

## 1. A Buddhist Service Is Performed to Mourn Tsunemasa at Ninna-ji

Monk Gyōkei appears and announces that he will perform a *kagen-kō*\* to mourn Taira no Tsunemasa, who died in the battle at Ichi-no-tani (Ichi-no-tani Valley).

\**Kagen-kō* (*Kangen-kō*): a type of memorial service where the deceased are mourned by playing orchestral music.

Gyōkei I am Gyōkei, a Sōzu and chief councilor of state who serves the Omuro Royal Court at Ninna-ji Temple (in Kitayama). Now, Tajima-no-kami (the chief officer of Tajima Province) Tsunemasa, one of the members of the Heike clan, won considerable favor with the prince in Omuro even when he was still small. However, he died in the battle in the Western Ocean. The magnificent piece of the Biwa lute, Seizan, was temporarily entrusted to Tsunemasa when he was still in this world. I was ordered to place this lute at the altar of the deceased and perform a *kagen-kō* to console the soul of Tsunemasa. I am therefore assembling the musicians who play the orchestral music.

Staying under a tree together and scooping a glass of water from a stream together; truly, they are all destined by the bond knotted in our other lives. Tsunemasa even received the love and deep blessings of the Royal Highness for many years. The memorial service is therefore respectfully performed within this royal court. How grateful that people pray all night for Tsunemasa, “Oh Tsunemasa, gain enlightenment and become a Buddha.”

# つねまさ 経政／経正

一 仁和寺で経政を弔う儀式が行われる

僧の行慶ぎょうけいが現れ、一の谷の合戦で討ち死にした平経政たいらのつねまさ（経正）の弔いのため、管弦講かんげんこう※が行われることを告げる。

※管弦講（かんげんこう、かんげんこう）…管弦の楽器により音楽を奏して死者を弔う法事

行慶 この私は（北山）仁和寺御室御所にお仕えする大納言の僧都、行慶でございます。さて平家一門の但馬守経政は、まだいとけない頃より、御室の君から大変なご寵愛を受けておりました。ところが、このたびの西海の合戦で討ち死にしまいました。この琵琶を仏前に据え置き、管弦講にて経政を弔いなさいとの命を受けました。そこで、管弦の役にあたる奏者を集めています。

まことに一樹の陰に宿り、また一河の流れを共に汲むことも、すべては他生の縁であらう。まして、多年にわたり君よりのご寵愛を受けて、深い恵みを授けられたのだから、忝かたじけなくもこの宮中で法事を執り行い、夜もすがら、平経政よ、悟りを得て成仏せよ、とお弔いなさることは、なんと有難いことよ。

## Group Reciters

Especially, the Biwa lute which is named Seizan, the Biwa lute which is named Seizan, is offered to the deceased. The orchestral music is accompanying the Buddhist prayers, which continue day and night. The blessing of Buddhism broadly spreads both for the nobles and the lowly. The blessing of Buddhism broadly spreads regardless of our origins.

## 2. The Ghost of Tsunemasa Appears and Talks to Gyōkei

In the middle of the night, a shadow of a person appears in the dim lamplight and, wondering who it is, Gyōkei talks to the shadow. The shadow answers before disappearing that he is the ghost of Tsunemasa; only his voice is left which continues its dialogue with Gyōkei.

## Tsunemasa

The voices of the winds sweeping in deadwoods sound like a rain in sunshine. The moonlight illuminating the desert looks like frost in a summer night. I, like the rain and dew drops appearing and disappearing, cannot find a safe refuge. But I am here temporarily under the sod. Myself like a dew comes back to this world. How vain the tie made by delusion is.

Gyōkei Such a mystery. The night has already grown old, and I faintly see a human figure, becoming invisible from time to time, within the lamplight dimly illuminating the night. May I ask who you are, the person appearing in the light?

## Tsunemasa

I am the ghost of Tsunemasa. I have come out, attracted by the precious prayers.

地

ことにまた、かの青山という琵琶を、かの青山という琵琶を、亡者のために手向けつつ、管弦の音楽を響かせて法事に添え、日夜続けて申うのである。貴賤を問わず、仏道の恵みは広くあまねく行き渡る、貴賤を問わず、仏道の恵みは広くあまねく行き渡るよ。

## 二 経政の亡霊が現れ、行慶と言葉を交わす

夜半になり燈火の幽かな光に人影が現れ、不思議に思った行慶が問いかける。人影は経政の亡霊であると答えて消えるが、残った声と行慶はさらに問答する。

経政(経正)

風が枯れ木に吹く声は、晴天の雨のよう、月が平砂(砂の原)を照らす光は、夏の夜の霜のよう。そんな雨露の起き居のように安住できない我が身であるが、仮に草葉の陰に現れた。露のような身ながらこの世に戻ってきた、妄執の縁の、なんとはかないことか。

行慶

ああ不思議だ。早くも夜が更けてしまったが、幽かな夜の燈火の光のうちより、人影が、あるともないとも見え隠れするけれども、どういったお方がお出でになったのか。

経政

私は経政の幽霊であるが、お申いの有難さに、こうしてここに参上したのだ。

Gyōkei So, when I turn my face to the voice of Tsunemasa's ghost and try to see him, his figure disappears frailly.

Tsunemasa  
Only his voice is left faintly.

Gyōkei His shade I surely saw

Tsunemasa  
might still be there, but

Gyōkei he becomes invisible again.

Tsunemasa  
Here I am...

Gyōkei no, he isn't.

Tsunemasa  
His shadow shimmers like a heat haze.

Reciters Tsunemasa existing as a phantom, Tsunemasa as a fragile existence, returns to the world he used to belong to and discloses his name. However, no one can see the figure of the speaker. An invisible illusion is left. Even though we are separated by the boundary of life and death, I still see the people in this world.

行慶 さて経政の幽霊だと答える声の方へ向いて見ようとする、姿はうつすらと消えてかたちも失せ、

経政 声ばかりが幽かに残り、

行慶 まさしく見えた人影が

経政 あるかと見れば

行慶 また見えもせず、

経政 あるか

行慶 ないかと

経政 かげろうのようになる。

地 幻の常ならぬ身として経政は、常ならぬ身として経政は、もといた浮世に帰り、名乗りを上げるけれども、その声の主の姿もかたちも見えはしない。見えない妄執が残り、生死の境を隔てても、私の方はこの世の人の姿を見ているのに。まことに、「呉竹の笥の水は変はれども」〔なほすみあかぬ宮のうちかな〕（呉竹の笥を通る水は変わ

Truly, as I described in the poem that “Just as the water running within a bamboo watershoot is always clear, my life was always clear and brisk no matter how long I lived in the royal court.” I never got bored of the life in the royal court. I now appear in the royal court as a phantom, I am a phantom like a dream.

Gyōkei What a wonder! Although the figure of Tsunemasa’s ghost disappears, his voice is left and exchanges words with me. Irrespective of whether this is a dream or reality, it is such a miraculous event that I can exchange words with the deceased, thanks to the merit of the memorial service.

Tsunemasa

I was allowed to come to the Omuro Royal Court from when I was a child. It was all thanks to the kindness of the prince in Omuro that I became recognized in the world. Especially, the Biwa lute, Seizan, which I was given and allowed to play while I was alive, perfectly fits in my hands. This lute with four strings...

Reciters still attracts me. Therefore, the sound made from the plectrum, which is similar to a familiar sound, also sounds like the exquisite sound of the vow for saving all living creatures.

Now, I Tsunemasa, on one hand this Tsunemasa has observed the Five Invariable Dharma of humanity, justice, courtesy, wisdom, and trust since I was young. On the other hand, I appreciated the beauty of flowers, birds, wind and the moon and enjoyed reading poems and playing music. I spent days waiting for the arrival of springs and autumns, and I remembered every single flower in this astatic world, like a dew drop on the grasses growing under a pine tree or like floating bubbles in the water. I was mindful of all the flowers (He mastered all sorts of elegant plays).

つても、常に澄んで流れるように、いくら住んでも宮のうちは飽きることがない」と歌に詠んだほど住み飽きることのなかったこの宮（仁和寺のこと）のうちに、幻になって参つたのだ、夢幻となって参つたのだ。

行慶

なんと不思議なことか。経政の幽霊の形は消えても、声は残り、なおも言葉を交わしているぞ。たとえ夢であろうと現（ま）であろうとも、法事の功德の力によって、亡者と言葉を交わすとは、なんとも不思議なことではないか。

経政

私は、幼少の頃から御室御所に入らせていただき、世の中に知られるようになったのも、ひとえに御室の君の御恩によるものだ。とりわけ手向けてくださった青山の琵琶は、生前に弾くことを許されて、もうすっかり手になじんでいる。この四弦の琵琶に、

地

今も心を惹かれているゆえに、かつて聞いた音にも似た撥音は、衆生を救う誓いの妙なる音にも聞こえる。

さてこの経政は、さてこの経政は、まだ若い頃から、外では仁義礼智信の五常の徳を守りつつ、内ではもっぱら花鳥風月を愛で、詩歌管弦に興じていた。春秋を待ち迎えて日を送り、松陰の草の露、水の泡のように流れ行く世のなかの花という花をもらすことなく心にとどめた、花という花を心にとどめた（あらゆる風雅なこどもを極めた）。

### 3. Tsunemasa Misses His Old Days and Enjoys Nightlife

Responding to the memorial service with music, Tsunemasa performs the Biwa lute and dances while missing the days he was alive.

**Gyōkei** The best for the deceased would be to offer Seizan, the Biwa lute with which he was familiar playing while he existed in this world. Considering so, the musicians tune their own instruments and play music for consoling Tsunemasa.

**Tsunemasa** The deceased stands behind the lamplight, although people cannot see him, he plays the lute Seizan offered to him.

**Gyōkei** The night has grown old enough to perform the music of the middle of the night. The sound of music wakes me up... at that moment,

**Tsunemasa** Oh mysterious. The clear sky is suddenly covered by clouds, and I can hear the voice of a shower.

**Gyōkei** With the sound of rain which obsessively beats grasses and woods, the tune of the music, which has been performed at the right time, is disturbed.

**Tsunemasa** Wait, this is not the rain. Look at that. At the edge of the cloud...

**Reciters** in the hill of Narabigaoka (hilly area near Ninna-ji Temple) side by side with the moon, pine leaves are blown off by winds and make a noise like the rain shower. Interesting! It adds a hint of elegance to the music we play. Large stringed instrument loudly resonates like the shower, while small stringed instrument weakly hits the

### 三 経政は昔を懐かしみ夜遊の時を楽しむ

管弦による回向に呼応して、経政は琵琶を奏し、往時を懐かしんで舞う。

行慶 亡者のためには何よりも、生前に弾きなれた青山の琵琶を手向けるのが一番よからうと、楽師たちが各々の楽器を調べて、管弦を奏して回向すると、

経政 亡者も燈火の影に立ち寄り、人には見えないものの、手向けられた青山の琵琶を弾く。

行慶 時刻は夜半楽を奏するに相応しい頃となり、楽の音に眠りも覚めるその折々に、

経政 おや不思議だ、晴れ渡る空がかき曇り、俄かに降ってきた雨音がする。

行慶 頻りに草木を打ち払う雨音に、時に適う音楽の調子も乱されるようだ。

経政 いや雨ではないぞ、あれを御覧なさい、雲の端の

地 月に並んで見える雙ヶ岡（仁和寺付近の丘陵地）の松の葉が風に吹き落ちて、村雨のように音を立てているのだよ。面白い、折からの楽音に風雅を添えている。大弦は嘈々（けたたましい音）と高く響き、村雨のよう、さて小弦は切々（絶え絶えの音）

sad notes; it sounds like nothing but whispering. [Referred to the poem, “Biwa-kō (Pipa Lute)” by Bai Juyi.] Also, the first and second strings are disturbed, just as the wind traveling over the pine sweeps the tree and howls distressfully. The third and fourth strings make cold and lonely sounds, just as a crane misses her child and cries in a cage at night. [Referred to Bai Juyi’s poem.] A cock who announces the arrival of dawn, have in mind that you shall delay the announcement to postpone the time of separation from the fun night time of music.

## Tsunemasa

The voice of *shō* (sheng, or a Japanese free reed bamboo musical instrument)...

## Reciters

moves the clouds covering the Qinling Mountains in autumn. [Referred to a poem by Gong Chengyi.] The Chinese phoenix loved this instrument and swooped down on paulownia and bamboo. They put their wings side by side and fly and play together. Each musical scale expresses a person’s heart. The voice of music harmonizes and blows the flower of sounds. Recalling the past, I sway my sleeves while dancing. Yes, Mount Kinugasa is also close to here. We spent an amusing time in the nightlife. Oh, how wonderful is the time spent in the nightlife!

#### 4. Tsunemasa Shows the Suffering in Asura and Disappears

## Tsunemasa

who dances in the memory of his past is now trapped by resentment. He shows the suffering in the Realm of Asura and how he fights. As he is ashamed to be seen his despicable behaviors during fights, the ghost of Tsunemasa blows the light out and fades away into the darkness.

## Reciters

Alas, I do not want to finish this fun moment of dance and music.

地

ああ、名残惜しい夜遊の時よ。

昔を思つて舞い続ける経政は怒りの心に囚われ、修羅の苦しみ、戦いの姿を見せる。そのあさましさを人に見られるのが恥ずかしいと、経政の亡霊は燈火を吹き消して暗闇のなかに消えていく。

#### 四 経政は修羅の苦しみを見せ、消えていく

地

秋の秦嶺の雲を動かし（公乗徳の詩に拠る）、鳳凰もこの笛を愛でて桐竹に飛び下り、翼を並べて舞い遊ぶという。律呂の調べの声々に人の心が表れ、楽の声はあやをなし、昔を思い返しては舞の袖を翻す、そうだ衣笠山も近かったよと、面白く夜遊を過ごす、ああ、なんと面白い夜遊の時か。

経政

鳳管（笙）の一声は、

とした寂しい音を奏で、ささめごと（私語）にほかならない（白楽天の詩「琵琶行」に拠る）。また第一、第二の弦は索々と乱れ、松を渡る風が松を払って絶え絶えに響き、第三、第四の弦は冷々と物寂しい声をあげ、夜の鶴が子を思つて籠の中で鳴くかのよう（白楽天の詩に拠る）。暁の訪れを告げる鶏も心して、管弦の夜遊の時との別れを引き延ばせよ。



[kakeri]

This is a series of movements that, with the music which changes the speed, the ghost of a warrior (in this piece, Taira no Tsunemasa) expresses the scenes of battle in the Realm of Asura. However, in this drama, since a nobleman misses his sophisticated lifestyle in the past, his movements are also influenced by his heart enjoying the music at night; therefore, there is more emphasis on the expression of graceful dance rather than the movement of fierce battle.

Tsunemasa

Alas, I miss the fun nightlife with dance and music. I happened to come back to this world at a time when people enjoy the nightlife and comforted myself. However, the feeling of resentment and anger has mounted in myself. Alas, I reproach myself.

Gyōkei The shadow I saw earlier appeared again. Is he Tsunemasa?

Tsunemasa

Oh, such a shame. I have already been seen by others. Please put out the lamplight... saying so...

Reciters putting the lamp away from him, the moon in the deep night which one appreciates even when putting a lamp away from him, the battle between the king of the asuras, who tries to grab the midnight moon, and Indra makes the sparks. Their swords, which slash away the flames of their anger befalling themselves, bother others and slit themselves up. The waves of the scarlet blood return as roaring flames. It is shameful to see myself rumbling in the pain of burning myself in the flames. I tried not to be seen by anyone... I would like to extinguish the light. This silly me, like a moth flying into the flame, jumped into the fire. Putting the lamplight out with stormy winds, blowing the light out with stormy winds, the ghost disappears, melting into the darkness. The shadow of the ghost fades away into the darkness.

「カケリ」

緩急のある囃子の音楽に乗り、武将の霊（この曲では平経政）が、修羅道の戦いの様子を表す所作。ただし、この曲では貴公子が芸術的な生活を懐かしみ、夜遊の樂に興じる心を帯びるため、激しきよりも優美な舞の表現に重きを置く。

経政 ああ、名残惜しい夜遊の時よ。たまたまこの世の夜遊の時に帰って、心を慰めていたのに、その折々に怒り、憤りの心が起こってきた、ああ、恨めしいことよ。

行慶 先に見えた人影が、再び現れたのは経政か。

経政 ああ恥ずかしい、私の姿は、早くも人々に見えてしまったのか。あの燈火を消し

給え、と

地 燈火を遠ざけて、燈火を遠ざけてまで愛でるといふ深夜の月を、手に取ろうとする

修羅王と帝釈天の戦いは、火花を散らし、怒りの炎が雨となって身にかかるのを払う剣は、他を悩まし、我が身をも切り裂く。紅い血しぶきの波はかえって猛火となり、我が身を焼く苦しみにのたうつ様が恥ずかしい。人には見られまいと思っていたのに。あの燈火を消そうと、愚かな身は飛んで火に入る夏の虫のように、火を消そうと飛び入って、嵐と共に燈火を、嵐と共に燈火を吹き消して、暗闇に紛れ、亡霊は消えていった、亡霊の影は消えていった。

# Tsunemasa

## Synopsis

Sōzu Gyōkei, a monk serving in the Omuro Royal Court in Ninna-ji Temple in Kyoto, was ordered by a prince who renounced the world to pray for Taira no Tsunemasa who died in the battle at Ichi-no-tani (Ichi-no-tani Valley). Tsunemasa, who was a renowned lute player, used a Biwa lute named Seizan regularly. Gyōkei therefore offers the instrument before the altar of the deceased and performs a service with music (*kagen-kō*\*).

The music to pray for Tsunemasa becoming a Buddha is resonating and when the night grows old, a shadow of a person starts to appear faintly in the lamplight. Gyōkei, who is mystified, asks who he is, and the shadow answers that he is the ghost of Tsunemasa and appeared to appreciate the Buddhist prayer.

When Gyōkei faces the voice, the shadow disappears like filament of air and only his voice is left. As Gyōkei exchanges words with the voice, the ghost misses his old days when he appreciated the natural beauty of flowers, birds, wind, and the moon and enjoyed poems and music. He then plays the lute Seizan and dances to recall his past and enjoys the nightlife. However, the fun moment does not last long. He, who fell into the Realm of Asura, starts to feel resentment. Tsunemasa shows himself suffering from wretched fights and extinguishes the light because he does not want others to see him acting such shameful deeds. The ghost disappears faintly into the darkness.

\**Kagen-kō* (*Kangen-kō*): a type of memorial service where the deceased are mourned by playing orchestral music.

## Highlight

The protagonist of this piece is Taira no Tsunemasa, the eldest son of Taira no Tsunemori and a nephew of Taira no Kiyomori, who led the Heike clan. He is also a brother of Taira no Atsumori, who is also a protagonist of the Noh drama called Atsumori. Among the members of the Heike clan who indulged themselves in aristocratic pleasures, Tsunemasa especially gained a reputation as a skillful player of the Biwa lute and was an outstandingly talented man.

With such a cultural background, this piece does not exude a bold atmosphere although it is classified as a *shura-mono* (the stories about warriors who descended to the Realm of Asura). It elegantly describes Tsunemasa who misses his days when he enjoyed reading poems and playing music in this world. The whole drama embraces a graceful atmosphere of the noble culture in the Heian period. Although the last part of the drama describes some scenes of fighting, Tsunemasa even feels ashamed of being witnessed him fighting a battle and puts the light out. This is a sophisticated short piece, which emphasizes the gracefulness and elegance of a young noble. The *kuse* where Tsunemasa misses his living days and enjoys the sound of a Biwa lute is accompanied by a dynamic chorus and dance, which is an especially interesting part in this piece. Throughout the drama the audience, including the Noh novice, can casually enjoy the good tempo of this piece.

Probably because of the airy and light atmosphere of the drama, many young Noh performers perform this piece. It is also popular for amateur Noh performers who play the *shite* (protagonist) for the first time in his/her life. Also, some schools add special staging features to enhance the graceful atmosphere of this piece.

Traditionally, princes became the priest of Ninna-ji Temple, where the story takes place, after they renounced the world. The temple is therefore also called the Omuro Royal Court. This temple, with its long and distinguished history, is registered as a World Cultural Heritage.

Schools	All five. Use different Chinese characters in different schools: “経正” in the Kanze and Kongoh schools, while “経政” in the other three.	
Category	The second group Noh, <i>shura-mono</i>	
Author	Zeami (according to a story)	
Subject	The Tale of the Heike	
Season	Autumn (September in the lunar calendar)	
Scenes	Ninna-ji Temple in Kyoto	
Characters	<i>Shite</i>	The ghost of Taira no Tsunemasa
	<i>Waki</i>	Sōzu Gyōkei
Mask	<i>Shite</i>	<i>Chūjō</i> , <i>Imawaka</i> , <i>Jūroku</i> , <i>Dōji</i> , or <i>Jidō</i>
Costumes	<i>Shite</i>	<i>nashiuchi-eboshi</i> ( <i>eboshi</i> -style headdress), a white headband, <i>chōken</i> (or <i>happi</i> -style <i>kimono</i> ), <i>kitsuke / atsuita</i> (or <i>kitsuke / nuihaku</i> ), <i>hakama</i> in <i>ōkuchi</i> -style (white or colored), <i>koshi-obi</i> (belt), a sword, and a fan.
	<i>Waki</i>	<i>sumi-bōshi</i> (a hood for regular Buddhist monks), <i>kara</i> (a piece of square cloth worn over other clothes by Buddhism priests), <i>mizugoromo</i> (a type of knee-length <i>kimono</i> ), <i>kitsuke / kogōshi-atsuita</i> (thickly-woven <i>kimono</i> with small check pattern), <i>hakama</i> in <i>ōkuchi</i> -style (white), <i>koshi-obi</i> , Buddhist prayer beads, and a fan.
Number of scenes	One	
Length	About one hour	



## 経政／経正（つねまさ）

### あらすじ

京都・仁和寺御室御所に仕える行慶（ぎょうけい）僧都は、法親王の命により、一の谷の合戦で討ち死にした平経政（経正）（たいらのつねまさ）を弔うこととなりました。そこで琵琶の名手として知られた経政が愛用した青山（せいざん）という銘の琵琶を仏前に据え、管弦講※を執り行います。

経政の成仏を祈る音楽が響き、夜半を過ぎた頃、燈火（ともしび）のなかに人影がほのかに見えてきました。不思議に思った行慶がどういう方が現れたのかと問うと、その人影は、「経政の幽霊である、お弔いの有難さに現れたのだ」と告げるのでした。

行慶が声の方へ向くと、人影は陽炎のように消えて声ばかり残ります。なお行慶が消え残る声と言葉を交わすと、亡霊は、花鳥風月を愛で、詩歌管弦に親しんだ在りし日を懐かします。そして青山の琵琶を奏で、舞うなどして往時の様子をあらわにし、夜遊の時を楽しむのでした。しかしそれも束の間。修羅道に堕ちた身には、憤りの心が起ります。経政はあさましい戦いに苦しむ姿を見せ、その身を恥ずかしく思っ人に見られまいと燈火を消し、暗闇に紛れて消え失せていきました。

※管弦講（かげんこう、かんげんこう）：管弦の楽器により音楽を奏して死者を弔う法事

### みどころ

この曲の主人公、平経政（経正）は平経盛の長男で、平家一門を統べた平清盛の甥にあたります。能「敦盛」の主人公、平敦盛の兄でもあります。貴族趣味に耽溺したという平家一門のなかでも、才の際立つ貴公子で、とりわけ琵琶の名手として名を馳せたそうです。

そういう背景を持つこの曲は、修羅物ですが、勇猛な雰囲気はほとんどありません。詩歌管弦に興じた日々を懐かしむ経政の姿が気品を持って描かれ、一曲を通じて王朝・貴族文化の優美な雰囲気が流れています。最後に少し修羅の様子を現しますが、経政は、戦う姿を人に見られるのを恥ずかしく思い、燈火を消そうとするくらいです。若々しい貴公子の優雅さ、たおやかさに重きを置き、よく洗練された小品です。経政が往時を懐かしんで琵琶の音に興じる様子を表したクセの部分は、謡いも舞いも変化に富んで特に面白く、そのほか全編がテンポよく進み、初心者も気軽に楽しむことができるでしょう。

軽々として短くさっぱりした曲の雰囲気からか、若い能楽師の演能も目立ち、素人が初シテで舞う能としても人気があります。流儀によっては小書きをつけて、より風雅な雰囲気を高めて演じられることもあります。

流儀	五流にあり。観世流、金剛流は「経正」、他の三流は「経政」と表記
分類	二番目物、修羅物
作者	世阿弥（一説）
題材	平家物語
季節	秋（旧暦9月）
場面	京都・仁和寺

登場人物	シテ	平経政（経正）の亡霊
	ワキ	僧都行慶
面	シテ	中将、今若、十六、童子、慈童
装束	シテ	梨打烏帽子、白鉢巻、長絹（法被）、着付・厚板（着付・縫箔）、白大口（色大口）、腰帯、太刀、扇
	ワキ	角帽子、掛絡（から）、水衣、着付・小格子厚板、白大口、腰帯、数珠、扇
場数	一場	
上演時間	約1時間	

経政／経正  
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