

道なき道

第2版

The Pathless Path : Second edition



高橋悠之輔

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 Creative Garden

初演情報

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会場 アレイホール（下北沢）

出演

青山郁彦（経読役）

麻生深月（虚役／金城役／劇中歌）

高橋悠之輔（リードオルガン／夕星）

木下出（老術師【動画出演】）

花房伸江（ピアノ）

スタッフ

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音源収録 Creative Pot Tokyo

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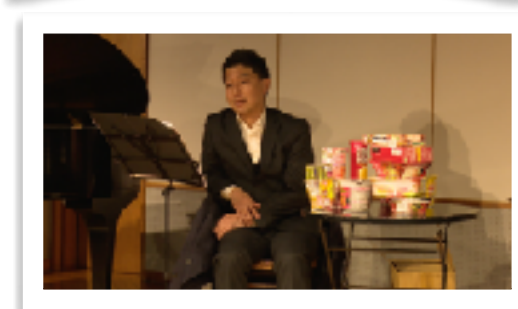
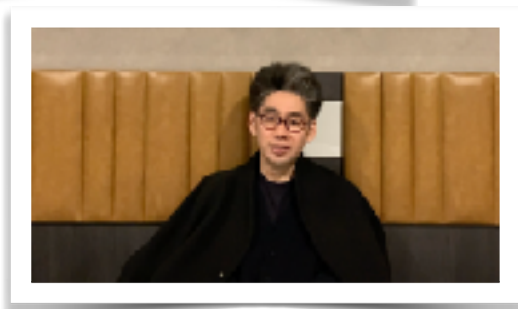
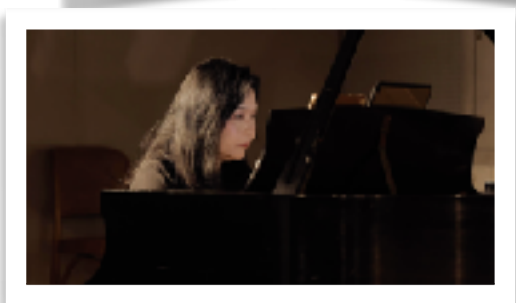
制作 Creative Pot Tokyo

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主催 Creative Garden “Core”

初演アーカイブ動画リンク

<https://vimeo.com/774833079/23b7aa4340/>



登場人物

経読（きょうよみ）

術師。主に空間と記号を操る。世の中に絶望して孤独の塔を生成し閉じこもっていたが、夕星の訪問を受け、活動を再開。夕星と共に古い魔術が蔓延る状況に革命を起こし、新しい魔術界の評議会員として活躍する。

金城（かねしろ）

不死の力を得た情報屋。江戸末期から生き続けて、重要な情報を歴史の重要人物に告げてきた。沖縄出身、東京在住。

夕星（ゆうづつ）

術師。主に熱量と時間と認識を操る。老術師テンテルシウスに傾倒し、世に蔓延る古い魔術と対決すべく仲間を集め、革命を成功に導く。老術師暗殺事件より、評議会を無視した独断行動に走り、評議会に疎まれている。

老術師

テンテルシウス・カントゥス・テネブリス。またの名を「闇の歌い手」古い魔術を打ち砕く思想的な指導者。YOUTUBEなどを駆使して魔術界の革命を扇動した。評議会設立に関しても暗躍。引退を宣言した際に言葉を話さない弟子に殺される。

影

経読の心の中に住むエネルギー体。長らく経読の意識度々浮かび上がり、対立や和合を繰り返してきた。経読の魔力の源泉。

虚（うつろ）

魔力を帯びた依代が心を持った存在。人と同じように寿命も得た。世の中に同じ成り立ちの者が数人いると言われる。本作に登場する虚は経読の部下で、雲雀と呼ばれている。主に空間と神経と電気を操る。老術師暗殺事件に絡んでいるのは別の虚。

Cast

- **Kyoyomi (経読)**

A practitioner of the mystical arts, primarily manipulating space and symbols. After becoming disillusioned with the world, he created a tower of solitude and secluded himself. However, he resumed his activities following a visit from Yuzutsu. Together with Yuzutsu, he sparked a revolution against the proliferation of old magic and now serves as a council member in the new magical world.

- **Kaneshiro (金城)**

An informant who has gained immortality. Having lived since the late ¹Edo period, she has provided crucial information to key historical figures. Originally from ²Okinawa, she now resides in Tokyo.

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- **Yuzutsu (夕星)**

A practitioner of the mystical arts, primarily manipulating heat, time, and perception. Deeply influenced by the old master Tentelcius, he gathered allies to combat the widespread old magic and led the revolution to success. Following the assassination of the old master, he began acting independently of the council and is now viewed with suspicion by the council members.

- **The Old Master (老術師)**

Tentelcius Cantus Tenebris, also known as the "Singer of Darkness." He was a philosophical leader who sought to destroy the old magic. Utilizing platforms like YouTube, he incited a revolution in the magical world and played a covert role in establishing the council. He was assassinated by a mute disciple after announcing his retirement.

- **The Shadow (影)**

An energy being residing within Kyoyomi's mind. It has frequently surfaced in Kyoyomi's consciousness over the years, oscillating between conflict and reconciliation. It is the source of Kyoyomi's magical power.

- **Utsuro (虚)**

A vessel imbued with magical power that has developed a consciousness. It has a lifespan like humans. It is said that there are several beings of similar origin in the world. The Utsuro in this story is Kyoyomi's subordinate, known as Hibari, who primarily manipulates space, nerves, and electricity. A different Utsuro is involved in the old master's assassination.

¹ Edo period(1603~1868) was a time when the Tokugawa family ruled Japan as shoguns. It is so called because its capital was in Edo (present-day Tokyo).

² Okinawa was originally called the Ryukyu Kingdom and is Japan's southernmost prefecture with a unique culture.

リードオルガンとピアノによる連祷（リタニア）

Litania for reed organ and piano

Adagio (♩=54)

Organ

Piano

Org.

Org.

Pno.

リードオルガンとピアノによる連奏（リタニア）

Andante (♩=69)

Org. 16

Organ part, measures 16-19. Treble clef, 4/4 time, key signature of two flats. Measure 16: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F2, A2, C3). Measure 17: Treble has a half note (F4), bass has a half note (F2). Measure 18: Treble has a half note (A4), bass has a half note (A2). Measure 19: Treble has a half note (C5), bass has a half note (C3). A slur covers measures 18 and 19 in the treble.

Pno. 16 (gva)

Piano part, measures 16-19. Treble clef, 4/4 time, key signature of two flats. Measure 16: Treble has a half note (F4), bass has a quarter note (F2). Measure 17: Treble has a half note (A4), bass has a quarter note (A2). Measure 18: Treble has a half note (C5), bass has a quarter note (C3). Measure 19: Treble has a half note (F4), bass has a quarter note (F2). A slur covers measures 17-19 in the bass.

Org. 20

Organ part, measures 20-23. Treble clef, 4/4 time, key signature of two flats. Measure 20: Treble has a half note (F4), bass has a half note (F2). Measure 21: Treble has a half note (A4), bass has a half note (A2). Measure 22: Treble has a half note (C5), bass has a half note (C3). Measure 23: Treble has a half note (F4), bass has a half note (F2). A slur covers measures 21-23 in the treble.

Pno. 20 gva

Piano part, measures 20-23. Treble clef, 4/4 time, key signature of two flats. Measure 20: Treble has a half note (F4), bass has a quarter note (F2). Measure 21: Treble has a half note (A4), bass has a quarter note (A2). Measure 22: Treble has a half note (C5), bass has a quarter note (C3). Measure 23: Treble has a half note (F4), bass has a quarter note (F2). A slur covers measures 21-23 in the bass, with a triplet bracket over the last three notes.

Org. 24

Organ part, measures 24-27. Treble clef, 4/4 time, key signature of two flats. Measure 24: Treble has a whole note chord (F4, A4, C5), bass has a whole note chord (F2, A2, C3). Measure 25: Treble has a half note (F4), bass has a half note (F2). Measure 26: Treble has a half note (A4), bass has a half note (A2). Measure 27: Treble has a half note (C5), bass has a half note (C3). A slur covers measures 25-27 in the treble.

Pno. 24

Piano part, measures 24-27. Treble clef, 4/4 time, key signature of two flats. Measure 24: Treble has a half note (F4), bass has a quarter note (F2). Measure 25: Treble has a half note (A4), bass has a quarter note (A2). Measure 26: Treble has a half note (C5), bass has a quarter note (C3). Measure 27: Treble has a half note (F4), bass has a quarter note (F2). A slur covers measures 25-27 in the bass.

リードオルガンとピアノによる連奏（リタニア）

Org.

Pno.

Org.

Pno.

Org.

Pno.

リードオルガンとピアノによる連奏（リタニア）

40

Org.

Pno.

44

Org.

Pno.

48

Org.

Pno.

リードオルガンとピアノによる連奏（リタニア）

Org.

Musical score for Organ, measures 52-55. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The right hand (treble clef) plays a melodic line with eighth and quarter notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and single notes. Measure 52 starts with a treble clef and a key signature change to two flats. Measure 55 ends with a fermata over the final note.

Org.

Musical score for Organ, measures 56-59. The score continues in the same key signature and time signature. The right hand features a more active melodic line with eighth notes and some grace notes. The left hand continues with a steady accompaniment. Measure 59 ends with a fermata over the final note.

Pno.

Musical score for Piano, measures 56-59. The piano part is mostly silent, indicated by horizontal lines in the staves. In measure 59, there is a dynamic marking of *ff* (fortissimo) and a series of chords in both hands, with a fermata over the final notes.

Org.

Musical score for Organ, measures 60-63. The score continues in the same key signature and time signature. The right hand has a melodic line with a grace note in measure 60. The left hand provides a harmonic accompaniment. Measure 63 ends with a fermata over the final note.

Pno.

Musical score for Piano, measures 60-63. The piano part features a rhythmic accompaniment with eighth and quarter notes in both hands. The right hand has some grace notes. Measure 63 ends with a fermata over the final notes.

リードオルガンとピアノによる連奏（リタニア）

Org. 64

Pno. 64

Org. 68

Pno. 68

Org. 72

Pno. 72

リードオルガンとピアノによる連奏（リタニア）

76

Org.

Pno.

80

Org.

Pno.

gva bassa

83

Org.

Pno.

loco

gva

冬の気配

Winter's Presence

Andante (♩=66)

Piano

pp

↓ 「畢竟、～」

5

9

13

17

前口上

BGM 2「冬の気配」

舞台上には仮面を付けた虚がいる。

虚

畢竟、容易に辿り着けるお手軽な答えなどというものは、今も昔もこの世界には存在しないのです。時として、あなたに特別な出会いがあつて、それを因みに、あたかも真理が手元にあるように思えたとしても、この時代のそれは陽炎より儂く、脆い。ちょっと目を離した隙に、そういったものは存在のカケラすら残さず、消滅してしまうものなのです。

ひと度は「たった一つ」のドグマの中で情念を燃やそうとも、そのような邪な神と結んだ契約は、いつしか必ずあなた自身を燃やし尽くす炎となりましょう。あなた自身が、一人でその苦痛に耐えきれないのならば、その炎はあなたの大事な家族や友人や恋人まで、巻き添えにして焼き尽くすことでしょう。

こんな時代にあつては、一夜にして黄金の城がガラクタだらけの廃墟と化するのが常のこと。かつてのように自分や仲間の心を騙し騙しやり過ごす暇（いとま）もないのです。

だからどうぞくれぐれもお気をつけて。

簡潔で力強い語り口やら、全てを説明し尽くせる立て付けの良過ぎる論理に、これ以上何度も騙されていてはいけません。そこに全身を預け、自由を上納する代わりに安寧を確保する時代はもう、終わったのです。

縫（すが）ることを止めれば、いつしか人は茫漠たる荒野に立つて居ることに気付くでしょう。怖れることはありません。誰であろうといずれは、辿るべき道のない荒野に立ち至り、やむを得ず自らの足で、新しい道を切り開くものなのです。それは今に始まったことではなく、長い人の歴史の中で、幾度も我々種族が直面して来たものです。

「幾度でも孤独の荒野は現れる。」それに耐えられなければ涙を零しながら舞台を去り、それでも歩（ほ）を進めるものの瞳には靈感が宿るでしょう。そして祝福を受けるはずです。

（仮面を外し）そう。希望とは、神話の時代からそういったものではありませんでしたか？

Prologue

BGM 2 "Winter's Presence"

A masked figure, Utsuro, stands on stage.

Utsuro: In the end, there has never been an easy answer readily available in this world, neither now nor in the past. Sometimes, you might encounter a special meeting, and you might think you have the truth in your hands, but in this era, such things are more fleeting and fragile than a mirage. In the blink of an eye, these things can vanish without leaving a trace.

Even if you once burn with passion within the confines of a single dogma, such a contract with a malevolent god will eventually turn into a flame that consumes you. If you can't endure that pain alone, the fire will spread and consume your precious family, friends, and lovers.

In these times, it's common for a golden castle to turn into a junk-filled ruin overnight. There's no longer time to deceive yourself or your companions as you did before. So, please, be very careful. Do not be repeatedly deceived by concise and powerful narratives or overly well-constructed logic that claims to explain everything. The era of entrusting yourself entirely to such things, trading freedom for peace of mind, has ended.

If you stop clinging, you will eventually find yourself standing in a vast, desolate wilderness. Do not be afraid. Sooner or later, everyone finds themselves in a pathless wilderness and must, inevitably, carve out a new path with their own feet. This is not something new; our species has faced this many times throughout history.

"The wilderness of loneliness will appear again and again." If you cannot bear it, you will leave the stage in tears, but those who continue to walk will find inspiration in their eyes and should receive blessings.

(Removing the mask) Yes, the hope has always been like that since the age of myths, hasn't it?

久高の女

Woman Born in Kudaka

Allegretto (♩=108)

Musical score for the first system, measures 1-4. The Organ part (top) is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a treble clef and a 4/4 time signature. The first measure contains a quarter note G4, followed by a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, followed by a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, followed by a quarter note F4, and a quarter note E4. The fourth measure contains a quarter note D4, followed by a quarter note C4, and a quarter note B3. The Piano part (bottom) is in 4/4 time with a key signature of three flats. It begins with a bass clef and a 4/4 time signature. The first measure is a whole rest. The second measure contains a half note chord of G4 and B4. The third measure contains a half note chord of A4 and C5. The fourth measure contains a half note chord of B4 and D5. The dynamic marking *mf* is placed above the second measure.

Musical score for the second system, measures 5-8. The Organ part (top) is in 4/4 time with a key signature of three flats. It begins with a treble clef and a 4/4 time signature. The first measure contains a quarter note G4, followed by a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, followed by a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, followed by a quarter note F4, and a quarter note E4. The fourth measure contains a quarter note D4, followed by a quarter note C4, and a quarter note B3. The Piano part (bottom) is in 4/4 time with a key signature of three flats. It begins with a bass clef and a 4/4 time signature. The first measure contains a half note chord of G4 and B4. The second measure contains a half note chord of A4 and C5. The third measure contains a half note chord of B4 and D5. The fourth measure contains a half note chord of C5 and E5. The dynamic marking *sempre* is placed above the first measure.

Musical score for the third system, measures 9-12. The Organ part (top) is in 4/4 time with a key signature of three flats. It begins with a treble clef and a 4/4 time signature. The first measure contains a quarter note G4, followed by a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, followed by a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, followed by a quarter note F4, and a quarter note E4. The fourth measure contains a quarter note D4, followed by a quarter note C4, and a quarter note B3. The Piano part (bottom) is in 4/4 time with a key signature of three flats. It begins with a bass clef and a 4/4 time signature. The first measure contains a half note chord of G4 and B4. The second measure contains a half note chord of A4 and C5. The third measure contains a half note chord of B4 and D5. The fourth measure contains a half note chord of C5 and E5.

3. 久高の女

Org. 9

Organ part for measures 9-11. The right hand features a melodic line with eighth and quarter notes, including a trill on the first measure. The left hand provides a bass line with chords and moving lines.

Pno. 9

Piano accompaniment for measures 9-11. The right hand plays chords, and the left hand plays a steady eighth-note bass line.

Org. 12

Organ part for measures 12-14. The right hand continues the melodic theme with some rests. The left hand has a bass line with a trill in measure 13 and a chord in measure 14.

Pno. 12

Piano accompaniment for measures 12-14. The right hand plays chords, and the left hand continues the eighth-note bass line.

Org. 15

Organ part for measures 15-17. The right hand has a melodic line with eighth notes. The left hand has a bass line with chords and a trill in measure 16.

Pno. 15

Piano accompaniment for measures 15-17. The right hand plays chords, and the left hand continues the eighth-note bass line.

第1場 場末にて

BGM「久高の女」

飲み屋『ルーク』では、経読が四十年ものの古酒を片手に、店主の金城とチェスの盤面を囲んでいる。店には他に客もなく、客が来る予定もない。

金城 だからさ、黒田さん。柄でもないわねって言ったんだよ、あたし。ね、そう言ったでしょう？

経読 ええ。仰ってました。

金城 言ったよね。そう。柄でもないことして、大丈夫かなって思ったのよ。

経読 いや、わかってはいたんですよ。でもしょうがないじゃないですか。いきがかり上なんかこうね。アクションを重ねていかないと。何もしないで腕組んでるわけにもいかないじゃあないですか。

金城 うん、そうそう。最初そんなふうに言ってたわよね、確かに。

経読 うん…。

金城 でもほら、あれは去年だっけ？

経読 ああ、…去年かな。

金城 自分は絶対深入りしないって。「私が深入りすることじゃない」んだって。

経読 ああ。言いましたねえ。

金城 あのと時から私は思ってたのよ。深入りしないなんてとても無理だって。勿論ね、そっちの業界のことはよく判らないわよ？でもさ、そういうことじゃなくて、あなた…（まじまじと見て）真面目なんだもの。なんての？そういう真面目だから…あー…その、一度関わったらさ、程よく距離を保って、なんて無理なんだろうなあって思ってたのよ。

経読 いやいや…、真面目なんかじゃないですよ。

金城の指手に対して、経読はキャスリングをする。その盤上の様子を見つつ、金城は同じ評価を繰り返す。

金城 いやあ…。あなたやっぱ真面目な人なのよ。例えばね？なるべく人と距離を多くとろうとするのも、そういうところからなんじゃないのかなって思うのよね。根底には人と関わる時には、いつも誠実に関わりたいてって思ってるところがあるんじゃない？

経読 そりゃその方が…いいに決まってるでしょう。

金城 だからさ、自分が誠実に関われない人間関係がイヤなのよ。いい加減な人間関係が許せないんじゃない？

経読 そこまで潔癖じゃないですよ？

金城 そうかなあ。あたしはそういうところあると思うけどね。でもさ、実際にはね？ああ、こんなこと改めて言うようなことじゃないんだけど、黒田くん。

経読 はい。

金城 誰に対してもいつも誠実になんてね、そんな芸当はね、誰にでも出来るもんじゃないんだからさ。ああ、違う。誰にも出来やあしないんだからさあ。もうね、気にしなきゃ好いのよ。

そう言いつつ次の手を指す金城。その鮮やかな指手に経読は舌を巻く。

経読 いや、金城さんこそ真面目じゃないですか？いつも誠実で…

金城 (少し笑って) いつも誠実？冗談でしょ？

経読 いやいや、誠実でいらしゃいますよ。少なくとも私はそう思います。いつもこうやって色々話も聞いて貰っているし。どんな面倒くさい話でも、金城さん、いい加減に扱ったりしないじゃないですか？

金城 そりゃあたしが客商売で、嘘がうまいからね？

経読 はは。

金城 黒田くんもさ、もっと適当に生きてら好いのよ。「誰かの期待に応えなければならない」とか考えないでさ。いや、そんな意識的に考えてないのかもしれないけどね。その…よくあることじゃない、人の期待っていうか、願望？そういうのに応えられないことって。そんな他人のオモワクみたいなもの？いちいち気にしていたら身が持たな

いでしょ。

経読

…。

金城

まあね。そうは言ってもこの国は「立場」ってものに呪われてる国だから、色々後味の悪いことや、都合の悪いこともあるんだろけどさ。

…なんての？嫌な思いしたら、その日は鰻でも食べて一週間分の活力でも溜め込んだらいいのよ。（細身の葉巻を啜える）

経読

…金城さん、度々「鰻で一週間分の活力」溜めとけて仰いますけど、そんなに鰻好きなんですか？

金城

好きよ。鰻こそ正義よ。美味しいじゃない？

経読

私はちょっと…。見た目が…。なんというか、長くてニョロニョロしてるやつは苦手です。

金城

あら！

経読

（愛想笑いを浮かべる）

金城

アレルギーとかそういうの？

経読

いや、そういうんじゃないんですけどね。

金城

勿体ないじゃない。あんな美味しいものないわよ？見た目なんて焼いてしまったらわからないのだし。

経読

はい…。でも知識として知ってしまっているじゃないですか？

金城

はあ…。そうね。しょうがないか。

でも残念ねえ。黒田さん、あんまり元気ないから、特別に一年分の活力を得る方法を教えてあげようと思ったのに…。

経読

え？一年分の活力？

金城

だめだめ。残念だけど鰻がダメな人には教えられないわ。

経読 ええ？教えてくださいよ。

金城 だめー。今度もし気が向いたら教えるかもしれないけど。今日は無理かな。いくら情報屋だからってね、何でも教えるわけじゃあないのよ？情報にはさ、ほら、取まるべきところってのがあるのよ。この情報は、残念ながら黒田さんの手元に取まるべきものじゃないの。

経読 金城さんがそう仰るなら。仕方ありません。

金城 そうそう。年寄りの謂うことは聞くものよ。ハハ。直弼だって準之助だって、私の警告を無視したから死ぬことになったんだから。

BGM「イモータル」

経読 (笑顔だが、多少引きつる。)

金城 ああ…。つまらない昔話しちゃってごめんね？年取った証拠よね。いやあね。

経読 …あ…、その…。そうだ。金城さんは、敗戦直後ってどんな感じだったんですか？

金城 うーん…。あんまり記憶ないのよね。夏前に空襲で死んだから。肉体が無いときの記憶って、こう、なんというか…ぼんやりしてるのよ。夢を見ているような感じ？

経読 じゃあ、街でどんなことが起こっていたかとかってのも…。

金城 はっきりとは覚えてないわねえ。暗いような、でも妙に前向きなような。妙な感じだったわよ。突然元気になる人もいれば、どんどん自分を悪い方へ持っていく人もいたような…。

経読 そうですか。

金城 はっきりとは覚えてないんだけどね…。なんで？

経読 いや…

金城 ……。今が敗戦直後の日々みたいなんじゃないかって？

経読 まあ、その…。

金城 なにか知恵が湧いてこないかと、話をそこに向けたのね？温故知新じゃないけれど。

経読 ええ。

金城 …あの時は、なんてのかな。もっと目に見える形で、夥しい数の人が死んだわ。今は…そうじゃあない。

経読 仰る通りです。

金城 でも似てはいるわね。

一部の人たちの気まぐれで、沢山の人が傷ついて、苦しんで。立場や権威や世間体の所為で、死ななくてもいい人たちが年に何万人も自殺して。この国は…この国は誰かを犠牲にしないと気が済まない体質の国なのかしらね。

価値観の変化っての？そういうのも今凄いわよね。それまで「良し」とされてきたものが悉く偽物で、嘘で、方便だって、みんな識ってしまった。威張ってる（えばってる）人たちが、ただのおかしな人だったり、血筋がいいだけの能無しだってみんな知ってしまった。信用されるべき公の機関が、そういうポンコツの謂うことをきいて、平気でいい加減なことをするって、みんな知ってしまった。

経読 ええ。

金城 （にやっと笑って）黒田くんたちがそのパンドラの箱を開いたの？

経読 …。

金城 うん。そうだ。

経読 はい。

金城 ハハ…。レーワのパルチザンはかくも大人しく控えめなりや。

経読 …

金城 歴史に学ぶことは大事だけれど、歴史は必ずしも明日のあるべき姿を定めたりはしないわ。途方に暮れつつ、皆がそれぞれ思う方向に歩くしかないのよ。帆を広げ、大きな海に向かう。勿論希望をもってそれをできれば幸せだけど、そうもいかない人だっている。そうだとすると依るべきものを失ったのだから、皆旅を始め

るしかないの。選べないの。それは私もあなたもね。

経読、項を垂れる。

BGM「夜また夜を」

金城 (悪戯っぽく) 生きていきましょうよ。長く、果てしなく続くその日その日を、いつ明けるとも知れぬ夜また夜を…。

暗転

Act 1, Scene 1: At a Seedy Tavern

BGM "Woman Born in Kudaka"

In the tavern 'Luke,' Kyoyomi is holding a forty-year-old aged liquor and sitting around a chessboard with the owner, Kaneshiro. There are no other customers in the tavern, nor are any expected.

Kaneshiro: So, you know, Mr. Kuroda, I said it wasn't like you, didn't I? I told you that, right?

Kyoyomi: Yes, you did.

Kaneshiro: I did, didn't I? Yes. I thought, doing something so out of character, would it be okay?

Kyoyomi: Well, I knew it, but I couldn't help it. It was just one of those things, you know. I had to keep taking action. I couldn't just sit around with my arms crossed doing nothing.

Kaneshiro: Yes, yes. That's what you said at first, indeed.

Kyoyomi: Yes...

Kaneshiro: But hey, was that last year?

Kyoyomi: Ah, yes, I think it was last year.

Kaneshiro: You said you absolutely wouldn't get deeply involved. You said, "It's not something I should get deeply involved in."

Kyoyomi: Yes, I said that.

Kaneshiro: Since then, I've been thinking, it's impossible not to get deeply involved. Of course, I don't understand your industry very well. But, it's not about that, you... (looks intently) you're serious. How should I put it? Because you're so serious... ah... once you get involved, it's impossible to keep a moderate distance.

Kyoyomi: No, no... I'm not serious at all.

In response to Kaneshiro's move, Kyoyomi castles. Kaneshiro, looking at the board, repeats the same assessment.

Kaneshiro: No... you're definitely a serious person. For example, trying to keep as much distance as possible from people, isn't that coming from the same place? At the core, you always want to engage with people sincerely, right?

Kyoyomi: Well, that's certainly better, isn't it?

Kaneshiro: So, you hate relationships where you can't be sincere. You can't stand superficial relationships, can you?

Kyoyomi: I'm not that fastidious.

Kaneshiro: Really? I think you are. But, in reality, you know? Oh, this is not something I should be saying, but Mr. Kuroda.

Kyoyomi: Yes?

Kaneshiro: It's impossible for anyone to always be sincere with everyone. No, that's wrong. No one can do that. So, you shouldn't worry about it so much.

Kaneshiro makes the next move. Kyoyomi is impressed by the skillful move.

Kyoyomi: No, Ms. Kaneshiro, you're serious too, aren't you? Always sincere...

Kaneshiro: (laughs a little) Always sincere? You're joking, right?

Kyoyomi: No, no, you are sincere. At least, I think so. You're always listening to my various stories like this. Even the most troublesome stories, Ms. Kaneshiro, you never handle them carelessly.

Kaneshiro: That's because I'm in the customer service business and I'm good at lying, right?

Kyoyomi: Haha.

Kaneshiro: Mr. Kuroda, you should live more casually. Don't think you have to meet someone's expectations. Well, maybe you're not consciously thinking that, but... you know, it's common, people's expectations, or rather, their desires? There are times when you can't meet those. If you keep worrying about such things, you won't be able to stand it.

Kyoyomi: ...

Kaneshiro: Well, in this country, we're cursed with "status," so there are a lot of unpleasant and inconvenient things, but... How should I put it? If you feel bad, just eat some eel and gather a week's worth of energy. (puts a slender cigar in her mouth)

Kyoyomi: ... Ms. Kaneshiro, you often say to gather a week's worth of energy with eel, do you like eel that much?

Kaneshiro: I love it. Eel is justice. It's delicious, isn't it?

Kyoyomi: I'm not so... fond of it. The appearance... how should I put it, long and wriggly things, I'm not good with them.

Kaneshiro: Oh!

Kyoyomi: (puts on a polite smile)

Kaneshiro: Are you allergic or something?

Kyoyomi: No, it's not like that.

Kaneshiro: What a waste. There's nothing as delicious as eel. Once it's grilled, you can't tell what it looks like.

Kyoyomi: Yes... but, knowing what it is, you can't unlearn it, can you?

Kaneshiro: Huh... yes. I guess it can't be helped. But it's a shame. Mr. Kuroda, you don't seem very energetic, so I was going to teach you how to gather a year's worth of energy...

Kyoyomi: What? A year's worth of energy?

Kaneshiro: No, no. Unfortunately, I can't teach that to someone who can't eat eel.

Kyoyomi: What? Please tell me.

Kaneshiro: No way. Maybe next time, if I'm in the mood. I can't just tell everything, even though I'm an informant. Information, you see, has its rightful place. Unfortunately, this information is not meant to be in your hands, Mr. Kuroda.

Kyoyomi: If you say so, Ms. Kaneshiro, I have no choice.

Kaneshiro: Yes, yes. You should listen to what the elderly say. Haha. Both Naosuke and Jun'nosuke died because they ignored my warnings.

BGM "Immortal"

Kyoyomi: (smiling, but slightly strained)

Kaneshiro: Ah... I'm sorry for boring you with old stories. It's a sign of getting old, isn't it? It's annoying.

Kyoyomi: ... Ah... um... by the way, Ms. Kaneshiro, what was it like right after the Pacific War?

Kaneshiro: Hmm... I don't remember much. I died in an air raid before summer. Memories from when you don't have a body are kind of vague, like a dream?

Kyoyomi: So, you don't remember what was happening in the streets...

Kaneshiro: I don't remember clearly. It was kind of dark, but strangely positive too. It was a strange feeling. Some people suddenly got energetic, while others kept sinking into negativity.

Kyoyomi: I see.

Kaneshiro: I don't remember clearly... why?

Kyoyomi: Well...

Kaneshiro: ... You think it's like the days right after the Pacific War now?

Kyoyomi: Well, um...

Kaneshiro: You were hoping some wisdom would come out of it, didn't you? Like seeking old knowledge for new understanding?

Kyoyomi: Yes.

Kaneshiro: ... Back then, there were a lot more visible deaths. Now, it's not like that.

Kyoyomi: You're right.

Kaneshiro: But it's similar. A lot of people are getting hurt and suffering because of the whims of a few. Because of status, authority, and reputation, thousands of people who don't need to die commit suicide every year. This country... This country might be one that can't be satisfied without sacrificing someone.

Kaneshiro: The shift in values is also incredible now. Everything that was considered "good" is now known to be fake, lies, and expedients. People who were puffing themselves up are known to

be just weird or incompetent people with good lineage. Public institutions that should be trusted are known to follow the words of such people and do irresponsible things.

Kyoyomi: Yes.

Kaneshiro: (smiles) Did you guys open that Pandora's box, Mr. Kuroda?

Kyoyomi: ...

Kaneshiro: Yes, that's right.

Kyoyomi: Yes.

Kaneshiro: Haha... The Reiwa partisans are so quiet and reserved.

Kyoyomi: ...

Kaneshiro: It's important to learn from history, but history doesn't necessarily determine what tomorrow should be. Everyone has to walk in the direction they think is right while being bewildered. Spread your sails and head for the big sea. Of course, it would be happy if you could do it with hope, but some people can't. Even so, since we've lost what we relied on, everyone has to start their journey. It's not a choice. That applies to both me and you.

Kyoyomi lowers his head.

BGM "Night After Night"

Kaneshiro: (mischievously) Let's keep living. Every day that continues endlessly, night after night that seems never-ending...

Fade out.

Immortal

Misterioso (♩=144) tempo rubato

Piano

The score is written for piano and consists of five systems of music. The first system (measures 1-3) is marked *ppp* and includes a *sva* (sustained) marking. The second system (measures 4-7) also includes *sva* markings. The third system (measures 8-11) features a *cedez* (ceding) marking. The fourth system (measures 12-14) is marked *a tempo* and *poco a poco rit.* (poco a poco ritardando). The fifth system (measures 15-18) includes *sva* markings. The piece concludes with a double bar line.

ppp

sva

sva

sva

cedez

a tempo

poco a poco rit.

sva

sva

senza pedale

夜また夜を

Night After Night

Andante (♩=72)

Piano

pp

夜また夜を

16

Musical score for measures 16 and 17. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. Measure 16 features a treble clef with a melodic line of eighth and sixteenth notes, and a bass clef with a steady eighth-note accompaniment. Measure 17 continues the melodic line with a trill-like figure and a fermata over the final note.

18

Musical score for measures 18 through 21. Measure 18 begins with a *sub. pp* dynamic marking and a triplet of eighth notes in the treble clef. Measure 19 includes a *dim. et rit.* marking. Measures 20 and 21 feature triplet markings over eighth notes in the treble clef. The bass clef provides a consistent accompaniment of eighth notes throughout. The piece concludes with a double bar line and repeat dots.

第二場 骨を焼く

テンテルシウスの遺体は今まさに茶毘に付されようとしていた。夕星と経読は、白々しい作り物の庭を眺めつつ、喪服で缶コーヒーを飲んでいる。

経読 よく晴れたな。

夕星 ああ。

経読 雨が降らずによかった。

夕星 先生の出棺には相応しい。

経読 暑さも和らいで。

夕星 うん。

間

経読 その後はどうだ。

夕星 …連中の力は明らかに削がれた。今のあっち側の内紛は、今後一層激しくなると思う。地下に潜るセクションも出てくるだろう。そのまま窒息してくれれば楽なんだがな。そうもいかないと思う。近くこっち側の現場の術師の会合を開く。お前にも声がかかっているだろう？

経読 …いや、その話ではなく…。

夕星 え？

経読 君個人が最近どうかという話だ。

夕星 …。どうもこうも。夜討ち朝駆け、夥しい報告書に命令書。豪華絢爛なんでもござれで神経的は参ってる。

経読 身体は元気か。

夕星 …？まあ健康には問題ない。

経読 そうか。何よりだ。

夕星 なんだそれ。

経読 今日まで毎日のようにシゴトを続けて、自分を顧みることもなかった。

夕星 そんな暇のないときだってあるさ。

経読 そりゃそうだが。我々の家業は特に、自分の精神的なメンテナンスを怠ってはならないからな。

夕星 (呆れて笑って) パイセンはそういうのが好きだねえ。

経読 そういうのって？

夕星 原則論みたいなやつだよ。

経読 …大事なことだろ。連中と同じ轍を踏まないためにも。

夕星 …。

経読 以前の君ならばここで「一緒にするな、俺たちは違う！」などと息巻いただろうが、今日は食ってかかってこないな。

夕星 茶化すなよ。…言いたいことはわかっている。それにしたって今先輩風吹かせることもないだろう？

経読 ハハ。すまん。

夕星 …先生は命懸けで使命を果たされた。これを無駄にしてなるもんか。常に注意しているさ。第二、第三のテルミナを産まないために。

経読 期待しているぞ。

夕星 他人事みたいに云うなよ。関西方面の調査と解体はお前さんの仕事だ。

経読 わかっている。

夕星 先生の事件についても少しずつ調査は進んでいる。警察の動きが若干邪魔だが、関西方面での調査でそれも明らかになるだろう。…必ず捕まえてやる。

経読 テンテルシウスを殺った下手人を探すのは大事だが、それにリソースを割きすぎているのでは？

夕星 先生の殺害状況は知っているだろう？

経読 ああ。

夕星 内部犯か手引きした奴がいる。
裏切り者を炙り出して、リタニアの結束を守らねばならない。

経読 それはわかっている。ただ、普通の警察も動いている。

夕星 状況を見ても、原因不明の心臓破裂としかいいようがない。外傷はない。薬物も結局検出されない。「変ですね」で終わりだ。…誰が魔力で心筋を引き裂かれたなんて想像する？

経読 いや、まあそうだが。

夕星 だろう？

経読 問題なのは…仮に下手人が見つかって、そのあとどうする？殺人として、法では裁けない。

夕星 評議会にはかけるが、必ず相応の対価を取らせる。

経読 事件として立件できない方法で？

夕星 ああ、そうだよ。

経読 はあ。それじゃ法の外でドンパチを延々続けることになるぞ？

夕星 見逃せというのか？

経読 そうは言ってない。

夕星 じゃあどうしろと？

経読 その辺を含めてゆっくり考えたほうがいい。

夕星 捕まえてからだ。

経読 …まあ。そうだな。

間

夕星 先生は引退を口になさっていた。本当に晴耕雨読の平和な日々を送るつもりだったのだろう。…あの方の貢献への見返りがこれでは…。

経読 …テンテルシウスは、勿論、それも予想の一つとして考えていたのではないだろうか。

夕星 …。

経読 そうだとしたら、その時に彼が本当に望むことはどんなことなのだろうと思うことがある。テンテルシウスの関心ごとは、人々がみな自由に生きていって欲しいという一点にあったと思うんだ。

夕星 そうだ。お前に教わるまでもない。

経読 まあ、聞いてくれ。こんな戦いの中、自分の死について誰しもが考えるだろう。その際に彼が、何よりも最優先で、自分の仇（かたぎ）をとってくれることを願うのだろうか。

夕星 それは違う。より沢山の奴隷の鎖を断ち切ることを望むだろう。

経読 そうだ。…仲間たちがそのために、何よりもまず全力を尽くしてくれることを望んだと思う。

夕星 そんなことは判っている！

間

経読

葬式というのは、亡くなった者のための儀式という体裁はとっているが、本当は残されたもののための儀式なのだと思う。今日集まっている者は皆、自分の中に何かを抱えていて、それと向き合うためにここにいるのかも知れない。

君はテンテルシウスを尊敬していたし、彼のためにこそ戦えた。だからその心中を思えば、下手人に制裁を下すことに躍起になるのは仕方がないと思う。しかし共に戦った仲間として、あえて警告をしたい。

テンテルシウスの事を大事に思うならば、彼の望んだ大義を第一に進むんだ。でなければ、それは第二のテルミナ教団の始まりだ。悪しき魔術の巣窟。奴隷制度の信奉者となってしまう。もしそんなことになれば…私は君の力を奪わなければならない。

夕星

思い上がるな経読。俺をそこまで莫迦だと思っているのか？

経読

…熱狂は人から奪うだけ奪う。私は君が賢明であることはわかっているよ。寧ろ、君が自らの怒りをどれ程用心深く抑えて来たか、私は傍らで見て来た。だからこそその警告だ。君の神経を逆撫でしていることはわかっている。だが今日、どうしてもそう言わなければならないかったんだ。

夕星よ。これまでと同じく賢明であれ。

夕星

…。警告に感謝する。関西方面の報告書は来週を目処に評議会に報告を頼む。（去る）

経読

わかった。

BGM「暗闇を征く者」

Act 1, Scene 2: Burning Bones

The body of Tentelcius is about to be cremated. Yuzutsu and Kyoyomi, both dressed in mourning clothes, are drinking canned coffee while gazing at the artificial garden.

Kyoyomi: It's a clear day.

Yuzutsu: Yes.

Kyoyomi: I'm glad it didn't rain.

Yuzutsu: It's fitting for the Master's departure.

Kyoyomi: The heat has also subsided.

Yuzutsu: Yeah.

Pause

Kyoyomi: How have things been?

Yuzutsu: ... The enemy's power has clearly diminished. I think the internal conflict on their side will become even more intense. Some sections might go underground. It would be easier if they just suffocated, but that's unlikely. Soon, we'll hold a meeting of our field practitioners. You've been invited too, right?

Kyoyomi: ... No, not about that...

Yuzutsu: What?

Kyoyomi: I meant, how have you been personally?

Yuzutsu: ... There's not much to say. Night raids, early morning assaults, countless reports and orders. It's mentally exhausting, with all the grandeur and chaos.

Kyoyomi: Are you in good health?

Yuzutsu: ...? Well, I don't have any health issues.

Kyoyomi: That's good to hear.

Yuzutsu: What's that supposed to mean?

Kyoyomi: Until today, we've been working every day without reflecting on ourselves.

Yuzutsu: There are times when you don't have the luxury to do that.

Kyoyomi: That's true. But especially in our line of work, we must not neglect our mental maintenance.

Yuzutsu: (laughing wearily) You like that kind of thing, don't you, senpai?

Kyoyomi: What kind of thing?

Yuzutsu: Principles and theories.

Kyoyomi: ... It's important. To avoid making the same mistakes as them.

Yuzutsu: ...

Kyoyomi: In the past, you would have vehemently declared, "Don't lump us together, we're different!" But today, you're not reacting.

Yuzutsu: Don't mock me. I understand what you're saying. Even so, there's no need to play the senior card now, is there?

Kyoyomi: Haha, sorry.

Yuzutsu: ... The Master fulfilled his mission with his life. We can't let it go to waste. I'm always cautious. To prevent the birth of a second or third Termina.

Kyoyomi: I'm counting on you.

Yuzutsu: Don't speak as if it's someone else's problem. You're in charge of the investigation and dismantling in the Kansai region.

Kyoyomi: I know.

Yuzutsu: We're also making some progress on the Master's case. The police are a bit of a hindrance, but our investigation in the Kansai region should shed light on that too. ... We'll catch them for sure.

Kyoyomi: Finding the one who killed Tentelcius is important, but aren't we devoting too many resources to that?

Yuzutsu: You know the circumstances of the Master's death, right?

Kyoyomi: Yes.

Yuzutsu: There was an insider or someone who facilitated it. We must expose the traitor and protect the unity of Litany.

Kyoyomi: I understand that. But the ordinary police are also involved.

Yuzutsu: Given the circumstances, all they can say is it was a mysterious heart rupture. There were no external injuries. No drugs detected. "Strange, isn't it?" and that's the end of it. ... Who would imagine someone was torn apart by magical power?

Kyoyomi: Well, yes, but...

Yuzutsu: Right?

Kyoyomi: The problem is... even if we find the culprit, what then? We can't prosecute them for murder under the law.

Yuzutsu: We'll bring it before the council, but we'll exact appropriate retribution.

Kyoyomi: In a way that can't be legally prosecuted?

Yuzutsu: Yes.

Kyoyomi: Huh. That means we'll be fighting outside the law endlessly?

Yuzutsu: Are you suggesting we let them go?

Kyoyomi: I'm not saying that.

Yuzutsu: Then what?

Kyoyomi: We should think it over, including those aspects.

Yuzutsu: We'll think after we catch them.

Kyoyomi: ... Well, yes.

Pause

Yuzutsu: The Master talked about retiring. He really seemed to want to spend peaceful days of serene contemplation... For his contributions to be repaid like this...

Kyoyomi: ... Tentelcius might have considered that possibility as one of the outcomes.

Yuzutsu: ...

Kyoyomi: If so, I wonder what he truly desired at that moment. I think what Tentelcius cared about most was that people live freely.

Yuzutsu: Yes. I don't need you to tell me that.

Kyoyomi: Well, just hear me out. In a struggle like this, everyone contemplates their own death. In that case, would he prioritize vengeance above all else?

Yuzutsu: No, he would wish to break more chains of slavery.

Kyoyomi: Yes... I think he would have wanted his comrades to do their utmost for that cause.

Yuzutsu: I know that!

Pause

Kyoyomi: A funeral might seem like a ceremony for the deceased, but it's actually for those left behind. Everyone gathered here today is carrying something within themselves and might be here to face that.

Kyoyomi: You respected Tentelcius and fought for him. Given that, it's understandable you'd be eager to exact vengeance on his killer. But as a fellow comrade in arms, I want to give you a warning.

Kyoyomi: If you cherish Tentelcius's memory, pursue his noble cause first and foremost. Otherwise, it will be the beginning of a second Termina cult—a nest of evil magic and slavery. If that happens... I will have to take away your power.

Yuzutsu: Don't be arrogant, Kyoyomi. Do you think I'm that foolish?

Kyoyomi: ... Passion can take everything from a person. I know you're wise. In fact, I've seen how carefully you've controlled your anger. That's why I'm warning you. I know this is provoking you, but I had to say it today.

Kyoyomi: Yuzutsu, remain as wise as you have been.

Yuzutsu: ... I appreciate the warning. Please report the findings from the Kansai region to the council by next week. (leaves)

Kyoyomi: Understood.

BGM "Those Who Walk in Darkness"

暗闇を征く者

Those Who Walk in Darkness

Adagio ♩ = 64

Piano

pp

Measures 1-2: The piece begins in a 5/4 time signature with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with a half note followed by quarter notes, while the left hand provides a harmonic accompaniment of chords. A *pp* (pianissimo) dynamic marking is present.

Measures 3-4: The melodic line continues with a triplet of eighth notes in the right hand. The left hand accompaniment remains consistent with the previous measures.

Measures 5-6: The right hand has a more active melodic line with eighth notes. The left hand accompaniment consists of chords and single notes.

Measures 7-8: The right hand continues with a melodic line. The left hand accompaniment includes some chords with accidentals. There are two fermatas in the left hand at the end of measure 8.

Measures 9-11: The piece concludes with a series of chords in both hands. The right hand has a melodic line with a fermata. The left hand accompaniment includes chords with accidentals. There are two fermatas in the left hand at the end of measure 11.

6. 暗闇を征く者

11

p

6/4

6/4

This system contains measures 11 and 12. The music is in a 6/4 time signature with a key signature of two flats. Measure 11 starts with a piano (*p*) dynamic. The right hand features a series of chords, while the left hand has a simple bass line. Measure 12 continues the chordal texture in the right hand and the bass line in the left hand.

13

dim. e poco rit

6/4

3/4

6/4

This system contains measures 13, 14, and 15. Measure 13 is in 6/4 time. Measure 14 changes to 3/4 time, and measure 15 returns to 6/4 time. The dynamic marking *dim. e poco rit* (diminuendo and a little ritardando) is present in measure 14. The right hand has more complex chordal patterns, and the left hand has a steady bass line.

16

a tempo

6/4

6/4

This system contains measures 16, 17, and 18. Measure 16 is in 6/4 time. Measure 17 has a tempo marking of *a tempo*. The right hand has a more active melodic line with eighth notes, while the left hand continues with a bass line.

19

6/4

6/4

This system contains measures 19, 20, and 21. The music remains in 6/4 time. The right hand has a melodic line with eighth notes, and the left hand has a bass line.

22

piu accel.

ff

6/4

This system contains measures 22, 23, and 24. Measure 22 has a tempo marking of *piu accel.* (a little more accelerated). Measure 24 has a dynamic marking of *ff* (fortissimo). The right hand has a melodic line with eighth notes, and the left hand has a bass line.

第3場 ラストメッセージ

髑髏旗の破壊に貢献した老術師は、その際に敵方の術師の呪いを身に受けた。その呪いは確実に身体を蝕んでいた。もうこれまでのように前線で戦うこと適わないと悟った彼は、弟子の手を借りつつ最後のメッセージを世界に発信することを決めた。

BGM「英雄譚」

老術師

諸君、お久しぶりだ。まずは先月から、沢山の励ましのコメントを頂戴したことについて、お礼を申し上げたい。ありがとう。

思い起こせば四年前に、悪しき魔術を打倒せんと心に決め、そのときにチャンネルを立ち上げてからこの方、諸君らにはコメントを通じていつも助けてもらっていたね。諸君らのお陰で悪しき魔術の屋台骨を、見事打ち砕くことができたのだ。闇の歌い手としては、最後に一流の仕事ができて良かった。ひとえに、諸君らのお陰だ。本当にありがとう。

ここいらで祇園に繰り出して、諸君らと共に戦勝記念パーティーといきたい所だが…。この有様では少々無理があるな。

(老術師はしばし、黙考する。)

…旅の仲間とは、いずれ別れのときが来る。だがそれはいつも、新たな旅の始まりなのだ。別れ自体は大きな問題ではない。我々がその旅程において、どのように感じ、いかに生きたか。それこそが、財産となって諸君らの新しい旅の道標(みちしるべ)を買って出してくれる。あるいは、ステイグマとして良き戒めとなってくれる。

私もまた、魔術師としての大仕事を終え、いよいよここで別の生き方を考える時期になったと感じている。晴耕雨読の日々を送るのもよろしかろう。少し疲れが取れたら、ささやかな旅行をするのも良いかも知れない。

ともあれ、長らく身を置いた魔術の世界には、別れを告げるときが来た。今回の戦いで、死力を尽くして頑張っている若い術師達の存在も知ることができた。鶯も鳥もヒバリも、私に新しい時代の到来を告げてくれた今、もはや後の事をあれこれ心配しなくても良さそうだ。

(暫しの思考の後、希望に満ちて)

私は既に新しい旅へと足を踏み出したのだ。諸君らの中にも、悩みや怖れから足がすくんだり、袋小路に迷い込んでだりしている者もいるかも知れない。だが勇気を持って欲しい。生きている限りは、新しい明日(あした)は必ずやってくる。そのことを

本当に識っていれば、その明日は、きっと喜びに満ちた明るい朝を連れてきてくれるであろう。私はそう信じている。

では諸君、どこかの港で会うこともあるかも知れない。
そのときまで、さようなら。

画面に向かい二度三度軽くうなずき、おだやかな笑顔を見せると、弟子にカメラを止めさせる。これ以降の部屋の様子はもう一台のカメラが脇から撮影している。

老術師

ありがとう。

溜息を一つつき、檸檬水を一杯受け取ると、ゆっくり飲む。そして弟子が自分に向かってロッドを向けているのを見つめる。

やがて魔法は放たれ、老術師は絶命する。

BGM「朝に立ち昇る煙」

あなたの冷たい手に
握られた古い夢を
この手に拾い上げたところで
砂の様に崩れゆく

あなたの瞳には
もう映らない
あの日もう一度往こうと
約束した丘は

遠く遠く
流れる歌は
闇の世界からの贈り物

忘却の果てに
救いがあるのならば
今はまだ
罪の海にたゆたう

あなたの思い出に
刻まれた古い約束は
あの砕かれた石に刻まれ
来るべき雪を待つ

私の心には
もう蘇らない
あの日湧いてきた
熱い炎は

遠く遠く
鐘の音は聞こえる
この世界に残された色

戦いの果てに
安息があるのならば
今はまだ
剣（つるぎ）を握って

Act 1, Scene 3: The Final Message

The old master, who had played a significant role in the destruction of the Skull Flag, was now suffering from a curse inflicted by an enemy practitioner. Realizing that he could no longer fight on the front lines as before, he decided to send his final message to the world with the help of his disciple.

BGM "Heroic Tale"

Old Master: Greetings, everyone. It's been a while. First of all, I would like to express my gratitude for the many encouraging comments I've received since last month. Thank you.

Reflecting on the past, it was four years ago that I decided to destroy the evil magic and started this channel. Since then, your comments have always supported me. Thanks to you, we were able to spectacularly crush the backbone of evil magic. As the Singer of Darkness, I am glad I was able to do an excellent job in the end. It is all thanks to you. Truly, thank you.

Ideally, I would love to head out to Gion right now and have a victory party with all of you, but... in this condition, it's a bit difficult.

(The old master pauses in contemplation.)

... In every journey, there comes a time to part ways with your companions. But that is always the beginning of a new journey. The parting itself is not a major issue. It is how we feel and live during our journey that becomes a treasure, a guidepost for your new journeys, or perhaps a good warning as a stigma.

I, too, feel that it is time to consider a different way of living now that I have completed my great work as a magician. ³Spending peaceful days of tranquil life sounds appealing. Once I recover a bit, I might go on a small trip.

In any case, it is time to bid farewell to the magical world I have been a part of for so long. Through this recent battle, I have also come to know the presence of young practitioners who are fighting with all their might. With the arrival of a new era heralded by the nightingale, the crow, and the lark, I no longer need to worry about what lies ahead.

(The old master pauses again, this time with hope.)

I have already embarked on a new journey. Among you, there may be those whose legs are paralyzed by worries and fears or who have wandered into a dead end. But have courage. As long as you are alive, a new tomorrow will surely come. If you truly understand that, that tomorrow will surely bring a bright morning full of joy. I believe so.

Well, everyone, perhaps we might meet at some port. Until then, goodbye.

He nods lightly toward the camera two or three times, shows a gentle smile, and then has his disciple stop the camera. Another camera continues to capture the room from the side.

³ In the original text, it is written here, "It would be nice to live a life of 'Seikouudoku' (晴耕雨読)." Seikouudoku means to till the fields on sunny days and read books on rainy days, and it is an idiomatic expression referring to a leisurely lifestyle.

Old Master: Thank you.

With a sigh, he receives a glass of lemonade and drinks it slowly. He then gazes at his disciple who is aiming a rod at him.

Eventually, the spell is cast, and the old master dies.

BGM "Smoke Rising in the Morning"

Lyrics: In your cold hand
The old dream you held
Even if I pick it up in my hand
It crumbles like sand

In your eyes
I can no longer see
The hill we promised to go to
Once more on that day

Far, far away
The flowing song
A gift from the world of darkness

If there is salvation
At the end of oblivion
For now, I still
Drift in the sea of sin

In your memories
The old promise carved
Engraved on those shattered stones
Waiting for the coming snow

In my heart
It no longer revives
The hot flame
That once welled up on that day

Far, far away
I hear the sound of bells
The colors left in this world

If there is peace
At the end of the battle
For now, I still
Hold the sword

朝に立ち昇る煙

Smoke Rising in the Morning

Andante ♩. = 44

Vocals

Piano

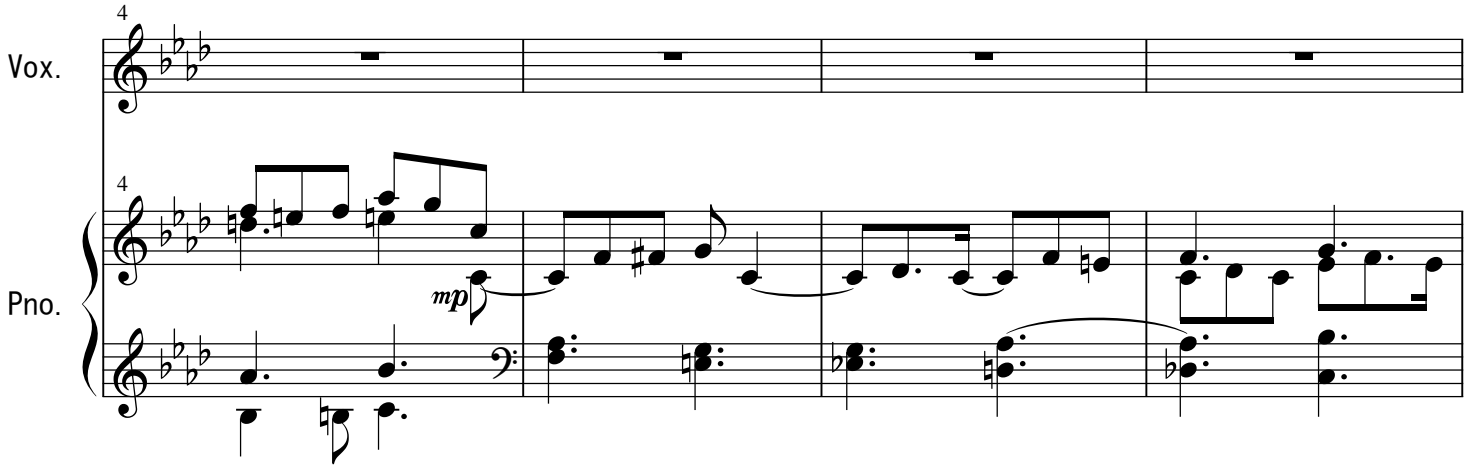
pp



Vox.

Pno.

mp

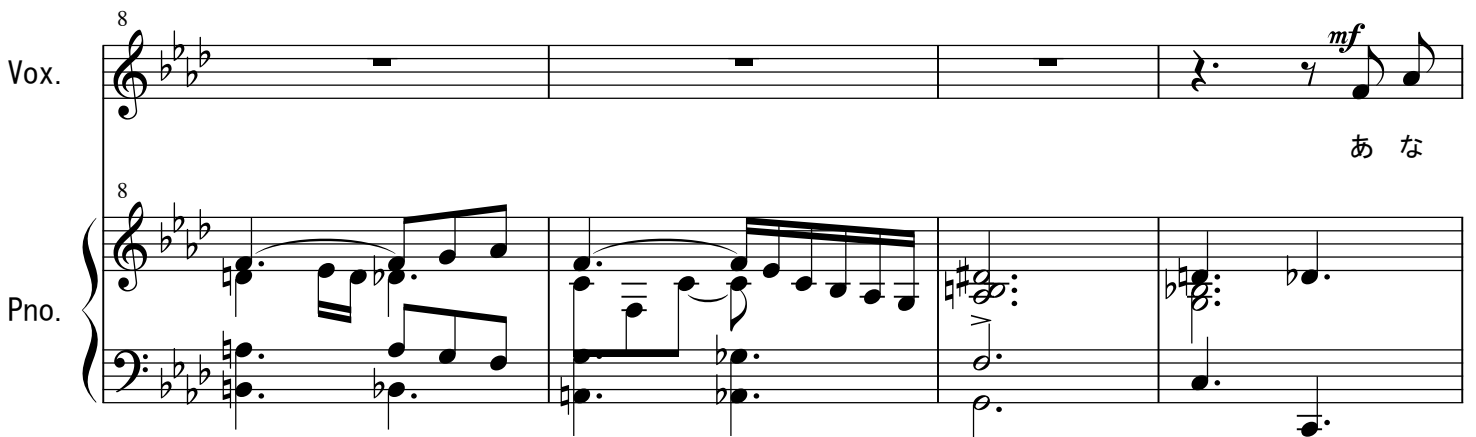


Vox.

Pno.

mf

あな



7. 朝に立ち昇る煙

12

Vox. た の つめたい て に にぎ られた ふる い ゆめ
おもい で に きざ まれた ふる いち かい

Pno.

15

Vox. を こ の て に ひろい あげ て も す な の
は あ の く だ か れ た い し に て き た る

Pno.

18

Vox. よ う き に く ず れ を ゆ ま く あ な た た し の ひ と み ろ
ゆ き ゆ き を ま く あ わ た し の こ こ ろ

Pno.

2番がB♭

7. 朝に立ち昇る煙

21

Vox.

にはもううつることはない あ
 にはもうよみがえらな い あ

Pno.

24

Vox.

のひもういちどゆこうとやくそくしたおか
 のひわいてきたあつじょうねつのほのお

Pno.

27

Vox.

は と お く と お く
 は かね

Pno.

7. 朝に立ち昇る煙

30

Vox. 30

が ね れ る う た は ちの の のい せに
 の ね は き こ え る こ の せ かい せに

Pno. 30

33

Vox. 33

が い からの お く り も の ぼ
 の こ された は か な き い ろ た

Pno. 33

36

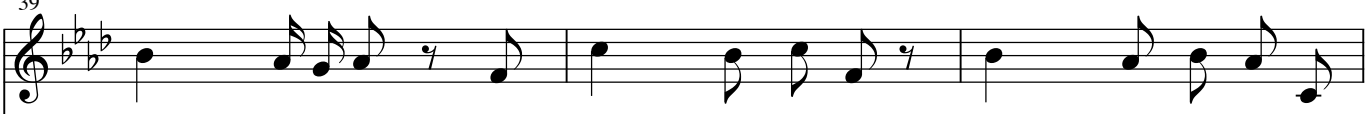
Vox. 36

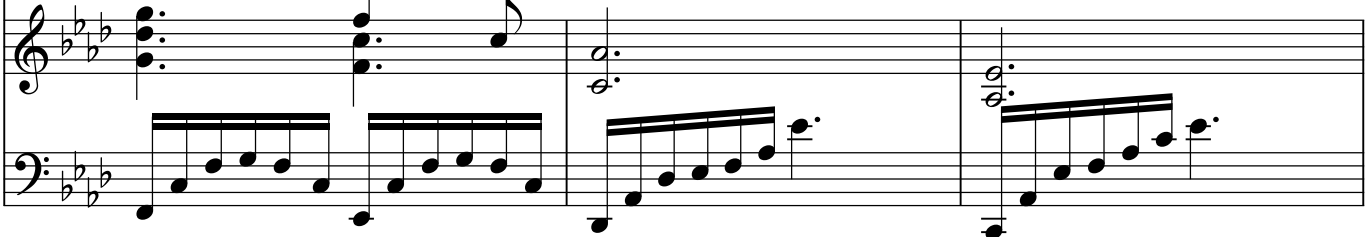
う きゃ く の は て に す く い が ある の
 た か い の て に や す き が ある の

Pno. 36


7. 朝に立ち昇る煙

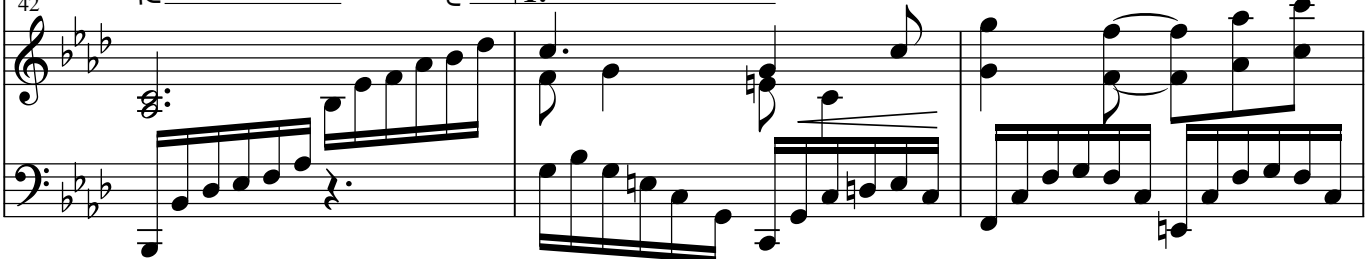
39

Vox. 
 な らば い ま は ま だ つ み の う み て
 な らば つ る ぎ を て

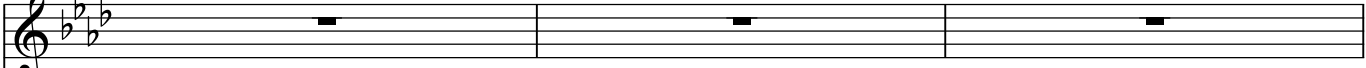
Pno. 

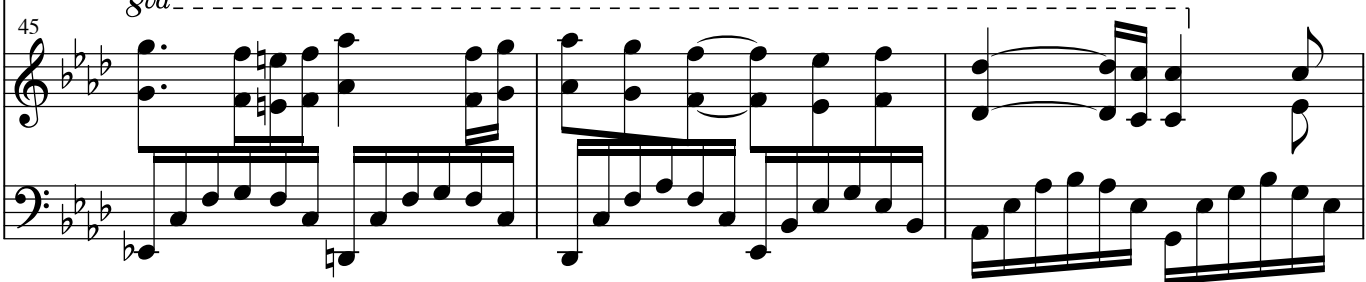
42

Vox. 
 に た ゆ た う
 に さ 1.

Pno. 

45

Vox. 

Pno. 
gva.

7. 朝に立ち昇る煙

48

Vox.

Pno.

51

Vox.

Pno.

54

Vox.

Pno.

7. 朝に立ち昇る煙

57

Vox.

Pno.

59

Vox.

Pno.

1.

62

Vox.

Pno.

pp

7. 朝に立ち昇る煙

66

Vox.

Pno.

70

rit.

Vox.

rit.

Pno.

第4場 影との対話

暗闇迫る頃、読書中の経読の元を訪れたのは、久しく顔を見せなかった彼の影であった。彼は経読のボトルから勝手に酒を注いで一口飲んだ。

経読 おお…。珍しい客じゃないか…。勿論歓迎して言っているんじゃないがね…。

影 …。

経読 久しいな。…今になってどうした？意気消沈したものと決め込んで、哀れみにでも来たのか？

影 (袋から大量のジャンクな食品類を出す。)

経読 何を買ってきたんだ？……(まるで三日ほど籠城する勢いの量の食料がテーブルに積み上げられる。) 買いすぎだろ。

影 お前のカードで払っておいた。

経読 (ため息を一つ。)

影 (新作のカップ麺を見せて) これは、美味いらしい。これは…辛いらしい。

経読は渡されたケツタイなカップ麺などを眺める。

影 残念だが、お前は哀れみを欲しているわけじゃあないだろうし、自分のことを憐んでいるわけでもない。…ああ、そうだ。もし哀れみを欲しているなら、とっておきのオリジナル哀れみソングを歌ってやるところだが。(経読み顔を覗き込み)
…お前はもう俺に感情を揺さぶられるような人間じゃない。

経読 …。人は変わるものだな。

影 イグザクトリィ…その通り。生きて、闘って、歳をとるうちに、人は自分の影に怯えることはなくなる。もしかすると、自分の影に怯えることなんて、忘れてしまうのかもな。

経読 お前と私の距離は、今までもこれからも変わらない。お互いがお互いに成り代わることも、どちらかがどちらかを侵食することもない。ハナっからそんなことはあり得な

かったんだ。だから怯えることなんて何一つない。せいぜい面突き合わせて、辛気臭い話をするだけだな。

影 (ため息を一つ) 俺に怯えないお前の近くをうろついたところで、何というか…面白みがない。

経読 (少し笑う。)

影 こうなればもう、隠れておいおいと泣くことしか出来ないな。

経読 ガラでもない。

影 俺は存外打たれ弱いんだよ。自ら変化するなんてことがない。成長と云うものを識らないんだ。そういった存在は自分で自分を更新できないから、状況に応じて強くなっていくなんてことができない。

お天道様が高くなれば身体を窄めて大人しくするしかなく、夕闇が迫ればその中に溶け込んで、存在感を失ってしまう。他ならぬお前が俺に無関心になったら、世界で誰が俺のことを気にかけてくれるだろうか。

変化の乏しい俺とお前は違う。お前は常に変化し続ける。俺の顔には刻まれないものが、お前の顔にだけは刻まれていく。妬ましいことだ。

そしてある日突然、大抵ひどいタイミングで、お前は二度と戻らぬ死への旅支度を始めるのだろう。

…突然。

それで終いさ。俺には抗議やら抵抗の余地も残されていない。お前の道連れにされるだけだ。あー、つまんねえな。まっことつまんねえわ。

経読 今日はえらく饒舌じゃあないか？

影 こんな大事な時期に喋っておかなけりゃ、損してもんだ。…俺の役割は、お前を脅かし、お前の怖れを思い出させ、お前を追い立てることだ。お前の生き方が変わるタイミングになって、ようやく俺の生き方も変わる。

経読 私の生き方は変わろうとしているのか？

影 そこのところ、実際どうなんだ？

経読 …正直な所、判らないんだ。自分の過去に何かヒントがないかと探したりもしてみた。そのせいで、お前まで呼び出してしまったのかも知れない。すまないな。

影 構わん。暇だったし。

経読 しかしそこまでやっても、どうもいまいち判らないんだ。今までの人生の中で、一番自分の意志で、自分の足で歩いているような気もするのに、強烈な流れに押し流されているようにも感じる。それが良いことなのか判断がつかない。

影 歌おうか？オリジナル哀れみソング。歌いましょうか？（ギターを手に）

経読 いや、いい。

影 …さあて、お前が俺から引き出せる「何か」は、あるのか無いのか。

経読 ないのか？

影 あるのか？

間

影 そういふの俺に聞いてくれるなよ…。

経読 かつて、私は孤独の塔に閉じ籠り、世界の物語の外側に自分を置いていた。時には喜びに泣きながら、時には怒りで苦い思いをしながら、泉に映る世界の様子を覗き込んだり、石を投げ込んだりしていた。いつも自分は余所者であり、傍観者であり、観客であり、不機嫌な評論家であった。

影 全く度し難い生活を延々と繰り返してくれたものだよ。俺としては恨み節の一つもうなりたくらいだ。お前が袖に引っ込んだままなら、俺は奈落の底でずっと体育座りをしていなけりゃならん。

経読 ハハ…。

影 笑い事じゃあない。それは結構酷なことなんだぞ？

経読 違いない。

影 さて我らが大魔術師、経読君よ。俺がこうして現れたことには、それなりの意味があると考えているのだが、いざ出てきてみればこの通り。お前ときたら暖簾に腕押し of 覇気のない様子。やる気あんの？ どうすんの？ 俺帰っていいの？

経読 すまん。うっかり呼んでしまったみたいだが、あんまり用事はないみたいだ。

影 哀れみソングいくか。

経読 やめてくれ。

影 んだよー。

経読 もう少し考えてみる。

影 無駄だ。無駄。無駄無駄無駄無駄無駄。

経読 …。

影 無駄だ無駄だ無駄、無駄無駄。無駄だ無駄だ無駄、無駄無駄。

経読 …。

影 俺は提案する。三日三晩だらだらしろ。考えたところで胸元が苦しいだけでなんの意味もない。考えても無駄。考えても結論は出ない。うじうじ考えているのは、いや、考えているフリをしているのは、たった一つの原因があるからだ。

経読 たった一つの…

影 「お前は結論を出すことから逃げている。」

経読 …。

影 結論を出せとは言っていない。結論から何年でも何十年でも逃げて逃げて…。それだっていいと思う。ただ考えるのは止めだ。なぜなら腹が減ったからだ。腹が減って俺「が」イライラしている。

経読 確かに腹は減った気がする。

影 だから、自分に猶予期間をやれよ。三日でもいい。考えない。思い出さない。知的作業を一切放棄して、無為に過ごすんだ。レッツニート。

経読 やってみよう。

影 そうそう！お湯沸かしてくるから待ってろ。

影と入れ替えに虚が入ってくる。

経読 …。早かったな。

虚 夕星の形代がそこら中で情報収集をしている。千や二千ではない。

経読 手短に。

虚 （経読の向こう側に座って）やはり夕星は評議会に報告せずに山狩り部隊を作っていた。

経読 そうか。

虚 そこまでなら確かに譴責で済んだかも知れないが、お前の読み通りだ。

経読 …。

虚 敵方の死者をネクロマンシーしていた。

経読 （頭を抱え）ゾンビ手下に山狩りですか。

虚 緊急の評議会は明日開かれる。動議でこの件があがる予定だ。

経読 評議員の様子は。

虚 孔雀も雁も雉も怒っている。このままでは夕星はやばい。

経読 尾長と雷鳥は？

虚 雉に準ずるだろう。

間

経読 …。この件、なんとか鶯に預らせて欲しい。

虚 それは…そうしたいところだが…。

経読 希望が通らねば評議会は辞める。

虚 そんな話通るか？

経読 通るさ。雁と雉の弱みを握っているからな。

虚 …。

経読 動議は内容を変え、俺が先に出す。夕星は評議員を罷免。身柄は鶯扱いとなる。

虚 わかった、協力する。

経読 では明日。

虚 どうするつもりだ？

経読 夕星は三日ほど預かってくれ。犯人のリーク情報で誘き寄せよう。

虚 ふむ。だが三日とは？何か考えでも。

経読 明日以降三日間、俺は何もしない。

虚 ? どういうことだ？

経読 何もしないったら何もしない。雲雀は空高く散歩でもしていればいい。(立ち上がる。)

虚 (ため息をつく) お前の考えることはいつもわからない。

経読 俺にだってわからない。(ハケる。旅装に。)

暗転。BGM「停車場にて」

Act 1, Scene 4: Dialogue with the Shadow

As darkness approaches, Kyoyomi, who is reading a book, is visited by his shadow, who hasn't shown up for a long time. The shadow helps himself to a drink from Kyoyomi's bottle and takes a sip.

Kyoyomi: Oh... A rare guest indeed... Not that I'm welcoming you, of course...

Shadow: ...

Kyoyomi: It's been a while... Why now? Have you come to pity me, assuming I'm disheartened?

Shadow: (pulls out a large amount of junk food from a bag)

Kyoyomi: What did you buy? ... (a quantity of food enough to last three days is piled on the table)
You bought too much.

Shadow: I paid with your card.

Kyoyomi: (sighs)

Shadow: (shows a new cup of noodles) This one is supposed to be tasty. And this one... is supposed to be spicy.

Kyoyomi gazes at the odd cup noodles handed to him.

Shadow: It's unfortunate, but you don't want pity, and you don't pity yourself. ... Ah, yes. If you did want pity, I'd sing you an original pity song. (looks into Kyoyomi's face) ... You're no longer the kind of person to be moved by my emotions.

Kyoyomi: ... People change.

Shadow: Exactly... that's right. As people live, fight, and grow older, they stop fearing their own shadow. Maybe they even forget what it's like to be afraid of their own shadow.

Kyoyomi: The distance between you and me has never changed and never will. Neither of us will become the other, nor will one of us consume the other. That was never possible from the start. So there's nothing to fear. At most, we just sit and have gloomy conversations.

Shadow: (sighs) There's no fun in hanging around you who aren't afraid of me.

Kyoyomi: (laughs a little)

Shadow: If it comes to this, all I can do is cry secretly in hiding.

Kyoyomi: That's not like you.

Shadow: I'm surprisingly fragile. I can't change myself. I don't know what growth is. Such beings can't update themselves, so they can't get stronger according to the situation. When the sun is high, I have to shrink and stay quiet, and when dusk approaches, I blend into it and lose my presence. If you, of all people, become indifferent to me, who in the world will care about me?

Shadow: You and I are different. You are constantly changing. Things that aren't etched on my face are etched on yours. It's envious. And one day, suddenly, at usually a terrible time, you will start

preparing for a journey to a death from which you will never return. ... Suddenly. And that's the end. I have no room for protest or resistance. I'll just be taken along with you. Ah, it's boring. Really boring.

Kyoyomi: You're quite talkative today, aren't you?

Shadow: It's a crucial time, so I have to talk. ... My role is to scare you, remind you of your fears, and drive you forward. When your way of life changes, my way of life also finally changes.

Kyoyomi: Is my way of life changing?

Shadow: How is it, actually?

Kyoyomi: ... Honestly, I don't know. I tried looking for hints in my past. Maybe that's why I ended up calling you. Sorry about that.

Shadow: It's fine. I was bored anyway.

Kyoyomi: Even after all that, I still don't really understand. It feels like I'm walking on my own two feet, but at the same time, I feel like I'm being swept away by a powerful current. I can't even tell if that's a good thing.

Shadow: Should I sing? An original pity song. Shall I sing it? (takes a guitar)

Kyoyomi: No, that's fine.

Shadow: ... So, is there something you can draw out from me?

Kyoyomi: Is there?

Shadow: Is there?

Kyoyomi: ...

Shadow: Don't ask me such things...

Kyoyomi: Once, I secluded myself in the Tower of Solitude, placing myself outside the world's stories. Sometimes crying with joy, sometimes bitter with anger, I gazed into the world reflected in the fountain, sometimes throwing stones into it. I was always an outsider, a spectator, an audience member, and a grumpy critic.

Shadow: What an utterly hopeless life you led. I feel like grumbling a bit myself. If you'd stayed withdrawn, I would have had to sit in the depths of the abyss forever.

Kyoyomi: Haha...

Shadow: It's no laughing matter. It's quite cruel, you know?

Kyoyomi: No doubt.

Shadow: Well, our great magician, Kyoyomi. I believe my appearance has some significance, but here we are. You seem as if you're pushing against a curtain with no vigor. Are you motivated? What are you going to do? Can I leave now?

Kyoyomi: Sorry. It seems I called you accidentally, but I don't really have any business with you.

Shadow: Shall I sing the pity song?

Kyoyomi: Please don't.

Shadow: Oh, come on.

Kyoyomi: I'll think about it a bit more.

Shadow: It's useless. Useless, useless, useless, useless, useless.

Kyoyomi: ...

Shadow: Useless, useless, useless, useless, useless. It's useless.

Kyoyomi: ...

Shadow: I suggest you spend three days and nights doing nothing. Thinking about it will only make your chest tight with no meaning. It's useless to think. You won't come to any conclusion. The only reason you're pretending to think is because of one thing.

Kyoyomi: One thing...

Shadow: "You're running away from making a conclusion."

Kyoyomi: ...

Shadow: I'm not saying you should make a conclusion. Run away from it for years or decades... that's fine too. But stop thinking. Because I'm hungry. I'm getting irritated because I'm hungry.

Kyoyomi: I do feel hungry.

Shadow: So give yourself a grace period. Three days is fine. Don't think. Don't remember. Abandon all intellectual work and spend time idly. Let's be a NEET.

Kyoyomi: I'll try.

Shadow: That's right! I'll boil some water, so wait here.

As the Shadow exits, Utsuro enters.

Kyoyomi: ... You were quick.

Utsuro: Yuzutsu's proxies are gathering information all over. There are not just a few hundred, but thousands.

Kyoyomi: Keep it brief.

Utsuro: As expected, Yuzutsu has formed a hunting party without reporting to the council.

Kyoyomi: I see.

Utsuro: That much might have only warranted a reprimand, but as you predicted...

Kyoyomi: ...

Utsuro: He has been using necromancy on the enemy's dead.

Kyoyomi: (holds his head) Hunting with zombie minions, huh?

Utsuro: An emergency council meeting is scheduled for tomorrow. This issue will be brought up as a motion.

Kyoyomi: What's the mood among the council members?

Utsuro: The peacock, wild goose, and pheasant are all angry. If this continues, Yuzutsu is in danger.

Kyoyomi: What about the long-tailed tit and the ptarmigan?

Utsuro: They will likely follow the pheasant.

Kyoyomi: ... I want the nightingale to take charge of this matter.

Utsuro: I'd like to, but...

Kyoyomi: If my request is not granted, I will resign from the council.

Utsuro: Do you think that will work?

Kyoyomi: It will. I have leverage on the wild goose and the pheasant.

Utsuro: ...

Kyoyomi: I will submit a motion first, with revised content. Yuzutsu will be removed from the council and placed under the nightingale's custody.

Utsuro: Understood, I'll cooperate.

Kyoyomi: Then, until tomorrow.

Utsuro: What do you intend to do?

Kyoyomi: Take care of Yuzutsu for about three days. We'll lure him in with leaked information about the culprit.

Utsuro: Hmm. But three days? Do you have a plan?

Kyoyomi: For the next three days, I will do nothing.

Utsuro: ? What do you mean?

Kyoyomi: When I say nothing, I mean nothing. You, Hibari, can go for a high-flying walk. (stands up)

Utsuro: (sighs) I never understand what you're thinking.

Kyoyomi: I don't understand it myself. (exits, preparing for a journey)

Fade out

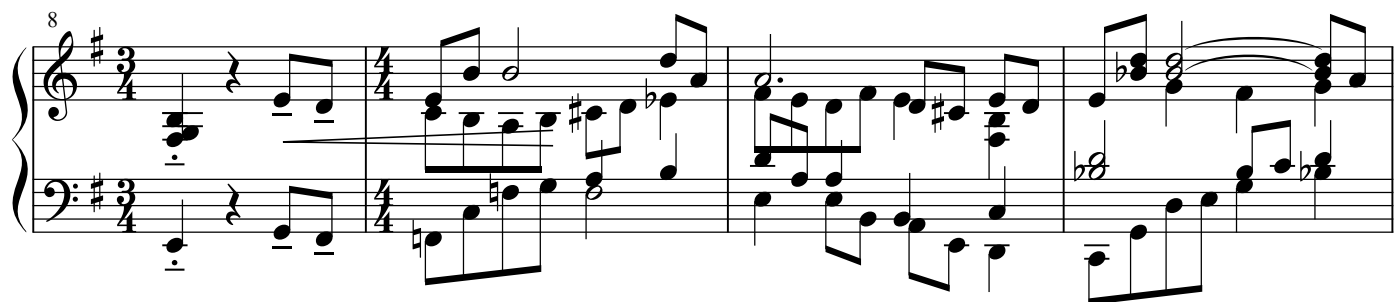
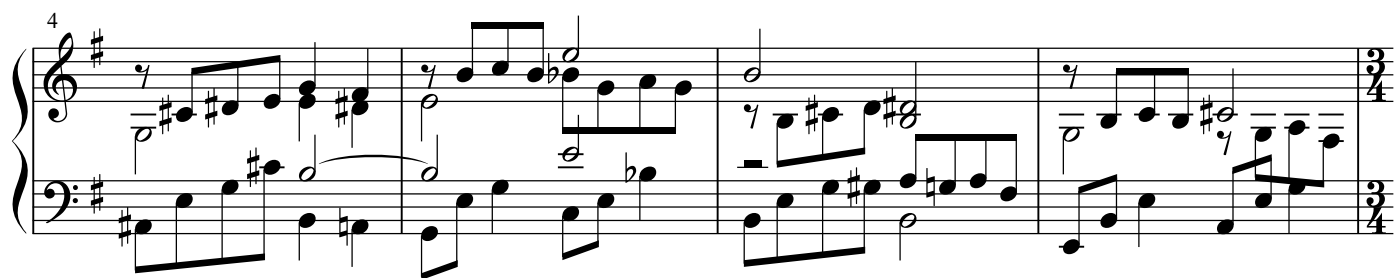
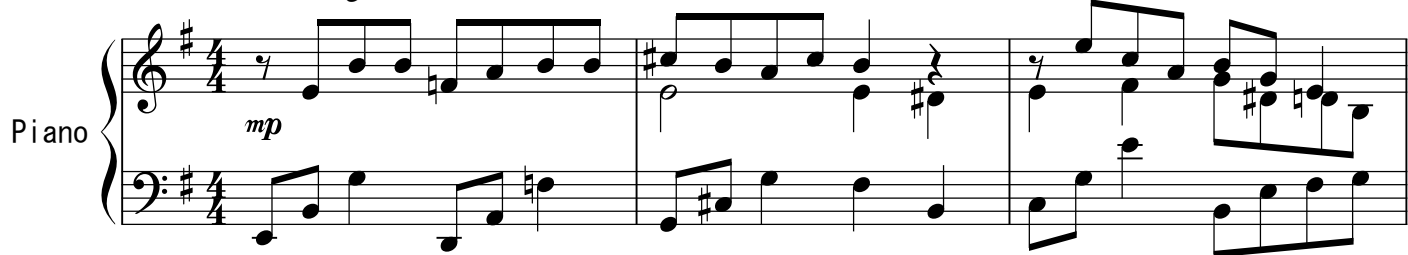
BGM "At the Station"

停車場にて [epitaph]

At the Station [epitaph]

Andante ♩ = 68

Piano



第5場 停車場

そして人は幾度も停車場に還る。単線の無人駅には夕星と経読が座っている。経読はこざっぱりとした麻の上下に帽子を被っている。

経読、時計に目をやり、それから線路の彼方を見やる。そして、車椅子に座って、ぼうつと前方を眺めている杖を持った夕星に声をかける。

経読 来ませんねえ。

夕星は ……（はっとして、ゆっくり経読の声の方を見る。気付けば夕星は総白髪である。）

経読 あっ…。あの電車のことですよ。もう時間だというのに、困ったものですね。

夕星 …ああ…。そうですね。幾分か遅れて居る様です。

経読 上りはこの駅、いつも遅れるんですよ。

夕星 …ああ…。私は下り線で…。

経読 下りですか…。あの、下りはもう明日まで待たないと…。

夕星 …その…。午前の列車が、まだ来ていないのです。

経読 えっ…。ではもう何時間もここでお待ちなのですか。

夕星 ええ。…若干その…（少し笑んで）

間

夕星 途方に暮れています。

虚が現れ、夕星に一杯檸檬水を水筒から渡す。それをゆっくりと飲む。秋の虫が鳴き、虚がそれに気づく。夕星と経読も声の方向に目を向ける。

SE「ティンシャの音」

経読 すっかり涼しくなりましたね。

夕星 ええ。…あの散々な暑さが嘘のようです。

経読 今年も厳しい夏でしたね。

夕星 ええ。本当に。

経読 …いつの間にか蝉もいなくなりました。

夕星 今年はちゃんとヒグラシは鳴いたかなあ。

経読 そういえばあつという間に秋になってしまつて…今年は聞いていない気がします。

夕星 もうすっかり、晩秋の気配ですね。

経読 そうですね。

夕星 …祭りは終わったのですね…。

間

夕星 私も長らく、だいぶ忙しく過ごしていたように思いますが、歳のせいかな、その忙しい日々のことを、よく思い出せないでいるのです。随分と仕事に熱心だったのは覚えているのですが…。正直どんな内容の仕事だったかも定かでない…。おかしいでしょう？

経読 いえ…。

夕星 一欠片も記憶に残っていないということは、まあ、たいした仕事じゃなかったのでしょう。

経読 いや、そんなことは…。きっと…一所懸命過ぎたんですよ。少しのんびり過ごされたら好い。

夕星 そうなんです。実はそうするつもりでした。退職前に買った小さな家がありましてね。そこに移ろうかと思っているんです。小さな庭ですが、セイジを育てていました。それを育てながら晴耕雨読の日々を送ろうかと。

経読 それは結構ですね。

夕星 セイジはご存知ですか？ハーブなんですけどね。料理にも薬にも使える香草でしてね。道具があるので自分で精油してアロマオイルでも作ろうかと。

経読 いいですね、晴耕雨読の日々。私も憧れるものがあります。

夕星 いいでしょう？

…いやしかしね、もうすぐ冬がやってくるでしょう？寒暖差の激しいところでね。冬は雪深く、寒い。周りに民家もない寂しい一軒家でしてね。静かなのはいいけれど、長い冬は退屈しそうですなあ。

経読 それは…。

夕星 まあ、いまどきは宅配なんかで何でも手に入りますし、用事があればメールでも何でもすればいいのでね。静かな環境を得られるだけでも有難いのだから、あまり贅沢を言っではいけませんね。

経読 私も十年くらい、誰も寄り付かない岬の塔に閉じこもっていたことがありました。でも寂しいと思うのは最初のひと月くらいですよ。

夕星 十年ですか…。随分長く籠られたのですね。

経読 いや、後から考えればあっという間です。

夕星 …お若いのに、どうしてそんな。

経読 それだけの時間が、必要だったんだと思います。

夕星 (頷く) 今は生き方を変えられた。

経読 ええ。

夕星 満足ですか？

経読 ええ。選びようがありませんからね。

夕星 そうなんですよね。選びようもなく人は決断し、決断したように歩むしかないのですよ。そのこと全て背負って、諾っていかなければなりません。

経読

ええ。

夕星

諾っていけそうですか？

経読

ええ。諾います。

夕星

あなたはしっかりなさっていますね。

間

夕星

都へ往かれるのですか。

経読

ええ。旧い知り合いの法要で。

夕星

そうですか。

経読

もう結構な年齢だったんです。最後は弟子に看取られて穏やかに逝ったそうで…。

SE「ティンシャの音」

夕星

…涼しくなりましたねえ。（ハンカチで静かに涙を拭う）

経読

ええ。

夕星

なぜかな。寒くなると、こう涙が出てきましてね。哀しいことなどあるはずもないのに。

経読

…。

夕星

人間としても、冬を迎えているのかも知れません。やがて来る滅びの季節に感応して、私の中にほんの少し残っている若い部分が、寂しい思いをしているのでしょうか。…寂しいですね。こんなこと、他人のあなたに申しあげても仕方がないのですが。

経読

やがて春は来るのですよ。永遠の冬などというものは、存在しないのです。

夕星

そうでしょうか。

経読

ええ。一度何もかもが大崩れしたと感じても、絶望してはいけません。どんな状況に陥っても、必ず希望の明日（あした）はやってくるのです。

遠方より汽笛の音。虚に促されて夕星は立ち上がる。

経読

私は、心の中に廃墟を持っていました。その廃墟が私の全てを飲み込んでしまわぬ様に、時間が必要だったのです。正直に言えば、その時間をやり過ごすことは、私にとってはとても辛いことでした。苦しくて惨めなことでした。だが、生きて命を繋いでいくことが肝要です。やがて来る春を待つように。春は、春は必ずやってきます。

夕星よ！お前の力が必ず必要になる時がやってくる。その時まで。

俺を殴りに来るでも好い。殺しにくるでも好い。必ず戻ってくるんだ。手紙を書くからな。

夕星、下り線にて去る。

BGM「冬原野」

Act 1, Scene 5: The Station

And so, people return to the station many times. At a single-track unmanned station, Yuzutsu and Kyoyomi are sitting. Kyoyomi is dressed neatly in a linen outfit and wears a hat. Kyoyomi looks at his watch, then gazes down the tracks and speaks to Yuzutsu, who is sitting in a wheelchair, staring blankly ahead with a cane in hand.

Kyoyomi: It's not coming, is it?

Yuzutsu, startled, slowly looks towards Kyoyomi's voice. Yuzutsu's hair is now completely white.

Kyoyomi: Ah... I meant the train. It's already time, but it's troublesome that it's not here yet.

Yuzutsu: ...Ah... Yes. It seems to be somewhat delayed.

Kyoyomi: The trains heading up always delay at this station.

Yuzutsu: ...Ah... I was waiting for the down train...

Kyoyomi: The down train? Well, the next down train isn't until tomorrow...

Yuzutsu: ...Well... The morning train hasn't come yet.

Kyoyomi: What? Have you been waiting here for hours?

Yuzutsu: Yes... A bit, you see... (slightly smiles)

Pause

Yuzutsu: I'm at a loss.

Utsuro appears and hands Yuzutsu a cup of lemonade from a flask. Yuzutsu drinks it slowly. The sound of a tingsha bell can be heard, and Utsuro notices it. Yuzutsu and Kyoyomi also turn their attention to the direction of the sound.

SE: Sound of Tingsha Bell

Kyoyomi: It's become quite cool, hasn't it?

Yuzutsu: Yes... The terrible heat feels like a lie now.

Kyoyomi: It was a harsh summer this year as well.

Yuzutsu: Yes, indeed.

Kyoyomi: ...The cicadas have disappeared before we knew it.

Yuzutsu: I wonder if the Higurashi (evening cicadas) sang properly this year.

Kyoyomi: Speaking of which, it became autumn so quickly... I don't think I heard them this year.

Yuzutsu: It's already late autumn, isn't it?

Kyoyomi: Yes, it is.

Yuzutsu: ...The festival is over...

Pause

Yuzutsu: I too have spent many busy days for a long time, but perhaps because of my age, I can't quite remember those busy days. I remember being very dedicated to my work... but honestly, I can't even remember what kind of work it was... Isn't it strange?

Kyoyomi: No...

Yuzutsu: If I don't remember even a fragment, it must not have been very significant work.

Kyoyomi: No, that's not true... I'm sure you were just too dedicated. You should take it easy for a while.

Yuzutsu: That's right. Actually, I plan to do just that. I have a small house I bought before retiring. I think I'll move there. It has a small garden where I grow ⁴. I plan to ⁵spend my days in tranquil labor, growing sage.

Kyoyomi: That sounds wonderful.

Yuzutsu: Do you know sage? It's an herb that can be used in cooking and medicine. I have the tools, so I thought I might make some essential oils.

Kyoyomi: That sounds nice, the days of tranquil labor. It is something I long for as well.

Yuzutsu: Doesn't it?

Yuzutsu: ...But soon, winter will come, won't it? It's a place with extreme temperature differences. In winter, it's deeply covered in snow and very cold. It's a lonely house with no neighbors. The quiet is nice, but the long winter seems boring.

Kyoyomi: That is...

Yuzutsu: Well, nowadays you can get anything delivered, and if you have something to do, you can just send an email or whatever. Just being able to have a quiet environment is a blessing, so I shouldn't be too greedy.

Kyoyomi: I also once secluded myself in a tower on a cape where no one would visit for about ten years. But feeling lonely only lasts for about the first month.

Yuzutsu: Ten years... That's a long time to be secluded.

Kyoyomi: No, looking back, it passed in the blink of an eye.

Yuzutsu: ...Why would someone as young as you do that?

Kyoyomi: I think I needed that much time.

⁴ Sage (English: Common Sage; scientific name: *Salvia officinalis*) is a perennial herb or evergreen shrub of the mint family (Lamiaceae). It is used as a seasoning and for medicinal purposes.

⁵ In the original text, it is written that he wants to live a life of "Seikouudoku."

Yuzutsu: (nods) And now you have changed your way of living.

Kyoyomi: Yes.

Yuzutsu: Are you satisfied?

Kyoyomi: Yes. I have no other choice.

Yuzutsu: That's right. People must decide without any choice and walk as they have decided. We must carry and accept everything that comes with it.

Kyoyomi: Yes.

Yuzutsu: Can you accept it?

Kyoyomi: Yes, I accept it.

Yuzutsu: You are quite resolute.

Pause

Yuzutsu: Are you heading to the capital?

Kyoyomi: Yes. For the memorial service of an old acquaintance.

Yuzutsu: I see.

Kyoyomi: He was quite old. In the end, he passed away peacefully, attended by his disciple...

SE: Sound of Tingsha Bell

Yuzutsu: ...It's become cooler. (quietly wipes tears with a handkerchief)

Kyoyomi: Yes.

Yuzutsu: I wonder why. When it gets cold, I start to tear up, even though there shouldn't be anything sad.

Kyoyomi: ...

Yuzutsu: As a human, I might be entering winter too. Responding to the approaching season of decay, the little youth left in me feels lonely... It's lonely. There's no point in telling this to you, a stranger.

Kyoyomi: Spring will come eventually. There is no such thing as an eternal winter.

Yuzutsu: Do you think so?

Kyoyomi: Yes. Even if you feel everything has collapsed, you must not despair. No matter the situation, a hopeful tomorrow will surely come.

A distant train whistle sounds. Prompted by Utsuro, Yuzutsu stands up.

Kyoyomi: I carried ruins in my heart. It took time to ensure those ruins didn't consume everything in me. To be honest, enduring that time was very difficult for me. It was painful and miserable. But

it's important to live and continue. Just as you wait for the spring to come. Spring will, spring will surely come.

Kyoyomi: Yuzutsu! The time will come when your power is absolutely necessary. Until then. It's fine if you come to hit me. It's fine if you come to kill me. But you must come back. I'll write to you.

Yuzutsu leaves on the down train.

BGM "Winter Wilderness"

冬の原野

Winter Wilderness

Andante ♩=72

Organ

Piano

gva

pp

5

p

5

Org.

Pno.

(*gva*)

5

3

3

accel.

Moderato ♩=92

Org.

Pno.

13
Org.

13
Pno.

17
Org.

17
Pno.

21
Org.

21
Pno.

25

Org.

Pno.

28

Org.

Pno.

31

Org.

Pno.

34

Org.

Pno.

This system covers measures 34 to 36. The Organ part (top two staves) features a melodic line in the right hand with grace notes and a supporting bass line in the left hand. The Piano part (bottom two staves) has a complex texture with a rapid sixteenth-note pattern in the left hand and a more melodic right hand.

37

Org.

Pno.

This system covers measures 37 to 39. The Organ part continues with a melodic line in the right hand and a bass line in the left hand. The Piano part features a prominent sixteenth-note pattern in the left hand and a melodic line in the right hand.

40

Org.

Pno.

This system covers measures 40 to 43. The Organ part has a melodic line in the right hand with grace notes and a bass line in the left hand. The Piano part features a sixteenth-note pattern in the left hand and a melodic line in the right hand.

44

Org.

Pno.

Measures 44-47. Organ part: Treble clef, key signature of two sharps (F# and C#). Measure 44: Ascending eighth-note scale. Measure 45: Rest, then descending eighth-note scale. Measure 46: Rest, then eighth-note scale. Measure 47: Rest, then eighth-note scale. Piano part: Treble clef. Measure 44: Chords. Measure 45: Chords with a slur. Measure 46: Chords with a slur. Measure 47: Chords with a slur. Bass clef: Measure 44: Ascending eighth-note scale. Measure 45: Ascending eighth-note scale. Measure 46: Ascending eighth-note scale. Measure 47: Ascending eighth-note scale.

48

Org.

Pno.

Measures 48-51. Organ part: Treble clef, key signature of two sharps. Measure 48: Slurred eighth-note scale. Measure 49: Slurred eighth-note scale. Measure 50: Slurred eighth-note scale. Measure 51: Slurred eighth-note scale. Piano part: Treble clef. Measure 48: Chords with a slur. Measure 49: Chords with a slur. Measure 50: Chords with a slur. Measure 51: Chords with a slur. Bass clef: Measure 48: Ascending eighth-note scale. Measure 49: Ascending eighth-note scale. Measure 50: Ascending eighth-note scale. Measure 51: Ascending eighth-note scale.

52

Org.

Pno.

Measures 52-55. Organ part: Treble clef, key signature of two sharps. Measure 52: Slurred eighth-note scale. Measure 53: Whole note. Measure 54: Whole note. Measure 55: Slurred eighth-note scale. Piano part: Treble clef. Measure 52: Chords with a slur. Measure 53: Chords with a slur. Measure 54: Chords with a slur. Measure 55: Chords with a slur. Bass clef: Measure 52: Ascending eighth-note scale. Measure 53: Ascending eighth-note scale. Measure 54: Ascending eighth-note scale. Measure 55: Ascending eighth-note scale.

Org. *56*

Pno. *56*

Org. *60*

Pno. *60*

Org. *64*

Pno. *64*

rit.

68

Org.

Pno.

71

Largo ♩=36

Org.

Pno.

74

Org.

Pno.

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花房伸江／ピアニスト YOUTUBEチャンネル

YOUTUBEチャンネルQR



【概要欄より】

演奏会ではクラシックを演奏することが多い私ですが、このチャンネルでは多くの方に楽しんで頂けるよう、ジャンルを定めず演奏しています。チャンネル登録よろしくお願ひ致します。

<https://www.youtube.com/@hanafusa.pianist>

Thank you for watching my video.
I am a pianist and arranger.
I upload the arrangement of my favorite song.
Please subscribe to my channel !



Vielen Dank, dass Sie sich mein Video angesehen haben.
Ich bin Pianistin und Arrangeur.
Ich lade das Arrangement meines Lieblingsliedes hoch.
Bitte abonnieren Sie meinen Kanal !



ピアニスト／花房伸江

北西ドイツデトモルト国立音楽大学卒業。コンクールに入賞後16歳でデビューし、現在も演奏活動を行い、テレビ・ラジオ等に出演。



花房伸江プライベートルーム YOUTUBEチャンネル

プライベートチャンネルQR

【概要欄より】

お料理、お酒、猫など日常風景をお届けします！



<https://youtube.com/@nobueroom>



青山郁彦ウェブサイト

<https://ikuaoyama.wixsite.com/website>



劇団青山家 Instagram

Instagram

 gekidan_aoyama_family

フォロー メッセージ

劇団青山家
役者青山郁彦・杉本茜夫婦で劇団青山家を2022年に結成しました。
みなさま、応援よろしくお願ひ致します!!!
@kuhikoaoyama @akanesugimoto
劇団青山家第二回公演... 続ぎを誘ひ
📍 www.tiktok.com/@akanegoten + 3



Follow me!

https://www.instagram.com/gekidan_aoyama_family

俳優、青山郁彦さんのHPと劇団青山家のInstagramのリンクです。
最新情報や投稿をぜひチェックしてください！

Follow me!

@izurukinoshita



木下出 プロフィール

2003年東京芸術大学声楽科を卒業後、劇団四季に所属。「オペラ座の怪人」に出演。退団後、英国ミドルセックス大学大学院舞台演出学科にて修士号を取得。在学中に、エジンバラFRINGEフェスティバルにて、自作演出の音楽劇「Piano」を発表。帰国後、兵庫県立ピッコロ劇団に俳優として所属し、小学校公演では音楽も担当する。近年は、久門剛史、平成中村座、庭劇団ペニノ、ヨーロッパ企画等の作品に出演している。2021年よりCreative Garden “Core” に参加。

Izuru Kinoshita Profile

After graduating from the Vocal Music Department of Tokyo University of the Arts in 2003, Kinoshita Shutsu joined the Shiki Theatre Company and appeared in "The Phantom of the Opera." After leaving the company, he obtained a master's degree in Stage Direction from Middlesex University in the UK. While studying, he presented his original musical drama "Piano" at the Edinburgh Fringe Festival.

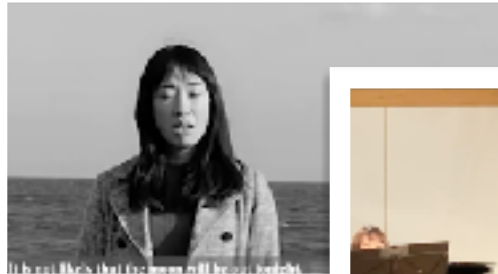
Upon returning to Japan, he joined the Hyogo Prefectural Piccolo Theater as an actor and also handled music for elementary school performances. In recent years, he has appeared in works by Takeshi Hisakado, Heisei Nakamura-za, Niwa Gekidan Penino, and Europe Kikaku.

Since 2021, he has been a member of Creative Garden "Core."



Creative Garden

YOUTUBEのチャンネル登録よろしくお願ひします♪
Please subscribe to our YouTube channel!



Creative Garden Tokyoは、音楽、美術、演劇、文学、学問など、さまざまな分野の専門家たちが東京周辺で力を合わせて運営する新しいタイプのコミュニティスペースです。ここでは、21世紀にふさわしい芸術文化の発信と交流を目指しています。

私たちは、従来のトップダウン式運営にとらわれず、メンバーが対等で創造的な関係を築けるような新しい体制を作ることに取り組んでいます。権威主義や派閥制、搾取を避け、自由な発想とイノベーションを内部から生み出すことを目指しています。この場所は、芸術家や知識人が共に学び、創作し、成長できる、刺激的な環境を提供します。

Creative Garden Tokyo is a new type of community space operated by experts in various fields such as music, art, theater, literature, and academia, working together in the Tokyo area. Here, we aim to disseminate and exchange 21st-century-appropriate arts and culture.

We are working to create a new system where members can build equal and creative relationships, free from traditional top-down management. Our goal is to avoid authoritarianism, factionalism, and exploitation, fostering free thinking and innovation from within. This space provides an inspiring environment where artists and intellectuals can learn, create, and grow together.