Scene I. The Ruins of a Castle.

Kumonosujo (Throne of Blood)
the battle is almost decided.

As soon as you reach the enemy's flank, you must take advantage of the situation and strike a decisive blow. The enemy will be caught off guard and will be unable to resist.

As you approach the enemy's position, you will notice a gap in their line. This is the weak point of their defense. You must take advantage of this opportunity and launch a surprise attack.

As you continue your advance, you will encounter a series of obstacles. You must be prepared to overcome these obstacles and continue your attack.

As you approach the final objective, you will encounter a strong resistance. You must be prepared to face this challenge and overcome the enemy.

As you reach the final objective, you will see the enemy's flag flying high. This is a symbol of their defeat. You must continue your advance and capture the enemy's flag.

As you return from the battle, you will be greeted with cheering and applause. You have shown your bravery and your skills as a warrior. You have made our city proud.
NIKL, Hum. You heard il an end unless it's the work of an evil.

WASHIZU. Let's hurry up. I'd rather not lose any time in seeing the forest.

NIKL. [Lightning and thunder]

WASHIZU. Let's hurry up. I'd rather not lose any time in seeing the forest.

NIKL. [Thundering and lightning]

WASHIZU. Let's hurry up. I'd rather not lose any time in seeing the forest.

NIKL. [Lightning and thunder]

WASHIZU. Let's hurry up. I'd rather not lose any time in seeing the forest.

NIKL. [Thundering and lightning]

WASHIZU. Let's hurry up. I'd rather not lose any time in seeing the forest.

NIKL. [Lightning and thunder]

WASHIZU. Let's hurry up. I'd rather not lose any time in seeing the forest.

NIKL. [Thundering and lightning]

WASHIZU. Let's hurry up. I'd rather not lose any time in seeing the forest.

NIKL. [Lightning and thunder]

WASHIZU. Let's hurry up. I'd rather not lose any time in seeing the forest.

NIKL. [Thundering and lightning]

WASHIZU. Let's hurry up. I'd rather not lose any time in seeing the forest.

NIKL. [Lightning and thunder]

WASHIZU. Let's hurry up. I'd rather not lose any time in seeing the forest.

NIKL. [Thundering and lightning]

WASHIZU. Let's hurry up. I'd rather not lose any time in seeing the forest.

NIKL. [Lightning and thunder]

WASHIZU. Let's hurry up. I'd rather not lose any time in seeing the forest.
Broken down the slope, Yashizhi and Zhihu enter.

SCENE III. Outside the college.

How unexpectedly delightful!
What a thrilling life for humans!

Getting closer to the college, the land begins to differ.

SONG. Feeling the last moments of dedication.

[An old woman's voice skulking]

SCENE III. Inside the college.

[With Zhihu and Xiao, the quietly peeping inside]

SCENE IV. Outside the college.

Flying up on the wings, more and more...

A clear view of the college in the rain, the umbrella and the lampposts.

Integrating ourselves with the theme of the curtain, the greenery

SONG. Seeing the scene while moving in this world.

[An old woman's voice singing and drifting threads]

SCENE V. Inside the college.

[The two men grasp into the college over a fence.]

Only to turn into an unexpected matter.

The line of towers is too transparent.

SONG. An unforgettable melody.

They approach the college as if drawn by the song.

They look at each other.

[With Zhihu's intuition, foreseeing his soul.

Living a transient life in the interest,

Hunting (Fly over the food)]
 Вашингтон. Течь воронами. Вашингтон, Вашингтон, Вашингтон.

Вашингтон. Вашингтон. Вашингтон.

Вашингтон.

Вашингтон.

Вашингтон. Вашингтон. Вашингтон. Вашингтон. Вашингтон.

Вашингтон. Вашингтон. Вашингтон. Вашингтон. Вашингтон. Вашингтон. Вашингтон.
SCENE XI. The castle courtyard.

[WASHIZU and MIKI pace towards the castle.

WASHIZU: ... MIKI: ...

WASHIZU: Nori Castle and your head of the First Port.

WASHIZU (reading to Miki): Well, now, if I become lord of the

MIKI: You, too?

WASHIZU: What were you going to say?

WASHIZU: [To the servant]

WASHIZU AND MIKI: But... (they become silent)

[They disappear through the open front doors.]

[Enter the suppressor stop running and brood over the matter till]

WASHIZU: He, ha, ha.

WASHIZU: Re, re, re, re.

WASHIZU A matter for consideration. Is it not?

WASHIZU: I too, will be head of the First Port.

WASHIZU: Very well, then. I am to be lord of the

WASHIZU: He, he, he. But before then, I am to be lord of the

WASHIZU: He, ha, ha.

WASHIZU: Why, you yokozuna! Why should I become lord of that castle, indeed?

WASHIZU: If you say so that your son shall be lord of that castle.

WASHIZU: Very well, very well. But when will the hour of becoming lord of this castle?

WASHIZU: We are dreaming of the expression of our desires. Frankly

The dream I met that devil in the flesh.

WASHIZU: I must feel it now. I wonder if possibly

MIKI: Any hope is to get some sound sleep.

[MIKI is asleep.]

[Dreaming, they sit down on the stairs and peer up at the distant

Scene XII. The courtyard of the North Castle.

[In the brilliant sun of early summer, Takekochi, Toshihiko, and other samurai gather together here and there, and busy themselves in attending to weapons,

arms and horses.

SCENE XII. The courtyard of the North Castle.

[Green, with a hint of an actual green haze all the back.

At the foot of a lofty, high mountain, far away, the North Castle is

[Green trees everywhere]

[Green shade everywhere.

SCENE XII. Dream view of the North Castle.

other with strange, hazyness, slowly go back to their seats, sitting.]

[Red, one by one.

Sindario, a red, purple, blue, and white.

[Green, indistinguishable.

They stand up and bow.

into a red.

Toshihiko, with trembling hands, also raises the sword over his head.

Toshihiko, covered with

[Green, hazy.

Toshihiko and Takekochi, in another shade.

You are read of the first part from this evening.

KINUHARU: Takekochi, Toshihiko! Your spirits were no less distinguished.

KINUHARU: Even the sword is that you possess in Takekochi!

KINUHARU: Takekochi, Toshihiko! You trembled disdainedly, service.

KINUHARU: Takekochi, Toshihiko! You trembled disdainedly.

KINUHARU: Takekochi, Toshihiko! You trembled disdainedly.

KINUHARU: Takekochi, Toshihiko! You trembled disdainedly.

KINUHARU: Takekochi, Toshihiko! You trembled disdainedly.

KINUHARU: Takekochi, Toshihiko! You trembled disdainedly.

KINUHARU: Takekochi, Toshihiko! You trembled disdainedly.
TAKEN III. Central Victorian Public Schools. Part II. (Abridged Version).

A brief description of the educational system in the Central Victorian Public Schools is provided. The schools are described as being a part of the broader educational system of Victoria, with a focus on primary education. The text discusses the structure, curriculum, and goals of the schools, highlighting their role in the community and the needs of the students they serve.

The text also mentions the importance of parental involvement and the role of the schools in fostering a love of learning and a sense of community. It notes the challenges faced by the schools in providing quality education to all students, especially those from disadvantaged backgrounds.

The text concludes with a call to action, urging the community to support the schools and their efforts to improve education outcomes for all students.
SCENE XV. The North Castle. An open corridor.

TAXELTON. Hey, everyone, come out! Get ready for the meeting!

TAXELTON jumps down on the grass and runs out. [AN expressiveness face.]

RETAILER. Sir, our senator is coming.

Another Retailer. If you please, Taxelton, Wathin. Lord of the North.

He stops at the front gate and shouts in a loud voice. [A boisterous approach. A horsemann in the distance on horseback; clouds of dust.

SCENE XVI. The North Castle. The North Gate.

TAXELTON, mounting up his steed, stands.]

The artillery belt of horses' hooves.

TAXELTON, almost, starts at the front gate, face aglow. [A horseman approaches, galloping and shouting, and the steed leaps down and makes his way; something in the air.

Kummonau Castle stands at its height and in double.

There is no need for such a pompous retinue.

Our senator Lord is paying a substantial visit, only for hunting.

HEALD. General Wathin. He really is necessary.

The horsemann, horsemann, he really looks to him. [The horsemann's orderly, Taxelton, sends him.]

TAXELTON. Hey, Wathin! Come out! Get ready for the meeting!

SCENE XVII. The Front Gate.

Kummonau Castle are splendid stationed in the forest to our rear.
TAKTOK! The target of the disappeared will be a target, both from the
head of the van.

TAKTOK! Why not lift...? you see, our local troops are above
all others... Why be we move such an important duty as
TAKTOK! I do not think so.

TAKTOK! I order Taktokojo to seie a head of the van of the attack, and
TAKTOK! Kannihara, I will need you for your service in the previous battle.

TAKTOK AND YOSHIAKA, Ye! at your command.

TAKTOK and Yoshikawa, deeply moved with joy, bowed respectfully.

Yoshikawa, in the charge of Kannihara Castle duties assigned to
Kannihara, as directed by the head of the van to the North Castle.

Kannihara, I will need you for your service in the previous battle.

KANNIHARA, Ye! at your command.

TAKTOK! I order Taktokojo to seie a head of the van of the attack, and
TAKTOK! Kannihara, I will need you for your service in the previous battle.

KANNIHARA, Ye! at your command.

TAKTOK! There is no understanding...

TAKTOK! The enemy when we are fully prepared... I fear that, taking
advantage of our weakness, he will attack us.

KANNIHARA: I can endure such an extent now. When the

KANNIHARA: I can endure such an extent now.
**SCENE XXIV. In Front of the Never-Open Room.**

The floor of the room is made of stone, and the walls are covered with thick, dark green curtains. A bottle of cyanide is on a table, which is also made of stone.

**TARKDONI.** I am the keeper of this room. I have been instructed to make sure that no one enters.

**ASALI.** Do you understand your duty?

**TARKDONI.** Yes. I will obey your orders.

**ASALI.** Then go back to your post. Good evening, Mr. Tarkdoni.

**TARKDONI.** Good evening, Mr. Asali.

**SCENE XXV. The Hall.**

The hall is empty, except for a lone figure, who is dressed in black. The stairs that lead to the second floor are left open, and the doors are left ajar.

**ASALI.** I will check the rooms one by one.

**TARKDONI.** I will assist you, Mr. Asali.

**SCENE XXVI. In Front of the Never-Open Room.**

The room is filled with darkness, and the doors are locked. A bottle of cyanide is on the table, and a note is left on the floor:

**Note.**

"If anyone enters this room, they will die."

**SCENE XXVII. The Hall.**

The hall is empty, except for a lone figure, who is dressed in black. The stairs that lead to the second floor are left open, and the doors are left ajar.

**ASALI.** I will check the rooms one by one.

**TARKDONI.** I will assist you, Mr. Asali.

**SCENE XXVIII. In Front of the Never-Open Room.**

The room is filled with darkness, and the doors are locked. A bottle of cyanide is on the table, and a note is left on the floor:

**Note.**

"If anyone enters this room, they will die."

**SCENE XXIX. The Hall.**

The hall is empty, except for a lone figure, who is dressed in black. The stairs that lead to the second floor are left open, and the doors are left ajar.

**ASALI.** I will check the rooms one by one.

**TARKDONI.** I will assist you, Mr. Asali.

**SCENE XXX. In Front of the Never-Open Room.**

The room is filled with darkness, and the doors are locked. A bottle of cyanide is on the table, and a note is left on the floor:

**Note.**

"If anyone enters this room, they will die."

**SCENE XXXI. The Hall.**

The hall is empty, except for a lone figure, who is dressed in black. The stairs that lead to the second floor are left open, and the doors are left ajar.

**ASALI.** I will check the rooms one by one.

**TARKDONI.** I will assist you, Mr. Asali.

**SCENE XXXII. In Front of the Never-Open Room.**

The room is filled with darkness, and the doors are locked. A bottle of cyanide is on the table, and a note is left on the floor:

**Note.**

"If anyone enters this room, they will die."

**SCENE XXXIII. The Hall.**

The hall is empty, except for a lone figure, who is dressed in black. The stairs that lead to the second floor are left open, and the doors are left ajar.

**ASALI.** I will check the rooms one by one.

**TARKDONI.** I will assist you, Mr. Asali.

**SCENE XXXIV. In Front of the Never-Open Room.**

The room is filled with darkness, and the doors are locked. A bottle of cyanide is on the table, and a note is left on the floor:

**Note.**

"If anyone enters this room, they will die."

**SCENE XXXV. The Hall.**

The hall is empty, except for a lone figure, who is dressed in black. The stairs that lead to the second floor are left open, and the doors are left ajar.

**ASALI.** I will check the rooms one by one.

**TARKDONI.** I will assist you, Mr. Asali.

**SCENE XXXVI. In Front of the Never-Open Room.**

The room is filled with darkness, and the doors are locked. A bottle of cyanide is on the table, and a note is left on the floor:

**Note.**

"If anyone enters this room, they will die."

**SCENE XXXVII. The Hall.**

The hall is empty, except for a lone figure, who is dressed in black. The stairs that lead to the second floor are left open, and the doors are left ajar.

**ASALI.** I will check the rooms one by one.

**TARKDONI.** I will assist you, Mr. Asali.

**SCENE XXXVIII. In Front of the Never-Open Room.**

The room is filled with darkness, and the doors are locked. A bottle of cyanide is on the table, and a note is left on the floor:

**Note.**

"If anyone enters this room, they will die."

**SCENE XXXIX. The Hall.**

The hall is empty, except for a lone figure, who is dressed in black. The stairs that lead to the second floor are left open, and the doors are left ajar.

**ASALI.** I will check the rooms one by one.

**TARKDONI.** I will assist you, Mr. Asali.

**SCENE XL. In Front of the Never-Open Room.**

The room is filled with darkness, and the doors are locked. A bottle of cyanide is on the table, and a note is left on the floor:

**Note.**

"If anyone enters this room, they will die."

**SCENE XLI. The Hall.**

The hall is empty, except for a lone figure, who is dressed in black. The stairs that lead to the second floor are left open, and the doors are left ajar.

**ASALI.** I will check the rooms one by one.

**TARKDONI.** I will assist you, Mr. Asali.
SCENE XXIX. The never-opened Room. Outside.

[arrera, Tuliwick! Tralofers!]

[arella, dheres out and seremes.]

SCENE XXIX. The never-opened Room. Outside.

[arella, Tralofers.]

SCENE XXIX. The never-opened Room. Outside.

[arella.]

SCENE XXIX. The never-opened Room. Outside.

[arella.

[arella.

SCENE XXIX. The never-opened Room. Outside.

[arella.

SCENE XXIX. The never-opened Room. Outside.

[arella.

SCENE XXIX. The never-opened Room. Outside.

[arella.

SCENE XXIX. The never-opened Room. Outside.

[arella.

SCENE XXIX. The never-opened Room. Outside.

[arella.

SCENE XXIX. The never-opened Room. Outside.

[arella.

SCENE XXIX. The never-opened Room. Outside.

[arella.

SCENE XXIX. The never-opened Room. Outside.

[arella.

SCENE XXIX. The never-opened Room. Outside.

[arella.

SCENE XXIX. The never-opened Room. Outside.

[arella.

SCENE XXIX. The never-opened Room. Outside.

[arella.

SCENE XXIX. The never-opened Room. Outside.

[arella.

SCENE XXIX. The never-opened Room. Outside.

[arella.

SCENE XXIX. The never-opened Room. Outside.

[arella.

SCENE XXIX. The never-opened Room. Outside.

[arella.

SCENE XXIX. The never-opened Room. Outside.

[arella.
Scene XXXVII. Inside the Forest.

[follow them.]

Scene XXXVIII. Humane Forest.

Scene XXXVII. A field enveloped in fog.

A party of strangers, follow him.

In the midst of a thick forest, a huge rock, with a pointy top.

Scene XXXIX. A camp.

A heavy, gloomy, misty. A war, a trumpeter, a war cry, far away.

Tableaux. Tableaux?

Tableaux. Tableaux.

Tableaux. Tableaux.

Tableaux. Tableaux.

Tableaux. Tableaux.

Tableaux. Tableaux.

Tableaux. Tableaux.

Tableaux. Tableaux.

Tableaux. Tableaux.

Tableaux. Tableaux.

Tableaux. Tableaux.

Tableaux. Tableaux.

Tableaux. Tableaux.

Tableaux. Tableaux.

Tableaux. Tableaux.

Tableaux. Tableaux.

Tableaux. Tableaux.

Tableaux. Tableaux.

Tableaux. Tableaux.

Tableaux. Tableaux.

Tableaux. Tableaux.

Tableaux. Tableaux.

Tableaux. Tableaux.

Tableaux. Tableaux.

Tableaux. Tableaux.

Tableaux. Tableaux.

Tableaux. Tableaux.
NORIVASU (surprised). If you please, General Makai, it is time we started.

TAKETORI. We'll only
Taketori, relations, excited, prepare to chase them.

[Norivasu and Taketori, relations, excited, prepare to chase the trees

SCENE X: THE edge of the forest.

Norivasu and Taketori, relations, excitedly jump on their horses and gallop.

SCENE XI: THE front gate.

[Taketori and his relations are stationed at the unexpected sight.

Norivasu and Kumonosu, watching a shower of arrows with their

SCENE XII: THE front gate.

A shower of arrows from the two towers pour down on the

Norivasu and Kumonosu are standing on the front gates of the castle.

SCENE XII: THE edge of the forest.

Norivasu and Kumonosu, standing in their saddles, look closely at

Norivasu and Kumonosu with curiosity, shading their eyes with their

SCENE XIII: THE edge of the forest.

Norivasu and Kumonosu, thunderstruck!

Norivasu, ever so quietly,

With a keen, whistling sound, an arrow pierces the ground close to

A whoosh!

Door! Open the door!

NORIVASU (desperately). Knock on the door! Leave... leave no chance.

[Every tree is bisected and dead, all in the castle.]

Such force are appallingly; Open the door at once!

Kumonosu (Throne of Blood).

NORIVASU (moaning). I pray you, General Makai, it is time we started.

Taketori, relations, excited, prepare to chase them.

SCENE XVI: THE edge of the forest.

NORIVASU (quietly). If you please, General Makai, it is time we started.

[The interior of the castle is silent.]

To return to the castle... I say, open the door immediately!

Your lord, Kumonosu, out of my sight. The threat and menacing

of Taketori, relations, excited, prepare to chase the trees

counter the authority, feel, an unusual kungfu, due to the threat.

To General Makai! Our senator lord, on the way to the punishment-

SCENE XVI: THE edge of the forest.

[Taketori and Kumonosu, blustering to the castle.

Norivasu and Kumonosu, watching a shower of arrows with their

NORIVASU (desperately). Knock on the door! Leave... leave no chance.

SCENE XVII: THE front gate.

[Fear.

SCENE XXXIV: Kumonosu Castle, A road leading to the forest.

Several horsemen begin to hurry up their horses in rapid succession.

TAKETORI. Down! Down! The forest!

Taketori, relations, excited, prepare to chase the trees

After a while, Taketori and his relations charging after them.

Norivasu and Kumonosu, charging out of the forest.

SCENE XXXVIII: THE edge of the forest.

[Both parties, hurry and hasten, continue at a gallop.

The pursuing Taketori looks like aARIOUS demon.

The desperate look of seeing Norivasu and Kumonosu.

Kumonosu (Throne of Blood).
SCENE IV. The Tournament, A Panoramic View.

TAKETORI. [Standing at the castle with his men, the castle is in the background.]

TAKETORI. What is the matter, my lord? What are you doing here?

RINSEI. I have come to see you, my lord. I have heard that you are preparing for a tournament.

TAKETORI. Is that so? I have heard rumors of a tournament, but I had not expected to see you here.

RINSEI. I have been traveling for some time, and I thought I might as well take advantage of the opportunity to see you.

TAKETORI. You are welcome. Please come in and sit down.

[The two men continue their conversation, discussing the tournament and various other matters.]

[Scene ends with a final conversation between the two men, discussing their plans for the tournament and other matters.]
RETAINER. At the foot of that mountain...there.

RETAINER. Where's the North Castle and green rock fields which stretch far away under their gaze.

[Meanwhile, retinaires, several of whom are looking down over forest.

SCENE LXII. Kishinomia Castle. The Front Lower.

YOSHIAKI [cheering, Taketoki, with his eyes]. Let us talk it over.

TAKETOKI. This time Taketoki begins to talk.

YOSHIAKI. [with surprise]. With his face to the front.

TAKETOKI. They are both silent for a while.

YOSHIAKI. The evil spirit of Kumoto forest made a good guess.

TAKETOKI. They are both silent for a while.

YOSHIAKI. Taketoki's sudden speech.

TAKETOKI. They are both silent for a while.

SCENE LXII. Inside the Castle.

YOSHIAKI. She told me that she could not stand to witness the

TAKETOKI. She killed her son.

YOSHIAKI. Taketoki's sudden speech.

TAKETOKI. Where are you going.

YOSHIAKI. Taketoki, Takeda's daughter.

TAKETOKI. Taketoki, Taketoki.

[The door silently opens.

SCENE LXII. The Front Gate.

YOSHIAKI. They make ready at each other.

TAKETOKI. Taketoki tells the house and stops just in front of him.

YOSHIAKI. Taketoki on horseback dashes out.

[Scene]

SCENE LXII. The Front Gate.

[Scene]

SCENE LXII. The Front Gate.

[Scene]
Scene LXV. Inside the North Castle.

[Josephus entering after the Father closes, speaks]

For a single revolution...and then Yosamitana's descendants will

[Josephus enters, casts a look at the Father, and then speaks]

[Josephus addressing the Father]

Josephus, Father, what's the matter? I have been looking out of the casemate for so long, but I cannot see anything. Yosamitana, certainly not! We are enemies of honor for today's

Yosamitana, Father, this is a bad omen. Please, don't upset this mortification that has followed the calmar, and go home.

Yosamitana, tell me what has happened in the calmar, and what are the consequences of this? Yosamitana, and Josephus come out on the open corridor.

Josephus, Father, what's the matter?

Josephus, Father, what's the matter?

[Josephus, Father, and Josephus leave the corridor]

Scene LXV. The North Castle. The courtyard.

[Josephus, Father, and Josephus enter the castle]

Josephus, Father, what's the matter?

Josephus, Father, what's the matter?

[Josephus, Father, and Josephus exit the castle]

Scene LXVI. Inside the castle, a room in the inner castle.

[Josephus, Father, and Josephus enter the room]
SONG.

"Mark our words, a spirit of the dead"

GENEAL. Why the absence of our guests? Our honor?
DOES NOT THE ABSENCE A WOOL?

If no exception, I say it myself. And, the property came true

RENTER. Narrowly escaped breathing the bone of my leg, Prie

One of them leaves his legs on his hand, and presses his hands on his legs.

Making a bow, they all turn to the east.

RENTER. The same at night.

RENTER. The same at night.

RENTER. The same at night.

GENEAL. Well I wonder what happened to General MIR?

One of the esents turns to the companion who sits next to him.

[One of the esents turns to the companion who sits next to him.]

One of the esents turns to the companion who sits next to him.

One of the esents turns to the companion who sits next to him.

[One of the esents turns to the companion who sits next to him.]
...soldier. As for General Mill, I simply did...

[ battles
He presented a hand covered with white cloth, when he was holding
the sword, and shortly came close to them.

[attacks... when they were

[assailant... where they were.

[attacks... where they were.

[attacks... where they were.

[attacks... where they were.

[attacks... where they were.

[attacks... where they were.

[attacks... where they were.

[attacks... where they were.

[attacks... where they were.

[attacks... where they were.

[attacks... where they were.

[attacks... where they were.

[attacks... where they were.

[attacks... where they were.

[attacks... where they were.

[attacks... where they were.
A. Are clear of the deft; you know. Already two Generals were
quite deafened on the 

B. The sound of the wind, blowing violently outside.

C. From there, all the people are told what awaits them.

D. The Generals of the castle, and the officer who needed to continue to pay
the tribute. He already knew without the wind.

E. If you mean the foundation of Kumomousu Castle, the sound that it

A. Goodness, how could it blow! 

B. Soldiers are helping the messenger to step, and talking in a whispering

SCENE LXI. Inside the castle. 

Soldiers, I see. Are you going up to the castle?

[Soldiers, coming.

C. The sky is filled with dark clouds. How will it wind, and a violent

SCENE LXII. Kumomousu Castle. A panoramic view.

The soldier, this time, his eyes filled with hatred.

Soldier. We know him a hearty bow, but he's dead. Thinking to his

TAKEDOKI is coming to himself with a start. What of this son's?

Soldier. You of all people… You

TAKEDOKI. I am. A great fault. This [kneeling]

[He opens the bundle, and shows its inside to Takedoki.

RHOMERUS (Throne of Blood)}
*All one messenger.*

The sunbury begins to run.

With a shrill, Takhoko stands walking and turns exactly into space.

Lightning and thunder.

Takhoko spins wheels up and down rapidly.

Lit a world, Takhoko's eyes are flickering.

the sequence of such looks, who have turned pale and cannot speak.

TAKEFROI. I won't ask you any more! There's no sense in asking.

They are all silent.

For some time, does no one have a scheme to meet this emergency?

TAKEFROI. Fool! We have already been discussing the matter.

[They exchange information.]

TAKEFROI, lighting around impatiently, suddenly stops and barters

attendence.

Takhoko, restlessly walking up and down, fanned by his generals.

Scene LXIX. The Strand Hill of the castle.

The sunbury, they are now starting towards to the Third Port.

THE THIRD MESSENGER. The Strand Hill of the castle.

THE SECOND MESSENGER. The Strand Hill of the castle.

... and the general of the attacking force is Takhoko.

THE SECOND MESSENGER. The Strand Hill of the castle.

... and the messenger is Takhoko.

TAKEFROI. Oh no.

... to meet their former lord.

The messenger of the messenger, they then that they are going

accompanied by young lord Khumnsu, they speed that they are going

MESSENGER. The leader general is Takhoko. Oorina...

TAKEFROI. Oh no.

Khumnsu (Throne of Blood)
OLD WOMAN. Oh, you finally came to the last step of delusion. How cruelly its been used. The whole theatre of these delusions...soldiers, oh, so many are they can, and come to Kumouno.

Kumouno! The Field.

Soldiers, as many as they can, and come to Kumouno. and the second part, if you dare. Collate, then, your plans of your- I dare. 

TAKETOKI! Ha, ha, ha. Come. Kumouno. John! A month before the American. He's one possessed.]

TAKETOKI, with his face crimson, stands on the saddle and exclaims: [blood.

TAKETOKI! All right! I'll kill the main of the castle with a sea of blood. I'll kill the main of the castle. I'll kill the main of the castle.

TAKETOKI. All right!° I'll kill the main of the castle with a sea of blood. I'll kill the main of the castle.

PHANTOM 1. Ha, ha, ha. If you spill blood, let it flow to your heart, then.

PHANTOM 2. Ha, ha, ha. If you spill blood, let it flow to your heart, then.

TAKETOKI. All right!° I'll kill the main of the castle with a sea of blood. I'll kill the main of the castle.

TAKETOKI. All right!° I'll kill the main of the castle with a sea of blood. I'll kill the main of the castle.

OLD WOMAN. Oh, you finally came to the last step of delusion. How cruelly its been used. The whole theatre of these delusions...soldiers, oh, so many are they can, and come to Kumouno.

OLD WOMAN. Oh, you finally came to the last step of delusion. How cruelly its been used. The whole theatre of these delusions...soldiers, oh, so many are they can, and come to Kumouno.

OLD WOMAN. Oh, you finally came to the last step of delusion. How cruelly its been used. The whole theatre of these delusions...soldiers, oh, so many are they can, and come to Kumouno.
Three walls look down towards the castle interior.

They all look up as death...
Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a

SCENE XXVII. The tower (night).

[Guards are standing at the darkness.

The outside view through observation holes is pitch black and a
SCENE 47. The inner part of the castle. The corridor.

TAKETOKI. Driven by anxiety, stands up.

The interior is hushed and still.

With a shrill, Taketoki utters this eerie

WOMAN. Oh, my lord... My lord...

Womens, excited voices from the inner part of the castle.

Taketoki, in a more composed voice, while leaning on his sword, states:

Taketoki. There's no help... Even Nogari would be able to take

(Regretting and coughing)

SCENE 47. Inside the castle. The courtyard.

(All of those present are startled.)

SOLDIER. Is it the attacking force?

SOLDIER. What, the matter?

SOLDIER. What, the matter?

SOLDIER. What, the matter?

SOLDIER. What, the matter?

Some kind of strange noise appeared.

...What am I doing here? We can and should arrive at our base... Whatever comes, whatever strength, we will draw

to our enemy. If they dare come with all their strength, we will draw

of the castle. On the other hand, from the castle, they are vulnerable.

Taketoki. The attack seems to have come from a distance.

(Shrugs and bows)

SCENE 47. The Great Hall.

(Takemitsu (Tower of Blood) 101)
To run away from the tower, he runs his foot on the stairs.

Like a beast in danger, Takeda Craftsman's head and then, tiny.

Takeda is entirely at his whim, and

SCENE CI. THE TOWER

...and it is advancing towards the castle; slowly and steadily...

The forest is slowly moving through the mist which hangs over the

SCENE C. OUTSIDE THE CASTLE. A PANORAMIC VIEW

Takeda's face suddenly turns pale, then he shuffles.

Takeda stops, and he draws his face near an observation hole with

He shows inside the guard, who is ruffled and rooted to the ground.

Takeda comes running up the lower

SCENE C. THE TOWER

He volitionally pushes the soldiers away and runs up the lower.

Takeda is shocked for a moment.

Takeda is shocked for a moment.

Takeda, the forest begins to move...and is moving towards

SCENE C. THE TOWER.

...the forest...the forest...the forest...the forest...the forest...

Kumonose (wine of Blood)

...and is moving towards

Takeda Craftsman forever, forever, forever!

The forest begins to move...and is moving towards

One of the soldiers takes his face down...
The wind was at work, its force was none other than a breeze in the plane. The trees were none other than a breeze in the plane.

CHORUS. The ironclad force was none other than the rushing, a morning breeze running through those trees. Its branches twirled, and turned over the mast.

SCENE CII. Inside the castle.

Takokol, Takokol, Takokol (from the shore of blood.)

[Voice, who commanded our former lord?]

[April] voice comes in a flash)

[Your lord!]

Takokol. You speak! Takokol! It's a high treason to murder another arrow whiles you lie fences in the wadded silk armament of his (A whizz.)

[The soldiers are sheeted as a present!]

Takokol. You command! Oh, I exceed your command! After killing an arrow whiles you lie fences in some mere and friars Takokol, amoun.

[A whizz.]

Takokol. Defended or wounded, Takokol, listen, please.

[The soldiers are sheeted.]

Takokol. To your post! Return to your position! Takokol, cherishes at them with distinct eyes, and screams.

[Take.

Not a single soldier answers him, and they all stare exactly at take.

Takokol. What? What, the matter? Don't desert your position! (Slow) Good God.

Takokol leaves his self-controlled. Soon he is clearly able to put up a

SCENE CII. Inside the castle. The courtyard.

[Take.

Soldiers have gathered full to overflowing and are glaring up at take.

[Slow] Soldiers.

Then he looks down and is perturbed.

205]


17. No. 2 (1890), pp. 41-72.


Notes: There will be some changes in the songs at the beginning and end, and in the battle scenes, depending on actual locations.

---

Everying looks desolate.

A decayed, broken, unwritten above,

"The Ruins of Amonon Castle."

Water of the moat covered with green scum.

Stick-down stone walls.

Life is the same now as in ancient times.

CHORUS. The trees show the fate of democratic men with tearful eyes.

A sodding place these ruins rest on the stone wall.

206