

* は流儀によって異なる場合を示す。また、 は流儀によってそのセリフがない場合を示す。

一 旅僧一行が、須磨の浦を訪れる

藤原俊成※に仕えた人が出家し、西国行脚の旅に出る。途中、須磨の浦に立ち寄り、一本の桜の木を見つけ、眺め入る。

※藤原俊成（ふじわらのとしなり／ふじわらのしゅんぜい）…平安時代の公卿であり、有名な歌人。歌集「千載集」の撰者。こちらにも有名な歌人である藤原定家（ふじわらのさだいえ／ふじわらのていか）の父。

旅僧一行 花さえも、憂きものと捨てた出家の身ゆえ、花さえも、憂きものと捨てた出家の身ゆえ、月に雲がかかっても、うとましく思わない。

旅僧 私は、俊成卿に仕えた者ですが、俊成卿がお亡くなりになった後、このような出家の身となりました。私はまだ、西国に行ったことはありません。そこで、このたび思い立ち、西国行脚の旅に出ることにしたのです。

鳥羽にある城南の離宮を目指して進み、都の境となる山崎を過ぎた。

*The parts highlighted in grey indicate the phrase differs by schools. Blue indicate, Some schools do not have this phrase.

1. Group of Monks Travels and Visits Suma Bay

A man who was once in service to Fujiwara no Shunzei* renounced the world and departed a tour to visit western provinces. On his way, he stops by Suma Bay and enjoys the view of a cherry tree that he encountered.

*Fujiwara no Shunzei (also read Toshinari): an aristocrat and renowned poet in the late Heian era. He compiled an anthology of poetry, the *Senzaishū*. He is the father of Fujiwara no Teika (also read Sadaie) who was also a well-known poet.

Traveling Monk (Lead Monk) and His Accompanying Monks

As a man who renounced the world, I even gave up enjoying flowers. As a man who renounced the world, I gave up enjoying the grace and beauty of flowers. Since I am such a man who abandoned enjoying the refined tastes of this world, I do not care even when clouds cover the moon.

Lead Monk

I used to be in the service of Lord Fujiwara no Shunzei, but since he passed away, I renounced the world. Because I have never been to the western provinces, I decided to travel and visit those places.

Walking towards the Seinan detached palace in Toba, we passed Yamazaki, the boundary of the city of Kyoto.

All Monks (or only Lead Monk)

Despite its name, Sekido, we do not stop here for the night and keep traveling. It is true that we are unable to stop and stay often while traveling. As for myself, suffering from deep sadness, I am weary from constant contact with the dust of this world. Just crossing the Akutagawa River, we push through the bamboo grass and walk through the fields in Ina.

All Monks The water in Koya Pond reflects the moonlight beautifully and is clear to the bottom.

The sound of the breeze rustling in the reeds...

Accompanying Monks

Just as the sound of the breeze rustling in the reeds...

All Monks enters my ears without my hearing it, the deep sadness of this world comes into my ears although I renounced this world. We pass Mount Arima and are disturbed by the sufferings of this world, which do not allow us to peacefully lead a life of renunciation. In a temporary lodge for travelers, we are woken from a dream by the bell of Shitennō-ji Temple in Naniwa, which our drowsy ears hear faintly. We leave Naniwa and arrive at Naruogata. Look, small boats are floating in the waves offshore. Look, small boats are floating in the waves offshore.

Lead Monk

Since we made haste, we have already arrived at Suma Bay in Settsu Province. There is a cherry tree on the beach. It could be the famous tree called Wakaki no Sakura. Shall we stop and look at the cherry tree?

Accompanying Monks

Yes, we shall.

旅僧一行
(旅僧のみ)

関戸の宿も名前だけで、泊まりもせずに進んでいく。そうそう容易に泊まれないのも旅の常だ。この憂い深き辛い身は、浮世の塵にいつも交わっている。芥川を渡り、猪名の笹原をかき分け、過ぎて行つた。

旅僧一行

月の照り映える昆陽の池は、水の底まで清く澄んでいる。

芦の葉を分ける風の音は、

従僧たち

芦の葉を分けて吹き過ぎる風の音は、

旅僧一行

聞こうとしなくても耳に入るが、世の中の憂いの深さもまた、世捨て人の我が身にまでも洩れ聞こえてくる。有馬山を越え、隠遁もままならない世の中の辛さに心を乱され、はかない仮寝の夢から目覚めれば、枕元に遠い難波の四天王寺の鐘の音が聞こえる。難波を後にして鳴尾瀉に着いた。沖の波の彼方に小舟が見えるよ、沖の波の彼方に小舟が見えるよ。

旅僧

急ぎましたので、摂津国の須磨の浦というところに着きました。この磯辺には、桜の木が一本あります。有名な若木の桜かも知れません。立ち寄って眺めることとしましょう。

従僧

そういたしましたしょう。

2. An Old Man Appears and Offers Flowers to the Cherry Tree

An old man approaches the cherry tree that the monks are viewing. He offers flowers and prayers before the tree.

Old Man Truly, in order to live in this world, I have never learned my lesson and continue to eke out a living with such hard labor. Even when I do not draw seawater, I must carry firewood from the mountain for baking salt. There is no time for me to dry my wet clothes. Before I have time to change clothes, I must go back and forth between the bay and the mountain, and this is how I live in this beach (village) in Suma.

I hear the calls of the fishermen all the time. Plovers keep crying distantly and faintly.

This Suma Bay is famous for being desolate. To quote a poem (by Ariwara no Narihira), “If perchance someone asks after me, please tell them that I lead a lonely life, baking sea salt on the beach of Suma Bay and soaking my sleeves with tears and seawater.” What this poem says is really true. Fishermen’s boats, the smoke of baking salt, the sound of the wind traveling over the pine trees... everything here is extremely melancholy.

Also, there is a cherry tree behind a mountain in Suma. This tree marks someone’s grave. (Also, this blossoming cherry tree marks someone’s grave.) This is a good time for viewing cherry blossoms. Although I am only a passer-by, to value this temporary bond, I carry my feet forward and visit the tree on my way back from (when I go to) the mountain and make offerings. I will add a branch of cherry blossoms to my bundle of twigs, make an offering to the tree, and go home. Make an offering to the tree and go home.

二 老人が現れ、桜の木に花を供える

一人の老人が、僧の眺める桜の木に立ち寄り、花を手向け、お祈りをする。

老人

まことに、世の中で暮らしていくためとはいえ、懲りもせず、こんなにも辛い仕事を生業とする。汐を汲まない時にも、塩焼きのための薪を山から運ぶものだから、濡れた衣を干す暇もない。着の身着のままに、浦と山とを行き来して、須磨の海辺(里)で暮らすのだよ。

漁師たちの呼び声が、ひっきりなしに聞こえ、しきりに鳴く千鳥の声は遠くかすかに聞こえる。

そもそも、この須磨の浦というところは、寂しいことで有名だ。「わくらはに問ふ人あらば須磨の浦に、藻汐たれつつ侘ぶと答えよ(たまたま私のことを問う人があれば、須磨の浦で藻塩を焚き、汐のしずくと涙で袖を濡らしつつ、侘しく暮らしていると答えてくれ)」「在原行平」と詠まれたが、その通りだよ。漁に携わる海人の小舟や、藻塩を焼く煙、松の風、いずれも寂しい限り。

また、この須磨の山陰に一本の桜の木があるが、これは、ある人の墓標である。(またこの桜はある人の墓標の花である。)折しも今は、桜の季節。お供えのために、通りすがりの仮初の縁ではあるが、足を引きずりながら、山より帰る(通う)たびに、

3. The Lead Monk Talks to the Old Man

The traveling lead monk talks to the old man and they have a conversation.

Lead Monk

Hello, old man over there. Are you from this mountain?

Old Man

Yes. I am a sea salt baker living here in Suma Bay.

Lead Monk

A sea salt baker should live on the beach, shouldn't he? Since you walk to the mountain, aren't you a mountain man?

Old Man

You are mistaken. (Some schools do not have this phrase.) Should a salt baker simply leave the sea water that he draws and not bake it?

Lead Monk

Oh yes, that is certainly true. When you bake salt, smoke rises in the evening...

Old Man

and I go to gather firewood to bake the salt and keep the smoke rising.

薪に桜の花枝を折り添えて、手向けをして帰ろう、手向けをして帰ろう。

三 旅僧、老人と語る

旅僧は老人に声をかけ、しばらく語り合う。

旅僧 やあ、その老人よ、あなたはこの山に住む人ですか。

老人 はい、この浦に住む海人あま（漁師、汐汲人）ですよ。

旅僧 海人ならば、海辺に住むはずではないですか。山のある方に足を運ぶのは、山の人

と云うのではないですか。

老人 見当違いなことをおっしゃいますね。そもそも、海人の汲む汐は、焼かずにそのま

まにしておくものでしょうか。

旅僧 まことにこれは、道理だ。藻塩を焼けば夕煙が立つが、

老人 その煙を絶やさぬようと、汐を焼くための木々を取るのだ。

Lead Monk

Though the paths are different to the ocean and the mountain,
both are remote from any homes,

Old Man and I hardly hear any voices. How lonely is this Suma Bay.

Lead Monk

In the mountain just behind the bay,

Old Man plants for firewood grow.

Group Reciters

plants for firewood grow. (Some schools do not have this phrase.)

Reciters (Lead Monk)

I go to the mountain to gather firewood for baking salt.

Old Man Not knowing that I am such a sea salt baker, you, a reverent monk,
spoke carelessly to me.

Reciters Suma Bay is truly different from other places. Usually the wind
blowing down from the peaks cruelly scatter the cherry blossoms.
However, the cherry blossoms in Suma Bay, known as Wakaki no
Sakurai, are scattered by the wind coming across the sea.

4. The Old Man Recommends that the Monks Lodge under the Cherry Tree and Disappears

When the monk asks the old man to accommodate the group for the night,
the old man tells him to sleep under the blossoming cherry tree.

旅僧

道は浦と山とで違いはあるが、どちらも人里を離れて、

老人

人声も稀な須磨の浦である。

旅僧

浦に近い後ろの山里には

老人

柴というものがありませんので、

地

柴というものがありませんので、

地(旅僧)

汐を焼く木として使うために通うのだ。

老人

そんな海人だともわからず、御僧はうかつなことをおっしゃるものだ。

地

まことに、須磨の浦は他所とは違うのだよ。桜の花には、峯を吹く風や山おろしの
風が辛いものだが、須磨の浦の若木の桜は、海に近く、浦吹く風に散ってしまうよ。

四 老人は桜の木陰を宿にせよと僧に勧め、消え去る

宿を請う僧に、老人は花の木陰を宿とせよと勧める。僧が、誰が主人かと問うと、平忠度の

When the monk asks who will host them, the old man answers, “The cherry blossoms will be your host” and recites a poem by Taira no Tadanori, revealing that the tree marks the tomb of Tadanori. When the monk recites a sutra for consoling the soul of Tadanori, the old man is delighted and disappears behind the cherry tree.

Lead Monk

Well, old man, the sun is about to set. Would you mind accommodating us for tonight?

Old Man How unrefined you are. Nowhere could be a better lodging than staying under the blossoms of this cherry tree. (Then, let me invite you for tonight... wait, can you think of anywhere else better to stay for a night than under the blossoms of this cherry tree?)

Lead Monk

Truly, this is a splendid flower lodge, but who then will be our host?

Old Man “The sun set before I reached my destination, so I will stay under the branches of a cherry tree. The cherry blossoms will host me well tonight.” The man who composed this poem is buried under the moss covering the roots of this tree. How pitiful. Even a lowly man like myself always visits this place to commemorate that man. Why don't you monks hold a memorial service for him, even though you are just passersby? What slow-witted monks you are.

Lead Monk

The man who wrote the poem, “The sun set before I reached my destination, so I will stay under the branches of a cherry tree. The cherry blossoms will host me well tonight,” must have been the governor of Satsuma Province...

Old Man That's right. The author is Taira no Tadanori. He was killed in the

歌をひいて「花こそ主」と言い、その忠度の墓所であることを告げる。僧が弔いのためにお経を唱えると、老人は喜ぶ様子を見せて木陰に姿を消す。

旅僧 さて、ご老人よ、早くも日が暮れてきましたので一夜の宿を貸して下さいませんか。

老人 情けないことですね、この花の陰ほどの宿がどこにありましようか。(ではお宿を

お貸ししましょうかね……。いやいや、この花の陰ほどの宿がどこにありましようか。)

旅僧 まことにこれは花の宿ではありませんが、誰を主人とすればよいのでしょうか。

老人 「行き暮れて木の下陰を宿とせば、花や今宵の主ならまし(旅路で日が暮れ、花の

咲く木陰に宿をとるならば、この桜花が今夜の主人となってくれるのだろうかよ)」と歌を詠んだ人も、この苔の下に埋もれている。痛わしいことだよ。私のような賤しい海人でさえ、常に立ち寄ってその人を弔っていますのに、お僧たちはどうして、行きずりの縁とはいえ、お弔いなさらないのか。愚かしい人たちですね。

旅僧 「行き暮れて木の下陰を宿とせば、花や今宵の主ならまし」と詠んだ人は、薩摩守

……、

老人 そう、忠度その人です。彼はこの一の谷の合戦で討ち死にしましたが、縁のある人

Battle of Ichi-no-tani. Someone connected to him planted this cherry tree as his grave marker.

Lead Monk

How peculiar that we encountered this tree. (This is totally unexpected.) My former master, Fujiwara no Shunzei had

Old Man (Lead Monk)

a close connection to him. They were friends in poetry.

Lead Monk (Old Man)

Now, Lord Tadanori hosts us

Old Man for the night. This is quite strange!

Reciters As your name is Lord Tadanori (*nori*, the Buddha's law), please listen to the teaching of the Buddha and reach Amida's Pure Land.

Old Man How wonderful. I will hear the preaching of the sutra, which will console my soul and allow me to now attain buddhahood. How splendid.

Reciters How strange that the old man listens to the chanting of the memorial service, and appears to find such joy in it.

Old Man I came all the way here to ask you to hold a memorial service.

が墓標として、この桜の木を植えたのです。

旅僧 これはまったく不思議なめぐり合わせです。(思いがけないことだ。) 我が主人の俊

成とは、

老人(旅僧) 和歌の友として深い付き合いがあったが、

旅僧(老人) 今宵の宿の

老人 主人だとは。

地 忠度のその名の通り、法(仏の教え、お経)の声を聴いて、極楽往生なさってください。

老人 有難いことだ、今よりは、このお弔いの声を聴いて、成仏できることになった、嬉

しいことだよ。

地 不思議なことに今の老人は、弔いの声を聴いて、喜ぶような様子を見せている。な

ぜなのか。

老人 お僧に弔っていただこうと、これまで来たのだ。

Reciters The old man said to “Sleep under the cherry blossoms in the dusk and wait for a message in your dream. I will deliver a message to (Lord Fujiwara no Teika in) Kyoto.” Slipping behind the cherry blossoms, he disappears into nothingness. He disappears into nothingness.

[Interlude]

5. A Man Living Nearby Tells the Monk the Story about the Cherry Tree and Tadanori's Final Moments

A man living nearby sees the group of monks and talks to them. As requested by the monk, he tells the history of the cherry tree as well as the last moments of Taira no Tadanori. When the lead monk reveals that they just met an old man, the local man says that the old man must be the ghost of Tadanori. He recommends the monk hold a memorial service for the ghost, then he leaves.

6. The ghost of Tadanori Appears and Entrusts the Monk with a Message for Teika

While the monks are dozing under the cherry tree, the ghost of Tadanori appears. Tadanori tells the monk that he regrets much that his poem, included in the *Senzaishū*, was attributed to “Anonymous” because his family lost the war and were labeled imperial enemies. He requests that the monk deliver a message to Fujiwara no Teika, asking him to put his name in the anthology.

地
老人はそう言うと、「夕暮れの花の陰に寝て、夢のお告げを待ち給え、都の（定家）への伝言を申します」と続け、花の陰にふらりと立ち寄ったかと思うと、どこへともなく消えてしまった、どこへともなく消えてしまった。

〔中入り〕

五 近在の者、僧に桜の謂れと忠度の最期を語る

近くに住む人が僧を見かけ、声をかける。僧に請われるまま、桜の木の謂れを語り、忠度の最期の様子を語る。僧が老人に会った話をする、近所の人は忠度の亡霊であろうと言い、僧に弔いを勧めて去る。

六 忠度の亡霊が現れ、僧に定家への伝言を頼む

僧が木陰でまどろんでいると、忠度の亡霊が現れる。忠度は僧に、自分の歌が千載集に掲載されたが、戦に敗れて朝廷の敵にされたため、名前が入らず、「詠み人知らず」にされたことを残念に思っていると告げ、藤原定家に伝えて、名前を入れるようにしてほしいと頼む。

Lead Monk

We shall go back to Kyoto first and tell this story to Lord Teika.
(Some schools do not have this phrase.)

All Monks While talking about this, the evening moon quickly set. (Put one sleeve on the ground to prepare to sleep,)

Accompanying Monks

The evening moon quickly approaches the horizon. (Put one sleeve on the ground to prepare to sleep,)

All Monks It became so dark that we can no longer see the plovers who call to each other. Lying under the cherry tree that grows behind a mountain near the shore, the wind comes howling across the bay. Turning our thoughts to the cherry blossoms of springtime, its sound is terrifying. We have a temporarily stay for a night at such the barrier of Suma. This barrier of Suma is our makeshift place to spend the night. (Started to doze off, the moon has set, and the pitch darkness of night has come. Lying under the cherry tree that grows behind a mountain near the shore, our thoughts grow deep as the night grows late. How fiercely blows the wind. How fiercely blows the wind.)

Ghost of Tadanori

How shameful that I now show myself at the place where I was struck and killed, appearing in your (the lead monk's) dream. I came here as a ghost, to tell you my story, the story of the days when I was controlled by my delusions. My poem was selected for the *Senzaishū*, but sadly, because I became an imperial enemy, in the anthology my poem was listed as "author unknown." How pitiful. Though this world is filled with delusions, this remains my greatest earthly delusion. Furthermore, Lord Fujiwara no Shunzei, who compiled the *Senzaishū*, is deceased. Since you were in the service of Lord Shunzei, would you help me by requesting Lord Teika, a son of Shunzei's, to include my name in the *Senzaishū*?

旅僧

まずは都に帰り、定家にこのことをお話ししよう。

旅僧一行

そう言ううちにも、夕月が早くも陰り、(片袖を地面に敷いて)

従僧のみ

夕月が早くも陰って、沈んでゆく。(片袖を地面に敷いて)

旅僧一行

お互いに呼び交わす千鳥の姿も見えない夜となる。磯山の花の木陰に横たわり、寝ていると浦吹く風まで、春に花を心にかけているからだろうか、物凄い音に聴こえる。そんな須磨の関に旅寝することだよ、そんな須磨の関に旅寝することだよ。(夢路に入り月も沈み夜となる。磯山の花の木陰に横たわり、寝ていると心も一緒に更けていく。嵐が激しいようだ、嵐が激しいようだ。)

忠度の亡霊

恥ずかしながら、討ち死にした跡地に姿を見せ、あなた(旅僧)の夢のうちに現れた。昔の、妄執に迷う日々の物語をするために、亡霊となって出てきたのだ。ただでさえ、妄執の多い現世であるが、なまじつか千載集に歌が掲載されたものの、悲しいことに朝敵となった身の上から、「詠み人知らず」と名前を消されたことが、あまりにも心残りであり、我が一番の妄執である。その上、千載集の選者、藤原俊成もお亡くなりになった。あなたは俊成に仕えた方ですから、俊成のご子息の定家殿に、私の名を入れてもらえるよう、お伝えいただけませんか。このように夢物語で語るのだ、須磨の浦風も夢を醒まさぬよう、心せよ。

I am asking you this in your dream. Do not be wakened by the gusts blowing across Suma Bay. Do not wake up.

7. Tadanori Shows His Battle Scenes, Requests His Memorial Service, and Disappears

The ghost of Tadanori vividly describes scenes in the Battle of Ichi-no-tani and tells the monk about his final moments on Earth. Requesting the monk to console his soul, he returns beneath the cherry tree, his tomb.

Reciters Truly, it must be a great life to be born as a human being into a family that practices poetry as an occupation, masters the art of poetry, and lives together closely with poetry.

Lead Monk

In particular, this man, Tadanori, was highly renowned as a fine warrior as well as a talented poet.

Reciters The proposal to compile an imperial anthology, the *Senzaishū*, was made in the era of retired emperor Goshirakawa. Lord Shunzei was appointed as editor to select and compile the poems in the anthology.

It was in the autumn of 1183, when the Heike Clan left Kyoto.

Although I was extremely busy, although I was extremely busy, because my passion for poetry burned brightly in my heart, I returned to Kyoto from Kitsunegawa River and visited the house of Lord Shunzei to request that he select my poems for the imperial anthology. He accepted my request, so I returned to the battlefield. After floating on the ocean in the west, I tried to return and stay in Suma for a while. My mistake, however, was that I failed to notice that the area had no relationship with my Heike Clan. Rather, it is famous as the place that Hikaru Genji once lived in.

七 忠度は合戦の様子を見せ、回向を願って消える

忠度は一の谷の合戦の様子を生き生きと述べ、自分の最期を語る。僧に回向を頼み、自分の墓所である桜の木陰へ帰っていく。

地 まことに、和歌の家に生まれ、和歌の道を嗜み、和歌に心を寄せて生きることが、人として、素晴らしいことこの上ない。

旅僧 中でもこの忠度は、文武両道に秀でた方として、世間でも高名を得ている。

地 そもそも後白河法皇の御代に、千載集を作る話が出て、五條三位俊成卿が選者を拝命し、歌を選び出した。

寿永二年（1183）の秋、平家一門が都を出た時のことである。

あまりにも多忙な身であったが、あまりにも多忙な身であったが、わが心の歌への思いは強く、狐川より都へ引き返し、俊成の家に行き、自詠の歌を選んでほしいと願ったところ、望みがかなったので、再び戦に戻った。西海の波の上を船で漂った後、須磨の浦に帰ってしばらく時を過ごそうとしたのだが、もとは光源氏が住んだという謂れのある土地であり、平家にゆかりのないのに気付かなかったのは迂闊であった。

Then the Battle of Ichi-no-tani began. Our family was about to lose, and the entire Heike Clan tried to board boats and flee the battlefield.

[*kakeri* (anguish dance)] (Each school has this scene at different timing. Some schools show [*tachimawari*] here.)

Accompanying the music with changing tempo, the ghost of a warrior (Taira no Tadanori in this piece) shows battle scenes in the Realm of Asuras. However, in this drama, the movement includes the graceful touches of the aristocracy.

Tadanori When I also tried to embark on a boat, I left the shore. But just as I looked back, I found a warrior announcing himself to me. He said, "I am Okabe no Rokuyata Tadazumi, from the Province of Musashi!" He chased after me with six or seven of his subordinates. I accepted his challenge. I jerked on my horse's reins and returned to the beach. Rokuyata then grabbed me, and we both fell between our horses. I held Rokuyata firmly and gripped my sword, but then,

Reciters Rokuyata's subordinate warrior, Rokuyata's subordinate warrior came from behind and cut off Tadanori's right arm, while he was astride Rokuyata. Tadanori then grabbed Rokuyata with his left hand and tossed him aside, knowing that he himself was beyond all help. He said, "everyone, move away from there. We shall pray toward the west. He then prayed, "The light of Amida Buddha illuminates every corner of the world. All living beings who invoke the Buddha's name he welcomes into his Pure Land. He never abandons living beings."

Reciters (Tadanori)

No sooner had he uttered this prayer,

そして、一の谷の合戦となった。どうしようもない劣勢となり、平家の一門は皆が皆、船に乗って海上を逃げようとした。

「カケリ」（流儀によって入る場所が変わり、立廻りになる場合もある）

緩急のある囃子の音楽に乗り、武将の霊（この曲では平忠度）が、修羅道の戦いの様子を表す所作。ただし、この曲では貴公子の優美さも加味される。

忠度 私も船に乗ろうと、汀の方に出て行って振り返ると、「武蔵国の住人、岡部六弥

太忠澄ただずみ」と名乗る者が、六、七騎で追い駆けてきた。望むところよ、と思い、馬の手綱を引いて返せば、六弥太はむんずと組んできた。両者は、馬と馬の間にどうと落ちた。この六弥太を取り押さえ、いざ刀に手をかけたところ、

地 六弥太の家来が、六弥太の家来が忠度の後ろに回り込み、上になった忠度の右腕を

切り落とした。すると忠度は左手で六弥太をつかみ、投げ飛ばし、もはやこれまで
 と思ひ、人々よ、そこを退きなさい、西を拜もうと言つた。そして「光明遍照十方
 世界、念仏衆生撰取不捨（阿弥陀仏の光明は世界の隅々まであまねく照らし、念仏
 を唱える衆生を極楽に迎え見捨てることなどない）」と祈つたが、

地（忠度） その声の後に間もなく、

Tadanori	Story
Reciters	than Rokuyata unsheathed his sword and slashed off Tadanori's head.
Tadanori	At that moment, Rokuyata thought,
Reciters	How sad. Looking at his corpse, this man is still young. He should have been able to enjoy a long life. He wears such beautiful armor, which reminds me of crimson maple leaves gleaming with drizzle on a cloudy September day. He is no ordinary man; he must be a member of the Heike family. I definitely want to know his name. Checking his arrow holster, how interesting to find attached to it a poem written on a strip of paper. Reading it, the title is, "Ryoshuku (A lodge on a journey.)" "The sun set before I reached my destination, ...
	[kakeri] (It is replaced with [tachimawari] described below, depending on schools. Sometimes this <i>kakeri</i> is performed at a different time.)
	With music of changing tempo, a ghost of warrior (in this piece, Taira no Tadanori) describes battle scenes in the Realm of Asuras. In this drama, however, the movements include the graceful touches of the aristocracy.
Tadanori (Reciters)	... so I will stay under the branches of a cherry tree...
	[tachimawari] (Depending on schools, this dance is performed at a different time and is replaced with [kakeri].)
	The performance is a performer circles on the stage with music. The series of movements represents the emotional state of <i>shite</i> .

地 あえなくも六弥太が太刀を抜き、ついに忠度の首を打ち落とす。

忠度 六弥太はその時、こう思った。

地 痛わしくも、このお方は、死骸を見ればその年もまだ若い。長生きもできたであろう。

長月（旧暦・九月）の頃の薄曇りの空に降る時雨の中の、むら紅葉のような美しい直垂を着けている。並みの方ではない、平家の公達だろう、お名前を知りたいものだ、と箆を見れば不思議なことに、和歌の短冊が付けられている。見れば「旅宿りよしゆく」と題されて、「行き暮れて、...」

「カケリ」（流儀によっては、下の「立廻り」になる。入る場所の変わる場合もある）

緩急のある囃子の音楽に乗り、武将の霊（この曲では平忠度）が、修羅道の戦いの様子を表す所作。ただし、この曲では貴公子の優美さも加味される。

忠度（地） ... 木の下陰を宿とせば、...

「立廻り」（流儀によっては、入る場所が変わり、「カケリ」になる）

囃子に合わせて舞台を廻る所作。シテの心情のゆらめきを表す。

Tadanori ... The cherry blossoms will host me well tonight.”

Tadanori (Reciters)

It says, “by Tadanori.”

Reciters Without any doubt, this man must be the renowned governor of Satsuma Province, Taira no Tadanori. How pitiful.

(Just as if talking to the monk) Since you were kind enough to stop beneath this cherry tree, I made time speed up and detained you until the time the sun set, recounting this story to you. You must believe my story now. Just as the petals of the cherry blossoms fall down upon the roots of the tree, I, too, return to the world of the dead. Please hold a memorial service for me. If you make your lodging beneath the branches of this cherry tree, its blossoms will be your host, the blossoms that are none other than myself.

忠度

：花や今宵のあるじならまし」

忠度(地)

忠度、と書かれていた。

地 さては疑いなく、名高い薩摩守忠度、そのお方に違いない、痛わしいことだ。

(僧に語るように) あなたが、この桜の木の陰にお立ち寄りくださったので、この話をしようと、日暮れを早めてまで、お留めしたのである。今は私の語ることに疑いもなからう、花が根に還るように、私は死後の世界へ帰ろう、私の跡を甲い給え。木陰を旅の宿とするならば、花こそが主人であり、それは、この私である。

Tadanori

Synopsis

There was a man in service to Fujiwara no Shunzei (the compiler of an imperial poetry anthology, the *Senzaishū*) and who renounced the world after the death of his master. On a spring day, he decides to visit places in the western region of Japan and departs Kyoto with his fellow monks. On their way, they stop at Suma Bay and find a cherry tree. Then, an old man appears before them and prays to the cherry tree to console someone's soul. Finding the old man, the traveling monk calls out to him and they have a conversation. The sun sets quickly. The monk asks the old man if he can accommodate the monk's group for the night. Then, the old man quotes a poem composed by Taira no Tadanori and recommends that they stay under the cherry tree for the night. He further mentions that he wants them to perform a memorial ceremony for the tree because it is the grave marker of Tadanori. When the monk holds a memorial service, the old man is delighted and disappears behind the cherry tree.

When the traveling monk sleeps under the cherry tree, the ghost of Tadanori appears in his dream. He laments that his poem was published anonymously in the *Senzaishū* anthology and requests that the monk talk to Fujiwara no Teika, who is the son of Shunzei and also a renowned poet, and have him clarify that the author of the poem is Tadanori. After showing the scene of his death in the Battle of Ichi-no-tani, the ghost returns to his place under the cherry tree while asking the monk to hold a memorial service for him.

Highlight

The lead character, Taira no Tadanori, was a mighty, well-respected warrior and an excellent poet; he was a very charming man with two completely different faces. His clan, the Heike, lost the war against the Genji, and this warrior lost his life in the Battle of Ichi-no-tani. He loved poetry much, and the main theme of this Noh drama is his deep commitment to poetry, which even allows him to transcend the boundary between this world and the next. Although his poem was selected for inclusion in the *Senzaishū*, an imperial anthology (a poetry anthology compiled under an order of an emperor), his name was left out because his family lost the war and were labeled imperial enemies. Tadanori, who became a ghost, appears in a dream of the traveling monk, who was a servant of Fujiwara no Shunzei (the editor of the anthology). He requests that the monk deliver his message expressing his desire to have his name included in the anthology. Tadanori, who pleads that his name be included, makes the audience understand how important it is for him to be remembered as a poet.

The beauty of this play, *Tadanori*, lays in its depiction of Tadanori's great passion for poetry, which is revealed in a story developed around a single poem about cherry blossoms. The story vividly describes this passion in a series of poetic and ethereal scenes. Since it includes the scene of his famous battle, the audience is trapped in the era and world in which Tadanori lived and enjoys sharing the dream with the traveling monk. This masterpiece exists beyond the dimensions of time and space, rich in the charms of Noh art.

Schools All five
Category The second group Noh, *shura-mono*
Author Zeami
Subject The Tale of the Heike, Volume 9
Season Spring (March in the lunar calendar)
Scene Suma Bay in Settsu Province

Characters *Mae-shite* Old Man
Nochi-shite The ghost of Taira no Tadanori
Waki Traveling monk (man in service to Fujiwara no Shunzei)
Waki-tsure Accompanying monks (2 or 3)
Ai Villager

Masks *Mae-shite* *Waraijō*, *Asakuranojō*, *Sankōjō*
Nochi-shite *Chūjō*, *Imawaka*

Costumes *Mae-shite* *jō-kami* (wig for old man's character), *mizugoromo* (a type of knee-length *kimono*), *kitsuke / muji-noshime* (short-sleeved *kimono* with no pattern, worn as the innermost layer of the costumes of male characters of lesser standing), *koshi-obi* (belt), a fan, a cane, and a leaf
Nochi-shite *kuro-tare* (a black wig with hair extending slightly longer than the shoulder), *nashiuchi-eboshi* (*eboshi*-style headdress), a white headband, *chōken* (a unlined, long-sleeved elegant garment worn by dancing female characters) [or *hitoe-happi* (single-lined *happi*-style *kimono*)], *kitsuke / atsuita* (a type of short-sleeved *kimono* mainly worn by male characters) [or *kitsuke / karaori* (a short-sleeved *kimono* outer robe worn by female characters), *kitsuke / nuihaku*], *hakama* in *ōkuchi*-style (white) [or colored], *koshi-obi*, a sword, a fan, and an arrow with a strip of paper
Waki *sumi-bōshi* (a hood for ordinary Buddhist monks), *mizugoromo*, *kitsuke / muji-noshime*, *koshi-obi*, Buddhist prayer beads, and a fan
Waki-tsure the same as *Waki*
Ai *kyōgen-kamishimo* (tops and bottoms of *kimono* for *kyōgen-kata*)

Number of scenes Two
Length About 1 hour and 40 minutes

忠度 (ただのり)

あらすじ

藤原俊成卿（勅撰和歌集「千載集」の選者）に仕えていた人物が、俊成の死後に出家します。彼は西国行脚を思い立ち、春に従僧とともに都を出ます。途中、旅僧一行は須磨の浦に立ち寄り、一本の桜の木を目にします。するとそこに、一人の老人が現れました。老人は桜の木に花を手向け、祈りを捧げていました。その姿に目を留めた旅僧は、老人に話しかけ、しばし語り合った後、早くも日が暮れたため、一夜の宿を頼みます。老人は、平忠度が詠んだ歌を引き合いに出して、桜の木陰を宿にするよう勧め、この桜は忠度の墓標であるから、回向してほしいと頼みます。僧が回向すると老人は喜びの様子を見せながら、花の陰に消えていきました。

旅僧が桜の木陰で寝入っていると、夢の中に忠度の亡霊が現れます。忠度は、自分の歌が「詠み人知らず」として千載集に入っているのを嘆き、作者名を入れるよう、俊成の子の藤原定家に伝えてほしい、と僧に頼みます。その後、忠度は、一の谷の合戦で討ち死にした様子を表し、僧に回向を頼み、桜の木の下へと帰っていきました。

みどころ

主人公、平忠度は、武勇の誉れ高い侍でありながら、極めて優れた歌人でもあるという、異なる面を持った魅力的な人物です。源平の戦いに敗れ、一の谷の合戦で命を落とすのですが、彼は和歌を深く愛していました。この曲では、この世とあの世の境を越えるほどの、忠度の和歌へ注ぐ深い愛情が大きなテーマになっています。忠度の歌は、千載集という勅撰和歌集に入選したにも関わらず、戦いに負けて朝廷の敵になってしまったため、無名の人の作にされてしまいます。亡霊になって、勅撰集の選者（藤原俊成）の関係者である旅僧の夢に現れ、「名前を入れてください」と懇願する忠度の姿に、歌人としての名を残したいという、彼の非常に強い思いを感じます。

「忠度」という能の素晴らしさは、忠度の和歌への愛を、桜をモチーフにした一首の歌をめぐる物語に作り込んでいるところ。美しくも儂い、詩的な情景の連なりとして、くつきりと描き出しています。戦いの名場面も組み込みつつ、観る者は、忠度の生きた時代、世界に入り込み、旅僧の夢を共に見ます。時空を超える、能の魅力のつまった名曲です。

流儀 五流にあり
分類 二番目物、修羅物
作者 世阿弥
題材 『平家物語』巻九
季節 春（旧暦3月）
場面 摂津国・須磨の浦

登場人物 前シテ 老人
後シテ 平忠度の亡霊
ワキ 旅僧（藤原俊成卿に仕えた人）
ワキツレ 従僧二、三人
アイ 里人

面 前シテ 笑尉（わらいじょう）、朝倉尉（あさくらじょう）、三光尉（さんこうじょう）
後シテ 中将（ちゅうじょう）、今若（いまわか）

装束 前シテ 尉髪、水衣、着付・無地熨斗目、腰帯、扇、杖、木の葉
後シテ 黒垂、梨打烏帽子、白鉢巻、長絹【単法被（ひとえはっぴ）】、着付・厚板【着付・唐織、着付・縫箔】、白大口【色大口】、腰帯、太刀、扇、矢（短冊付け）
ワキ 角帽子、水衣、着付・無地熨斗目、腰帯、数珠、扇
ワキツレ ワキと同様
アイ 狂言上下（かみしも）

場数 二場
上演時間 約1時間40分

忠度 (ただのり)
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