter, Crying Spring/ Fyuu no Shi, Haru no Namida

Kana

To find you,
To be by your side...
Is why I returned.

And to see,
If I could,
Make you stay.

Departing below the lonely stars...
Alone and unaware,
Of how much you mean to another,
Is terrible loneliness.

You cannot depart here.
The heavens do not need you...
Not yet...
Not when we owe so much,
To you!

[Shien realizes that she knows and a sad smirk crosses his lips.]

Shien

He wouldn't even keep that promise...

Kana

To be by your side,
Is why I returned.

[Knowing that he is dying, Shien unburdens his true feelings in a remorseful yet calm tone.]

Shien

Neither this wound...
Nor the corruption from my illness
Will end my life,
No...
I died the moment your eyes fell onto me.

With such a compassionate gaze,
I succumbed to your will.
From then on,

I wanted to make a world befitting such a noble flower.

At long last, my winter has ended.
Springtime is for flowers, my little mouse.
Forget the harshness of the cold as you bask in the sun's loving glow.

I die without regrets.
[Kana's tear falls onto his cheek.]
Your forgiveness is in your tears.
Such tenderness...
I could have never dreamt of.

[Shien flinches in pain and places his hand on his wounded side but returns his attentions to Kana. He raises his hand to her face and wipes the tear from her face.]

The warmth of your kindness,
Fell onto my dried up heart...
Rekindling something I had lost years ago.

If I could...
I'd hold you in my arms,
And never let you go.

[Softly]
But... this is how it should be
I cannot condemn you...
No...
I'll have to let you go...

[Lowering his hand, Kana grabs a hold of it and holds it close to her face.]

Kana
Just being by your side,
Is true happiness.

With such tenderness you first called on me...
Your little mouse is what I became...
Scurrying around you,
Just longing to be near.

[Lowering his hand, Kana lovingly brushes a strand of hair from his forehead.]

Stay with me...
Let us see the spring blossoms together.

For all you've done,
You must live!
Live,
No more pain,
No more tears...

To see the peace you've made!

Shien
For all that I've done...
There can be no forgiveness...
I have no right to ask for it.

Let your eyes never again fall,
Onto this miserable dragon.
Let some kinder mortal earn your precious tears.
Leave me...
Let me become a relic of a forgotten time.

Kana
Please don't say this is goodbye...
(x2)
[She continues to cry]

Shien
Rejoice at winter's end.
There is no need...
For tears in the spring.

It is the fate of the seasons...
To end,
And give way to the new...
Do not weep...

Kana
You who own my heart...
Fear of losing you,
Shakes my very soul...

[Interrupting her, Shien convincingly repeats his previous line and finally gets through to her. The weighted sadness of the aria switches into a lighter, almost ethereal, whisper of music.]

Shien
You who own my heart...
Rejoice at winter's end.
There is no need...
For tears in the spring.

At long last...
There will be peace.

Long have I endured,
Suffocating my true feelings,
All for this final plan...

At long last,
There will be peace...
No more battles,

[Surrendering her pleas, Kana joins Shien in a true duet where their voices marry.]

Shien & Kana

Only for your love,

Shien

Would I die...

Kana

Would I return.

Shien & Kana

Just to be by your side...

Is true happiness.

With such tenderness you first called on me

(My/Your) little mouse is what (you/I) became,

Just longing to be near.

With such a compassionate gaze,

I succumbed to your will.

I denied my heart...

But,

You are my love,

My life...

Shien

Knowing this...

There is no need for tears.

Kana

Not when,

I hold you so near.

Shien

Let us see this chapter's end.

Kana

And greet the coming spring.

Shien & Kana

Unburdened by the harshness of winter,

There is no more need for tears.

(x2)

[As that last note dies, there is a silence. Kana is looking to the crowd and Shien's head slips to the side ever so slightly and then all is still. Locked in an everlasting the moment, the curtains seemingly refused to fall, suspending the lovers. As the last aria fades out, it shifts into an uplifting and peaceful melody that is a combination of their final aria. As the orchestra quiets and the curtains gradually draw to a close, chimes are heard to usher in a new age. The same chimes that once welcomed Shien are used to introduce a new season.]

Act I**Victory of the Dragon**

[In a crowded room of nobles, idle conversation goes on inaudible to audience. The room is lit with evening candles as there are servants scattered throughout the stage. Suddenly a pageboy bursts in from the side.]

Page

竜が勝ったぞ、
Ryu ga katta zo,
シエンとその軍が謀反人の侵入を防いだぞ！
Shien to sono gun ga muhonnin no shin nyu wo fuseida zo!

[A shutter goes through the crowd as some women cover their gasps and the men wring their hands. Then they sing in unison with occasionally highlighted parts. A dark and foreboding tune plays via stringed instruments and woodwinds representing the terror in the voices.]

Nobles

本当に？鬼の殿が戻って来てるって？！
Hontouni ? Oni no tonon ga modotte kiterutte ?!)
何て恐ろしい運命だ...
Nante osoroshii unmei da...
残忍で血を流す
Zanninn de chi wo nagasu
ような時代はまだ続くなんて。
youna jidai ga mada tsuduku nante

若い歳の割りに、彼は白髪である。
Wakai toshi no warini kare wa hakuatsu de aru
死の色で染まっている。
Shi no iro de somatte iru
白髪はまるで骨、
Hakuatsu wa marude hone,
そして血で磨かれた刀のようである。
soshite chi de migakareta katana no youde aru
奇妙な鬼のように、
Kimyouna oni no youni
それは殿を最前線へと連れて行く。
Sorewa tonon wo saizensen heto tsureteiku

戦いで殿に勝てる者などいない。
Tatakai de tonon ni kateru mono nado inai

殿が戻ってきたなんて恐ろしいことだ。Tonon ga modotte kita nante osoroshii koto da

謀反がなければ私たちに希望はない。Muho
n ga nakereba watashitachi ni kibou wa nai
だが、惨めな運命を共有しないように
Daga Mijime na unmei wo kyoyuu shinaiyouni
真実を話してはいけません。
Shinjitsu wo hanashiteha ikemasen

本当に？鬼の殿が戻って来てるって？！
Hontouni ? Oni no tonon ga modotte kiterutte ?!

残忍で血を流す
Zanninn de chi wo nagasu
ような時代はまだ続くのだ。
Youna jidai wa mada tsuduku noda

Father's aria—the murder plot

[Father and Kana shift to the forefront of the stage. When it was announced that Shien would return her face was the only one delighted in the crowd. To complement the deep bass of the father's voice, the background orchestra changes to a confident tune. Though it still maintains the darker undertones of the previous, it has changed to a more direct and bold melody.]

Kana's Father

怖がることはない。
Kowagaru koto wa nai.
この負けは少しつまづいただけだ。
Kono make wa sukoshi tsumaduita dakeda
竜は死ぬだろう。
Ryu wa shinu darou
我々が保証する。
Wareware ga hoshou suru

[Withdraws the poison from his pocket and places it into her hands. Realizing what it is, she draws back, hesitant to take it. However, her father insists and forcibly puts it into her hands.]

娘よ、今はためらうな。
Musume yo, ima wa tamerau na
我々は遠くまで来すぎた。
Wareware wa tooku made kisugita.
今、計画を台無しにすることは許されない

。Ima keikaku wo dainashi ni suru koto wa yurusarenai
各々が役割を果たさなければならない。Onon ga yakuwari wo hatasa nakereba naranai
なぜお前が冷酷な鬼と
Naze omae ga reikoku na oni to

とても親密になったのか思い出しなさい。
 Totemo shinmitsu ni nattanoka omoi dashinasai
 彼への恋心は我慢しなさい。
 Kare heno koigokoro wa gaman shinasai
 求めているものを与えることはできない。
 Motomete iru mono wo ataeru koto wa dekinai
 殿は愛せないのだ。
 Tono wa aisenai noda

我々は命をかけている。
 Wareware wa inochi wo kaketeiru

今はためらうな。
 Ima wa tamerau na
 各々が役割を果たさなければならない。Ono
 ono ga yakuwari wo hatasanakereba naranai
 (x3)

我々は命をかけている。
 Wareware wa inochi wo kaketeiru

Victory of the Dragon Part II

[*Suddenly sound of horns blast and interrupt Kana's Father. The orchestra interruption is soon followed by an offstage bellowing laugh— One that is extremely sinister and unsettling. The owner of it is revealed as the General parades onto the stage high from his conquest. Merrily he walks to the center of the crowd to gloat about their victory.*]

General

あはははは!! Ahahahaha

何て愉快的な勝利だ。
 Nante yukai na shouri da
 殺戮は最高だ!
 Satsuriku wa saikou da!
 反乱は本当に快感だ!
 Hanran wa hontou ni kaikan da!

[*Motioning as if he still held his sword*]

こいつはここで殺せ、
 Koitsu wa kokode korose
 他はあっちで串刺しだ
 Hoka wa acchi de kushizashi da,
 一人ずつ死んでしまえ、
 Hitorizutsu shindeshimae!!

はははは～ Hahahaha

全員恐ろしいほどの愚か者だ、
 Zenin osoroshii hodono orokamono da,
 殿の射手に耐えられたと思っている。
 Tono no ishu ni taerareta to omotte iru
 あいつらは全員矢の雨で死んで、
 Aitsura wa zennin ya no ame de shinda
 とても愉快だ。
 Totemo yukai da

ああ！あいつらの恐怖のコーラスは他には置き換えられない！Aa! Aitsura no kyoufu no Kourasu wa hoka niha okikae rarenai

道はあいつらの裏切りの血で赤く広がっている。
 Michi wa aitsura no uragiri no chi de akaku hirogatteiru
 今後、何年も思い出せるように、
 Kongo nannen mo omoi daseru youni
 しみを残しておこう。
 Shimi wo nokoshite okou

もっといいのは
 Motto ii nowa
 忘れさせることだ！
 Wasure saseru koto da
 そうすれば、
 Sousureba,
 我々はもう一度あいつらに思い出させる
 Wareware wa mouichido aitsura ni omoidasaseru

血の赤い空へ
 Chi no akai sora he
 戦いのドラムを叩き
 Tatakai no doramu wo tataki,
 大陸全体に聞かせよう。
 Tairikuzentai ni kikaseyou

今まで我が軍が最強であったことはない。
 Imamade waga gun ga saikyou de atta koto wa nai
 われ等の恐れを知らないリーダー、
 Warera no osore wo shiranai riidaa
 竜自身、ああ、竜の冷酷さと競うために...
 Ryu jishin, aa, ryu no reikokusa to tatakau tameni...

良い目標などない。
 Yoi mokuhyou nado nai
 (x2)

でもそうだ、

Demo souda,

あいつは惨めでばかで宮廷の気の毒なやつ
Aitsu wa mijime de baka de kyuutei no kinodoku
na yatsu

我々は他に勝利したんだ。

Wareware wa hoka ni shouri shitanda
決して戦いの興奮を知ることはないだろう
。

Kesshite tatakai no koufun wo shiru kotoha nai
darou

あいつは尊大な貴族だ。
Aitsu wa sondaina kizokuda

鉄鋼の粉碎

Tekkou no hunsai

矢の雨

Ya no ame

苦痛の叫び

Kutuu no sakebi

地球上にこれ以上すばらしいものはない。C
hikyuujouni koreijou subarashii mono wa nai

勝利の行進は死の畑を通して行われる。Sho
uri no koushin wa shi no hatake wo toushite
okonawareru

あはははは！ Ahahahaha!

[Just as he finishes his note, he takes a step back
at the sound of royal chimes.

*The chimes sound again and Shien enters the
stage. Stillness goes through the area as even the
music becomes quieted after a revealing note of
intimidation at the dragon's presence. The
crowd bows and parts as he walks through them.*

*Pausing when he gets to Kana, Shien looks at
her for a full moment before taking his seat.
Then with a mere brush of his wrist he allows the
court to resume as they were. The nobles start to
sing of his victory.]*

Nobles [in unison]

おお、我が大名よ、
Oo, waga daimyou yo
よく戻ってこられた。
Yoku modotte korareta.
勝利を聞いてとても嬉しい
Shouri wo kiite totemo ureshii
今までお宅と同じように
Imamade otaku to onaji youni

勝利を得た者は他にいない。

Shouri wo eta mono wa hoka ni inai

竜の支配はさらに進み大きくなるぞ

Ryu no shikai wa sarani susumi ookiku naruzo
(x3)

[As the nobles sing their welcoming lyrics, the
General is called aside by another officer.
Something is whispered between them and a
packet of paper is given to the general. Shocked
and slightly amused by the news, he eagerly
awaits the nobles to end so that he may address
the King.]

Aria of Suspicions

[Once the nobles finish, the General approaches
with the bound pamphlet. Shien listlessly
entertains his request.]

General

失礼します、殿！
Shitsurei shimasu, tono

お見せするものがあります。

Omise suru mono ga arimasu

我々が不在のうちに、

Wareware ga fuzai no uchi ni

調査員達に手がかりを追わせました。

Chousaintachi ni tegakari wo owasemashita

彼らは不穏な何かを摘発しました。

Karera wa fuon na nanika wo tekihatsu
shimashita

どうしましょう。

Doushimashou

[Hands Shien the packet and before Shien can
speak the General continues. He takes a step
away and turns his gaze away from Shien.]

殿が手に持っているものは、

Tono ga te ni motteiru mono ha

たくさん探した後に摘発されたものだ。

Takusan sagashita ato ni tekihatsu saretamono da

我々は数時間の間見ていたが

Wareware wa suujikan no aida miteita ga,

同じ答えを出し続けました

Onaji kotae wo dashi tsudukemashita

原因に疑いはない。

Genin ni utagai wa nai

理解できる説明は一つしかない。

Rikai dekiru setsumei wa hitotsu shika nai
筆跡の質は農民の走り書きを超えています。
。
Hiseki no shitsu wa noumin no hashirigaki wo
koeteimasu.

*[Cunningly with a proud smirk, he looks over his
shoulder at Shien who is effortlessly flipping
through the pages.]*

殿が手に持っているものは
Tono ga te ni motteiru mono wa
裏切りの証拠だ。
Uragiri no shouko da

裏切者がいます。
Uragirimono ga imasu
おろかな貴族のうちの
Orokana kizoku no uchi no
一人かそれ以上が
Hitori ka sore ijou ga
殿に対し陰謀を企みました。
Tono ni taishi inbou wo takurami mashita

*[Suddenly a gasp shutters through the crowd of
nobles as they draw back in fear. Lovers clutch
each other's arms while the single try to contain
their utter fear. Wide eyes trace from face to face
as the General's smile grows. Prancing over to
Shien's side, he takes to his knees.]*

殿の許可で
Tono no kyoka de
鷹を放ちましょう。
Taka wo hanachimashou
我々は裏切者を見つけだす。
Wareware wa uragirimono wo mitsukedasu

賢い竜を暴けると言うなんて何と無礼なこと
でしょう！
Kashikoi ryu wo abakeru to omou nante nanto
burei na koto de shou!
彼らは我々を避けることはできない。
Karera wa wareware wo sakeru koto wa dekinai
むしろ私をだ。Mushiro watashi wo da

私は彼らを見つけるだろう
Watashi wa karera wo mitsukeru darou
そしてそれは私の最大の喜びになるだろう
。Soshite sorewa watashi no saidai no yorokobi
ni naru darou

彼らは見せしめにされるだろう。

Karera wa miseshime ni sareru darou
殿の許可で、鷹を放ちましょう。
Tono no kyoka de, taka wo hanachimashou
我々は裏切者を見つけるだよ。
Wareware wa uragirimono wo mitsukeru dayo

*[Taking from his knee, he begins to weasel his
way through the crowd of nobles intimidating
each as he stares them down. Shien rests the
packet on his leg and rests his head onto his
hand, seemingly knowing that the General is
about to go on a tangent.]*

とても慎重に
Totemo shinchou ni,
彼らはページでそれぞれの言葉を選んだ。
Karera wa paje de sorezore no kotoba wo eranda
とても正確に、彼らはインクでそれぞれの
手紙を書いた
Totemo seikaku ni karera wa inku de sorezore no
tegami wo kaita

私は彼らの肉体へ
Watashi wa karera no nikutai he
私の刀を慎重に彫るつもりだ。
Watashi no katana wo shinchou nihoru tumori da
正確に、
Seikaku ni
私は彼らの偽装を暴くでしょう。
Watashi wa karera no gisou wo abaku de shou

臆病者は長い間隠れることはできない。Oku
byoumono wa nagai aida kakureru koto wa
dekinai
長い学説の後、
Nagai gakusetsu no ato
無事に彼らは自身の言葉を使うことなく書
いた。
Buji ni karera wa jisin no kotoba wo tukau
kotonaku kaita
著者の名前がなければ、
Chosha no namae ga nakereba
紙に何の価値があるのか？
Kami ni nanno kachi ga arunoka ?

裏切者はばれた、
Uragirimono wa bareta,
自分自身の本性を明らかにしろ！
Jibun jishin no honshou wo akiraka ni shiro!
丁寧なお辞儀をしなさい。
Teinei na ojigi wo shinasai

それから床に頭をつけなさい！

Sorekara yuka ni atama wo tsukenasai!
[The General motions as if he just beheaded a kneeling individual. Then with a sinister chuckle he continues on tracing the crowd. However, he pauses to look back at Shien for a moment, realizing that he is getting ahead of himself, because he does not even have the permission to start an investigation.]

これは...殿の許可で。
 Korewa... Tono no kyoka de.
 鷹を放ちましょう。
 Taka wo hanachimashou
 私は竜に逆らって陰謀を
 Watashi wa ryu ni sakaratte inbou wo
 企てている愚か者を見つけられるだろう。
 Kuwadateteiru orokamono wo mitsukerareru darou

[Pacing with growing fury, the general is like a rapid dog just looking for a leg to latch onto. Shien has not budged from his spot, his eyes carefully follow the General but he doesn't seem to be taking his request seriously. Then to himself, Shien quietly sings a short bit to the audience that none in the court hear.]

Shien *[To himself]*
 もちろん裏切者がいて...
 Mochiron uragirimono ga ite...
 俺の屋敷に彼らはたくさんいる。
 Ore no yashiki ni karera ha takusan iru
 計画に従い各々行動し
 Keikaku ni shitagai onono koudoushi
 他者を扱うことが彼らは得意だ。
 Tasha wo atsukau koto wa karera wa tokui da

ゆっくり動くも
 Yukkuri ugoku yorimo
 多くはすぐに短刀を上げるだろう
 Ooku wa suguni tantou wo ageru darou
 笑顔で挨拶をして、
 Egao de aisatsu wo shite,
 彼らは裏で殺人を企んでいたのだ。
 Karera wa ura de satsujin wo takurande itanoda

これは便りではない...
 Kore wa tayori dewa nai...
 彼らの手法だ。
 Karera no shuhou da

[Shien looks towards Kana and her Father and hesitates before looking back at the packet in his lap.]

しかし俺は最悪な事態を知っている。Shikas
 hi ore wa saiaku na jitai wo shitteiru
 死よりもっとひどいものがある。
 Shi yori motto hidoi mono ga aru

[Resting his hand on the paper, he rubs his fingertips against its cover.]

彼らはみな裏切者だ...
 Karera wa mina uragirimono da
 各々が自分たちの方法で
 Onono ga jibuntachi no houhou de
 誰が一番悪いか知っている
 Dare ga ichiban warui ka wo shitteiru
 より卑劣でより計算高い者はいない...
 Yori hiretsu de yori keisandakai mono wa inai

[Seeing that Shien is lost in thought (as he actually sings to the audience), the General persists and interrupts Shien's aria with a blasting call.]

General

殿！Tono！
 (たった一つの言葉で
 Tatta hitotsu no kotoba de
 裏切者の頭までたどりつくつもりだ！
 Uragirimono no kasira made tadorituku tsumori da

[Pulled aggressively from his thoughts, Shien answers with a booming and absolutely terrifying 'No.' He even goes as far as to bolt from his seat, which causes even more nobles to cower in utter fear.]

Shien

もういい！！Mou ii!

[Speaking with an uncharacteristically rattled response. Shien sighs before replying again, this time just as stern but highly composed and icy.]

十分だ。
 Juubun da
 指摘は十分聞いた。
 Shiteki wa juubun kiia

その答えは違う...
 Sono kotae wa chigau...
 調査はない。
 Chousa wa nai
 籠に入れておきなさい。

Taka wo kago ni irete okinasai

General [*Pleading in disappointment*]

しかし?! Shikashi?!!

殿! Tono!

まさか我々は彼らを逃がすことはできません。Masaka wareware wa karera wo nigashu koto wa dekimasen

我々は

Wareware wa—

[*Interrupting the General, Shien's voice subdues him with ease. Gesturing with his hand, Shien forces the General to be silent with just a wave of his hand.*]

Shien

賢いねずみを捕まえるために、

Kashikoi nezumi wo tsukamaeru tameni

しっかしした罠が一つ必要だ。

Shikkarishita wana ga hitsuyou da

もし裏切者が屋敷の中で

Moshi uragirimono ga yashiki no naka de

何とかこそこそ動いているのであれば、

Nantoka kosokoso ugoite iru node areba

雑な調査では彼らを捕らえられないだろうZ

atsu na chousa dewa karera wo toraerarenai

darou

そのかわり

Sonokawari

彼らは彼ら自身の行動で捕まえられるだ。

Karera wa karerajishin no koudou de tsukamae

rareru da

ちょうど彼らが離れた時、

Choudo karera ga hanareta toki,

我々は彼らを捕まえるだろう。

Wareware wa karera wo tsukamaeru darou

少しの働きかけで彼らが正体を現す時、

Sukoshi no hataraki kake de karera ga shoutai

wo arawasu toki

我々の彼らを捕まえるための努力は無駄に

なるだろうか

Wareware no karera wo tsukamaeru tame no

doryoku wa muda ni narudarou ka

賢いねずみを捕まえるために、

Kashikoi nezumi wo tsukamaeru tameni,

しっかしした罠が一つ必要だ。

shikkarishita wana ga hitsuyou da

彼らは彼ら自身の行動で捕まえられるだ。

Karera wa karerajishin no koudou de tsukamae
rareru da (x2)

General [*Desperately still beseeching for his investigation.*]

まさか我々は彼らを逃がすことはできません。

Masaka wareware wa karera wo nigashu

koto wa dekimasen

Shien [*Commandingly*]

彼らは我々の手の上で役割を果たしている
だろう。

Karera wa wareware no ue de yakuwari wo
hatashiteiru darou)

賢いねずみを捕まえるために、

Kashikoi nezumi wo tsukamaeru tameni,

しっかしした罠が一つ必要だ。

Shikkarishita wana ga hitsuyou da

[*Shien then gives him a look that steals his very breath—the absolute certainty of the Lord cannot be questioned or pleaded with any further. Defeated, the General bows and excuses himself in shame. He departs the stage with slumped shoulders much like a pouting child. Shien then returns to his seat as the tension drains from his face while he maintains his noble airs. Some of the other nobles relax but are still on their guards.*]

Over on the other side of the stage, Kana's father is in a panic. Grabbing Kana by the arm, he escorts her away from the throne and starts to sing at a quickened and alarmed pace.]

Kana's Father

天国まで…

Tengoku made…

かな! Kana!

どういう意味か分かるか?!!

Douiu imi ka wakaruka

[*Shaking her head as her response, her father interrupted and continued to sing.*]

(大名は裏切者を調査しない理由がある…)

Daimyou wa uragirimono wo chousa shinai

riyuu ga aru…

ただ一つの理由が。

Tada hitotsu no riyuu ga

殿は知っているんだ!

Tono wa shitteirunnda

あいつはすでに知っている。

Aitsu wa sude ni shitteiru

あいつは分かっている。

Aitsu wa wakatte iru

賢いねずみと言ったのが

“kashikoi nezumi” to itta noga

あいつはお前を何て呼んでいる？

Aitsu wa omae wo nante yondeiru

あいつの“小さなねずみ？”

Aitsu no chiisana nezumi

あいつは分かっている。

Aitsu wa wakatte iru

我々にもう時間はない。

Wareware ni mou jikan wa nai

今、行動しなければならぬ。

Ima, koudou shirakereba naranai

[Thinking on his feet, Kana's Father looks over to see if Shien is paying them any attention. Which he isn't, another noble is conversing with him. Turning back to Kana, his eyes are wide as a scheme is formed in his head.]

目的を果たすため…

Mokuteki wo hatasu tame…

すぐに動かなければならぬ。

Suguni ugoka nakereba naranai

我々は今夜襲撃する。

Wareware wa konya shuugeki suru

かな、我々の計画にはもう時間は残されていない。

Kana, wareware no keikaku niwa mou jikan wa nokosarete inai

寝室の鍵をかけておきなさい、

Shinshitsu no kagi wo kakete okinasai

そして夜明けまで部屋から出てはいけない。

。 Soshite yoake made heya kara dete wa ikenai

もし計画が成功すれば

Moshi keikaku ga seikou sureba,

私がお前を迎えにくる。

Watashi ga omae wo mukae ni kuru

我々は夕暮れに隠れて攻撃します。

Wareware wa yuugure ni kakurete kougeki shimasu

竜は他の夜明けを見るため、死ぬだろう。Ryu wa hoka no yoake wo mirutame shinu darou
あいつに優れた罫を見せてやる！

Aitsu ni sugureta wana wo misete yaru!

[Kissing her on the forehead, he grabs her hands and holds them close.]

かな、お前の感情は捨てなさい、

Kana, omae no kanjou wa sutenasai,

すべては目的を果たすため、

Subete wa mokuteki wo hatasu tame,

我々はやり遂げなければならない…

Wareware wa yaritogenakereba naranai

失敗しないことを祈る。

Shippai shinai koto wo inoru

鬼の頭を奪わなければならない、

Oni no atama wo ubawanakereba naranai,

それが我々全てを攻撃する前に。

Sorega wareware subete wo kougeki suru mae ni

[Departing without another word, Kana watches him go with her hand pressed to her chest. Remembering where she is, she composes herself and turns back towards the other nobles. This was right on time seeing as Shien has also risen from his throne to turn in for the night. Nodding his head slightly, the nobles bow as he departs.]

Once both men are gone, Kana is left alone within the court. Unable to piece her thoughts together, she chooses to sing them to herself.]

Kana's Aria

Kana

どうしたら私の心を奪った殿にひどいことができるの？

Doushitara watashi no kokoro wo ubatta tononi hidoi koto ga dekiru no

殿がどんなに愛情を示してくれなくても、

Tono ga donna sni aijou wo shimeshite

kurenakutemo,

殿が私を愛しく抱きしめてTono ga watashi

wo itoshiku dakishimete

くれていると感じることが出来る。

Kureteiru to kanjiru koto ga dekiru

かすかな視線、

Kasukana shisen

何気ないサイン…

Nanige nai sain

それは私が受けれる全ての愛なの。

Sorewa watashi ga ukereru subete no ai nano

殿、大名はとても重い責任を背負っているから、
Tono, daimyou wa totemo omoi sekinin wo seotte irukara,

彼らは上様を鬼だと表現するけど、
Kareraha uesama wo oni dato hyougen suru kedo,
でも...私はまだ殿を愛しているの。
Demo... watashi wa mada tonon wo aishiteiruno

彼らが見ている以上のものが殿にはたくさんあるの...Karera ga miteiru ijou no mono ga tonon niwa takusan aruno

間違いないの！
Machigainaino！

[Looks towards where Shien departed]

私の心を奪った上様...
Watashi no kokoro wo ubatta uesama
もう一度、かすかな視線をください。
Mou ichido kasuka na shisen wo kudasai
私はあなたの言うことを聞くって
Watashi wa anata no iu koto wo kikutte
あなたは知っているじゃない。
Anata wa shitteiru janai
お願い、
Onegai
合図のサインが欲しいの、
Aizu no sain ga hoshiino
たった一つのサインが...
Tatta hitotsu no sain ga...
上様も私を愛してくれてたって知りたいの。
Uesama mo watashi wo aishiteite kuretetatte shiritai no

彼らは殿を打ちのめすために心を鬼にして冷たくしろって言うけれど...
Karera wa tonon wo uchinomesu tame ni kokoro wo oni ni shite tsumetaku shirotte iukeredo...
彼を愛しているからそんなことできない。
Kare wo aisiteiru kara sonnakoto dekinai
上様の目に見えない優しさを私は日々を通して見つけたの。
Uesama no me ni mienai yasasisa wo watashi wa hibi wo tooshite mituketa no
上様はまるで私を眠りから目覚めさせてくれたような...
Uesama wa marude watashi wo nemuri kara mezame sasete kureta youna...

私が思うたった一人の人なの。
Watashi ga omou tatta hitori no hito nano

たった一度でいいから私を見てください
Tatta ichido de ii kara watashi wo mite kudasai,
一瞬でいいの。

Isshun de iino.
それかもし私が思い切って夢をみたら、
Soreka moshi watashi ga omoikitte yume wo mitara,
私を一度優しくなでてください。
Watashi wo ichodo yasashiku nadete kudasai.
あなたのそばにいることが、本当に幸せなの。
Anata no soba ni irukoto ga hontou ni shiawase nano)

でも...Demo
[Looks down at the poison]

どうやって私は役割を果たせばいい？
Douyatte watashi wa yakuwari wo hatase ba ii?
私の気持ちのために、父上を裏切るの？
Watashi no kimochi no tame ni chichiue wo uragiru no?

上様が初めて私を呼んでくれた優しさ...
Uesama ga hajimete watashi wo yonde kureta yasashisa
私はあなたの小さなねずみになった...
Watashi wa anata no chiisana nezumi ni natta
あなたの周りでちょこちょこ動いているねずみ、
Anata no mawari de chokochoko ugoite iru nezumi,
あなたのそばにいたいと願っているだけのねずみ。
Anata no soba ni itai to negatteiru dake no nezumi

私にはそれで十分な...
Watashi niwa sorede juubun nano
でも、私たちは、
Demo watashitachi,
私の愛には障壁がある。
Watashi no ai niwa shouheki ga aru

私がどれほど罪の意識を持っているかは、
Watashi ga dorehodo tsumi no ishiki wo motteiru kaha
痛々しいほど明らかだわ
Itaitashiihodo akiraka dawa

涙で化粧が崩れているもの。
Namida de keshou ga kuzureteiru mono

でも上様は、
Demo uesama wa,
上様はまだまるで石のよう。
Uesama wa marude ishi no you...
上様が背負わなければならない目に見えないほどの重たい責任、
Uesama ga seowanakereba naranai me ni mienai hodono omotai sekininn
それはまるで石だわ。
Sorewa marure ishi dawa

ああ、私をあなたのそばにさせてください。
Aa watashi wo anata no soba ni isasete kudasai
私はあなたの盾になり
Watashi wa anata no tate ni nari
あなたを守り
Anata wo mamori
あなたを愛します。
Anata wo aishimasu
もしあなたがそうさせてくれるのならMoshi
anata ga sou sasete kureru nonara

でも...Demo
私たちには任務があつて...
Watashitachi niha ninmu ga ate
私たちの位置はお墓だわ。
Watashitachi no ichi wa ohaka dawa

あなたは私の心を奪った...
Anata ha watashi no kokoro wo ubatta
私はあなたを心配しています。
Watashi wa anata wo shinpai shiteimasu
あなたと私の父上がこんな状況でも...
Anata to watashi no chichiue ga kNobles joukyou demo...
この戦いが終わることを願っています。
Kono tatakai ga owaru koto wo negatte imasu
でも私が願うよりそれは難しいのかもしれない。Demo watashi ga negau yori sore wa muzukasii no kamo sirenai

上様を失うかもしれないという
Uesama wo ushinau kamo shirenai toiu
心配は本当に私の魂をぐらつかせます。
Shinpai wa hontou ni watashi no tamashii wo guratsukase masu
私たちがねずみのようになって、
Watashitachi ga nezumi ni natte

ここから静かに逃げだせることを祈っています。

Koko kara shizukani nigedaseru koto wo inotte imasu
あなたと一緒にいるために自由になりたい
...Anata to issho ni irutame ni jiyuu ni naritai
あなたのそばにいること、
Anata no soba ni irukoto,
それだけで私は十分なの。
Soredake de watashi wa juubun nano

どうやって、
Douyatte
父上、
Chichiue
私の愛を助けたらいい？
Watashi no ai wo tasuketara ii

夜明けまでに、
Yoake made ni
謀反人たちはここにきてしまう。
Muhonnintachi wa koko ni kite shimau
彼らの刀は上様の血を欲しがっているわ。K
arera no katana wa uesama no chi wo hoshi gatteiru wa

でも上様の技術は彼らを寄せ付けないわ。D
emo uesama no gijutsu wa karera wo yosetsukenai wa

私に何かできるに違いない！
Watashi ni nani ka dekiru ni chigainai
私だけ隠れて、
Watashi dake kakurete
あなたが傷つけられるなんて耐えられない。
Anata ga kizu tsukerareru nante taerarenai
父上、どうかお許しください。
Chichiue douka oyurushi kudasai
でも、Demo
私は上様に警告しないとイケない！
Watashi wa uesama ni keikoku shinaito ikenai

[After coming to that realization, Kana has made her decision, withdrawing the poison from her sleeve, she holds it tightly before smashing it against the floor. and departs the stage in the same direction Shien left. As she disappears the curtain falls.]

Act II**What the Dragon Protects**

[Act II opens to the sound of swords clashing and aggressive violins. At first the stage is empty, however, it appears to be an office in the early hours of dawn as subtle blue lights shine through the window. Suddenly Shien appears dressed crudely—sporting his night robes as if abruptly awoken.

In one hand he is carrying his sword at the ready and the other is firmly holding Kana's hand as he is escorting her.]

Shien [*Confidently yet quietly spoken*]

近くに來い、小さいねずみよ。
Chikaku ni koi, chiisai nezumi yo
心配することは何もない。
Shinpai suru koto wa nani mo nai

Kana [*Shocked yet enamored with Shien*]

はい、上様。Hai, Ue-Sama

[*To herself*]

あなたは私の心を奪った人、
Anata wa watashi no kokoro wo ubatta hito,
私の手を握った人。
Watashi no te wo nigitta hito
拒めない暖かさなの。
Kobamenai atatakasa nano

あなたが守っていてくれる
Anata ga mamotte ite kureru
今よりそばにいる時の方がずっと安心できた。
Ima yori soba ni iru toki no hou ga zutto anshin dekita

私たちは逃げられるかもしれない！ Watashitac
hi wa nigereru kamo shirenai)

[*Hearing approaching footsteps, Shien halts his advance and releases his hold on Kana's hand. Five rebels file into the room and confidently grin as they realize the dragon is cornered. Towards the back, Kana's father is also with*

them carrying a blade of his own. The melody changes in favor of the rebels as they advance.]

Shien

そばにいろ。Soba ni iro

[*A brief sword fight ensues, Shien manages to parry off the advances of the rebels while maintaining his ground; demonstrating his skill as a commander and swordsman. Kana is terrified at the proceedings; in order to save his men, Kana's father comes forward from the group and is surprised to see that Shien was protecting Kana.]*

Kana's Father

かな？！！Kana ?!!

Kana

父上？Chichiue ?

Kana's Father [*to his men*]

もういい！Mou ii!
竜は私のものだ。
Ryu wa watashi no mono da

[*Following orders, the men form a half circle encasing the only exit as Shien and Kana's father face off. Kana is at Shien's back and he remains undaunted.]*

[*To Shien*]

彼女を離せ。Kanojo wo hanase

Shien

ついに正体を現したな。
Tsuini shoutai wo arawashita na

Shien and Kana's Father [*in unison*]

裏切者の頭だ。Uragirimono no kashira da

Kana's Father

お前の頭を獲るためにここにいる。
Omae no atama wo toru tameni kokoni iru
我が殿！Wagatono
[*Mockingly bows*]

Shien [*with a slight smirk*]

始めよう！Hajimeyou

[*Rushing forward the two engage in a duel. Kana is visibly torn between the two. Shien and*

the Father shout curses as they fight, reiterating their last lines.]

Kana's Father

この野郎！ Kono yarou!

Shien

臆病者め！ Okubyoumono me!

Shien and Kana's Father [in unison]

ついに正体を現したな。

Tsuini ni shoutai wo arawashitana

(x3)

Kana [*Simultaneously*]

父上！ Chichiue！

上様！ Uesama!

彼らが鳴らす刀の音で私は傷ついてしまう

。 Karera ga narasu katana no oto de watashi wa kizutsuite shimau

任務、それとも愛？

Nimu, soretomo ai？

今、二人は顔を合わせている。

Ima hutari wa kao wo awasete iru

こんな戦い、私は死んでしまう！

KNobles tatakai watashi wa shinde shimau

Kana's Father

これが限界か?!

Korega genkai ka ?!

忌々しい蛇め!

Imaimashii hebi me!

Shien [*Coldly*]

とんでもない。Tondemo nai

[Suddenly Shien gets the upper hand and knocks the older man's sword from his hand. As he moves to strike the now kneeling man down, Kana screams out and grabs hold of Shien's arm.]

Kana

いや!!! Iya !!!

[Turning momentarily towards her, her scream alerted the guards where Shien was and they storm in. Just as the other rebels were about to help their fallen yet unharmed leader, Shien's guards quickly capture them. Freeing himself

from her grasp, Shien paces with his sword still drawn and pointed at his prey.

The three sing individually at first. Eventually, the voices eventually blend to be repeated x2.]

Shien

自信は砕かれたな!

Jishin wa kudakareta na!

お前の襲撃は失敗だ。

Omae no shuugeki wa shippai da

とうとうお前を捕まえた。

Toutou omae wo tsukamaeta

神出鬼没のとげを...

Shinshutsu kibotsu no toge wo...

Kana [*groveling attempting to put herself between her father and Shien.*]

上様、どうかお許しを!

Uesama douka oyurushi wo!

彼は我が父です、

Kare wa waga chichi desu,

黙っていました。

Damatte imashita

Kana's Father

何て幸運なやつだ!

Nante kouunn na yatsu da!

竜を追い詰めるため、彼は戦った!

Ryu wo oitsumeru tame kare wa tatakatta!

もっとよく知っておくべきだった。

Motto yoku shitte oku beki datta

我々の計画は失敗だ。

Wareware no keikaku wa shippai da

(x2)

Kana

上様、どうか父をお許してください!!

Uesama douka chichi wo oyurushi kudasai !!

Shien

お前は裏切った蛇だ、

Omae wa uragitta hebi da,

ついに捕まえてやった!

Tsui ni tsukamaete yatta!

多くのことが待ち受けている

Ookuno koto ga machi ukete iru

お前たち！ Omaetachi！

この害獣たちを連れて行け!

Kono gaijuu tachi wo tsureteike!

でも、ただ一人、

Demo tada hitori

Kana

どうかご慈悲を!
Douka gojihi wo!
私は上様の使用人として、
Watashi wa uesama no shiyounin toshite
上様の好きにすればいい。
Uesama no suki ni sureba ii,

どうかご慈悲を!
Douka gojihi wo !

Kana's Father

計画は失敗だ!
Keikaku wa shippai da!

苦い終わり方だ!
Nigai owari kata da!

なんて悲劇だ!
Nante higeki da!

Shien

何をしている。
Nani wo shiteiru
こいつを連れて行け
Koitsu wo tsurete ike
女、文句を言うな...
Nobles monku wo iu na...

Kana

いや! 上様! Iya! Uesama !
申し訳ございません。どうかご慈悲を!
Moushiwake gozaimasen. Douka gojihi wo!

Shien

私の言葉は法律だ。
Watashi no kotoba wa houritsu da
裏切者は裏切者なのだ。
Uragirimono wa uragirimono na noda
法律は絶対だ。
Houritsu wa zettai da

Kana

裏切者って...Uragirimono tte
死刑ってことですか!
Shikei tte koto desuka !

[Shien draws his attention away from Kana and looks in the other direction, where they took her father away. Then in a quieted way, Shien sings lowly.]

Shien

そうだ...Sou da..

[Heartbroken, Kana's former pleas turn aggressive as she is conflicted even more.]

Kana

あなたはその後、私も殺すんでしょ!
Anata wa sonogo watashi mo korosundeshou!
父は正しかった。
Chichi wa tadashi katta
あなたは何も感じる事ができないんだわ。
Anata wa nani mo kanjiru kotoga dekinain dawa
あなたの氷のような心に届くような思いやりの言葉はないの?
Anata no koori no youna kokoro ni todoku youna omoi yari no kotoba wa nai no ?
[Looks over at Shien as he stands unyieldingly. His posture says it all.]
あなたを恨みます!
Anata wo urami masu!
あなたに心を捧げたこと、
Anata ni kokoro wo sasageta koto,
そんなのなくなるわ!
Sonna sno nakunaru wa!

[Storming off the stage, Kana loudly sobs as she departs.]

[Hearing her cry and her footsteps depart, Shien abruptly turns, unable to bear it anymore. However, by the time he turns, she is gone. Looking after her with a sense of longing, Shien extends his hand as if to reach for her. In vain he lowers it only to look at the sword in his hand.]

The Little Mouse and My Kingdom

Shien

それで...Sore de
この手を離すな
Kono te wo hanasu na
遠くに行くな。
Tooku ni ikeru na

許せ。Yuruse
か弱い花
Kayowai hana
小さなねずみよ...
Chiisana nezumi yo

だが、大名の義務は無情で孤独だ。
Daga, daimyo no gimu wa mujou de kodoku da

計画は全て慎重に計画されていた。
Keikaku wa subete shinchou ni keikaku sarete ita
行ったことを答えたらすぐに
Okonatta koto wo kotaetara sugu ni
お前の父上の陰謀は明らかになるだろう...
Omae no chichiue no inbou wa akiraka ni
narudarou..
強い決断力で
Tsuyoi ketsudanryoku de
計画を実行した。
Keikaku wo jikkou shita
決してためらいはしない。
Kesshite tamerai wa shinai

あなたまで、Anata made

私に忘れることを強要し
Watashi ni wasureru koto wo kyoyou shi
念入りに作った計画
Neniri ni tsukutta keikaku)
ずるい策略...
Zurui sakuryaku...
全ての義務...
Subete no gimu...
ほんの少し見ただけで。
Honno sukoshi mita dake de

お前だけが我が国を征服できた。
Omae dake ga waga koni wo seihuku dekita

はかなげな花、
Hakanage na hana
どうやって、
Douyatte,
私と同じように呪われている人を
Watashi to onajiyouni norowareteiru hito wo
愛せましたか？
Aisemashitaka ?)

もし、私がお前に触れれば、
Moshi watashi ga omae ni furereba,
私の血にまみれた手はお前という貴重な花
びらを
Watashi no chi ni mamireta te wa omae to iu
kichou na hanabira wo
汚してしまうだろう。
Kegashite shimau darou

[Reaching out longingly, Shien curls his fingers
in retreat as he grasps for the empty air.]

あなたの考えることは私をためらわせる。
Anata no kangaeru koto wa watashi wo
tamerawaseru

いや、それでも私の感情をとめることはで
きない。Iya, soredemo watashi no kanjou wo
tomeru koto wa dekinai

[Placing his hand on his chest, he alludes to
something unseen as of yet.]

私の運命は封じられ、
Watashi no unmei wa fuuji rarera,
命の砂時計がだんだん減っていく。
Inochi no sunadokei ga dandan hetteiku

謀反人は私の治世からの改革を熱望してい
る。
Muhonin wa watashi no chisei kara no kaikaku
wo netsubou shiteiru
血に染まった治世、冷酷な歴史が書かれて
いる。
Chi ni somatta chisei reikoku na rekishi ga
kakareteiru
そのページはインクで書かれてはいない。S
ono paji wa inku de kakarete ha inai
しかし犠牲者の血で書かれている。
Giseisha no chi de kakareteiru
鬼の治世を受け継いでいるのだ。
Oni no chisei wo uketsuide irunoda

続きを書くのが私の務めだ。
Tsuduki wo kaku noga watashi no tsutome da
私の歴史の章はどのように読まれるだろう
か？
Watashi no rekishi no shou ha donoyouni
yomareru darouka?
分からない。Wakaranai
でも、最終章を書いたのだ。
Demo, saishuushou wo kaita noda

この穢れた両手で、
Kono kedareta ryoute de,
成し遂げられた結論を見るのだろう。
Nashitogerareta ketsuron wo miru nodarou

どうやってあなたの目の海は増水する？ Dou
yatte anata no me no umi wa zousui suru ?
しかし...Shikashi...
この穢れた両手で、

Kono kedareta ryoute de
成し遂げられた結論を見るのだろう。Nashit
ogerareta ketsuron wo miru nodarou

[Just after his aria reaches its highest point in terms of his resolve, a break in the music is heard as a sudden shift jars the act. Dropping to one knee, Shien violently coughs as his hand rushes to his mouth in attempt to smother it with a handkerchief. Catching his breath, Shien lowers the handkerchief to reveal that it is covered with blood. Immobile, he stares down at it before continuing.]

Shien

ああ、深紅の水だ...
Aa shinku no mizu da
忘れられない災いだ...
Wasurerarenai wazawai da
この素晴らしい国の運命を動かすことができるのだ。
Kono subarasshii kuni no unmei wo ugokasu
koto ga dekiru noda
私の手で渡せてだたせて、
Watashi no te de namidatasete
無数の人質を操っている。
Musuu no hitojichi wo ayatsutte iru

だが...Daga...
私自身の運命を操ることはできない。Watas
hi jishin no unmei wo ayatsurukotoha dekinai

歴史の方向を変える能力が私に与えられた。
。Rekishi no houkou wo kaeru nouryoku ga
watashi ni sataerareta
戦いの場において、
Tatakai no ba ni oite
私はあらゆる敵を倒してきた。
Watashi wa arayuru teki wo taoshite kita

でもDemo
私自身を裏切るなんて
Watashi jishin wo uragiru nante
耐えなければならない。
Taenakereba naranai
それは歴史を延ばすためではない...
Sorewa rekishi wo nobasu tame dewa nai
少し長かったが、
Sukoshi nagakatta ga...
冬の終わりが近づいている。
Fuyu no owari ga chikaduite iru

[Suddenly an idea crosses Shien's mind. Silently he stares up at the crowd before folding up the blood stained handkerchief and returning to his feet.]

限られた時間の中で私の計画、
Kagirareta jikan no naka de watashi no keikaku
策略はつまらないものだ。
Sakuryaku wa tsumarnaimono da
運命は...Unmei wa
[Looks to where Kana disappeared to]

小さなねずみよ、私を許せ。
Chiisana nezumi yo, watashi wo yuruse.
もしもっと時間があれば...
Moshi motto jikan ga areba...
私は喜んで与えただろう。
Watashi wa yorokonde ataeta darou
あなたの柔らかい髪の中で、
Anata no yawarakai kami no naka de,
春の花はとてかわいらしく見える。
Haru no hana wa totemo kawairashiku mieru

私の肩書き、
Watashi no katagaki
責任がなければ、
Sekinin ga nakereba,
ためらいなしに
Tamerai nashi ni
あなたに人生を捧げるだろう。
Anata ni jinsei wo sasageru darou
もしお前がいなければ、私は一人だ。
Moshi omae ga inakereba watashi wa hitori da

今まで誰が大名になりたがっている？
Ima made dare ga daimyou ni naritagatteiru ?
誰の人生なんだ...
Dare no jinsei nanda

大名、Daimyou
そう、それが私だ。
Sou sore ga watashi da
大名、それは楽しい時間を過ごせない、
Daimyou sorewa tanoshii jikan wo sugosenai,
慎重に行動しなければならないんだ！
Shinchou ni koudou shinakereba naranainnda

私は今、つまづくことはできない。
Watashi wa ima, tsumaduku koto ha dekinai
やり遂げられないままにするのではない。
Yaritogerarenai mama ni suru nodewa nai
そう、私をののしり、軽蔑しろ。
Watashi wo nonoshiri keibetsu shiro

小さなねずみよ、逃げろ!!!
 Chiisana nezumi yo nigero!!!
 春を見るため生きてくれ。
 Haru wo miru tame ikite kure

[Motions for her to run with his arms, before returning them close to his chest. He then looks down at his hands and the bloodied cloth.]

それを私の贈り物として大事にしてくれ...S
 ore wo watashi no okurimono toshite daiji ni shitekure
 それはあなたに渡せる全てだ。
 Sorewa anata ni wataseru subete da)

The Revealed

[Folding the handkerchief, concealing it within his sleeve, he then adjusts his attire and dons his formerly cold demeanor before he bellows.]

Shien

罪人を連れて行け！
 Zainin wo tsureteike

[Within seconds, Kana's father is produced, shackled and still disheveled from the previous fight.]

Guards

はい、殿。Hai, tonon

Shien

彼は解いてやれ。Kare wa hodoite yare

[Exchanging quick glances the guards promptly do as they are told and Kana's father rubs his wrist awaiting fearfully what was about to happen. With a flick of his wrist, Shien motions for the guards to step away from the prisoner. Then Shien speaks again in a tone of ice.]

Shien

今すぐ離れろ...
 Ima sugu hanarero

[Exiting with a deep bow, the two guards excused themselves quickly as to not incur the wrath of their lord. Scurrying away, Shien and Kana's Father are left alone on the stage. Standing perfectly straight, Kana's father knows what is going to happen—he is a traitor and his death is assured, the least he can do is die with some dignity. Pacing around him in a slow

manner, Shien examines him with a chillingly calm demeanor before stepping back towards his desk.]

Shien [Calmly]

言うことは何もないか？
 Iu koto wa nani mo naika?

Kana's Father

いいえ、殿 Iie tonon

私は自分がしてしまったこと、
 Watashi wa jibun ga shiteshimatta koto
 そのため罰を受けることを知ってる。
 Sonotame batsu wo ukeru koto wo shitteiru
 私は裏切者で、
 Watashi wa uragirimonon de
 お前の首をとりたい。
 Omae no kubi wo toritai
 私の企ては失敗した。
 Watashi no kuwadata wa shippai shita
 これ以上言うことは何もない。
 Kore ijou iukotoha nani mo nai
 私の運命は明白だ。
 Watashi no unmei wa meihaku da

Shien

運命が明白だって？
 Unmei ga meihaku date
 両手は放たれた。
 Shoute wa hanatareta
 なあ、もう襲わないだろう？
 Naa, mou osowanai darou?
 家来たちは行った。
 Keraitachi wa itta.
 ここには我々しかいない。
 Koko niwa wareware shika inai

Kana's Father

初めに言ったことを聞きたい。
 Hajime ni itta koto wo kikitai
 命令したなら、私の処刑は実行されただろう。
 Meirei shitanara watashi no shokei wa sugu ni jikkou sareta darou
 しかし、お前は私をここに呼んだ。
 Shikashi omae wa watashi wo kokoni yonda
 しかもこれまでお前に刀では勝てなかった。
 Shikamo koremade omae ni katana dewa katenakatta

もし私は
試みれば、それは私の死を早めるだけだろ
う。
Moshi watashi wa kokoromireba sorewa watashi
no shi wo hayameru dakedarou

Shien

分かった。Wakatta
我々は分かっているのかもしれない。Ware
ware wa wakatte iru nokamo shirenai

Kana's Father [*curtly*]

お前に理性なんてない、
Omae ni risei nante nai,

哀れな心が冷たい鬼だ。
Awarena kokoro ga tumetai oni da
ここに来て、死にかけて、
Koko ni kite shinikakede
ののしる男の顔を見ることができた。
Nonoshiru otoko no kao wo miru koto ga dekita)

Shien

なんと頑固な...Nanto ganko na

私の統治を見下すのか？
Watashi no touchi wo mikudasu noka?

Kana's Father [*spitting with rage*]

お前が思っている以上だ。
Omae ga omotte iru ijou da)
私は死ぬかもしれないが、
Watashi wa shinu kamo shirenai ga
他の者はお前を倒しにくるだろう。
Hoka no mono wa omae wo taoshi ni kuru darou

Shien

我々はそれぞれの軍の長なのだ。
Wareware wa sorezore no gun no osa nanoda

Kana's Father

お前は竜の長だ...
Omae wa ryuu no osa da...
われ等は竜の軍が行った憎むべき残虐はで
きない。
Warera wa ryu no gun ga okonatta nikumubeki
zangyaku ha dekinai
お前が虐殺した罪のない人に代わって戦う
。
Omae ga zangyaku shita tsumi no nai hito ni
kawatte tatakau

Shien

あいつらは皆、野獣だ...
Aitsura wa mina yajuu da
人形使いの彼らに拍手を送ろう
Ningyou tukai no karera ni hakushu wo okurou
罪のない...彼らを導くつもりか？
Tsumi no nai..karera wo michibiku tsumorika?
私を殺すのか？
Watashi wo korosu noka ?

Kana's Father

我々は道を見つけるつもりだ。
Wareware wa michi wo mitsukeru tsumori da

Shien

道を見つけるだって？
Michi wo mitsukeru datte ?

まだ見つけていないのか。
Mada mitsukete inai no ka

違うのか？
Chigau noka ?

[*Holds up the pamphlet Shien took from the
General*]

Kana's Father

私は死を見た。
Watashi wa shi wo mita
それが、謀反の証拠だ。
Sorega muhon no shouko da
違うか？Chigau ka ?

Shien

分かってないのか？
Wakattenai noka?
それではSoredewa
見るがいい。Miru ga ii

[*Hesitantly Shien picks it up again and walks it
over to his prisoner. With shaking hands the man
takes it and Shien turns his back on him,
allowing him to read it.
Soft melodies are met with the building of
thoughts/ideas via the orchestra. After a few
moments and page flipping, the father finishes
reading and is absolutely stunned.*]

Kana's Father

完璧だ。Kanpeki da

私はこの権力を知らねばならない。
 Watashi wa kono kenryoku wo shiraneba naranai
 例え来世彼らと親しくなり、
 Tatoe raise karera to shitashikunari,
 従わなければならないとしても
 Shitagawa nakereba naranai to shitemo
 そんな改革に従うくらいなら、
 Sonna kaikaku ni shitagau kurai nara
 私は喜んで死を選ぶだろう。
 Watashi ha yorokonde shi wo erabu darou

お前は邪悪な鬼だ。
 Omae wa jaaku na oni da
 お前の血に染まった手で、この書き手は忌
 々しい運命を背負った。
 Omae no chi ni somatta te de kono kakite wa
 imaimashii unmei wo seotta
 刀を握り、私を切れ。
 Katana wo nigiri watashi wo kire

そんな風に輝けるなら本望だ！
 Son na fuuni kagayakeru nara honmou da !

Shien

そんなことのために支持者になることを白
 状するのか？
 SNobles koto no tame ni shijisha ni naru koto wo
 hakujou surunoka ?

Kana's Father

たとえしばらく時代が続くとしても、
 Tatoe shibaraku jidai ga tsudukutoshitemo
 私は誇りのために死を選ぶだろう。
 Watashi wa hokori no tame ni shi wo erabudarou
 生きたこと、そして、
 Ikita koto soshite
 我々の荒れた世界すべてがより明るいもの
 になるだろう。
 Wareware no areta sekai subete ga yori akarui
 mono ni narudarou

その哲学者の名を教えてほしい。
 Sono tetsugakusha no na wo oshiete hoshii
 我々の集団の誰も、
 Wareware no shuudan no dare mo
 そのような改善を持ってして、
 Sonoyouna kaizen wo motteshite
 この目的を達成することはできなかった。
 Kono mokuteki wo tassei suru kotoha
 dekinakatta

Shien

計画が実行されたことを見るため命を捧げ
 るというのか？

Keikaku ga jikkou sareta koto wo mirutame
 inochi wo sasageru to iu noka ?

Kana's Father

本望だ！ Honmou da !

Shien [More sternly]

計画が実行されたことを見るため命を捧げ
 るというのか？

Keikaku ga jikkou sareta koto wo mirutame
 inochi wo sasageru to iu noka ?

Kana's Father

本望だ！ Honmou da !

Shien

お前は命を捧げると言うが、
 Omae ha inochi wo sasageru to iu ga
 自身で計画を実行するために生きたくはない
 のか？
 Jishin de keikaku wo jikkou surutame ni ikitaku
 wa nainoka

[Pausing at the odd question, the father turns to
 look at Shien who has his back to him. Without
 waiting for a response Shien continues on.]

Shien

何て簡単な死なんだ！
 Nante kantan na shi nanda!
 死ぬべき運命の我々は愛の抱擁のため、死
 に急いでいる。
 Shinu beki unmei no wareware wa ai no houyou
 no tame shi ni isoide iru
 しかしより良い明日にするために、
 Shikashi yoriyoi asu ni surutame ni
 休戦をしないために、
 Kyuusen wo shinai tame ni
 痛みが伴う戦いを切り抜ける勇気が
 Itami ga tomonau tatakai wo kirinukeru yuuki ga
 ある者はほとんどいない。
 Arumono wa hotondo inai
 死はやすく、せいはかたしだな
 Shi wa yasuku, sei wa katashi dana...

[Shien grips his chest referencing himself before
 turning towards the shocked noble.]

もう一度聞く...生きないか?!
 Mou ichido kiku,, ikinai ka?!
 信じるものを守るために...
 shinjiru mono wo mamoru tame ni...

Kana's Father

この胸に熱意があるうちは...
Kono mune ni netsui ga aru uchi wa...

Shien

私を軽蔑するように、
Watashi wo keibetsu suru youni
たくさんの信念を持ってそのように言い張
るのか？
Takusan no shinnen wo motte sonoyouni iiharu
noka ?

[Father drops down into a vassal like stance
prepared to take an oath to prove his resolve.]

Kana's Father

それ以上だ。Sore ijou da

Shien

私が持つ血で穢れた池、
Watashi ga motsu chi de kegareta ike

それが我が国から私が嫌われている理由の
一つだ。

Sorega waga kuni kara watashi ga kirawareteiru
riyuu no hitotu da
私ほど嫌われてはいない...
watashi hodo kirawarete ha inai
それに... Soreni...

全ては私の企みのせいなんだ
Subete wa watashi no takurami no sei nanda

書き手の名を尋ねた
kakite no na wo tazuneta
でもお前はよく分かっていない...
Demo omae wa yoku wakatte inai...
お前と呼び集めた裏切者たちは同じ名だ。O
mae to yobiatsumeta uragirimono tachi wa onaji
na da

Kana's Father [Shocked, he almost falls over]

何だって?!! Nan datte ?!!
どう ゆう 意味 Dou yuu imi?!
その 偽り sono itsuwari...

Shien

書き手の名を尋ねた。
kakite no na wo tazuneta
しかしお前はそいつをよく知っている！ Shi
kashi omae wa soitsu wo yoku shitteiru !

信じられないだろうが、血で書かれた名は
私の名だ。

Shinjiarenai darouga chi de kakareta na wa
watashi no na da
謀反者は共通の目的のために集まった。
Muhonsha wa kyoutuu no mokuteki no tame ni
atsumatta
私に対する憎しみは、強い絆につながった
。 Watashi ni taisuru nikushimi wa tsuyoi
kizuma ni tsunagatta

我が時代の長さは、私の肩にかかっている
。 Waga jidai no nagasa wa watashi no kata ni
kakatte iru

惨めさは続いていくだろう。
Mijimesa wa tsuduite ikudarou
人間の中で一番悲しい人間だ。
Ningen no naka de ichiban kanashii ningen da
世界のために自分の愛情を否定した。
Sekai no tame ni jibun no aijou wo hitei shita

作り上げたものは破壊されるだろう
Tsukuri ageta mono wa hakai sareru darou
苦しみに終止符を打ちます。
Kurusimi ni shuushifu wo uchimasu
ずっと私が耐えてきた...
Zutto watashi ga taetekita
病気の苦しみと傷つく悲しみ、
Byouki no kurushimi to kizutoku kanashimi
全ては一つの目標のためだ。
Subete wa hitotsu no mokuhyou no tame da

彼らの息子を盗んだので、
Karera no musuko wo nusunda node
見捨てられた母の叫びは私の存在を粉々に
した。
Misuterareta haha no sakebi wa watashi no
sonzai wo konagona ni shita

ぐっすり休める一夜さえなかった。
Gussuri yasumeru ichiya sae nakatta
戦いの苦しみは天にまで届くようだ。Tataka
i no kurushimi wa ten ni made todoku youda
無情な竜でさえ彼らを見殺しにしないかもし
れない。
Mujou na ryu desae karera wo mushi shinaikamo
shirenai

私はお前の痛みを自分のものとして耐えた
。 Watashi wa omae no itami wo jibun no mono
toshite taeta
苦しみを忘れることに悩んだ...

Kurushimi wo wasureru koto ni nayanda
 私は、お前の窮境を和らげようと努めた。
 Watashi wa omae no kyuuchi wo yawarageyou
 to tsutometa
 そして、1つの結論に達した。
 Soshite hitotsu no ketsuron ni tasshita

古き世界は死んだ。
 Furuki jidai wa shinda
 私と共に死んだのだ！
 Watashi to tomo ni shinda noda !

Kana's Father [*aghast*]
 全てはお前の計画だって？
 Subete wa omae no keikaku datte ?
 全てのひもを操っていた人形使いだと?!
 Subete no himo wo ayatsutteita ningyoudukai
 dato ?!
 ずっとお前がしていたことだと?!
 Zutto omae ga shiteita koto dato ?!

Shien
 その通り。Sono tori!
 書き手となり世界を壊したのだ。
 Kakite to nari sekai wo kowashita noda
 だから次は春に生まれるかもしれない。
 Dakara tsugi wa haru ni umareru kamo shirenai

シエンという
 竜が一度死んで、それから政治は崩壊する
 だろう。
 Shien toiu ryu ga ichidoshinde sorekara seiji wa
 houkai surudarou

お前はそこで何を持っている？
 Omae wa sokode nani wo motte iru ?

[*points to the document*]

新しく創造されるだろう...
 Atarashiku souzou sareru darou
 つまりお前なら、
 Tsumari omae nara
 我々の目的をなし遂げることができるかも
 しいない。
 Wareware no mokuteki wo nashitogerarerukamo
 shirenai

Kana's Father
 この暴政と墮落した世界のために死ぬとい
 うのか？

Kono bousei to daraku shita sekai no tame ni
 shinu to iu noka ?)

Shien
 終わらせる。
 Owaraseru
 しかし、Shikashi
 私は目的を果たせない。
 Watashi wa mokuteki wo hatasenai
 全てが終わるまでは私を演じなければなら
 ない。
 Subete ga owaru made wa watashi wo
 enjinakereba naranai

お前に賭けた。
 Omae ni kaketa)

今、弱らせるための大きな賭けだった。
 Ima yowaraseru tame no ookina kake datta

嫌われて死ぬことを許せ、
 Kirawarete shinu koto wo yuruse,
 そして最愛の人としてお前は生きる。
 Soshite saiai no hito toshite omae wa ikiro
 長い間、お前は冬の辛さに苦しんできた。
 Nagaijida omae wa fuyu no tsurasa ni
 kurushinde kita
 我が国に春を招くのを手伝ってほしい。
 Waga kuni ni haru wo maneku nowo tetsudatte
 hoshii
 我々で人々の苦しみを終わらせよう。Ware
 ware de hitobito no kurushimi wo owarase you

嫌われて死ぬことを許せ、
 Kirawarete shinu koto wo yuruse,
 そして最愛の人としてお前は生きる。
 Soshite saiai no hito toshite omae wa ikiro)

各々が役割を果たさねばならない！
 Onoono ga yakuwari wo hatasaneba naranai!
 手伝ってくれるか？
 Tetsudatte kureru ka?

[*Shocked that Shien has mimicked the same
 words Kana's father spoke in his first aria,
 Kana's father readily accepts the task.*]

Kana's Father
 この胸に熱意があるうちは..
 Kono mune ni netsui ga aru uchi wa...
 私は迷わないだろう。
 Watashi wa mayowanai darou

各々が役割を果たさねばならない!
Onoono ga yakuwari wo hatasaneba naranai!

それでは教えてくれ、人形使いをやる。Sor
ede wa oshietekure ningyoutsukai wo yaru
次の計画は何だ?

Tsugi no keikaku wa nanda ?

話し合おう。

Hanashiaou
(x2)

[Instrumental break. The main confession has passed and the melody declines while maintaining its confident tune. After the pause Shien begins again seeing as Kana's father is still in shock.]

Murderer's Intent

Shien

すぐに同盟を結ぼう。
Sugu ni doumei wo musubou

時間がなくなっている
Jikan ga nakunatte kiteiru
朝の襲撃の後、
Asa no shuugeki no ato
家来たちは意表をつかれるだろう。
Keraitachi wa ihyou wo tsukareru darou

[Turns towards Kana's Father]

仲間は今夜戻ってこなければならぬ
Nakama wa konya modotte konakereba naranai)

Kana's Father

今夜?! Konya ?!

Shien

進言を隠すため、
Shingen wo kakusu tame
日没を使って
Nitibotsu wo tsukatte
暗闇に近づこう。
Kurayami ni chikadukou
光の死をもって、
Hikari no shi wo motte
竜の時代は終わるだろう。
Ryu no jidai wa owaru darou

お前の最大限の力を集めて、
Omae no saidaigen no chikara wo atsumete
今夜帰ってきてくれ。

Konya kaette kitekure
嵐に城、全てが砕け散るだろう。
Arashi ni shiro subete ga kudake chiru darou
ここで計画を変えるだろう。
Kokode keikaku wo kaeru darou

全力で戻ってこい。
Zenryoku de modotte koi

Kana's Father

我々は殿の指示に感動した。
Wareware wa tonon shiji ni kandou shita
今夜、Konya
日没を使って
Nichibotsu wo tsukatte

竜の時代が終わるだ。
Ryu no jidai ga owaru da

ああ人形使いをするなんて、
Aa ningyoutsukai wo suru nante
なんて贈り物だ。
Nante okuri mono da

考えてみれば、我々は最強の敵に守られて
いる! Kangaetemireba wareware wa saikyou no
teki ni mamorarete iru

[Kana's father walks over to him.]

お前の手は我々の勝利を握っている。
Omae no te wa wareware no shouri wo nigitte iru
Shien

各々が役割を果たさねばならない。
Onoono ga yakuwari wo hatasaneba naranai
国にとって最善を尽くすため、
Kuni ni totte saizen wo tsukusu tame
頭としての義務を果たす。
Kashira to shite no gimu wo hatasu

[Shien hands him a key from his pocket.]

ここで幸運の契りを結ぼう。
Kokode kouun no chigiri wo musubou

Kana's Father

[Clutching the key, Kana's Father looks towards the audience and then towards Shien.]
数奇な運命で、
Suuki na unmei de
命を落とそうとしたにも関わらず、
Inochi wo otosou to shita nimo kakawarazu
お前は命を救ってくれた。
Omae wa inochi wo sukutte kureta

私はずっと殿
に負い目を感じるだろう Watashi wa zutto
tono ni oime wo kanjirudarou
ああ人形使いよ
Aa ningyou tsukai yo
お前の手は我々の勝利を握っている。
Omae no te wa wareware no shouri wo nigitte iru

[*Shien walks over to the side wall and opens a secret panel.*]

Shien

この道は街に続いている。
Konomichi wa machi ni tsuduite iru.
お前の邪魔をするものは何もない。
Omae no jama wo suru mono wa nani mo nai

行け...Ike
勇気を持って、集団のところへ行け。
Yuuki wo motte shuudan no tokoro he ike
我々で最高の歴史を作ろう！
Wareware de saikou no rekishi wo tsukurou !

各々が役割を果たさねばならない。
Onoono ga yakuwari wo hatasaneba naranai

Together

我々は遠くまで来すぎた。
Wareware wa tooku made kisugita.
今さらつまづけない。
Imasara tsumadukenai
我々で最高の歴史を作ろう！
Wareware de saikou no rekishi wo tsukurou !
(x2)

[*Kana's Father begins to slip through the door, however, he is stopped by Shien. Shien grabs his arm and stares at him for a moment before singing.*]

Shien

もう一つ...Mou hitotsu...

Kana's Father

何でも言ってくれ！ Nandemo ittekure!

Shien [*hesitantly*]

この哀れな魂に1つの優しさがほしい。 Kono
aware na tamashii ni hitotsu no yasashisa ga
hoshii

Kana's Father

お前はもう十分受けているではないか。 Om
ae wa mou juubun uketeiru deha naika
私がどうして断ち切れるだろうか？
Watashi ga doushite tachi kireru darouka ?
もしそうであれば...Moshi sou de areba
優美さを持って死ぬるに違いありません。
Yuubi sa wo motte shineru ni chigai arimasen

[*Shaking his head, Shien takes a deep breath before saying his request.*]

Shien

運命は気にするな。
Unmei wa kinisuru na
とにかく死んでしまおうだろう。
Tonikaku shinde shimau darou
そこに威厳ある死なんてない。
Sokoni igen aru shi nante nai

しかし私の愛する...
Shikashi watasi no aisuru...
かなには絶対に知らせないでくれ！
Kana niwa zettai ni shirasenai de kure!

Kana's Father

かな？ Kana ?
結局、殿はかなを愛していたのか？ Kekkyoku
u tono wa kana wo aishite ita noka ?

Shien

残りの彼らと
ねずみに私の名を呪わせよう。 Nokori no
karera to nezumi ni watashi no na wo norowase
you

[*Heartbrokenly*]

永遠に、Eien ni
彼女は真実を知ってはいけない。
Kanojo wa shinjitsu wo shitteha ikenai
彼女に春を喜ばせ、
Kanojo ni haru wo yorokobase
冬の思い出から開放させよう。
Fuyu no omoide kara kaihou saseyou

永遠に、彼女は真実を知ってはいけない。
Kanojo wa shinjitsu wo shitteha ikenai
彼女に春を喜ばせ、
Kanojo ni haru wo yorokobase
冬の思い出から開放させよう。
Fuyu no omoide kara kaihou saseyou

私に誓ってくれ...

Watashi ni chikatte kure
 大名としてではなく...
 Daimyou to shite dewa naku
 死んでいく一人の男の願いとして聞いてほ
 しい。Shindeiku hitori no otoko no negai
 toshite kiite hoshii

[Understanding whole-heartedly, Kana's Father was struck by the Dragon's request. A sad but sympathetic tune is heard as Kana's Father merely nods in response. Reminded of his task, he slips through the concealed doorway and Shien closes it behind him. Pressing his back against the door, Shien sings out once more; this time revealing his human side through a sorrowful confession.]

Shien

各々が役割を果たさねばならない。
 Onoono ga yakuwari wo hatasaneba naranai
 操りひもを断ち切り、
 Ayatsuri himo wo tachikiri
 今、人形使いは自由になった。
 Ima ningyou tsukai wa jiyuu ni natta

大名の義務は私をここに縛り付けていた。D
 aimyou no gimu wa watashi wo kokoni shibari
 tsukete ita
 単なる強い気持ちで、
 Tannaru tsuyoi kimochi de

ここまで来た。
 Kokomade kita
 今、まだそこまで遠くに来ていない。
 Ima mada sokomade tooku ni kiteinai

だが...心よ
 Daga...kokoro yo
 何も言ってはくれるな
 Nanimo itte wa kureru na...
 春の思いということではない。
 Haru no omoi to iu kotodewa nai
 少し長い間、
 Sukoshi nagai aida
 情がなくなってしまうただけだ。
 Jou ga nakunatte shimatta dakeda

[Curtain falls as Shien takes off to prepare for upcoming events.]

Intermission

Act III

[As the curtain rises, the scenery has changed for the final time. Now it is a castle courtyard with fortified bailey. Shien and the General are seen standing looking over the edge at the unseen (but heard) approaching Rebel army.]

Addio my Creation

[The Rebels' cries and loud banging against the gate are heard as they attempt to break in. Their voices are drowned together with the loud beating of the drums. However, the General's voice rises above theirs (causing theirs to cease) as he begins his aria.]

General [Enraged]

農民を倒せ！ Noumin wo taose!
 好きなだけ倒せ！ Sukinadake taose!
 我々の守備は揺るがない！
 Wareware no shubi wa yuruganai !

[Pulling his sword from his belt, he hoists it into the air for the Rebels below to see.]

我が刀で不運を地球から取り除いてやろう！
 Waga katana de fuun wo tikyuu kara
 torinozoiteyarou!
 次の戦いできさまの裏切りに
 Tsugi no tatakai de kisama no uragiri ni

感謝するだろう。
 Kansha surudarou
 全てが血で染まるだろう。
 Subete ga chi de somaru darou

殿、Tono
 一言、Hitokoto
 ただ一言だけ、Tada hitokoto dake
 怒りを爆発させろ！ Ikari wo bakuhatsu sasero!

私が怒りのため、苦しみを与えよう。Watas
 hi ga ikari notame kurushimi wo ataeyou
 我々が一礼を持ってあいつらを倒そう！
 Wareware ga ichirei wo motte aitsura wo taosou
 全ては今夜終わる!!!

Subete wa konya owaru !!!

命令をくれ、我々が勝利を手にしよう！
Meirei wo kure wareware ga shouri wo te ni
shiyoi!

戦場は我々のものだ、
Senjou wa wareware no mono da

我らがあいつらを終わらせれば、
Warera ga aitsura wo owarasereba
もう反乱は決して起こらない。
Mou hanran wa kesshite okoranai

ああ
殿はこんな瞬間を作るなんてなんて頭がき
れるんだ。
Aa tononobles shunkan wo tsukuru nante
atama ga kirerunda
私は殿をもっと早くから疑っていた。Watas
hi wa tononobles motto hayaku kara utagatte ita
白状する。Hakujou suru
私は謙虚で不真面目だった。
Watashi wa kenkyo de fumajime datta

しかし Shikashi
あいつらはついに正体を現した。
Aitsura wa tsui ni shoutai wo arawashita
全ての謀反者だ！
Subete no muhonsha da!
殿が命令するのなら、
Tono ga meirei suru no nara
私はお前たちに苦しみを与え、
Watashi wa omaetachi ni kurushimi wo atae
今夜全てを終わらせる！
Konya subete wo owaraseru

*[The General, who is absolutely enthusiastic,
turns towards Shien awaiting an answer.
Shien, however, has turned away from him and
has his back towards the balcony.
Raising his handkerchief, Shien subtly coughs
but it is enough to catch the attention of the
General.]*

General [Concerned]

殿？ Tono ?
夜風は殿の声を奪ってしまったのか？ Yokaz
e wa tononobles no koe wo ubatte shimatta noka?
殿への謀反を大胆にも企て、
Tono heno muhon wo daitan nimo kuwadate
私はこの国を征服するだろう。
Watashi wa kono kuni wo seifuku surudarou

ここで諦めてしまえば、
Kokode akiramete shimaeba
ここで全てが泡になる。
Subete ga awa ninaru

夜明けまでに、
Yoake made ni
謀反者のたった一つの夢をかなえよう。
Muhonsha no tatta hitotsu no yume wo kanaeyou

殿の身体を思っ
Tono no karada wo omotte
この城は私に任せろ。
Kono shiro wa watashi ni makasero
私がここにいる限り
Watashi ga kokoni irukagiri
竜の統治は君臨したままだろう！
Ryu no touchi wa kunrin shita mama darou !

*[Recovering from his light spell, Shien tucks
away the handkerchief before turning to face his
subordinate.]*

Shien [Collected and Calm]

そうだ。 Sou da
お前がここにいる限り、
Omae ga koko ni iru kagiri
竜の統治は前に進まない。
Ryu no touchi wa mae ni susumanai

*[Taking a step back, Shien places his hand onto
the General's shoulder. The General is taken
back by the sudden and direct praise.]*

Shien

お前は竜の統治の良い例だ。
Omae wa ryu no touchi no yoi rei dai

私の最高の創造物
Watashi no saikou no souzoubutsu

お前の刀の波を持って
Omae no katana no name wo motte
謀反人たちは邪魔をされるだろう。 Muhonni
ntachi wa jama wo sareru darou
尋ねることなどない。
Tazuneru koto nado nai
終わりは明らかだからな。
Owari wa akiraka dakara na

General [humble yet ecstatic for the praise]

殿、 Tono
私の機嫌をとるな。

Watashi no kigen wo toruna
 殿の地味な家来に命令しろ。
 Tono no jimi na kerai ni meirei shiro
 死にいく太陽の赤い線と、
 Shiniiku taiyou no akai sen to
 お前らの最期に謀反者たちは
 Omaera no saigo ni muhonshatachi wa
 涙するだろう。
 Namida suru darou

[Pacing behind the General, Shien and the
 General look out to the crowd as Shien
 continues.]

Shien

いいや...iiya...
 疑いなしに、
 Utagainashi ni
 お前たちは私の統治の最高傑作だ。
 Omaetachi wa watashi no touchi no saikou
 kessaku da
 お前たちの努力は全て私の目的を果たして
 くれただけにすぎない。Omaetachi no
 doryoku wa subete watashi no mokuteki wo
 hatashite kureta dake ni suginai

Shien and General [Singing in unison]

溜まった血、刀...
 Tamatta chi katana...

軍の涙の叫びなど、子守唄だ。
 Gun no namida no sakebi nado komoriuta da

[The two break from their duet and begin a
 call/response type aria.]

General

私の刀を持って Watashi no katana wo motte

Shien

裏切者は死ぬ。Uragirimono wa shinu...

General

彼らの血で染まるだろう。
 Karera no chi de somaru darou

Shien

尋ねることなどない。Tazuneru koto nado nai

General

竜を討ち取る過信はずたずたに裂かれるだ
 ろう。
 Ryu wo uchitoru kashin wa zutazuta ni sakareru
 darou

Shien

もし、お前たちの首ひもを離すなら、
 Moshi omaetachi no kubihimo wo hanasu nara
 お前たちの努力は私の計算内だ。
 Omaetachi no doryoku wa watashi no keisannai
 da
 [Delighted and utterly captivated by the praise,
 the General fails to hear Shien draw his
 wakizashi (ceremonial suicide blade) from his
 side.]

General

私は竜の統治を良い例にす—
 Watashi wa ryu no touchi wo yoirei ni su—

[Whilst distracted, Shien plunges the wakazashi
 into the General's back and covers his mouth
 with his hand to prevent a scream. Horror
 stricken, the General is left defenseless and
 quickly dies within Shien's grasp. Shuffling
 towards the wall's edge, Shien supports the now
 dead General in his arms.]

Shien

お前たちは私の統治の最高傑作だ。Omaetac
 hi wa watashi no touchi no saikou kessaku da
 もしお前にさせるなら...謀反人たちは確実に
 死ぬ。
 Moshi omae ni saseru nara...muhonnintachi wa
 kakujitsu ni shinu

私こそがお前を作った。
 Watashi koso ga omae wo tsukutta
 全て私がしたこと、
 Subete watashi ga shita koto de

そんなに卑劣で残忍になった。
 Sonna ni hikutsu de zannin ni natta

そしてSoshite
 責任を持って、お前を葬ろう。
 Sekinin wo motte omae wo houmurou

幾年もの間、
 Ikenennmono aida
 私はすばやい犬の小屋を
 Watashi wa subayai inu no koya wo
 持ち続けてしまった。
 Mochi tsudukete shimatta
 (引き裂かれた全ては
 Hikisareta subete wa

小物たちにとっては良かったのだ。
Komonotachi ni totte wa yokatta noda

大名の最高傑作...
Daimyou no saikou kessaku
すぐにまた現れるだろう、
Sugu ni mata arawareru darou

一緒に地獄へ落ちるのだ。
Issho ni jigoku he ochiru noda)

[Looking down once more, Shien then tossed the limp body over the side of the wall. Watching it fall Shien then turns away, however, he is struck with another coughing spell. This time, it is as aggressive as the first and forces him to his knee. Suddenly a loud bang is heard off stage and the rebels cheer—they've broken through the gates.]

Rebels

鬼の竜よ、Oni no ryu yo
殺人者と謀反者よ
Satsujin to muhonsa yo

あいつを追いかける、見つける！
Aitsu wo oikakero mitsukero !

暴政は終わらせる。Bousei wa owaraseru

あいつの血で最後だ！
Aitsu no chi de saigo da !

[Shien painfully hauls himself back to his feet and looks towards where the commotion is coming from.]

Shien

やつらは突破した...
Yatsura wa toppa shita
まもなく現れるだろう。
Mamonaku arawareru darou
これで終わりだ。
Korede owari da
これ以上の痛みは...
Kore ijou no itami wa
これ以上の苦しみは...
Kore ijou no kurushimi wa

この最終場面...幕は上がった。
Kono saishuu bamen maku wa agatta

役割に従い行動しなければならない。Yaku wari ni shitagai koudou shinakereba naranai)
我が歴史が終わるのだ。

Waga rekishi ga owaru noda

[Drawing his sword from his belt, Shien looks at his reflection with a cold conviction.]

私は遠くに来すぎた。
Watashi wa tooku ni kisugita
今さらためらうことはない。
Imasara tamerau koto wa nai
竜を倒して、
Ryu wo taoshite
この冬の時代を終わらせよう。
Kono fuyu no jidai wo owaraseyou

[Marching towards his death, Shien departs the stage as the sound of fighting gets louder. Suddenly the mob of Rebels appears with Kana's father at their head. Within their ranks is the Dragon's flag; burning it on stage they continue their chorus as they search for the villain.]

Down with the Dragon

Rebels

鬼の竜よ、Oni no ryuu yo
殺人者と謀反者よ
Satsujinsha to muhonsa yo
あいつを追いかける、見つける！
Aitsu wo oikakero mitsukero !
必ず見つけ出さねばならない。
Kantarazu mitsuke dasaneba naranai

暴政は終わらせる。Bousei wa owaraseru
あいつの血で最後だ！
Aitsu no chi de saigo da !

今夜、我々で歴史を作ろう。
Konya wareware de rekishi wo tsukurou
鬼から逃れよう。 Oni kara nogare you

あいつらの死に行く赤い太陽で、
Aitsura no shi ni iku akai taiyou de
血の支配を終わらせよう！
Chi no shihai wo owaraseyou !

[Kana's father breaks away from the group momentarily as he looks up at the crowd. He is absolutely apprehensive at what he must do and his hesitation is apparent throughout his body language.]

Kana's Father

ああ、横柄な人形使いよ...
Aa ouhei na ningyou tsukaiyou

反乱の声は聞こえるか?
 Hanran no koe wa kikoeru ka ?
 彼らはきみの崩御のために泣き叫んでいる。
 。
 Karera wa kimi no hougyo no tame ni naki
 sakende iru

そんな悪意を持って、
 SNobles akui wo motte
 彼らはきみを切り刻むことを
 Karera wa kimi wo kirikizamu koto wo
 切望しているんだ。
 Setsubou shiteirunda
 しかし...Shikashi
 これが殿が望んだことなのか...
 Korega tonon ga nozonda koto nanoka
 これが殿が計画したことなのか...
 Korega tonon ga keikaku shita koto nanoka
 ずっと...Zutto
 そうなのか? Sounanoka ?

殿の名のもと恥じぬよう...
 Tono no na no moto hajinu you
 殿は、我々に憎むべき何かを与えた。
 Tono wa wareware ni nikumu beki nani ka wo
 ataeta
 より良い国を作るため、
 Yoriyoi kuni wo tsukuru tame

我々を導いた。
 Wareware wo michibiita

今こそ全てを終わらせよう...
 Ima koso subete wo owaraseyou
 我々、罪のない子供たちが
 Wareware tsumi no nai kodomo tachi ga
 愛する者を殺すためやってきた。
 Aisuru mono wo korosu tame yattekita

どうして私は彼らと協力できるだろうか?
 Doushite watashi wa karera to kyouryoku dekiru
 darou ka ?
 いつ私は真実を知るのか。
 Itsu watashi wa shinjitsu wo shiru noka ?
 腐った鎖が断ち切られる
 Kusatta kusari ga tachi kirareru
 長きに渡った大名の時代...
 Nagaki ni watatta daimyou no jidai
 それは謀反者によって崩されたのではない。
 。 Sorewa muhonsha ni yotte kuzusareta
 nodeha nai
 しかし、哲学者だ。

Shikashi tetsugakusha da
 賢い竜め。 Kashikoi ryu me

[Suddenly the motif from his and Shien's aria is
 replayed to remind him of his oath.
 Looking down at his sword Kana's father
 presses onwards as is expected of him.]

各々が役割を果たさなければならぬ。 Ono
 ono ga yakuwari wo hatasanebanaranai
 殿はきみを演じている。
 Tono wa kimi wo enjiteiru
 そして私を頼っている...
 Soshite watashi wo tayotteiru
 自分の義務を果たすために。
 Jibun no gimu wo hatasu tame

Kana's Desperation

[Kana rushes in and embraces her father,
 shocked to have found him alive; he explains that
 the Rebels are advancing. Piecing things
 together on her own, She goes off in a desperate
 panic to find Shien before the rebels do, despite
 the protests of her father.]

Kana's Father

かな! Kana!

Kana

どうしたの? Doushitano?

Kana's Father

行きなさい。 Ikinasai
 苦しむ必要はない。
 Kurushimu hitsuyou wa nai

[Grabbing her by the arm he attempts to signal
 for one of his men.]

行きなさい。 Ikenasai
 一人の男が先導してくれる。
 Hitori no otoko ga sendou shitekureru
 地獄の入り口は壊れている。
 Jigoku no iriguchi wa kowarete iru
 鬼はすぐに行ってしまった。
 Oni wa sugu ni itte shimatta
 まもなく我々は皆自由になる。
 Mamonaku wareware wa mina jiyuu ni naru
 最終決戦だ! Saishuukessenn da !

Kana

でも、Demo

どうやって逃げてきたの？
Douyatte nigete kita no ?

[Gasps]
それは... ということなの？
Sore wa.... To iu kotonano ?

Kana's Father

行きなさい。Ikinasai
心配することはない。
Shinpai suru koto wa nai
竜は死ぬだろう。
Ryu wa shinu darou

Kana

混乱しているわ。
Konran shite iru wa
父上はまだ生きている...
Chichiue wa mada ikite iru
それは、我が殿のおかげなの?!
Sorewa waga tononaka no okage nano ?!
どうなったの？ Dou natta no ?
そうでなければ...Soude nakereba
殿が父を自由の身にしてくれたんだわ！ Tononaka ga chichi wo jiyuu no mi ni shitekuretan dawa !

[Turning shamefully away, Kana's father lowers his gaze as she persists.]

殿なんだわ！ Tono nandawa!
殿はどこ?! Tono wa doko ?!!
殿はまだ生きているの？教えて！
Tono wa mada ikiteiru no? Oshiete!
父上さま Chichiue sama!

Kana's Father

[remorsefully and in a deep foreboding tone]
彼はもう長くはない...
Kare wa mou nagaku wa nai

[Looking back at his daughter]
彼への思いは断ち切りなさい。
Kare heno omoi wa tachikiri nasai
竜は遠くへ行ってしまった。
Ryu wa tooku he itte shimatta
我々はどこへも Wareware wa doko hemo
我々はどこへも着いていけないんだ。 Wareware wa doko hemo tsuite ikenainda

彼を行かせよう。 Kare wo ikaseyou
我々のため、 Wareware no tame

お前のために Omae no tame ni...
彼を行かせるんだ！ Kare wo ikaserunda !

Kana

いや！できない！ Iya! Dekinai !
殿を見つけ出すわ！
Tono wo mitsukedasu wa !

[Breaking free she dashes off the stage and begins her search leaving her father looking to where she left. Somberly he pleas to the empty stage before following after his departed rebels.]

Kana's Father

彼のことは忘れなさい。
Kare no koto wa wasurenasai
春の気持ちは、お前だけのものだ...
Haru no kimochi wa omae dake no mono da

お前のため...Omae no tame
いいや...iiya
シェンのため、 Shien no tame
行かせなさい。 Ikaenasai

[Kana's father then leaves the stage with a heavy heart. Kana returns and begins to search the courtyard.]

Kana

ああ、どれほど上様を思っていたと思うの！
Aa dorehodo uesama wo omotte ita to omou no!
彼の足音、 Kare no ashioto
長い廊下を降りる音
Nagai rouka wo oriru oto
私は舞い上がったわ。
Watashi wa maiagatta wa

彼の透った声、 Kare no tootta koe
彼の髪、 Kare no kami
冬の雪のような純粹さ、
Fuyu no yuki no you na junsui sa
私は彼の虜になったわ。
Watashi wa kare no toriko ni natta wa
冷たい距離で、彼は離れてしまった。 Tsumetai kyori de kare wa hanarete shimatta
決して隙はなかった。
Kesshite suki wa nakatta

私がずっと近くにいたから分かる。
Watashi ga zutto chikaku ni itakara wakaru
思ったの。 全ては...
Omotta no subete wa

私の全ての愛は彼に伝わっていたと。Watas
hi nosubete no ai wa kare ni tsutawatte ita to

でも、私は何て悪い女だったんだろう?!
Demo watashi wa nante warui Nobles datan
darou

彼の手は Kare no te wa
愛しく撫でてくれて...Itooshiku nadete kurete
もう見る事ができないなんて!
Mou miru koto ga dekinai nante!
彼の守られているような性格を。
Kare no mamorareteiru youna seikaku wo

これは彼の計画でしょ、
Kore wa kare no keikaku de sho
私には分かるの!
Watashi ni wa wakarunai!
先見の明のあった私の愛、
Senken no mei ga atta watashi no ai
上様は自分の最終目標を決めてしまった。U
esama wa jibun no saishuu mokuhyou wo
kimeteshimatta

でも...Demo...
上様は前にあったことを忘れたの?
Uesama wa mae ni atta koto wo wasureta no?
ああ、上様が見ているものは遠い、
Aa uesama ga miteiru mono wa tooi
たとえ天国がそれを認めないとしても...
Tatoe tengoku ga sore wo mitomenai to shitemo
上様と同じくらい...
Uesama to onaji kurai
聡明で賢く、
Soumei de kashikoku
国というものが上様の双肩にかかっている。
Kuni to iu mono ga uesama no souken ni
kakatte iru
上様は計画を立てられた...
Uesama wa keikaku wo taterareta

私たちのために... Watashitachi no tameni

私のか弱い心臓が張り裂けそう!
Watashi no kayowai shinjou ga harisake sou!
恐ろしい考えが、 Osoroshii kangae ga

私の視線を遮る。
Watashi no shisen wo saegiru
上様は旅に出てしまったの?
Uesama wa tabi ni dete shimatta no?
夕日と踊る影について行ったの?
Yuuhi to odoru kage ni tsuite itta no?

上様死んでしまったの?
Uesama shinde shimatta no?
薄情な刀に倒されてしまったの?
Hakujou na katana ni taosarete shimatta no?

上様を探しだせなければ、私は死にます。U
esama wo sagasi dasenakereba watashi wa
shinimasu
私から離れないで!
Watashi kara hanarenaide!
(x2)

ああ、上様はどこへ、
Aa uesama wa doko he
[Gasps.]

[Finding him at last, Kana kneels by his side and
weeps thinking that he is already gone. However,
as she strokes his face, a subtle cough rekindles
life back into his frame. Quickly cradling him,
Kana helps position him so that his head rests on
her lap.]

Kana
[Desperate and teary-eyed]
上様! Uesama!
良かった! Yokatta!
生きててくれた! Ikitete kureta!

Shien
...ねずみ子? Nezumi-ko?
どうして...Dou shite

Dying Winter, Crying Spring/ Fyuu no Shi, Haru
no Namida

Kana
上様を探すため、Uesama wo sagasu tame
上様のそばにいたくて...
Uesama no soba ni itakute
だから戻ってきました。
Dakara modotte kimashita

上様に会いたくて、Uesama ni aitakute
会えたなら、上様のそばにいます。
Aetanara uesama no soba ni imasu

寂しい星の下、出発して...
Sabishii hoshi no moto shuppatsu shite
孤独で、
Kodoku de
誰にも気づかれず、
Dare nimo kidukarezu

本当に寂しかったでしょう。
Hontou ni sabishikatta de shou

上様がここから離れることなんて出来ない。
。 Uesama ga koko kara hanareru koto nante dekinai
天国なんてあなたには 必要ない...
Tengoku nante anata niwa hitsuyou nai
まだ...Mada
あなたの仕事じゃないわ。上様！
Anata no shigoto janai wa Uesama!

[Shien realizes that she knows and a sad smirk crosses his lips.]

Shien

約束を守り続けられない...か
Yakusoku wo mamori tsusuke rarenai...ka

Kana

上様のそばにいるため
Uesama no soba ni irutame
私は戻って来ました。
Watashi wa modotte kimashita

[Knowing that he is dying, Shien unburdens his true feelings in a remorseful yet calm tone.]

Shien

この傷も
Kono kizu mo
病気からの墮落も
Byouki kara no daraku mo
私の人生を終わらすことはできない。
Watashi no jinsei wo owarasu koto wa dekinai
いや...Iya
あなたと目が合った瞬間、私は死んだ。 Ana
ta to me ga atta shunkan watashi wa shinda

あなたの情け深い視線で、
Anata no nasake bukai shisen de
そんな 気持ちで まよようになった。
Sonna kimochi de mayou ni natta...
それから、Sorekara
世界をそのような立派な花にしたかった。
Sekai wo sonoyouna rippa na hana ni shitakatta

長く続いた冬は終わった。
Nagaku tsusuzuita fuyu wa owatta
花のための春だ、
Hana no tame no haru da
ねずみ子は暖かい太陽の下、
Nezumi-ko wa atatakai taiyou no shita

日向ぼっこをしていたので、
Hinatabokko wo shiteita node
過酷な寒さを忘れた。
Kakoku na samusa wo wasureta

死ぬことに後悔はない。
Shinukoto ni koukai wa nai

[Kana's tear falls onto his cheek.]

あなたの許しは涙の中にある。
Anata no yurushi wa namida no naka ni aru
そのような優しさ...
Sonoyouna yasashisa
夢にも思わなかった。
Yume nimo omowanakatta

[Shien flinches in pain and places his hand on his wounded side but returns his attentions to Kana. He raises his hand to her face and wipes the tear from her face.]

優しさが温かくて、
Yasashisa ga atatakakute
乾いた心を潤した。
Kawaita kokoro wo uruoshita
過去に失った何かを再燃させた。
Kako ni ushinatta nanika wo sainen sasetu

出来ることなら...Dekiru koto nara
この腕で抱きしめ、Kono ude de dakishime
決して離しはしない。
Kesshite hanashi wa shinai

[Softly]
だが、、、これでいいのだ。
Daga...Kore de ii no da
あなたを道連れにはできない。
Anata wo michi zure ni wa dekinai
いや、Iya
連れて行かなければならない。
Tsurete ikanakereba naranai

[Lowering his hand, Kana grabs a hold of it and holds it close to her face.]

Kana

ただそばにいただけで
Tada soba ni iru dakede
本当に幸せで。
Hontou ni shiawase de
優しさで、初めて上様は私のことを呼んで
くださいました。

Yasashisa de hajimete uesama wa watashi no
koto wo yonde kudasai mashita
あなたの小さなねずみになりました。
Anata no chiisana nezumi ni narimashita
あなたの周りをちょこちょこ動いているね
ずみに、
Anata no mawari wo chokochoko ugoiteiru
nezumi ni
上様の近くにいたいだけ。
Uesama no chikaku ni itai no dake

[Lowering his hand, Kana lovingly brushes a
strand of hair from his forehead.]

私と一緒にいてください。
Watashi to issho ni itekudasai
一緒に春の花を見ましょう。
Issho ni haru no hana wo mimashou

上様は生きねばなりません。
Uesama wa ikineba narimasen
生きて、Ikite
上様が作った平和な世を見るために！
Uesama ga tsukutta heiwa na yo wo miru tame ni

Shien

私のやったことのために...
Watashi no yatta koto no tame ni
許されるはずがない...
Yurusareru hazu ga nai
生きることを求める権利なんてないだ。
Ikiru koto wo motomeru kenri nante nai da

哀れな竜でもう目が見えないようにはなら
ない。

Awarena ryū de mō me ga mienai yō ni wa
naranai.
優しくなった私にあなたの貴重な涙をくだ
さい。Yasashiku natta watashi ni anata no
kichou na namida wo kudasai
私から離れろ... Watashi kara hanarero
シエンのことは忘れてほしい。
Shien no koto wa wasurete hoshii

Kana

さよならなんて言わないでください。 Sayou
nara nannte iwanai de kudasai
(x2)

[She continues to cry]

Shien

冬の終わりを喜べ。
Fuyu no owari wo yoroko be

もう必要ない...
Mou hitsuyou nai
春の涙のために。
Haru no namida no tame ni

これが四季の運命なんだ。
Kore ga shiki no unmei nanda
終わって、Owatte
新しい道を歩み... Atarashii michi wo ayumi
泣かないでくれ... Nakanai de kure

Kana

私の心はあなたのもの...
Watashi no kokoro wa anata no mono
あなたを失うことが怖い、
Anata wo ushinau koto ga kowai
心が揺らぐ...
Kokoro ga yuragu

[Interrupting her, Shien convincingly repeats his
previous line and finally gets through to her. The
weighted sadness of the aria switches into a
lighter, almost ethereal, whisper of music.]

Shien

私の心もお前のものだ...
Watashi no kokoro mo omae no mono da
冬の終わりを喜べ。
Fuyu no owari wo yoroko be
もう必要ない...
Mou hitsuyou nai
春の涙のために。
Haru no namida no tame ni

これからずっと平和な世が続くのだ。 Korek
ara zutto heiwa na yo ga tsuduku noda

長い間耐えた、
Nagai aida taeta
本当の気持ちに蓋をして、
Hontou no kimochi ni futa wo shite
これが最終的な計画の全てだ。
Kore ga saishuuteki na keikaku no subete da
これからずっと平和な世が続くのだ。 Korek
ara zutto heiwa na yo ga tsuduku noda
もう戦いはない、Mou tatakai wa nai
もう痛みはない、Mou itami wa nai
もう涙もない... Mou namida mo nai

[Surrendering her pleas, Kana joins Shien in a
true duet where their voices marry.]

Shien & Kana

愛のために、
Ai no tame ni

私は死に...Watashi wa shi ni

Shien

Kana

私は戻った。 Watashi wa modotta

Shien & Kana

そばにただで、 Soba ni iru dake de
本当に幸せ。Hontou ni shiawase
優しさで、

Yasashisa de

初めてあなたは私のことを呼んで、
Hajimete anata wa watashi no koto wo yonde

(私/あなた)の小さなねずみに (あなた/私) になった。近くにいた。
(Watashi /Anata) no chiisana nezumi ni (Anata/Watashi) natta. Chikaku ni ita

あなたの情け深い視線で、

Anata no nasakebukai shisen de

私はあなたの気持ちに負けてしまった。 Watashi wa anata no kimochi ni makete shimatta

あなたの気持ちに答えなかった。

Anata no kimochi ni kotaenakatta

しかし、Shikashi

あなたは愛する人、 Anata wa aisuru hito

私の人生なんだ...Watashi no jinsei nanda

Shien

これを知って...Kore wo shitte

涙すはも いらない?

Namida wa mo iranai ?

Kana

いいえ、まだ、Iie mada

あなたを近くで抱きしめていません。

Anata wo chikaku de dakishimete imasen

Shien

歴史の終わりを共に見よう。

Rekishu no owari wo tomo ni miyou

Kana

春に会いましょう。

Haru ni aimashou

Shien & Kana

過酷な冬から開放されよう。

Kakoku na fuyu kara kaihou sareyou

涙はもういらぬ。 Namida wa mo--- iranai

(I--ra---nai--)

(x2)

[As that last note dies, there is a silence. Kana is looking to the crowd and Shien's head slips to the side ever so slightly and then all is still. Locked in an everlasting the moment, the curtains seemingly refused to

fall, suspending the lovers. As the last aria fades out, it shifts into an uplifting and peaceful melody that is a combination of their final aria. As the orchestra quiets and the curtains gradually draw to a close, chimes are heard to usher in a new age. The same chimes that once welcomed Shien are used to introduce a new season.]

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