

ABSTRACT

Title of Document: READING LOLITA IN TEHRAN: AN OPERA
 BASED ON THE BOOK BY AZAR NAFISI

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 Music Theory & Composition

Reading Lolita in Tehran brings Azar Nafisi's bestselling memoir to the stage as a chamber opera, with a cast of eight singers, accompanied by flute, saxophone, piano, and cello. The libretto, co-written with Iranian-American poet Mitra Motlagh, retells Nafisi's experiences teaching Western literature after the Iranian Revolution, first in the classroom, and then in secret to a group of young women students. By reflecting the challenges of her reading group through the prism of *Lolita*, *Gatsby*, *James*, and *Austen*, Nafisi both paints a picture of the grim realities of Revolutionary Iran and shows how literature provides universal insights into the human condition. Through their experiences of love and loss, belonging and exile, Nafisi and her students find solace in literature; and through imagination the women create spaces denied to them by circumstances.

The opera score draws inspiration from a variety of sources, including both the popular and folk music traditions of Iran, as well as music of the literature of

Reading Lolita in Tehran, from Jane Austen to The Great Gatsby. Like the blending of past and present literary work in the novel, the music melds sounds from diverse geography and history into the contemporary opera form. The opera focuses on the six students in particular as representatives of the countless kaleidoscope stories of Iranian women seeking freedom. Their songs remind us that the simple liberties of reading and thought, education and identity, are precious and worth fighting for. Though the events take place in Tehran, the truths transcend all boundaries of language and culture.

READING LOLITA IN TEHRAN:
AN OPERA BASED ON THE BOOK BY AZAR NAFISI

By

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University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
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Used with permission from Azar Nafisi.

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Characters & Instrumentation

	Name	Voice type	Costume
<i>Lead:</i>	AZAR, professor, early 40's	Mezzo Soprano	White / chador
	AZIN, outspoken, vivacious, vain	Soprano	Red / chador
	MAHSHID, conservative, lady-like	Soprano	Navy / chador
<i>Young women students:</i>	MITRA, soft-spoken, painter, poet	Soprano	Lilac / chador
<i>(CHORUS)</i>	NASSRIN, sarcastic, rebellious	Mezzo Soprano	Pink / chador
	SANAZ, independent, dancer	Mezzo Soprano	Orange / chador
	YASSI, youngest, comedic	Soprano (Coloratura)	Yellow / chador
	MAGICIAN, elderly liberal bookseller		
<i>Male multiple role:</i>	NYAZI, conservative student	Baritone	
	GUARD, obstinate keeper of the gate		
	BAHRI, arrogant administrator		

Reading Lolita in Tehran is scored for:

Flute

Saxophone – Soprano & Alto

Piano

Cello

Reading Lolita in Tehran

1. Prologue [AZAR starts at her desk alone, writing and remembering.]

Moderato ♩ = 108

Flute *a freely flowing dance*

Soprano Sax.

Cello

Piano

Fl.

S. Sax.

Vc.

Pno.

2

This musical score is for the piece 'The Rose Tree' from the 'The Rose Tree' album. It features four staves: Flute (Fl.), Soprano Saxophone (S. Sax.), Violoncello (Vc.), and Piano (Pno.). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each starting with a measure number '9'. The Flute part begins with a whole rest, followed by a half note G4 and a quarter note A4, marked *mf*. The Soprano Saxophone part starts with a half note G4, followed by a quarter note A4, then a half note B4, and a quarter note C5, marked *mf*. The Violoncello part begins with a half note G2, followed by a quarter note A2, then a half note B2, and a quarter note C3, marked *mp*. The Piano part starts with a half note G2, followed by a quarter note A2, then a half note B2, and a quarter note C3, marked *mf*. The score includes various musical notations such as rests, notes, beams, and dynamic markings.

Reading Lolita in Tehran

3

11 *mf* Adagio ♩ = 72

AZAR: I need you to im - a - gine us _____

Fl. *mp* *p* 3

S. Sx. *p* 3

Vc. *p*

Pno. *p* *mf*

14

AZAR: read - ing Lo - li - ta in Teh - ran. In a de -

Fl. *mp* *mp* 3

S. Sx. *mf* *mp* *mp* 3

Vc. *mp* tenderly

Pno. *mf* 3

Reading Lolita in Tehran

4

18

AZAR: *cep - tive - ly sun - ny room we es - cape I - ran and ar - ti - cu - late in our own words, our -*

Fl. *p* *mf*

S. Sx. *p* *mf*

Vc. *mf*

Pno. *mp*



25

AZAR: *selves list' - ning to mu - sic, fal - ling in love,*

Fl. *> mf* *mp*

S. Sx. *mp*

Vc. *mf* *mp*

Pno. *mf*

f *apassionato*

Reading Lolita in Tehran

5

31 *con rubato* ----- *a tempo*

AZAR: *mf* walk-ing down the sha-dy streets. Then im-a-gine all of this _____

Fl. *mf*

S. Sx. *mp* *mf*

Vc. *p* *mp*

Pno. *f* *mf*



35 *f* *mf*

AZAR: ta - ken a - way, ta - ken a - way.

Fl. *mp* *f*

S. Sx. *f* *mp*

Vc. *mf* *mp*

Pno. *f* *mf*

Reading Lolita in Tehran

6

38

AZAR: I write to cel - e-brate rea - ding.

Fl. *p* *mf* *cantabile* *mp*

S. Sax. *p* *mf* Change to Alto Sax.

Vc. *p* *mp*

Pno.



2. Before the class

43 Moderato ♩ = 108 accel. ♩ = 120

Fl. *mf* *f* *mf* *f*

A. Sax. *mf* *mf*

Vc. *mp* *mf*

Pno. *mf* *f* *mf* *f*

AZAR moves to the living room, arranging things and closing windows, preparing for her secret literature class.

7

55

AZAR: Ev' - ry Thurs - day we'll dis - cuss lit - era - ture, my stu - dents and I, _____

55

Fl. *mf* *mp* *mp*

A. Sx. *mp*

55

Pno. *mp*

55

Reading Lolita in Tehran

8

61

AZAR: *p* *mp*
se - cret - ly! No in - ter fer - ence

Fl. *mf*

A. Sx. *mp* *mf pp* *mf*

Vc. *mp*

Pno. *f* *p* *mp*



67

AZAR: *mf* *mf* **Andante** ♩ = 104
from the Is - lam - ic Re - pub - - - lie! We can do what we like with-out

Fl. *mp*

A. Sx. *mf* *mp*

Vc. *mf* *mp*

Pno. *mf* *mp*

Reading Lolita in Tehran

9

73 *rit.* ----- $\text{♩} = 84$ **Allegro** $\text{♩} = 120$

AZAR: pen-al-ties for wear-ing, dare-I-say, make-up. No one sees. Free-doms I've been de-nied,

Fl. *p* *mf*

A. Sx. *p* *mf* *slow = fast*

Vc. *p* *mf*

Pno. *mf* *f*



79 *rit.* ----- **Andante** $\text{♩} = 84$

AZAR: col-ors I've on-ly dreamed! What if it does-n't work, if they don't come?

Fl. *mp*

A. Sx. *mp* *mp*

Vc. *mp* *mp*

Pno. *mf* *mp*

84

AZAR: What if it works too well, and guards find out? _____

Fl. *p*

A. Sx. *mf*

Vc. *p*

Pno. *mf*



3. Arrivals Each member of CHORUS enters tentatively, but gradually becomes more comfortable.

Larghetto $\text{♩} = 60$ Adagio $\text{♩} = 72$

89

MAHSHID: _____

Fl. *mp* *pp* *f* *mp*

A. Sx. *f*

Vc. *mp* *f* *mp*

Pno. *mp* *f* *mp*

a knock at the door

Flute

Cello

MAHSHID: *mf* I'll get the door! _____

AZAR: *mf* 2 Mah - shid! No men in the house, you don't need your veil

Fl. *mf*

A. Sx. *mp*

Vc. *mp*

Pno. *mp* *f* *mp* Another knock

2 2 2 2 2 2 2 2

99 *mf*
AZIN: Or-chids from Mit-ra and I.

mf *mf* *f*
MITRA: Or - chids Sa-laam! Yas - si!

f
YASSI: **YASSI thrusts herself into the action without reservations.**
I am here too!

mf
AZAR: Thank you, A - zin, Mi - tra.

99
Fl. *mp*

A. Sx. *mp* *mf* *p*

99
Vc. *p* *mp*

99
Pno. *mf*

Sea Sea Sea Sea Sea

104

SANAZ: *mf* Sor - ry I'm late, my bro-ther won't let me drive.

AZAR: *mf* Wel - come! Sa - naz! *mf* I

104

Fl. *mf* *p* *mp* *p*

A. Sx. *mf* *p*

Vc. *p* *mp* *p* *mp*

Pno. *mp*

104

200 200 200 200

Reading Lolita in Tehran

14

108 *rit.* *mf* *a tempo*

NASSRIN: I men-tioned it to Fa-ther, and sur - prise! he dis-a-proved.

AZAR: wor-ry a-bout the trou-ble this class might cost you.

Fl. *mp* *Change to Soprano Sax.*

Vc. *mp* *mf* *pizz.*

Pno. *f* *mp*

112 *f*

MAHSHID: You lied!

NASSRIN: *mf* What else can I do, at this age? Fath-er

AZAR: *mp* *3* How did he let you come?

Vc. *f* *mp*

Pno. *f* *mp*

116

NASSRIN: tries to con - trol ev-ery move, ev-ery wish!

SANAZ: *mf* What if he calls to check up on you?

Fl. *p*

Vc.

Pno. *mf* *p*



120

MAHSHID: *shriek*

NASSRIN: *p* *mf* (Shhh) We are trans - lat - ing Is - lam - ic texts in - to Eng - lish.

S. Sx. *sassy* *mf*

Vc.

Pno. *mp*

NASSRIN grins, making "shh" gesture, then talks into imaginary phone.

NASSRIN pokes horrified MAHSHID.

All laugh except MAHSHID.

Reading Lolita in Tehran

16

$\text{♩} = \text{♩}$ ($\text{♩} = 108$)

MITRA: *4. Colors* *mp* *3* Look at this place! Beau-ti-ful.

NASSRIN: *mp* *3* Ev'-ry - where, co - lors.

SANAZ: *mp* *3* Ev'-ry - where, co - lors.

YASSI: *mp* *3* Look at this place! Beau - ti - ful.

AZAR: *mf* I've al-ways been ob-

Fl. *mp* *3* *mf* *3* *mp* *3* *p* *3*

S. Sx. *mp* *mf* *mp*

Pno. *mp* *mf* *mp* *mf*

The CHORUS starts to have a look at the place, decorated ecclectically with daring beautiful color.

MAHSHID: ¹³² *mp* MAHSHID reveals conservative navy coat.
You're too gree-dy for co - lors!

NASSRIN: ¹³² NASSRIN takes off outer dark chador to reveal brightly colored attire.
I want to wear shock-ing pink, ____ to - ma - to red!

AZAR: ¹³² *p* *arco* *p* *mf* *mp*
sessed with all kinds of co-lors.

Fl. ¹³² *mf* *mp*

S. Sx. ¹³² *p* *mp*

Vc. ¹³² *p* *mf* *mp*

Pno. ¹³² *mp* *mf*

136

AZIN: *mf* **AZIN stares at nails after revealing red peasant blouse and large gold earrings.** I paint my nails the co - lor of blood. *mp* It takes my mind off

MITRA: *mp* **MITRA reveals pastel purple t-shirt.** Why, A - zin?

Fl. *mp*

S. Sx. *mp*

Vc. *mp*

Pno. *mp* *mf* *mp*

141

AZIN: things... *p* par - a - dise par - a - dise

MAHSHID: *p* par - a - dise par - a - dise par - a - dise

MITRA: *p* 3 par - a - dise par - a - dise

NASSRIN: *p* 3 par - a - dise par - a - dise

SANAZ: *mf* 3 SANAZ reveals orange clothing. par - a - dise par - a - dise

YASSI: *mf* 3 YASSI reveals yellow clothing. col-ors of par - a - dise. par - a - dise - par - a - dise

AZAR: *mf* 3 AZAR continues showing them around. changing the subject Sche - her - a - zade's dress, the ma-gic lamp, col-ors of par - a - dise.

Fl. 141 *mp*

S. Sx. *mf*

Vc. 141 *mf*

Pno. 141 *mf* 3 *mp* 5

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146

AZIN: *mp* *mf*
Green. Red. Gold. Blue, Per - sian blue.

MAHSHID: *mp* *mf*
Green lush leaves, two red ap-ples. Gold. Blue, Per - sian blue.

MITRA: *mp* *mf*
Green lush leaves. Red A gol-den pear and blue! Per - sian blue.

NASSRIN: *mp* *mf*
Green. Red. Gold. Blue, Per - sian My par-a-dise is

SANAZ: *mp* *mf*
Green. Red. Gold. Blue, Per - sian blue.

YASSI: *mp* *mf*
Green, two red ap-ples A gol-den pear and blue! Per - sian blue.

AZAR: *mp* *mf*
Green lush leaves Two red ap-ples A gol-den pear and blue! Per - sian blue.

Fl. 146 *mf*
3 3

S. Sx. *mp*

Vc. 146 *mp*

Pno. 146 *mf* *mp* *mf*

152

AZIN: *mp* Cer - u-le-an, aq - ua, tur - quoise, *mf* den _____ im, per - i - win-kle.

MAHSHID: *mp* Co - balt, sky, _____ sea, _____ in - di - - go.

MITRA: *mp* Aa - bi, _____ lap - is, *mf* sap - phire, _____ az - ure.

NASSRIN: *f* swim - ming pool blue *f* Fath - er was proud of his champ-i-on swim-mer. *f* My

SANAZ: *f* My par - a - dise is too!

YASSI: *mf* Mid - night, _____ vio - let. _____

Fl. 152 *mp*

S. Sx. *mf* *mp* *p* *mp*

Vc. 152 *mp*

Pno. 152 *mp* *mf* *f* *mf*

22

159 *rit.* *a tempo*

MITRA: *mp*
I once paint-ed life,

NASSRIN: *mf*
dream is at the bot-tom of that pool, like Gats-by.

AZAR: *mf*
Gats-by.

S. Sx. *mp*

Vc. *mf* *f* *mf*

Pno. *f* *mf* *mp*

160

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164

AZIN: *mp* Lime. Dark blue *p*

MAHSHID: *mp* Pom-e-gran-ate. Dark blue *p*

MITRA: *mf* but now it's just re-bel-ious co - lor. Dark patch-es drop-lets of blue. Re- *mf*

NASSRIN: *mp* Tan-ger-ine! Dark blue *p*

SANAZ: *mp* Saf-fron. Dark blue *p*

YASSI: *mp* Plum. Dark blue *p*

Fl. *mp*

S. Sx.

Pno. *mf* *f*

164

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24

MITRA: 169 *mp* *mf* 3
al - i - ty is so bleak, all I can paint are the co - lours of my dreams.

Fl. 169 *p*

Pno. 169 *mp*



5. Scheherazade
174 (♩ = 108)

SANAZ: 174 *mf* *accel.* - - - - -
Sche - her - a - zade!

YASSI: 174 *mf* 3
What will we stu - dy? —

AZAR: 174 *mf* 3
The first work will be... "A Thous-and and One Nights."

Fl. 174 *mp* 3 *mf*

S. Sx. 174 *mf* *declarative* 3

Vc. 174 *p*

Pno. 174 *mp* *mf* 3

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25

[illegible]

184

AZIN: *mf* Shahr - zad

MAHSHID: *mp* thou-sand and one nights

MITRA: *mp* thou-sand and one nights

NASSRIN: venge for a queen's be-tray-al. Stor-ies stay his hand.

SANAZ: *mp* thou-sand and one nights

YASSI: *mf* Sche - her - a - zade

AZAR: *mf* stor-ies stay his hand.

Fl. *mp*

S. Sx. *mp*

Vc. *mp* *p*

Pno. *mf* *mp*

188

AZIN: *mf* and are

MAHSHID: *mf* Those who be-tray...

SANAZ: *mp* Those who —

YASSI: *mf* Those who be - tray...

AZAR: *mf* Three kinds of wo - men are vic-tims of the king's rule:

Fl. 188

S. Sx. *p* *mp*

Vc. 188 *mp* 3

Pno. 188 *mf* *mp* *mf*

The musical score is written for a vocal ensemble and instrumental accompaniment. The vocal parts are for Azin, Mahshid, Sanaz, Yassi, and Azar. The instrumental parts are for Flute (Fl.), Saxophone (S. Sx.), Violoncello (Vc.), and Piano (Pno.). The score begins at measure 188. The vocal parts have lyrics in English. The instrumental parts include a piano introduction and a flute melody. The score is written in standard musical notation with various dynamics and articulations.

194

AZIN: killed. *rit.*

MAHSHID: Those killed be - fore they can be - tray. —

MITRA: *mf* and are killed. *mp* The

NASSRIN: *mf* and are killed.

SANAZ: die for the king

Fl. 194 *mp*

S. Sx. *mp*

Vc. 194 *p* *mp*

Pno. 194 *f* *mp* *p*

The musical score is written for a vocal ensemble and piano. The vocal parts are for Azin, Mahshid, Mitra, Nassrin, and Sanaz. The instrumental parts are for Flute (Fl.), Saxophone (S. Sx.), Violoncello (Vc.), and Piano (Pno.). The score begins at measure 194. Azin's part starts with a whole note 'killed.' followed by a rest. Mahshid's part has a whole note 'Those' followed by a half note 'killed', a quarter note 'be -', a quarter note 'fore', a half note 'they', a quarter note 'can', a quarter note 'be -', and a half note 'tray. —'. Mitra's part has a half note 'and', a quarter note 'are', a half note 'killed.', and a quarter rest. Nassrin's part has a half note 'and', a quarter note 'are', and a half note 'killed.'. Sanaz's part has a half note 'die', a quarter note 'for', a half note 'the', and a quarter note 'king'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *f* (forte). Articulation marks include slurs and accents. The tempo marking *rit.* (ritardando) is present at the end of the first line.

200 $\text{♩} = 120$

AZIN: *mp* Shahr-zad choos-es differ-ent terms. She

MAHSHID: *mp* no voice ____ *p* Shahr - zad

MITRA: *mp* vir-gins have no voice but their si-lence. ____ *p* Shahr - zad

NASSRIN: *mp* no voice ____ *p* Shahr - zad

SANAZ: *p* Shahr - zad

YASSI: *p* Shahr - zad

AZAR: *mp* si-lence. ____

S. Sx. *mf*

Vc. 200 *pp*

Pno. 200 *p* *mp*

204

AZIN: fash - ions her own un - i - verse, mak - ing words, mak - ing words.

MAHSHID: sets her a -

SANAZ: Cou - rage to risk her life

S. Sx.

Pno. *p*

6. *Upsilamba* [AZAR passes out copies of *Invitation to a Beheading*.]

(♩ = 120) *mf*

AZIN: 208 *mp* o - thers. Up - si - lam - ba! Up - si - lam - ba!

MAHSHID: part from the o - thers. Up - si - lam - ba! Up - si - lam - ba!

MITRA: o - thers. Up - si - lam - ba! Up - si - lam - ba!

NASSRIN: o - thers. Up - si - lam - ba! Up - si - lam -

SANAZ: o - thers. Up - si - lam - ba! Up - si - lam -

YASSI: o - thers. Up - si - lam - ba! Up - si - lam - ba!

Fl. 208 *mp*

S. Sx. 3

Vc. 208 *mp* 3 *mf*

Pno. 208 *mp* 3 *mf*

208

214

AZIN:

MAHSHID:

MITRA:

NASSRIN:

SANAZ:

YASSI:

AZAR:

214

Fl.

S. Sx.

214

Vc.

214

Pno.

Na - bo - kov writes of

220

AZIN: *mp* fresh lang - uage

MAHSHID: *mp* fresh lang - uage

AZAR: be - ing trapped with - out fresh lang - uage. No up - si - lam - ba let - ters to

Fl. 220 *mf*

S. Sx. *mf*

Vc. 220 *mf*

Pno. 220 *mf* *mp*

The musical score is written for a vocal ensemble and instrumental accompaniment. The vocal parts (AZIN, MAHSHID, AZAR) are in treble clef with a key signature of two sharps (F# and C#). The instrumental parts (Fl., S. Sx., Vc., Pno.) are in various clefs: Fl. and S. Sx. in treble clef, Vc. in bass clef, and Pno. in grand staff (treble and bass clefs). The score includes lyrics for the vocal parts and dynamic markings (mp, mf) for all parts. The piano part features a complex rhythmic pattern in the right hand and a simpler pattern in the left hand, with a pedal point in the bass.

225

AZIN: *mf* Up - si - lam - ba!

MAHSHID: *mf* Up - si - lam - ba! *mf* Up - si - lam - ba!

MITRA: *mf* take flight *mf* Up - si - lam - ba!

NASSRIN: *mf* take flight *mf* Up - si - lam - ba!

SANAZ: *mf* take flight Up - si - lam - ba!

YASSI: *mf* take flight

AZAR: cat - a - pult and take flight.

225

Fl. *mf* 3

S. Sx. *mf* 3

225

Pno. *mf* 3

231

AZIN: *mp* A sound, ____ a

MAHSHID: *mf* Up - si-lam - ba. ____

MITRA: *mf* Up - si-lam - ba. *f* Up - si-lam - ba.

NASSRIN: *mf* Up - si-lam - ba.

SANAZ: *mf* Up - si-lam - ba. ____

YASSI: *mf* Up - si-lon and lamb - da, what does it mean? *f* *mf* Up - si-lam - ba.

AZAR:

Fl. *mf* *mp* *mf* *mp*

S. Sx. *mp* *mf* *mp* *mf*

Vc. *p* *mp* *mf*

Pno. *cresc.* *f* *p*

scs

238

AZIN: mel-o - dy.

MITRA: *mf* A small sil-ver fish leap-ing in and out of a moon - lit lake.

SANAZ: *mp* A small Af - ri-can boy's se-cret name.

238

Fl. *mp* *mp*

S. Sx. *mp* *mp*

Vc. *mp* *mp* *p*

238

Pno. *mp*

238

[illegible]

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38

249

p *start whispering* *mp* *f* *shout!*

AZIN: Up-si-lam-ba, up-si-lam-ba Up - si-lam-ba, Up-si - lam-ba!

MAHSHID: *p* *mp* *mf* *f* *shout!*
Up-si-lam-ba, up-si-lam-ba Up - si-lam-ba, Three girls jump-ing rope, _____shout-ing up-si - lam-ba!

MITRA: *p* *mp* *f* *shout!*
Up-si-lam-ba, up-si-lam-ba Up - si-lam-ba, Up-si - lam-ba!

NASSRIN: *p* *mp* *f* *shout!*
Up-si-lam-ba, up-si-lam-ba Up - si-lam-ba, Up-si - lam-ba!

SANAZ: *p* *mp* *f* *shout!*
Up-si-lam-ba, up-si-lam-ba Up - si-lam-ba, Up-si - lam-ba!

YASSI: _____ the up - si-lam-ba with me _____ *f* *shout!*
Up-si - lam-ba!

AZAR: _____ the up - si-lam-ba with me _____ *f* *shout!*
Up-si - lam-ba!

249

Fl. *mf*

S. Sx. *mp* *mf* *mp*

Vc. 249

Pno. 249

254 *rit.* *a tempo*

AZIN: *mp* *p* An up-si-lam-ba to you, too!

MITRA: The par - a - dox of a bliss-ful sigh. —

NASSRIN: *mp* A

SANAZ: A lit-tle bird.

Fl. *mp* *p*

S. Sx. *p*

Vc. *mp* *p*

Pno. *mp* *p*

259

NASSRIN: *ma gic code ____ o-pens a door to a vast trea-sure, ____*

AZAR: *of re-mem - brance. ____*

Fl. *mp p mf*

S. Sx. *mp p mf*

Vc. *mp*

Pno. *mp mf mp decresc. poco a poco*



264

Fl. *mp f mp*

S. Sx. *mp f mp*

Vc. *mf*

Pno. *p*

rit.



7. Magician 1

269 (♩ = 120)

Fl. *mf* *mp* *mf* *mp*

S. Sx. *mp* *mf*

Vc. *mp* *mf* *mp*

Pno. *p* *mf* *simile*

AZAR: 276 [AZAR goes to a bookstore and meets the MAGICIAN.]

I searched for books, books im-pos-si-ble to find

Fl. *mf* *p* *mp*

S. Sx. *p*

Vc. 276

Pno. *mp* *mf* *mp*

282 *f* on - ly months lat - er. *mp* I am.

MAN: As the MAGICIAN *mf* If you're int-rest-ed in those...

282 *mp*

282 *mf* *p*

282 *mf* *mp*

282 *pp* *mp* *f* *mp*

288 *mp*

MAN: buy them now, too much de - mand. They can't do an - y thing...

288 *mp*

288 *mf* *mp*

288 *pp* *mp* *mf*

288 *mp* *f* *mp*

AZAR and MAGICIAN move to a cafe where she has brought her students' pictures, papers, and projects.

295

AZAR: *mf* What do you

MAN: *mf* a - bout that, *mp* can they? *mf*

Vc. *p* *mf* *mp* *mf*

Pno. *mf* *mp*



302

AZAR: see in my girls? Read their writ - ing, look at their draw - ings.

Fl. *mp*

A. Sx. *mp* *p*

Vc. *p* *mp*

Pno. *mp*

309

AZAR: They're gen - ius-es! Will you meet with them?

MAN: They are fine peo - ple.

Vc. *pizz.*
mp

Pno.



316

AZAR: *rit.* *a tempo* too man - y peo - ple to

MAN: No, I'm try - ing not to add to my a - quain-tanc-es,

Fl. *mp*

A. Sx. *mp*

Vc. *arco*
mp

Pno. *mf* *mp*

Reading Lolita in Tehran

45

321 *rit.* ----- *a tempo* *mf* *rit.* -----

AZAR: wor - ry o - ver... Did I choose them? ____ Or did they choose me? ____

MAN: wor - ry o - ver.

Fl. *p*

A. Sx. *p*

Vc. *p*

Pno. *mf*



8. Lolita Azar's living room.

Andante (♩ = c. 100)

329 *mf* *mp* *mf* *mf*

AZAR: We are read-ing a no-vel a - bout a man in pos - es-sion of a twelve-year-old girl.

Fl. *mp*

Vc. *mf*

Pno. *mf*

335

YASSI: *mf*
Why does read-ing Lo-

AZAR: Why Lo - li - ta? Why in Teh - ran?

Fl. *mp* *mf*

A. Sx. *mp* *mp* *mf*

Vc. *mp* *mf*

Pno. *f* *mf*

340 *rit.* ----- *a tempo*

MITRA: *If we write a - bout life in Ir - an,*

YASSI: *li - ta, so trag - ic, make us hap - py?*

Fl. *p*

A. Sx. *p*

Vc. *p*

Pno. *p*

The musical score is for a scene from 'Reading Lolita in Tehran'. It features six parts: MITRA (vocal), YASSI (vocal), Flute (Fl.), Alto Saxophone (A. Sx.), Violoncello (Vc.), and Piano (Pno.). The score begins at measure 340. MITRA's line starts with a rest, followed by the lyrics 'If we write a - bout life in Ir - an,'. YASSI's line starts with the lyrics 'li - ta, so trag - ic, make us hap - py?'. The instrumental parts include a Flute part with a melodic line and a piano (p) dynamic marking. The Alto Saxophone part has a sustained note with a piano (p) dynamic marking. The Violoncello part has a melodic line with a piano (p) dynamic marking. The Piano part has a complex accompaniment with triplets and a piano (p) dynamic marking. The score includes various musical notations such as rests, notes, triplets, and dynamic markings.

345

MITRA: *should we make read - ers hap - py?*

NASSRIN: *mf* What bo - thers us most _____ is not her ut - ter help - less ness, _____

SANAZ: *mf* What bo - thers us most _____ help - less -

345

Fl. *pp* *p*

A. Sx. *pp* *p*

Vc. *pp* *p*

345

Pno.

350

AZIN: *mf* The pinned but - ter - fly

MAHSHID: *mf* the pinned but - ter - fly

MITRA: but - ter - fly -

NASSRIN: — but the rob - bery of her child - hood

SANAZ: ness, Hum - bert stole her in - no - cence.

YASSI: *mf* pinned but - ter - fly

AZAR: *mf* Oh, my — girls!

350

Fl. *pp* *mp*

A. Sx. *pp* *mp*

Vc. *pp*

Pno. *pp*

355 *f*

AZIN: Lo - li - - - ta, I see my - self in you.

MAHSHID: Lo - li - - - ta, I see my - self in you.

MITRA: Lo - li - - - ta, I see my - self in you.

NASSRIN: Lo - li - - - ta, I see my - self in you.

SANAZ: Lo - li - - - ta, I see my - self in you.

YASSI: Lo - li - - - ta, I see my - self in you.

355

Pno. *mp*

The musical score is for a six-part vocal setting. Each part is written on a single staff with a treble clef. The vocalists are listed on the left: AZIN, MAHSHID, MITRA, NASSRIN, SANAZ, and YASSI. They all sing the same melody, which is written in a single line of music. The melody starts with a quarter note 'Lo', followed by a dotted quarter note 'li', then a half note 'ta', and continues with the lyrics 'I see my - self in you.' The piano part (Pno.) is written on a grand staff (treble and bass clefs) and is mostly silent, with a few notes at the end marked 'mp'.

363 *mp* *mf* *f*

AZIN: Lo - li - ta I see my - self in you

MAHSHID: *mp* *mf* *f*
Lo - li - ta Lo Lo - li - ta I see your cap-ti-vi-ty

MITRA: *mp* *mf* *f*
Lo - li - ta Lo Lo - li - ta I see your cap-ti-vi-ty

NASSRIN: *mp* *mf* *f*
Lo - li - ta Lo Lo - li - ta I see your cap-ti-vi-ty

SANAZ: *mp* *mf* *f*
Lo - li - ta I see my - self in you

YASSI: *mp* *mf* *f*
Lo - li - ta I see my - self in you

AZAR: *mf* *f*
Lo - li - ta Lo Lo - li - ta I see your cap-ti-vi-ty

363 *p* *mp* *mf* *mp*
Fl. *smooth swells*

363 *p* *mp* *mf* *mp*
A. Sx. *smooth swells*

363 *p* *mp* *mf* *mp*
Vc. *smooth swells*

363 *mf* *f*
Pno. *smooth swells*

One by one, CHORUS leaves to redress for the outside world.

369

accel-
mp

AZIN: ah

MAHSHID: *mf* in my own life *mp* ah

MITRA: *mf* in my own life *mp* ah

NASSRIN: *mf* in my own life *mp* ah

SANAZ: *mf* ah

YASSI: *mf* ah

AZAR: *mf* in my own life

Fl. 369 *f* *mp*

A. Sx. *p*

Vc. 369

Pno. 369 *f* *mf* *mf*

369

9. *Gatsby Trial* NYAZI reads the book list at the University.

Presto Marziale ♩ = c. 168

As NYAZI *mf*

MAN: 376

FL. 376

A. Sx. 376

Vc. 376

Pno. 376

mp *mf* *mf*

How could this hap-pen?



MAN: 383

FL. 383

A. Sx. 383

Vc. 383

Pno. 383

mf *mp* *mf* *f* *mf* *f*

Scott Fitz - ger - ald! The

Reading Lolita in Tehran

54

389 $\text{♩} = 112$

MITRA: *To eachother* *>*
No, it's not!

NASSRIN: *To eachother* *>*
No, it's not!

SANAZ: *To eachother* *>*
No, it's not!

MAN: no - vel__ is im-mor - al,__ it's poi - son,__ cor - rup - ting in - no - cent minds who read it as

Vc. *mf* *mp*

Pno. *mp*

MITRA, NASSRIN, SANAZ listen in on NYAZI's conversation.

392 *rit.*

MITRA: How can he say these things?

NASSRIN: How can he say these things?

SANAZ: How can he say these things?

AZAR: *mp* Do you know this is fic-tion, not how - to? *mf* <

MAN: truth. May-be

A. Sx. *p*

Vc. 392 *p*

Pno. 392 *p* *mp*

* * * *

395 *a tempo* *f* **Exit MITRA, NASSRIN, SANAZ.**

MAN: Gats-by is fine for A-mer-i-ca, but not our youth.

Fl. *p* *mf*

A. Sx. *p* *mf* Change to Soprano Sax.

Vc. *p* *mf* *mp* *mf*

Pno. *mf* *f*



399 **Andante** ♩ = 104 *mf*

MAN: The "Great" Gats - by

S. Sx. Soprano Sax.

Vc. *f* *mp*

Pno. *mf* *f* *mf*

402 AZAR moves to classroom with NYAZI where CHORUS has already relocated.

AZAR: *mf* In these days ___ of

MAN: *mp* rep-re-sents all things A - mer - i - ca. We should fight a-against this im-mor - al-i-ty, ___ this ev - il.

Fl. *mp* 2 2

S. Sx.

Vc. *mp*

Pno.

406 *rit.* -----

AZAR: pub-lic pro-se - cu-tions, put ___ Gats - by on trial. You can be pro-se cu-tor, the class can be

Fl. *mp*

S. Sx. *mp*

Vc. *mp*

Pno. 3 *mp*

410 Andante $\text{♩} = 84$

AZAR: ju - ry. We need a judge, de - fend - ant, de - fense at - tor - ney. The Is -

S. Sx. AZAR motions to individual members of class for each part.

Vc. *p* *mp* *f* *mp*

Pno. *mf* *f*

414 AZAR taps on her desk with a pencil as gavel. 10. Prosecution Allegro con fuoco $\text{♩} = 144$

AZAR: lam - ic Re - pub - lic of Ir - an ver - sus "The Great Gats - by." _____

Fl. *p* *mp* *mf*

S. Sx. *p* *mp* *mf*

Vc. *p* *mp* *mf* *mp* *mf* *mp*

Pno. *mf* *mf* *f* *mf* *f*

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422 *mf*

MAN: Our wri - ters have a sa - cred mis - sion. Our po - ets bat - tle a -

422 *p* *mp* *p*

Fl.

422 *p* *mp* *p*

S. Sx.

422 *pp* *p*

Vc.

422 *mf*

Pno.

431 *mf* *rit.*

AZAR: The stu - dents?

431 *mf*

MAN: gainst the Great Sa-tan. Faith-ful sol - diers purge West-ern

431 *mp* *mp* *p*

Fl.

431 *mp* *mp*

S. Sx.

431 *mp* *mf* *mp* *p*

Vc.

431 *mp* *mf*

Pno.

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439 *a tempo* *f*

MAN: cul - ture... As a Mus - lim, I can - not ac - cept Gats - by.

Fl. *p*

S. Sx. *mf*

Vc. *mp* *mf*

Pno. *mp* *f*



444 *rit.* *Allegro* $\text{♩} = 120$ *mf*

MAN: Ev' ry sin - gle page con - demns it - self. The he - ro cheats!, and

Vc. *p* *mf* *p*

Pno. *mf*

61

The image displays a page from a musical score for the film "The Lord of the Rings: The Two Towers". The score is for the song "The Song of the Wraith" by John Williams. It features five vocal parts: MAN (Male), FL. (Flute), S. Sx. (Soprano Saxophone), Vc. (Voice), and Pno. (Piano). The music is in 3/4 time and G major. The lyrics are: "lies and shame-less-ly de- ceives. What sort of A-mer-i-can dream". The score includes various musical notations such as triplets, dynamics (mp, mf, f, rit.), and articulation marks. The page number 454 is visible at the top left.

458 *a tempo* **11. Defense** (♩ = 120)

MAN: *this?*

Fl. *f* *pp*

S. Sx. *f* *pp*

Vc. *f* *pp* *mp*

Pno. *pp*

Xeo * Xeo Xeo Xeo

464 *accel.* **Allegro** ♩ = 144 *mf*

SANAZ: Our pro-se-cu-tor can no—

Fl. *mp* *mp*

S. Sx. *mp*

Vc. *mp*

Pno. *mp*

Xeo * Xeo Xeo Xeo

473

SANAZ: lon - ger dis - tin - guish fic-tion from re - al - it - ty. No - vels must be

Fl.

S. Sx.

Vc.

Pno.

mp

mp



481

SANAZ: read on their own terms. Is a sto-ry good

Fl.

S. Sx.

Vc.

Pno.

mf

mf

mp

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64

488

SANAZ:

_____ if the her - o - ine is good? _____ Is it bad if the char - ac - ters stray? Is it

S. Sx.

Vc.

mp

Pno.



495

SANAZ:

mor-al when it makes us con - front our be - liefs? This is the

Fl.

mp *p* *mp*

S. Sx.

mp *p*

Vc.

mp

Pno.

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65

500

SANAZ:

first book to suc - ceed so brill - iant - ly.

Fl.

S. Sx.

Vc.

Pno.

mp

506

SANAZ:

Gat - shy dist - urbs us, and aw - ak - ens minds from sleep.

Fl.

S. Sx.

Vc.

Pno.

mp

Reading Lolita in Tehran

66

513 *rit.* ----- **Moderato** ♩ = 108

SANAZ: Judged by their hon-es-ty, the rich fail. How can you claim the

Fl. *p* *mp*

S. Sax. *p* *mp*

Vc. *p* *mp* *cantabile*

Pno.



520

SANAZ: au-thor would ap - prove? They are care - less, count-ing on oth - ers to be

Fl. *mp*

S. Sax. *Change to Alto Sax.*

Vc.

Pno.

Reading Lolita in Tehran

67

527

SANAZ: care-ful. This book con - demns the weal - thy more than your re - vol - u - tion - ar - ies!

Fl.

A. Sax. *Alto Sax.*

Vc. *mf*

Pno. *mf*



533

SANAZ:

AZAR: *mf* Don't read Gat-sby to learn *mp* good and e - vil. Both are comp-li - cat-ed.

Fl. *mf* *mp* *p* *mp*

A. Sax. *mp* *p* *mp*

Vc. *p* *mf* *p* *mf*

Pno. *f* *mf*

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539

MAHSHID: *f* Write your own no-vel!

MAN: *f* There is no-thing com-pli-cat-ed a-bout an af-fair! Gats-by get your own wife!

539

Fl. *pp* *p* *mf*

A. Sx. *pp* *p* *mf*

Vc. *mp* *p* *mf*

Pno. *p* *mf*

543 *rit.* *a tempo*

NASSRIN: I don't ap-prove of Gat-sby but he would die for love

MAN: *mf* This is an Is-lam-ic coun-try and this is the law.

543

Fl. *mp* *mf*

A. Sx. *mp* *mf*

Vc. *mp* *mf* *mp* *mf*

Pno. *mp* *f*

12. Closing

(♩ = 108)

==

553

SANAZ: *mf* freely *rit.* *a tempo*

Why ma-jor in lit-er-a-ture? Does it mean an-y thing? The

553

Fl. *mf* *mp* *p*

A. Sax. *mf* *mp* *p*

553

Vc. *mp* *p*

553

Pno. *mp*

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70

561 *rit.* ----- *a tempo*

SANAZ: nov-el is its own de-fense. We all have things to learn from Gats-by. Not that a-dul-tery is

Fl. *mp*

A. Sx. *mp* *p*

Vc. *mp* *p* *mp*

Pno.



568 good, or that to swind-le is right but we should val-ue our dreams, and take care where they a - light.

Fl. *cresc.* *mf*

A. Sx. *cresc.* *mf*

Vc. *cresc.* *mf*

Pno.

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71

575 *accel. ----- Allegro* $\text{♩} = 58$

SANAZ:

Fl.

A. Sax. *mp* *mp* *mf* *Soprano Sax.*

Vc. *mp* *mp*

Pno.

Change to Soprano Sax.



583

SANAZ:

Fl.

S. Sax. *mf* *mp* *mf* *f*

Vc.

Pno.

And the joy of read - ing, read - ing,

Reading Lolita in Tehran

72

592

SANAZ:

Fl.

S. Sx.

Vc.

Pno.

mf

that counts too, see?

f *p* *mp* *f* *mp* *mf*



602

Fl.

Vc.

Pno.

rit.

mp

mp

$(\text{♩} + \text{♩} = 46)$

13. Gate Without a headscarf, NASSRIN tries to walk past the GUARD who blocks her path to the University gate.
Allegro ♩ = 132

609

Fl. *mp* *mf* *mp*

S. Sx. *mp* *f* *mp*

Vc. *mp*

Pno. *mf*



615 **NASSRIN steps up to the gate.** As GUARD *f* **GUARD stops her.**

MAN: You there! Your I. D. please!...

615

Fl. *mf* *f* *p*

S. Sx. *mf*

Vc. *mp*

Pno. *p*

74

==

The musical score is for a scene with two main characters, NASSRIN and MAN, and a supporting character, GUARD. The score is written for a full orchestra and voice parts. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two main sections: 'NASSRIN tries to get by.' and 'GUARD stands in her way.'

Section 1: NASSRIN tries to get by.

- NASSRIN:** Sings the melody in the treble clef. The lyrics are 'I've been go-ing in like this for years!_____'. The music is marked *mf* (mezzo-forte).
- MAN:** Sings the melody in the bass clef. The lyrics are 'No! Co-ver your head! New or - ders!'. The music is marked *mf* (mezzo-forte).
- Fl.** (Flute): Plays a melodic line in the treble clef. The music is marked *mp* (mezzo-piano) and *mf* (mezzo-forte).
- S. Sx.** (Soprano Saxophone): Plays a melodic line in the treble clef. The music is marked *mp* (mezzo-piano) and *mf* (mezzo-forte).
- Vc.** (Violoncello): Plays a melodic line in the bass clef. The music is marked *mp* (mezzo-piano) and *mf* (mezzo-forte).
- Pno.** (Piano): Plays a complex, rhythmic accompaniment in both treble and bass clefs. The music is marked *mf* (mezzo-forte).

Section 2: GUARD stands in her way.

- NASSRIN:** Sings the melody in the treble clef. The lyrics are 'I've been go-ing in like this for years!_____'. The music is marked *mf* (mezzo-forte).
- MAN:** Sings the melody in the bass clef. The lyrics are 'No! Co-ver your head! New or - ders!'. The music is marked *mf* (mezzo-forte).
- Fl.** (Flute): Plays a melodic line in the treble clef. The music is marked *mp* (mezzo-piano) and *mf* (mezzo-forte).
- S. Sx.** (Soprano Saxophone): Plays a melodic line in the treble clef. The music is marked *mp* (mezzo-piano) and *mf* (mezzo-forte).
- Vc.** (Violoncello): Plays a melodic line in the bass clef. The music is marked *mp* (mezzo-piano) and *mf* (mezzo-forte).
- Pno.** (Piano): Plays a complex, rhythmic accompaniment in both treble and bass clefs. The music is marked *mp* (mezzo-piano) and *mf* (mezzo-forte).

75

[illegible]

76

Deliberate ♩ = 108

NASSRIN: *mf* I'm not AN - Y wo-man! *f* In my con - di-tion? *f* **NASSRIN advances on GUARD.**

MAN: *f* Signed by the pre-si-dent: No GIRL. *f* pas-ses in your con-di-tion. *f* You

FL. *p*

S. SX. *mf* *mf*

Vc. *mf*

Pno. *mf*

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633

NASSRIN: *rit.* *f* Last time I checked, I was the one re -

MAN: can't go through, I will be held re - spon - si - ble! ____

Fl. 633

S. Sx. *f*

Vc. 633 *mp* *f*

Pno. 633 *f* *mf* *f*

633



636 *a tempo* *ff* NASSRIN looks at the gate, then the GUARD.

NASSRIN: spon-si-ble__ for my "con - di - tion!"

S. Sx. *mp* *mf*

Vc. 636 *mf*

Pno. 636 *f* *mf*

636

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639 **NASSRIN breaks into a run.**

Fl. *mf*

S. Sx. *mp*

Vc. *mp*

Pno. *mp*



642 **As NASSRIN reaches inside the University, GUARD#2 seizes her.**

Fl. *f* *ff* *mp*

S. Sx. *mf* *plaintive* *mp*

Vc. *mp*

Pno. *ff*

Andante ♩ = 96

As NASSRIN is led away, she and AZAR make eye contact.

14. Veil

MAN: *mf* Be - fore the re - vo - lu - tion, why did Nass-rin wear the veil in the poor - er, more trad-i-tion-al parts of

FL. *pp*

S. Sx. *pp*

Vc. *pp*

Pno. *mp*

AZAR: *a tempo* It was out of res - spect for those peo-ple's faith!...

MAN: ... town?

FL. *mp*

S. Sx. *mp*

Vc. *mp*

Pno. *mp*

653

AZAR:

MAN:

Fl.

S. Sx.

Vc.

Pno.

mf

It's just a piece of cloth, so much

657

MAN:

Fl.

S. Sx.

Vc.

Pno.

mp

more is at stake. The Im - per-i-al-West cor - rupts us, while your "pref-erence" di -

rit.

662 *mf a tempo*

AZAR: De - fen - der of the faith' we have more re - spect for that 'piece of cloth'

MAN: vides us.

Fl. *pp* *mp*

S. Sx. *mf* *mp*

Vc. *p*

Pno. *p* *mp*

667 *f*

AZAR: than to force it on an - y - one. It is not the veil

Fl. *mf* *mp* *mf*

S. Sx. *mp*

Vc. *mp*

Pno. *mp* *mf*

672

AZAR: — it - self, — but how it trans - - - forms wo - men. How can I ar - gue a - gainst the

Fl.

Vc.

Pno.

ff *ff* *ff* *ff*



676

AZAR: "a - gent of God"?

Fl.

S. Sx.

Vc.

Pno.

mf *mf* *p* *mp*

accel. **AZAR takes off ID badge and gives it to BAHRI, quitting her job as a professor.** **Allegro** ♩ = 120

681 **Exit BAHRI, AZAR moves away from University.**

AZAR: I will pick up all the James-es, all six no - vels by Aus - ten,

S. Sx. *p mp*

Vc. 681

Pno. 681



689

AZAR: "How - ard's End," "Van - i - ty Fair," — some Na - bo - kov, "Fan - ny Hill?" Not en - ough mo - ney.

Fl. 689 *mp*

S. Sx. 689

Pno. 689

696 AZAR runs into her friend, the MAGICIAN.

AZAR:

MAN: As the MAGICIAN *mf*

Don't wor-ry, no one knows who they are an - y - more. And who wants to read them now, a - ny-way? —

Fl.

S. Sax. Change to Alto Sax.

Vc. *mp*

Pno.

704

AZAR: Who in - deed? Peo - ple like me, _____ ir - re - le - vant. _____

MAN: —

Fl. *p*

A. Sx. *mp*

Vc. *mp* *mf*

Pno. *mp* *mf*

tea tea tea tea

Bearing slogans, CHORUS pursues AZAR as she makes her way home through the streets.

AZIN: *mf* New reg - u - la - tions! Cha - dor, long robe and scarf! *f* New rules to en-force!

MAHSHID: *mf* Cha - dor, long robe and scarf! *f* New rules to en-force!

MITRA: *mf* long robe and scarf! *f* New rules to en-force!

NASSRIN: *mf* and scarf! *f* New rules to en-force!

SANAZ: *f* New rules to en-force!

Fl. *p* *mf* *mp* *mf*

A. Sx. *mp* *mf* *mf*

Vc. *mf*

Pno. *mf* *f*

The musical score is for a scene from 'Reading Lolita in Tehran'. It features seven vocal parts and three instrumental parts. The vocalists are AZIN, MAHSHID, MITRA, NASSRIN, and SANAZ. The instruments are Flute (Fl.), Alto Saxophone (A. Sx.), Violoncello (Vc.), and Piano (Pno.). The score begins at measure 712. The lyrics are in English, with some parts in Persian (Cha - dor, long robe and scarf!). The music is in 4/4 time. Dynamics include *mf* (mezzo-forte), *f* (forte), *p* (piano), *mp* (mezzo-piano), and *ff* (fortissimo). There are also articulation marks like *tr* (trill) and *acc* (accent). The piano part features triplets and a *ff* dynamic at the end.

719 *mp* *mf*

AZIN: Un - veiled wo - men will not be served! Dis - o - be - dience

MAHSHID: *mp* *mf*

MAHSHID: Un - veiled wo - men will not be served! Dis - o - be - dience

MITRA: *mp* *mf*

MITRA: Un - veiled wo - men will not be served! Dis - o - be - dience

NASSRIN: *mp* *mf*

NASSRIN: Un - veiled wo - men will not be served! Dis - o - be - dience

SANAZ: *mp* *mf*

SANAZ: Un - veiled wo - men will not be served! Dis - o - be - dience

YASSI: *mp* *mf*

YASSI: Un - veiled wo - men will not be served! Dis - o - be - dience

719 *mp*

Fl. *mp*

A. Sx. *mp*

719 *mp*

Vc. *mp*

719 *mp* *mf*

Pno. *mp* *mf*

200

200

723

AZIN: *f* will be pun-ished!

MAHSHID: *f* will be pun-ished! *mp* Sev-en-ty six *mf* lash-es!

MITRA: *f* will be pun-ished! *mp* Sev-en-ty six *mf* lash-es!

NASSRIN: *f* will be pun-ished! *mf* Jail! _____

SANAZ: *f* will be pun-ished! *mf* Jail! _____

YASSI: *f* will be pun-ished!

723

Fl. *mp*

A. Sx. *mp*

723

Vc. *mf* *lyrically* *mp*

723

Pno. *f* *p*

728 *mf* *mf*

AZIN: Sev-en - ty six lash-es! Sev-en-ty six

MAHSHID: Sev-en-ty six

MITRA: Mor - al - i - ty squads pa - trol the

NASSRIN: Jail! Sev-en-ty six

SANAZ: Jail! Sev-en-ty six

YASSI: Sev-en - ty six lash-es! Jail! Sev-en-ty six Sev-en-ty six

AZAR: Sev-en - ty six lash-es! Jail!

728

Fl. *mp* *mf*

A. Sx.

Vc. *mp* *mf*

Pno. *mp* *mf*

732

AZIN: *mf* *f*
Sev-en - ty six lash - es! lash - es! Mor - al - i - ty squads

MAHSHID: *mf* *f*
Sev-en - ty six lash - es! Mor - al - i - ty squads

MITRA:
streets. Mor - al - i - ty squads

NASSRIN: *f*
lash - es! Mor - al - i - ty squads

SANAZ: *mf* *f*
Sev-en - ty six lash - es! lash - es! Mor - al - i - ty squads

YASSI: *f*
Sev-en - ty six lash - es! Mor - al - i - ty squads

Fl. 732 *mf*

A. Sx. *mf*

Vc. 732 *mf*

Pno. 732 *f*

200

736

AZIN: — roam the streets. New rules to en - force! New rules to en-force! rules to en -

MAHSHID: — roam the streets. New rules to en - force! New rules to en-force! rules to en -

MITRA: — roam the streets. New rules to en - force! New rules to en-force! rules to en -

NASSRIN: — roam the streets. New rules to en - force! New rules to en-force! rules to en -

SANAZ: — roam the streets. New rules to en - force! New rules to en-force! rules to en -

YASSI: — roam the streets. New rules to en - force! New rules to en-force! rules to en -

Vc. 736

Pno. 736

15. Invisible
741 **Adagio** (♩ = c. 69)

AZIN: *force!*

MAHSHID: *force!*

MITRA: *force!*

NASSRIN: *force!*

SANAZ: *force!*

YASSI: *force!*

AZAR: *mp*
Now that I ___ can-not call my-

Fl.: *p*

A. Sx.: *p*

Vc.: *p*
gently, con sordino

Pno.: *ff* *pp* *ff* *pp* *ff* *mp*

After slamming the door on the CHORUS, AZAR dramatically throws scarf and long over-robies to the floor in anger, looking in the mirror.

746 *rit.* ----- *a tempo*

AZAR: - - self teach-er, wri-ter, now that I ___ can't wear my own clothes, walk to my ___ own

Fl. *pp* *p*

A. Sx. *pp* *p*

Vc. *pp* *p*

Pno. *p* *mp*

749

AZAR: beat, shout, pat a col - league on ___ the back... now that this is il - le - - - - -

Fl. *pp* *p*

A. Sx. *pp* *p*

Vc. *pp* *p*

Pno. *p* *mp*

752

AZAR: *p* *hushed* *mp* *p*
gal, I feel fic-tion-al and light, walking on air, as if I was writ-ten then e-rased. In -

Fl. *p*

A. Sx. *p*

Vc. *cantabile* *p*

Pno. *p*

757

AZAR: *rit.* *a tempo* *mf*
vis i ble. I in - vent new games for my -

Fl. *pp* *mp*

A. Sx. *mp* *mp*

Vc. *p* *mp*

Pno. *mf*

760

AZAR: self. In a robe to my an-kles, I withdraw my hands. See? I have _____none. My bo-dy-dis-ap-pears. On-ly a piece of cloth

Fl.

A. Sx.

Vc.

Pno.

p *pp* *pp*

764

AZAR: _____ moves here and there. I'm some-thing in - vis - - - i - ble.

Fl.

A. Sx.

Vc.

Pno.

p *pp* *pp*

Change to Soprano Sax.

Reading Lolita in Tehran

96

768 *mf* *f*

AZAR: One day the fe-male guard ob-jects, "Rub that muck off!" Though I wore no make-up, my skin burns from her

Pno. *ff* *mf* *f*

✱

772 *mf* *rit.*

AZAR: scrub-bing. Where to es-cape? We turn to our pri-vate sanc-tu-ar-ries.

Fl. *mp* *p*

S. Sax. *p*

Vc. *mp*

Pno. *mp*

✱

776 *con rubato* *a tempo* *p* *mf*

AZAR: Read-ing in-di-scrim-in-at-ely, ev'-ry book I can find, is mine. E-

S. Sax. *mp*

Pno. *mf* *pp* *mf* *pp*

✱

16. Magician II
781 Allegro $\text{♩} = 120$ **AZAR and MAGICIAN meet over tea.**

AZAR: mer-gen - cy! I've been asked to teach a - gain.

MAN: What-ev - er can you mean? Is this new?

Vc. *pizz.* *mp* *mp* *p*

Pno. *mp* *p*

AZAR: No, but this time I'm wav-er-ing.

MAN: "When you look long in - to an a-byss, The a -

Fl. *mp* *mp*

S. Sk. *p* *mp* *p* *mp*

Vc. *mp* *arco* *pp* *mp*

Pno. *mp* *p* *mp*

795

MAN: byss al - so looks in - to you." La - dy pro - fes - sor, you want to re - turn.

Fl. *mp*

S. Sx. *p* *mp* *mp*

Vc. *p* *mp*

Pno.

803

AZAR: I'm a trai - tor ci - ther way.

MAN: What do you prove by re - fus - ing? Aren't you go - ing to be late?

Fl. *mp*

S. Sx.

Vc.

Pno.

810

AZAR: What a - bout my an - swer? What a - bout tak - ing a

MAN: Ob - vious - ly, you must teach.

Fl. *p*

S. Sx. *p*

Vc.

Pno.

810

810

816

AZAR: *stand?*

MAN: None of us _____ can drink wat - er _____ with - out the grace

Fl. *mf* *mp*

S. Sx. *mf* *mp*

Vc. *pp* *mf*

Pno. *mf*



824

MAN: of the Re-pub__ lic. You'll en-joy teach-ing. your stu-dents will en - joy you, and

Fl. *mp* *mp*

S. Sx. *mp* *mf* *mp*

Pno. *mf*

832

MAN: *prob-ably learn some-thing. Make your deals, but don't com-pro-mise your soul.*

832

Fl.

832

S. Sx. *mp*

832

Vc. *mf* *mp* *mp*

832

Pno.

839 *rit.* ----- 17. Sirens **Larghetto** ♩ = 60

AZIN: *mp* Si - rens, si - rens, si - rens, si - rens. *mp* *mf*

MAHSHID: *mp* Si - rens, si - rens, si - rens, si - rens. *mp* *mf*

MITRA: *mp* Si - rens, si - rens, si - rens, si - rens. *mp* ah At -

NASSRIN: *mp* Si - rens, si - rens, si - rens, si - rens. *mp* ah

SANAZ: *mp* Si - rens, si - rens, si - rens, si - rens. *mp* ah

YASSI: *mp* Si - rens, si - rens, si - rens, si - rens. *mp* ah *mf*

MAN: *mp* Si - rens, si - rens, si - rens, si - rens. *mp* At -

Ser-ious-ly, this won't last for - ev-er.

Fl. *mp* *p*

S. Sx. *mp* *p*

Vc. *p* 3 3

Pno. *mp* *f* 3 3

844

AZIN: *p* ah dan - ger sig - nal. Red _____

MAHSHID: ten-tion, at-ten-tion! This is the dan-ger sig-nal. Red a - lert, go to shel-ter! _____

MITRA: *mf* At-ten-tion! dan - ger dan - ger sig - nal. Red a - lert, red _____

NASSRIN: *mf* At-ten-tion! dan - ger dan - ger dan - ger sig - nal

SANAZ: Red a - lert, dan - ger

YASSI: ten-tion, at-ten-tion! This is the dan-ger sig-nal. Red a - lert go to shel-ter! _____

AZAR: *p*

Fl. 844 *mp* *mf* *p*

S. Sx. *mp* *mf* *mp*

Vc. 844 *mp*

Pno. 844 *mf*

849

AZIN: 
 — a - lert — Si^{*} Si Dan[†] Dan

MAHSHID: 
 Si^{*} Si Dan[†] dan Red. Yel - low: dan - ger.

MITRA: 
 — a - lert — rens^{*} - rens, ger, † ger.

NASSRIN: 
 Si^{*} Si Dan[†] dan

SANAZ: 
 dan - ger rens^{*} - rens, ger, † ger. Red. Yel - low: dan - ger.

YASSI: 
 rens^{*} - rens, ger, † ger.

AZAR: 
 Red si-ren: dan-ger. Yel-low: pos-si-ble dan-ger.

Fl. 
 mp

S. Sx. 
 mp

Vc. 
 mp

Pno. 
 mf

* As in "siren"

† As in "danger"

854

AZIN: *mf* 3 Red si - ren sounds too late. Red.

MAHSHID: *mf* 3 Red.

MITRA: *mf* 3 Red.

NASSRIN: *mp* 3 White: You can come out. *mf* 3 Red.

SANAZ: *mp* 3 White: You can come out. *mf* 3 Red.

YASSI: *mf* 3 Red.

AZAR: White: dan-ger has stopped Red si - ren sounds too late.

854

Fl. *p* 3 *mp* 3 *mf*

S. Sx. *p* 3 *mp* 3 *mf*

854

Vc. *p* 3 *mp* 3 *mf*

854

Pno. 3 3 3 3 3 3 3 3 3

858

AZIN: no shel - ters.

MAHSHID: Ah Ah Ah

MITRA: Ah Ah Ah

NASSRIN: Ah Ah

SANAZ: no shel - ters.

YASSI: Ah Ah

AZAR: There are no shel - ters, — no shel - ters. —

859

Fl. *p* *ff*

S. Sx. *p* *ff*

Vc. *p* *ff* *ff* *ff* *mf*

Pno. *mp* *ff* *ff* *ff*

The musical score is written for a vocal ensemble and instrumental accompaniment. The vocal parts (AZIN, MAHSHID, MITRA, NASSRIN, SANAZ, YASSI, AZAR) are in treble clef with a key signature of three sharps (F#, C#, G#) and a 9/8 time signature. The instrumental parts (Flute, Saxophone, Violoncello, Piano) are in the same key signature and time signature. The score is divided into two systems, 858 and 859. In system 858, the vocalists perform a chorus. In system 859, the vocalists perform a solo, and the instrumentalists provide a complex accompaniment with various dynamics and articulations.

Reading Lolita in Tehran

107

AZIN, MAHSHID, MITRA, YASSI surround AZAR in her living room with pillows and blankets for an impromptu sleepover.

861 (♩ = 120)

MAHSHID: *mf* ah _____ Thanks for let-ting us stay... _____

MITRA: *mf* ah _____ Thank you for let-ting us stay... _____

NASSRIN: ah _____

YASSI: ah _____

AZAR: *mf* Din-ner guests stay for sleep-less nights _____ of si - rens. _____

Fl. *mp* *mp*

S. Sx. *mp*

Vc. *p*

Pno. *mp* *mf* *mp*

869 **Più Mosso** $\text{♩} = 132$

AZIN: *mp* ah _____

MAHSHID: *p* ah _____

MITRA: *mp* ah _____

AZAR: In the hall - way I stay up _____ with books, _____ shar-ing the wall _____ with my child - ren,

Fl. *p* *mp*

S. Sx. *p*

Vc. *p*

Pno. *mp*

879 AZAR: keep-ing watch to jinx the bombs. _____ In the black - out cand-le glow I read _____ A

Pno. *8va*

886

MAHSHID: *rit.* rest on

MITRA: rest on a page

AZAR: sud-den ex-plo-sion rends my ribs! My eyes pre-tend that no-thing hap-pened, and rest on a page of

886

Fl. *mp*

S. Sx. *mp*

Vc. *mp* loco

886

Pno. *mp*

891 18. Allameh
Energetic $\text{♩} = 144$

AZIN: Hen - ry — James

MAHSHID: by Hen - ry — James

MITRA: by Hen - ry — James

YASSI: Hen - ry — James

AZAR: Dai - sy Mil - ler. AZAR lectures to her students. Hen-ry

Fl. *mp* *mf* *mp*

S. Sx. *mp*

Vc. *mp* *mf* *pizz.*

Pno. *mp* *f*

898 *mf*

AZAR: James changed at-ti-tudes a-bout re-la-tion ships and du-ties. Dai-sy Mil-ler de-fied con-ven-tions.

Fl. *mf* *mp* 3

S. Sx. *mp* *p* *mp*

Vc. 898

Pno. 898 *mf* 3

905

AZAR: El-i-z-a-beth Ben-net And Jane Eyre re-fuse to com-ply,

Fl. 905 3

S. Sx. 905

Vc. 905 *pizz.* *mf* *mp* *mf*

Pno. 905 3

912 *rit.* -----

AZAR: but do not claim to be rad - i - cal.

S. Sx.

Vc. *arco* *f*

Pno.

Measures 912-917. AZAR: but do not claim to be rad - i - cal. S. Sx. Vc. arco f Pno.



♩ = 120
918 As NY AZI

MAN: Dai - sy is ob - vious - ly a bad girl. She's flir - ta - tious mak - ing eyes at ____ men. If you

Fl. *mp*

S. Sx. *mp*

Vc. *mf* *pp*

Pno. *mf*

Measures 918-923. MAN: Dai - sy is ob - vious - ly a bad girl. She's flir - ta - tious mak - ing eyes at ____ men. If you Fl. mp S. Sx. mp Vc. mf pp Pno. mf

MAHSHID: 926 *mf* Tell me he's not ser-i-ous.

MAN: want rev-o tion, try be-ing mod-est. Dai-sy is ev-vil and deserves to die!

Fl. 926 *mf*

S. Sx. *mf*

Vc. 926 *mp* *mf*

Pno. 926

933 *Più Mosso* ♩ = 132

MAHSHID: —

MAN: *f* Why does she dis - a - gree? We are at war — both home and a - broad.

Fl. 933 *mp* *p*

S. Sx. *p*

Vc. 933 *mp* *mf* *mp*

Pno. 933 *mp* *mf*

* *f* *f* *f*

MAHSHID: *mp*
If you re-mem-ber, James lived through wars: the

MAN: — We are mor-al, we fight ag-ainst e-vil

Fl. *p* *mf*

S. Sx. *p* *mf* *mp*

Vc. *p* *mf* *mp*

Pno. *f* *mp*

949

MAHSHID: 

Ci-vil War, and the First World War.

MITRA: 

p Shh! He'll re - port you!

SANAZ: 

p to MITRA What I'd say if he'd let me! ____

MAN: 

Per-

S. Sx. 

949

Vc. 

949

Pno. 



Reading Lolita in Tehran

117

957

SANAZ: *mf* When is war right - eous? _____

YASSI: *mf* Not right - eous? _____

MAN: *mf* haps these wars were not the right - eous ones. "A wo-man in a veil is pro-

957

Fl. *mp* *fp* *mf*

S. Sx. *p* *mf* *mf*

957

Vc. *fp* *mf*

957

Pno. *mf* *f* *mf*

The musical score is for a scene from 'Reading Lolita in Tehran'. It features six parts: SANAZ (Soprano), YASSI (Soprano), MAN (Bass), Fl. (Flute), S. Sx. (Saxophone), Vc. (Violoncello), and Pno. (Piano). The score is in 4/4 time and includes lyrics in English. The lyrics are: 'When is war right - eous? _____', 'Not right - eous? _____', 'haps these wars were not the right - eous ones.', and '"A wo-man in a veil is pro-'. The score includes musical notation with dynamics like *mf*, *mp*, *fp*, and *p*. There are also some markings like *φ* and *3* under some notes.

962

AZIN: *mp* We should all be less si - lent. _____

MAHSHID: *mp* I en - vy Dai-sy's

MITRA: *mp* We should all be less si - lent. _____

MAN: tec - ted like a pearl in an oy - ster shell."

962

Fl. *p*

S. Sx. *p*

962

Vc. *fp* *mf* *p*

962

Pno. *mp* *p*

The musical score is written for a vocal ensemble and instrumental accompaniment. The vocal parts (AZIN, MAHSHID, MITRA, MAN) are in a single melodic line, with lyrics in English. The instrumental parts include Flute (Fl.), Saxophone (S. Sx.), Violoncello (Vc.), and Piano (Pno.). The Piano part features a rhythmic accompaniment in the left hand and a melodic line in the right hand. The score includes various musical notations such as notes, rests, and dynamics (mp, p, fp, mf). The page number 118 is in the top right corner.

MAHSHID:

19. Razieh
Adagio $\text{♩} = 72$

NASSRIN appears in the back of the class,
then follows AZAR to her office.

cou - rage. _____

Fl. *pp* *mp*

S. Sx. *mp* *p*

Vc. *pp* *p* *mp*

Pno. *mp* *mf* *mp*



AZAR:

$\text{♩} = 72$

I've won-dered a - bout you! Where on earth have you been?

Fl. *f* *mp*

S. Sx. *mp*

Vc. *mf* *mp*

Pno. *f* *mf*

976

NASSRIN: *mf* You were there _____ when I was ar -

AZAR: You still owe me a pa - per _____ on Gat - sby. _____

Fl. *p*

S. Sx. *p*

Vc. *p*

Pno. *mp*

979

NASSRIN: rest - ed. _____ I was luc - ky, they on - ly _____ gave me ten _____ years. _____ I

AZAR: Yes, but I thought... Nass - rin, all this time?

Fl. *p* *mp* *p*

S. Sx. *mp* *p* *mp* *p*

Vc. *mp* *p*

Pno. *mf* *mp*

982

NASSRIN: 
thought of you — and our clas - ses — in a cell with fif - teen oth - ers, — like Ra - zi - eh. She talked a - bout

AZAR: 
Ra - zi - eh, —

982

Fl. 
mp

S. Sx. 
mp

982

Vc. 

982

Pno. 

985

NASSRIN: *rit.* Hem - ing - way, and I shared the Gats - by trial. We laughed a lot. _____ She wrote this:

AZAR: *mf* what was she do - ing there? Ra - zi - eh and Nass - rin, Of course you did. _____

Fl.

S. Sx. *mp* *p*

Vc. *mp* *p*

Pno. *p*

Tenderly $\text{♩} = 60$

988 *Reading* NASSRIN: "All my life I lived in pov - er - ty, had to steal books, sneak in - to the - at - ers, _____ but how those things brought me

988 Fl. *p*

988 S. Sx. *p*

988 Vc.

988 Pno.

991 **Largo** ♩ = 58 *rit.* *a tempo*

NASSRIN: — joy. Rich kids don't cher-ish their "Gone With the Wind." James is so dif-frent from oth-er wri-ter,

Fl.

S. Sx.

Vc. *pizz.* *arco*

Pno.

994 *rit.* *a tempo*

NASSRIN: I think I'm in love, think I'm in love, I think I'm in love."

AZAR:

Fl. *mp* She real-ly says that?

S. Sx. *mp*

Vc. *pizz.*

Pno.

997 *rit.* ----- *a tempo* **AZAR sits down.**

NASSRIN: You know that she's dead? Gat - sby was so beau - ti - ful, ___ Gat-sby and his love ___ re - un - ite in the

Fl.

S. Sx.

Vc. *arco*

Pno.



1001

NASSRIN: rain af - ter five long years. Do you re - mem - ber the twelve year old girl shot

Fl. *p*

Vc.

Pno.

1004 *rit.* **AZAR and NASSRIN hug, exit NASSRIN.**

NASSRIN: look-ing for her mom? But my father had high ranking friends, so I'm finally here. ____

AZAR: You still owe me a pa-per. ____

Fl. *mp*

S. Sx.

Vc.

Pno.



1007 **Più Largo** $\text{♩} = 50$

AZAR: What strange plac-es my stu-dents met. This is not where I im-ag-ined they'd take all my favor-ite

Vc. *mp*

Pno. *mf*

Reading Lolita in Tehran

126

1010

AZAR: *no - vels. The joy of Gat-shy's now locked in a jail. Nass-rin was luc-ky; what kind of luc-ky?*

S. Sx. *mp*

Vc. 1010

Pno. 1010 *mp*



1013 *mp*

AZAR: *And Raz - i - ch's dead.*

Fl. 1013 *mp* *p*

S. Sx. 1013

Vc. 1013 *p*

Pno. 1013 *f* *p* *mf* *mp*

20. *Austen in Tehran* AZAR, MAHSHID, MITRA, NASSRIN, SANAZ, and YASSI pantomime proper British tea time.

Brightly $\text{♩} = 80$

1016

Fl. *mp* *mf*

S. Sx. *mp*

Vc. *pizz.* *mp* *mf*

Piano *p* *mf*

(no ped)

==

1020

YASSI: *mf*

It is a truth un-i-ver-sal-ly ack-now-ledged that a Mus-lim man, re -

1020

Fl. *mp*

1020

Vc. *mp*

1020

Pno. *mp* *f* *mf*

1024 *rit.* ----- *mf*

MITRA: Or not just one?

NASSRIN: *mf* We're

YASSI: *mf* We're
gard-less of for - tune, must be in want of a vir - gin-al nine year old wife.

Fl. 1024

S. Sx. *mp*

Vc. 1024

Pno. 1024

1027 *a tempo* *mf*

MITRA: love _____

NASSRIN: back to Jane Au - sten here in Ir - an, _____ no one mar - ries for love. _____

SANAZ: *mf* Girls

YASSI: back to Jane Au - sten here in Ir - an, _____ no one mar - ries for love. Girls

1027 *mp*

Fl.

S. Sx.

1027

Vc.

1027

Pno.

rit. ----- *mf*

1029

MAHSHID: *mf* Here we go a-gain...

MITRA: *mf* and their fam-i-lies, al - most ne-ver for their heart.

NASSRIN: *mf* mo-ney, and their fam-i-lies,

SANAZ: mar-ry for green cards, mo - ney, ne-ver for their heart.

YASSI: *mf* mar-ry for green cards, yet al - most ne-ver for their heart. These are

1029

Fl. *mf*

S. Sx. *mp*

1029

Vc.

1029

Pno. 3

The musical score is for a piece titled "Man-yo-men Live Alone by Their Own". It features seven parts: MAHSHID (Vocal), MITRA (Vocal), SANAZ (Vocal), YASSI (Vocal), FL. (Flute), Vc. (Violoncello), and Pno. (Piano). The score is in 3/4 time, with a tempo of 103 and a key signature of one sharp (F#). The lyrics are in Persian, with English transliterations provided below the vocal lines.

MAHSHID: Man - y wo - men live a - lone by their own

MITRA: Sho - leh, _____

SANAZ: Like Dar - ya, _____

YASSI: col ³ lege ed - u - cat - ed girls like us! _____ Par - vin.

FL. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

Pno. *mp* *mf* *mp*

MAHSHID: *f* *accel. - - -*
choice.

MITRA: *mf* *mf* *f*
None of us are. Most don't have that choice. We're be - hind Jane Aus - ten's times.

NASSRIN: *mf* *f*
Who's do - ing that? None of us are. We're be - hind Jane Aus - ten's times.

SANAZ: *mf* *f*
None of us are. We're be - hind Jane Aus - ten's times.

YASSI: *mf* *f*
None of us are. We're be - hind Jane Aus - ten's times.

Fl. *mf* *mp*

Vc. *mf* *mp* *f*

Pno. *mf* *mp*

1038 *Andante* ♩ = 80

MITRA: *mf* man - y as he wish - es.

NASSRIN: *mf* A man can have un - lim - it - ed tem - por - ar - y wives, as man - y as he wish - es, wish - es.

SANAZ: *mf* man - y as he wish - es, wish - es.

YASSI: *mf* man - y as he wish - es.

Fl. *f* *mf*

S. Sx. *f* *mf*

Vc. *mf*

Pno. *f* *mf*

✱

MAHSHID: *1041* *mf* *rit.* Men have more needs! And it's still the girl's choice. $\text{♩} = 116$

NASSRIN: What fun-ny no-tions you must have of choice!

Fl. *1041* *p*

S. Sx. *1041* *p*

Vc. *1041* *p*

Pno. *1041*

21. Dancing AZAR and CHORUS dance Jane Austen-style.

1044 *mf*

MAHSHID: "Pride and Pre - ju - dice" is like eigh-teenth cen-tur - y dan-cing.

MITRA: "Pride and Pre - ju - dice" Liz-zie and Dar-cy move —

NASSRIN: "Pride and Pre - ju - dice" is like eigh-teenth cen-tur - y dan-cing. toward and a - way from each oth -

SANAZ: "Pride and Pre - ju - dice" Liz-zie and Dar-cy move Toward and a - way from each oth -

YASSI: "Pride and Pre - ju - dice" toward and a-way from each oth - er.

AZAR: "Pride and Pre - ju - dice" is like eigh-teenth cen-tur - y dan-cing. Liz-zie and Dar-cy move toward and a-way from each oth - er.

1044 *mf*

Fl. *mf*

S. Sk. *mp*

1044 *mp*

Vc. *mp*

1044 *mf*

Pno. *mf*

MAHSHID: ¹⁰⁴⁸ Mov - ing back - wards for - mer moves in the dance and con-ver-sa - tion

MITRA: Mov - ing back - wards The best dan - cers

NASSRIN: er. re - ap - prais - es for - mer moves ____

SANAZ: er. re - ap - prais - es for - mer moves ____

YASSI: Mov - ing back - wards re - ap - prais - es

AZAR: Mov - ing back - wards re - ap - prais - es for - mer moves in the dance and con-ver-sa - tion. The best dan - cers

Fl. ¹⁰⁴⁸

S. Sx.

Vc. ¹⁰⁴⁸

Pno. ¹⁰⁴⁸

1053 *accel.* ----- **Allegro** ♩ = 132

MAHSHID: Im - a-gine that Mis - ter Dar - cy stands op - po - site you.

MITRA: match their part - ners' steps. Im - a-gine that Mis - ter Dar - cy stands op - po - site you. *mf* I'll be El - i - za-beth!

NASSRIN: Im - a-gine that Mis - ter Dar - cy stands op - po - site you.

SANAZ: Im - a-gine that Mis - ter Dar - cy stands op - po - site you.

YASSI: Im - a-gine that Mis - ter Dar - cy stands op - po - site you.

AZAR: match their part - ners' steps. Im - a-gine that Mis - ter Dar - cy stands op - po - site you.

Fl. 1053 *mp* *trm*

S. Sx. *mf*

Vc. 1053

Pno. 1053 *trm*

1057

NASSRIN: *mf* I'll play Jane! She's the most beau-ti-ful.

YASSI: No, that would be me.

AZAR: *mf* Come on, Mah - shid.

Fl. 1057 *p*

S. Sx. *mp*

Vc. 1057

Pno. 1057 *tr*

MAHSHID: 1061 *mf* I've ne - ver danced

AZAR: we need Mis - ter Col - lins. En - joy step-ping on my toes . . .

Fl. 1061

S. Sx. *p*

Vc. 1061

Pno. 1061

MAHSHID: ¹⁰⁶⁵ all _____ my life.

AZAR: ¹⁰⁶⁵ Con - si - der this _____ home work.

Fl. ¹⁰⁶⁵

S. Sx. ¹⁰⁶⁵ *mp*

Vc. ¹⁰⁶⁵

Pno. ¹⁰⁶⁵

1068

MAHSHID: For - ward, back - ward, pause. Turn, turn, turn.

MITRA: For - ward, back - ward, pause. Turn, turn, turn.

NASSRIN: For - ward, back - ward, pause. Turn, turn, turn.

SANAZ: For - ward, back - ward, pause. Turn, turn, turn.

YASSI: For - ward, back - ward, pause. Turn, turn, turn.

AZAR: For - ward, back - ward, pause. Har - mo - nize_ your steps. Turn, turn, turn.

1068

Fl. *mp*

S. Sx.

1068

Vc.

1068

Pno.

MITRA: *mf* Come on, Sa - naz

YASSI: *mf* Sa - naz can dance.

AZAR: Keep with the rest of the set. Who can dance Per-sian style?

Fl. *1071*

S. Sx.

Vc. *1071*

Pno. *1071*

Andante $\text{♩} = 80$

1075 *mf* *f* *mf*

SANAZ: Sub-tle - ty, bra-zen - ess. A ha - zy, la - zy flir - - ta - tion.

Fl. *p* *mp*

S. Sx. *mp* *p*

Vc. *p* *mp* *p* *mp*

Pno. *mp* *mf* *mp*



Sultry $\text{♩} = 104$

1080

SANAZ: Naz and esh - veh and ker-esh - meh. I am el - u - sive.

Fl. *mp* *mp* *f* *p*

S. Sx. *mp*

Vc. *p* *mp* *p*

Pno. *mp* *mp* *mp* *mp* *mp* *mp*

1086 *rit.* ----- *Allegro* $\text{♩} = 120$ *mf* *f*

SANAZ: sin - ew - y, tac - tile. Twist and twirl, wind and un - wind. Hands curl and un - curl.

Fl. *mp* *mf*

S. Sx. *mf*

Vc. *mp* *mf*

Pno. *mp* *mf* *f*



1091 *rit.* ----- *mp*

SANAZ: coil and al - ways re - coil. Each step pre - dicts its own ef - fect be - fore

Fl. *mf* *mp*

S. Sx.

Vc.

Pno.

1096 *a tempo*

SANAZ: the next__ step. Op - en - ly se - duc - tive, yet un - sur - ren - der - ing!

Fl. *mf* *mp* *mf* *f*

S. Sx. *f*

Vc. *mp* *mf*

Pno. *f*

1101 *ff*

SANAZ: Dai - sy Mil - ler could nev - er dream of ____ be - ing me.

Fl. *mp* *p* *f*

S. Sx. *p*

Vc. *mf*

Pno. *mf* *f* *ff*

22. *Azin* **AZIN enters, visibly bruised and beaten.**

1108 *Andante* $\text{♩} = 96$ *mf*

MITRA: What did he do? _____

YASSI: *mf* What hap-pened to you? _____

1108 *mf*

FL.

S. Sx. *mf*

Vc. *mf* *mp* *p*

Pno. *f* *mp* *f*

1116 *mf*

AZIN: My hus - band _____ hates my ev' - ry joy, _____ jeal - ous of my books, my com -

1116 *mp*

FL.

S. Sx. *mp*

Vc. *mp* *mp*

Pno. *mf*

1122

AZIN: pu - ter, my Thurs-day mor - nings. Hu - mi-li - a - ted by my

Fl. *mp*

S. Sx.

Vc. *mp*

Pno.

1129

AZIN: in - de - pen - dance, he beats me, then swears un - dy - ing love. More than

Fl. *mp*

S. Sx. *mp*

Vc.

Pno.

1136 *molto rit. - - - a tempo*

AZIN: this, he taunts that no one else would ev-er love me. I am used, sec-ond - hand.

Fl. *mp*

S. Sx. *mp*

Vc. *mp*

Pno. *mp*

1143

AZIN: He could mar-ry an eigh-teen year old, and start new.

Fl. *mf*

S. Sx. *mf*

Vc. *fp* *fp* *fp* *fp* *fp* *mf*

Pno. *mf*

23. Magician III
Andante ♩ = 80
 As the MAGICIAN

AZAR and the MAGICIAN meet for coffee discussing SANAZ' broken engagement, while SANAZ, MITRA, and YASSI go shopping and talk about the same event.

MAN: 1151 *mf* Stop blam - ing the Is - lam - ic Re - pub - lic of Ir -

S. Sax. *Change to Alto Sax.*

Vc. 1151

Pno. 1151

rit. ----- **Adagio** ♩ = 69 *mf*

SANAZ: 1157 *mf* My en - gage - ment _____ is

AZAR: *mf to MAGICIAN* But they cause my girls' trials and trib-u - la - tions! *mf* San - az' en - gage - ment _____ is

MAN: an. Tell me. _____

Fl. 1157 *mp*

Vc. 1157 *p* *mp*

Pno. 1157

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1161 *mf* *rit.* -----

MITRA: What did he say to you? Ex - cus - es!

SANAZ: off. He was still a stu-dent. How could we be hap - py? _____

YASSI: *mf* What did he say to you? Ex - cus - es! _____

AZAR: off. He was still a stu-dent. How could they be hap - py? _____

Fl. 1161 *mp*

Vc. 1161

Pno. 1161

1164 *a tempo* $\text{♩} = 72$

MITRA: Does he know what love is? cow - ard! he leave ____

SANAZ: He would al - ways love me. _____ How can

YASSI: Does he know what love is? cow - ard! his love?

AZAR: He would al - ways love her. _____ Blood-y cow - ard!

MAN: *mf* How does the jilt - ing ____ of a

A. Sax. *mf* *mp*

Vc. 1164

Pno. 1164

1167

MITRA: be brave _____ this mean _____ Ev-ery part of life ___ is touched. The re-gime's not kind to us.

SANAZ: Can't he _____ What does _____ Ev-ery part of life ___ is touched. The re-gime's not kind to us.

YASSI: for once? _____ for us? _____ Ev-ery part of life ___ is touched. The re-gime's not kind to us.

AZAR: *mf*
My

MAN: beau - ti - ful girl ___ re - late to the Is-lam-ic ___ Re - pub-lic?

1167

Fl. *p*

1167

Vc.

1167

Pno.

f *f* *f* *f* *f* *f* *f* *f*

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1171

AZAR: girls feel doomed to be un-hap-py here. Ma-

MAN: *mf* They need to learn to fight for hap-pi-ness.

Fl. *mf* *mp*

A. Sx. *mp*

Vc. 1171

Pno. 1171

tea tea tea tea tea tea

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MITRA: 1176 *mf* *accel.* She tells us stor-ies, _____

SANAZ: *mf* a-broad ad-ven-tures,

AZAR: gi - cian, am I do - ing _____ more harm than good? The sto - ries of my past _____ cre -

Fl. 1176 *p*

A. Sx.

Vc. 1176

Pno. 1176

The musical score is for a scene from 'Reading Lolita in Tehran'. It features three vocalists: MITRA, SANAZ, and AZAR. MITRA's part begins at measure 1176 with a mezzo-forte (*mf*) dynamic and an acceleration (*accel.*) marking. SANAZ enters with a mezzo-forte (*mf*) dynamic. AZAR has a line of lyrics starting with 'gi - cian, am I do - ing'. The instrumental ensemble includes a Flute (Fl.) playing a melodic line with triplets and a piano (*p*) dynamic, an Alto Saxophone (A. Sx.), a Violoncello (Vc.) with a sustained bass line, and a Piano (Pno.) providing harmonic support with complex rhythmic patterns and triplets. The score is written in a key with two sharps (F# and C#) and a common time signature.

1182

MITRA: *Andante* ♩ = 80
May-be we should es-cape, to Syr-i-a, _____

SANAZ:
Eng-land, _____

YASSI: *mf*
A - mer-i-can col - lege. _____ Ok - la - ho - na.

AZAR:
ate a glow - ing pic - ture of that oth - er world, _____ of the West. _____

Fl. 1182 *mp*

A. Sx. *mp*

Vc. 1182 *mp*

Pno. 1182

1188 **Exit MITRA, SANAZ, YASSI**

AZAR: *mf* Rub your mag - ic lamp,

MAN: We each cre - ate our own par - a - dise.

Fl.

A. Sx.

Pno.

1191 make the re - vo - lu - tion - ar - y guards van - nish, a -

Pno.

1194 long with A - zin's hus - band and the man - da - to - ry veil.

Pno. *p* *pp*

24. Yassi's Suitor
Moderato $\text{♩} = 108$
AZAR and CHORUS gather around YASSI for story time in the living room.

YASSI: *mf*
 My "Gen-tle-man Cal-ler:" Be fore an-y de-cis-ions are made, we should get to

Fl. *p* *mp* *p*

A. Sx. *p*

Vc. *pizz.* *mp*

Pno. *mf* *mp*

rit. *Molto Allegro* $\text{♩} = 132$ *rit.*
NASSRIN sidles up to YASSI as the suitor.

YASSI: *rit.*
 know each oth-er, we'd be mo-dern a-bout it. So, we go to a park, he and I,

Fl. *mp*

A. Sx. *mp*

Vc. *mp*

Pno. *mp*

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1210 $\text{♩} = 108$ **SANAZ follows.** **MITRA follows.** **MAHSHID follows.** **AZIN follows and beckons AZAR.** *rit.*

YASSI: fol - lowed by par - ents, and sis - ters, and aunts, and grand - par - ents. No, just one

Fl. *p*

A. Sx. *p*

Vc. *p* arco

Pno. *p*



1215 *a tempo* **AZIN waves off AZAR.** $\text{♩} = 60$ *accel.*

YASSI: grand par - ent... (laughs) I ask him a - bout his field: mech - an - i - cal en - gin - eer - ing.

Fl.

A. Sx.

Vc. *pizz.*

Pno. *mf*

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Waltz in 1 $\text{♩} = 60$

YASSI: 1219 $\text{♩} = 80$
 Read-ing an-y thing inter-est-ing? Does-n't have time to read! _____ Sud-den ly, I get a

Fl. 1219 *mf*

A. Sx. 1219 *mf*

Vc. 1219 *f* arco *pizz.*

Pno. 1219

YASSI: 1224 *accel.*
 bril - liant i - dea! I start to walk fast - er. He starts to walk fast - er

Fl. 1224 *mf*

A. Sx. 1224 *mf* *mp*

Vc. 1224

Pno. 1224

1232 *Presto in 1* $\text{♩} = 80$ *rushing*

YASSI: The fam - ily be - hind ad - justs to my pace. I come to a sud-den halt.

Fl.

A. Sx. *mf* *mp* *arco* *mf*

Vc. *mf*

Pno. *mf*



1240 *All laugh.* *rit.* $\text{♩} = 60$ *accel.*

YASSI: They run in - to us! If he gets it and laughs, I'll give it a chance. If he

Fl.

A. Sx.

Vc. *arco* *pizz.*

Pno.

1246 $\text{♩} = 80$

YASSI: does - n't that's it, I won't waste my time. I won't waste my time.

Fl. *mf*

A. Sx. *mf*

Vc. *arco*

Pno.

≡

25. *Magician IV* | AZAR and MAGICIAN meet in a cafe.

1251 *Allegro* $\text{♩} = 132$ *mf*

AZAR: One of my girls asked how Jane Aus - ten is so op - ti - mis - tic

A. Sx. *p*

Vc. *arco* *p* *mp* *p*

Pno. *mp*

1257 *rit.* ----- *a tempo*

AZAR: a - bout the world.

MAN: As the MAGICIAN *mf*
Most peo - ple make that mis - take, they should read her more

1257 *mp*

Fl.

A. Sx.

Vc. *mp*

Pno.

1263

MAN: care - - - ful - ly.

1263

Fl.

A. Sx.

Vc. *mp*

Pno.

==

1267 *mp*

AZAR: Aus - ten writes on cru - el - ty un - der ev - ery - day cir - cum - stan - ces by peo - ple like us —

1267 *p mp p mp*

Fl.

1267 *marcato p mp p mp*

Vc.

1267 *p mf p mf*

Pno.



1272

AZAR: — is -n't that frigh - ten - ing?

1272 *mp*

MAN: It's frigh - ten - ing to be free to take re - spon - si - bil -

1272 *p mp*

Fl.

1272 *mp*

S. Sax. Soprano Sax.

1272

Vc.

1272 *mp p mp*

Pno.

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1278

MAN: - - i - ty, to have no Is - lam - ic Re - pub - lic to

Fl. *mp*

S. Sx. *p*

Vc. *legato* *mp* *p*

Pno. *p* *mp* *p*



1284

MAN: blame. I'm not say-ing they're blame - less. MAGICIAN looks outside and sees police.

Fl. *f*

S. Sx. *mp* *mp* *f*

Vc. *f*

Pno. *f*

1290 *f* *Agitato* $\text{♩} = 144$ *mf*

MAN: Guards out-side! Since we're not re - lat - ed, I should go.

Fl. *mf*

Vc. *p* *mp*

Pno. *mf*

1296

AZAR: We're not do - ing an - y - thing wrong!

MAN: Don't be

Fl. 1296

Vc. 1296

Pno. 1296

1301

MAN: AZAR hands MAGICIAN A Thousand and One Nights.

stu - pid, you don't want scan - dal. I don't

S. Sx. *mf*

Vc. 1301

Pno. 1301

=

1306

MAN: MAGICIAN places the book on the table as he leaves.

know when I could re - turn this.

Fl. 1306 *mf* *mp*

S. Sx. 1306 *mp*

Vc. 1306 *p*

Pno. 1306 *mp*

26. *Decision to Leave* CHORUS gathers in the living room for one last meeting.

Larghetto ♩ = 69

MAHSHID: *p* Nass-rin left for the bor - der. *mp* By next week, she should be ri-ding a ca-mel or

S. Sx. *p*

Vc. *p* arco pizz. arco pizz.

Pno. *p*

MAHSHID: *p* don-key or jeep a-cross the des - ert. *mp*

SANAZ: *mp* We should be hap-py for her.

Fl. *p* *mp*

S. Sx. *p* *mp*

Vc. *p* *mp*

Pno. *p* *mp*

1322

AZIN: *mf* It isn't her fault you feel — trapped. here.

SANAZ: *mp* Nas-srin got the mes - sage from Doc-tor Na - fi - si. I

Vc. *pizz.* *mp*

Pno. *mp*

1327

AZIN: You act like it's Mis - sus Na - fi - si's fault.

SANAZ: do feel trapped, why shoul - n't I? —

Fl. *mp*

Vc. *mp*

Pno. *mp* *mf*

Allegro ♩ = 126

1331

SANAZ: *mp* You have shown us stay - ing here is use - less. We should all leave

AZAR: *mf* Oh, Sa - naz.

FL: *mp* *mf* *mp*

S. Sx.: *mp* *mf* *mp*

Vc.: *mp* *mf* *mp*

Pno.: *mp* *mf* *mp*

1336 *mf*
MAHSHID: Where's your loy-al-ty?

SANAZ: if we want to suc-ceed.

1336 *mf*
AZAR: You can't fol-low me in ev-ery

Fl.

S. Sx.

Vc.

1336
Pno.

Tea Tea Tea Tea

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1341 *rit.* -----, *a tempo*
mp
 SANAZ: I'm not like Mah - shid, I don't think that an - y - one
 AZAR: thing.
 Fl. *mp*
 S. Sx. *mp*
 Vc. *mp*
 Pno. *p* *mp*
 1341

1345
 SANAZ: has the du - ty - to stay, we have on - ly one life to live.
 Fl. *mp*
 S. Sx. *mp*
 Vc. *mp*
 Pno. *mp*
 1345

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Andante $\text{♩} = 92$

MITRA: 1349 *mp*
In Da-mas - cus I could walk free - ly,

SANAZ:

Fl. 1349 *p*

Vc. 1349 *p*

Pno. 1349 *p*

MITRA: 1354 *mf*
wear - ing tee-shirt and jeans feel - ing the sun and the air on my skin, on my

Fl. 1354 *mp*

S. Sx. 1354

Vc. 1354 *mp*

Pno. 1354 *mf*

MAHSHID: *mf*
You know the laws.

MITRA: *f* hair. *mp* I'm an - gry for my lost por-tion of wind.

SANAZ: *mf*
At

Fl. *mf* *p*

S. Sx. *mf*

Vc. *mf* *f*

Pno. *f* *mf*

1363

MAHSHID: *mp* *rit.* -----
But if I lose that?

MITRA: *mf*
It's your rel - i - gion, your choice. ____

SANAZ: *mp*
least for you the veil is nat - ur - al.

YASSI: *mp*
If

Fl. 1363

Vc. 1363 *mp* *p*

Pno. 1363 *mp* *p*

1363

1368 *a tempo*

YASSI: one day I lose my faith, it will be like dy-ing, start-ing a-gain in a world with-out

Fl. *p*

S. Sx. *p* *mp*

Vc. *p* *mp*

Pno. *p* *mp*

1375 *mf*

MAHSHID: Dur-ing the Shah's time, I had to guard my faith I was in the min-or-i-ty.

YASSI: guar-an-tees. If one day I lose my faith, if one day I lose my

Fl. *mp* *mf*

S. Sx. *mp* *mf*

Vc. *mp* *mf*

Pno. *mp* *mf*

MAHSHID: *1380* *rit.*
 Now that my rel - ig - ion is in pow - er, — I feel more help - less, more al - ien - at - ed.

YASSI: *1380*
 faith...

Fl. *1380*
mf *mp*

S. Sx. *1380*
mp *mf* *mp*

Vc. *1380*
f *mp*

Pno. *1380*
f *mp*



MAHSHID: *1384* *a tempo*
 Nas - srin sends her re - gards.

MAHSHID hands AZAR a note from Nassrin.

27. Magician V
Andante ♩ = 72

AZAR: *1384* *Reading* *3*
 I still owe you a pa - per on Gats - by. *pizz.* Thank you, Is lam - ic Re - *arco*

Vc. *1384*
mp

Pno. *1384*
mp

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1389 *rit.----- a tempo*

AZAR: pub - lic of Ir - an, for all the things you've taught me, to love

Fl. *mp* *p*

A. Sx. *mp* *p*

Vc. 1389

Pno. 1389

1392

AZAR: Aus - ten and James, ice cream and free - dom. The Aus - ten we know is for-

MAN: The Aus - ten we know is for-

Fl. 1392 *mp*

A. Sx. 1392 *mp*

Vc. 1392 *p*

Pno. 1392

1396 *rit.* -----, *a tempo*

AZAR: ev - er linked to this place. This land these trees, ___ those long streets' warm em-brace. Where the film cen-sor is blind, where they

MAN: ev - er linked to this place. This land these trees, ___ those long streets' warm em-brace. where they

A. Sx.

Vc.

Pno.

1400

AZAR: hang girls in those streets, and seg - re - gate men from wo-men by han-ging cur-tains. Per - haps by

MAN: hang girls in those streets, seg - re - gate men from wo-men ___

Fl. *mp*

A. Sx.

Vc.

Pno.

1404

AZAR: wri - ting, I'll be - come more gen - er - ous, — less an - - - gry.

A. Sx.

Pno.

=

1407

AZAR:

Fl.

A. Sx. *p* *mp* *mf*

Vc. *p* *mp*

Pno.

1411

SANAZ: *mp* Be -

Fl. 1411

A. Sax. 1411 Change to Soprano Sax.

Vc. 1411 *mf*

Pno. 1411



28. *Fortune* SANAZ meets AZAR one last time.

1414 *Moderato* ♩ = 108 *rit. ----- a tempo*

SANAZ: fore you leave, let me tell your for - tune: _____ I see a bird, which means good news, but

Fl. 1414 *p*

Vc. 1414 *mp* *mp*

Pno. 1414 *p* *mp*

Musical score for measures 1420-1423. The score is for four parts: SANAZ (Vocal), Fl. (Flute), Vc. (Violoncello), and Pno. (Piano). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked *rit.* (ritardando). The lyrics for SANAZ are: "you are ag-i - tat - ed. A road that looks bright, you are on the". The Fl. part has dynamics *mp* and *mf*. The Vc. part has a triplet of eighth notes. The Pno. part has triplets of eighth notes and a triplet of sixteenth notes.



Musical score for measures 1424-1427. The score is for five parts: SANAZ (Vocal), Fl. (Flute), S. Sax. (Soprano Saxophone), Vc. (Violoncello), and Pno. (Piano). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked *a tempo*. The lyrics for SANAZ are: "first step. You are think-ing of a thou-sand things at the same". The Fl. part has a triplet of eighth notes. The S. Sax. part has a triplet of eighth notes and a triplet of sixteenth notes. The Vc. part has a triplet of eighth notes. The Pno. part has a triplet of eighth notes and a triplet of sixteenth notes. The dynamics for S. Sax. and Pno. are marked *mf*.

Musical score for measures 1428-1433. The score is for five parts: SANAZ (Vocal), Fl. (Flute), S. Sx. (Soprano Saxophone), Vc. (Violoncello), and Pno. (Piano). The key signature is three flats (B-flat, E-flat, A-flat). The time signature changes from 4/4 to 3/4 at measure 1429 and back to 4/4 at measure 1433. The tempo markings are *a tempo*, *mp*, *rit.*, *mf*, and *a tempo*. The lyrics are: "time. There is a key, a prob-lem to be solved. A small ship".



Musical score for measures 1434-1439. The score is for five parts: SANAZ (Vocal), Fl. (Flute), Vc. (Violoncello), and Pno. (Piano). The key signature is three flats (B-flat, E-flat, A-flat). The time signature changes from 4/4 to 3/4 at measure 1435 and back to 4/4 at measure 1439. The tempo markings are *rit.* and *a tempo*. The lyrics are: "still in the har-bor has not yet set sail".



29. The End Moderato $\text{♩} = 108$

Packed and ready to go, AZAR envisions herself as a bird about to take flight.

AZAR: Lit - tle bird, I know that you pre - fer death

Fl. *mp* *p* *mp*

S. Sx. *mp* *p* *mp*

Vc. *p*

Pno. *mp*

rit. a tempo

AZAR: to this emp - ti - ness you feel. Each day, you

Fl. *mp* *p* *mp*

S. Sx. *mp* *p* *mp*

Vc. *p*

Pno. *mp*

1451 *rit.* ----- *a tempo*

AZAR: won - der if you'll ev - er re - turn to the land that will ac - cept you where

Fl. *mp*

S. Sx.

Vc.

Pno.

And.

1458

AZAR: you will be free and hap - py, bles - sing the

Fl. *mp*

S. Sx. *mp*

Vc. *pizz.* *arco*

Pno.

1463

AZAR: air with your song un-til the day _____ is done, _____

Fl.

S. Sx.

Vc.

Pno.

1468

Allegro $\text{♩} = 116$

AZAR: Your heart is filled with the men'-ry of such things.

Fl.

Vc.

Pno.

mp

1475 *Moderato* ♩ = 108

AZAR: Lit-tle bird, I'd turn your bright wings to laugh - ter and your

Fl. *p*

Vc.

Pno. *mp*

1482

AZAR: si-lence in - to ev - er-last-ing mu - - - sic. Lit-tle bird, your form is on the

Fl. *mp* *p*

S. Sx. *mp*

Vc.

Pno. *mp*

1488

AZAR: *rit.*
bare branch - es now. In twi - light you sing for the last light of day.

Fl. *mp* *f*

S. Sx. *p* *mp* *mf* *f*

Vc. *f*

Pno. *f*

Adagio

1494 *Adagio* ♩ = 72

AZAR: I write to cel - e - brate read - ing

Fl. *p* *mp*

S. Sx. *mf*

Vc. *p*

Pno. *p*

1497

AZAR: Nab-o-kov, James, Fit-ger-ald, and Aus-ten, ag-ainst all odds. —

Fl. *mp*

S. Sx. *mp* tenderly *mp*

Vc. *mp*

Pno. *mp*

1502

AZAR: — So man-y - mem-or-ies — con-nect Lo-li-ta and the ci - ty. —

Fl. *mf*

S. Sx. *mf*

Vc. *mf*

Pno. *mf*

1508 *f* *apassionato* *rubato*

AZAR: List' - ning to mu-sic, fal-ling in love, walk-ing down the sha-dy streets. The

Fl. *mp* *mf*

S. Sx. *mp*

Vc. *mp*

Pno. *mf*



1515 *a tempo* *rit.*

AZAR: no-vel co-lors Teh - ran Teh-ran re-de-fines the no - vel turn-ing it in-to our Lo -

Fl. *mp*

S. Sx. *mp* *mf* *p*

Vc. *mp* *p*

Pno. *mp* *mf* *p*

Moderato ♩ = 108

1519

AZAR: li - - - - ta

1519

Fl. *mf* 3 3 3 3 3

S. Sx. *mp* *p* *mf* 3

1519

Vc. *mp*

1519

Pno. 3 3 3 3 3 3 3



1522

Fl.

mf

p

S. Sx.

mf

1522

Vc.

p

mf

mp

1522

Pno.

f

f

The first system of the musical score features four staves. The Flute (Fl.) staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It contains a half note, followed by a half note with a dynamic marking of *p* (piano), and then a half note with a slur. The Saxophone (S. Sx.) staff also has a treble clef and the same key signature. It starts with a half note, followed by a half note with a dynamic marking of *p*, and then a half note with a slur. The Violoncello (Vc.) staff uses a bass clef and the same key signature. It begins with a half note, followed by a half note with a dynamic marking of *p*, and then a half note with a slur. The Piano (Pno.) staff consists of two staves, both with treble and bass clefs and the same key signature. The right hand plays a complex, fast-moving melody with many sixteenth and thirty-second notes, while the left hand plays a simpler, more rhythmic accompaniment. The system concludes with a double bar line.

Appendix: Libretto

I. Lolita

The stage is dark. AZAR starts at her desk alone, remembering.

AZAR

I need you to imagine us
reading Lolita in Tehran.
In a deceptively sunny room,
we escape Iran
and articulate in our own words
ourselves
listening to music,
falling in love,
walking down the shady streets.

Then imagine all of this—
taken away.

I write to celebrate reading.

*AZAR moves to the living room, arranging things, closing windows, preparing
for her secret literature class*

AZAR

I awake,
too excited to eat.
Every Thursday we'll discuss literature,
my students and I,
secretly!

No interference
from the Islamic Republic!
We can do what we like
without penalties for wearing,
dare-I-say, make-up.
No one sees.
Freedoms I've been denied,
colors I've only dreamed!

What if it doesn't work,
if they don't come?

What if it works too well,
and guards find out?

A knock at the door. AZAR freezes; the knock could be the police. Members of the CHORUS enter in rapid succession, their chatter overlapping. In their greetings some remove head coverings, too busy to completely divest themselves of dark-colored outwear. The windows are closed.

MAHSHID

I thought you weren't home.

AZAR

No men in the house,
you don't need your veil.

MAHSHID

I'll get the door!

AZIN

Orchids from Mitra and I.

AZAR

Thank you, Azin.

MITRA

Salām!

YASSI

I am here too!

MITRA

Yassi!

AZAR

Welcome!

Sanaz!

SANAZ

Sorry I'm late,
my brother won't let me drive.

AZAR

I worry about the trouble
this class might cost you.

NASSRIN

I mentioned it to Father,
and surprise! he disapproved.

AZAR

How did he let you come?

MAHSHID

You lied!

NASSRIN

What else can I do at this age?
Father tries to control every move,
every wish!

SANAZ

What if he calls to check up on you?

NASSRIN

Shh!
We are translating Islamic texts into English.

*Now the CHORUS becomes more comfortable. With the mention of colors,
they begin to reveal colorful modern clothing, t-shirts, jeans, etc.*

MITRA / YASSI

Look at this place!
Beautiful.

SANAZ / NASSRIN

Everywhere, colors.

AZAR

I've always been obsessed with all kinds of colors.

NASSRIN

I want to wear shocking pink,
tomato red!

MAHSHID

You're too greedy for colors!

AZIN

I paint my nails the color of blood.

MITRA

Why, Azin?

AZIN

It takes my mind off things...

AZAR

Scheherazade's dress,
the magic lamp, colors of paradise.

CHORUS

Green lush leaves,
two red apples.
A golden pear and blue,
Persian blue.

NASSRIN

My paradise is swimming-pool blue!

SANAZ

My paradise is too!

CHORUS (*overlapping*)

Cerulean, aqua, turquoise, denim, periwinkle.
Cobalt, sky, sea, indigo.
Aabi, lapis, sapphire, azure.
Midnight, violet.

NASSRIN

Father was proud of his champion swimmer.
My dream is at the bottom of that pool,
like Gatsby.

MITRA

I once painted life,
but now it's just rebellious color.

CHORUS

Tangerine, saffron, plum, pomegranate, lime.

MITRA

Dark patches, droplets of blue.
Reality is so bleak,
all I can paint are the colors of my dreams.

CHORUS surrounds AZAR in the living room, picking up the varied books.

YASSI

What will we study?

AZAR

The first work will be...

A Thousand and One Nights.

SANAZ

Scheherazade!

MITRA

Shahrzad!

NASSRIN

The king slays virgin wives
as revenge for a queen's betrayal.
Stories stay his hand.

AZAR

Three kinds of women are victims of the king's rule:

YASSI / MAHSHID

Those who betray...

AZIN / MITRA / NASSRIN

and are killed.

SANAZ

Those who die for the king.

MAHSHID

Those killed before they can betray.

MITRA

The virgins have no voice but their silence.

AZIN

Shahrzad chooses different terms.
She fashions her own universe,
making words.

SANAZ

Courage to risk her life

MAHSHID

sets her apart from the others.

AZAR passes out copies of Nabokov's Invitation to a Beheading.

CHORUS

Upsilon! Upsilon!

AZAR

Nabokov writes of being trapped
without fresh language.
No ϵ letters
to catapult and take flight.

CHORUS

Upsilon! Upsilon!

YASSI

ϵ and λ ,
what does it mean?

CHORUS

Upsilon! Upsilon!

AZIN

A sound, a melody.

SANAZ

A small African boy's secret name.

MITRA

A small silver fish
leaping in and out of a moon-lit lake.

AZAR

The impossible joy of a suspended leap!

YASSI

It's a dance, c'mon baby...

AZAR / YASSI

...do the ϵ with me!

CHORUS

Upsilon! Upsilon!

MAHSHID

Three girls jumping rope,

shouting upsilamba!

MITRA

The paradox of a blissful sigh.

SANAZ

A little bird.

AZIN

An upsilamba to you, too!

NASSRIN

A magic code opens the door to a vast treasure...

AZAR

of remembrance.

Bookshop. MAGICIAN organizes books as AZAR tries to find the titles she wants.

AZAR

I searched for books,
books impossible to find only months later.

MAGICIAN

If you're interested in those...

AZAR

I am.

MAGICIAN

...buy them now,
too much demand.
They can't do anything about that,
can they?

AZAR and MAGICIAN move to a café where she has brought her students' pictures, papers, and projects.

AZAR

What do you see in my girls?
Read their writing,
look at their drawings.

MAGICIAN

They are fine people.

AZAR

They're geniuses!
Will you meet with them?

MAGICIAN

No, I'm trying not to add to my acquaintances,

AZAR / MAGICIAN

too many people to worry over.

AZAR

Did I choose them?
Or did they choose me?

*Back at the house, all the women are present, Xerox copies of Lolita in hand,
tea cups all around.*

AZAR

We are reading a novel
about a man in possession
of a twelve-year-old girl.
Why Lolita? Why in Tehran?

YASSI

Why does reading Lolita,
so tragic,
make us happy?

MITRA

If we write about life in Iran,
should we make readers happy?

NASSRIN / SANAZ

What bothers us most
is not her utter helplessness,
but the robbery of her childhood.

AZIN

The pinned butterfly.

NASSRIN / SANAZ

Humbert stole her innocence.

CHORUS

Lolita,

I see myself in you.
 Lolita,
 I see your captivity
 in my own life.

II. Gatsby

Students redress for the outside world. Change to university setting. NYAZI stomps down the hall to AZAR's office after seeing the assigned reading list posted. MITRA, NASSRIN, and SANAZ follow.

NYAZI

How could this happen?
 Scott Fitzgerald!
 The novel is immoral,
 it's poison,

MITRA / NASSRIN / SANAZ

No, it's not!

NYAZI

corrupting innocent minds who read it as truth.

MITRA / NASSRIN / SANAZ

How can he say these things?

AZAR

Do you know this is fiction,
 not how-to?

NYAZI

Maybe Gatsby is fine for America,
 but not *our* youth.
 The "Great" Gatsby represents all things America.
 We should fight against this immorality,
 this evil.

AZAR

In these days of public prosecutions,
 put Gatsby on trial.
 You can be prosecutor,
 the class can be jury.
 We need a judge, defendant,
 defense attorney.
 The Islamic Republic of Iran versus *The Great Gatsby*.

AZAR taps her pencil on the desk as a gavel. NYAZI makes his way to the front of the classroom for opening statements.

NYAZI

Our writers have a sacred mission.
Our poets battle against the Great Satan.
Faithful soldiers,

AZAR

The students?

NYAZI

purge Western culture....

As a Muslim, I cannot accept *Gatsby*.
Every single page condemns itself.
The hero cheats! and destroys homes!
He earns money illegally,
buys a married woman's love,
lies and shamelessly deceives.
What sort of American dream is this?

SANAZ moves to the front of the classroom.

SANAZ

Our prosecutor can no longer distinguish fiction from reality.
Novels must be read on their own terms.
Is a story good if the heroine is good?
Is it bad if the characters stray?
It is moral when it makes us confront our beliefs?

This is the first book to succeed so brilliantly.
Gatsby disturbs us,
and awakens minds from sleep.
Judged by their honesty,
the rich fail.
How can you claim the author would approve?
They are careless,
counting on others to be careful.
This book *condemns* the wealthy
more than your revolutionaries!

AZAR

Don't read *Gatsby* to learn good and evil.
Both are complicated.

NYAZI

There is nothing complicated about an affair.
Gatsby, get your own wife!

MAHSHID

Write your own novel!

NASSRIN

I don't approve of Gatsby,
but he would die for love.

NYAZI

This is an Islamic country and this is the law.

SANAZ regains the floor.

SANAZ

Why major in literature?
Does it mean anything?
The novel is its own defense.
We all have things to learn from Gatsby.
Not that adultery is good, or that to swindle is right,
but we should value our dreams,
and take care where they alight.
And the joy of reading,
that counts too, see?

III. James

Without a headscarf, NASSRIN tries to walk past the GUARD who blocks her path to the University gate.

GUARD

You there!
Your I.D. please!
You know you can't go in like this.

NASSRIN

I've been going in like this for years!

GUARD

No! Cover your head!
New orders!

NASSRIN

My problem, not yours!

GUARD

I'm to stop any woman...

NASSRIN

I'm not ANY woman!

GUARD

Signed by the president:
No GIRL passes in your condition.

NASSRIN

In my condition?

GUARD

You can't go through, I will be held responsible.

NASSRIN

Last time I checked,
I was the one responsible for my "condition"!

NASSRIN looks at the gate, then at the GUARD, and breaks into a run. As NASSRIN reaches inside the University, she is seized. AZAR and NASSRIN make eye contact as NASSRIN is led away. AZAR continues toward administrator BAHRI's office for a meeting about the veil policy.

BAHRI

Before the revolution, why did Nassrin wear the veil
in the poorer, more traditional parts of town?

AZAR

It was out of respect for those people's faith!

BAHRI

It's just a piece of cloth,
so much more is at stake.
The Imperial West corrupts us,
while your "preference" divides us.

AZAR

"Defender of the faith"
we have more respect for that "piece of cloth"
than to force it on anyone.
It is not the veil itself,
but how it transforms women.
How *can* I argue against the "agent of God"?

AZAR hands over ID, quitting her teaching job at the university. She moves toward the bookstore, running into her friend, the MAGICIAN.

AZAR

I will pick up all the Jameses,
all six novels by Austen,
Howard's End, *Vanity Fair*,
some Nabokov,
Fanny Hill?
Not enough money.

MAGICIAN

Don't worry,
no one knows who they are anymore.
And who wants to read them now, anyway?

AZAR

Who indeed?
People like me,
irrelevant.

Bearing signs with slogans, CHORUS pursues AZAR as she makes her way home through the streets.

CHORUS

New regulations!
Chador, long robe and scarf!
New rules to enforce!
Unveiled women will not be served!
Disobedience will be punished!
Seventy six lashes!
Jail!
Morality squads patrol the streets.

After slamming the door on the CHORUS, AZAR dramatically throws scarf and long over-robos to the floor in anger, looking in the mirror.

AZAR

Now that I cannot call myself teacher, writer,
now that I can't wear my own clothes,
walk to my own beat,
shout, pat a colleague on the back,
now that this is illegal,
I feel fictional and light,
walking on air,

as if I was written,
then erased.
Invisible.

I invent new games for myself.
In a robe to my ankles,
I withdraw my hands.
See? I have none.
My body disappears.
Only a piece of cloth moves here and there,
I'm something invisible.

One day the female guard objects,
"Rub that muck off!"
Though I wore no make-up, my skin burns from her scrubbing.

Where to escape?
We turn to our private sanctuaries.
Reading indiscriminately,
every book I can find,
is mine.

In a café. Sign: Armenian Café RELIGIOUS MINORITY.

AZAR
Emergency!

MAGICIAN
Whatever can you mean?

AZAR
I've been asked to teach again.

MAGICIAN
Is this new?

AZAR
No, but this time I'm wavering.

MAGICIAN
"When you look long into an abyss,
the abyss also looks into you."
Lady professor, you want to return.
What do you prove by refusing?

AZAR

I'm a traitor either way.

MAGICIAN

Aren't you going to be late?

AZAR

What about my answer?

MAGICIAN

Obviously, you must teach.

AZAR

What about taking a stand?

MAGICIAN

None of us can drink water without the grace of the Republic.

You'll enjoy teaching,
your students will enjoy you,
and probably learn something.
Make your deals,
but don't compromise your soul.
Seriously, this won't last forever.

Hallway of Azar's home. Lights low.

CHORUS

Sirens, sirens.
Attention, attention!
This is the danger signal.
Red alert, go to shelter!
Sirens, sirens.
Danger, danger.

Red siren: danger.
Yellow: possible danger.
White: danger has stopped,
you can come out.
Red siren sounds too late.
There are no shelters.

Dinner guests stay for sleepless nights of sirens.

MAHSHID / MITRA

Thanks for letting us stay.

AZAR

In the hallway I stay up with books,
 sharing the wall with my children,
 keeping watch to jinx the bombs.
 In the blackout candle glow I read.
 A sudden explosion rends my ribs!
 My eyes pretend that nothing happened,
 and rest on a page of Daisy Miller.

CHORUS

By Henry James.

Lights up. Classroom. All the women are veiled. NASSRIN is still absent until the next scene. AZAR lectures to her class at Allameh.

AZAR

Henry James changed attitudes about relationships and duties.
 Daisy Miller defied conventions.
 Elizabeth Bennett and Jane Eyre refuse to comply,
 but do not claim to be radical.

NYAZI

Daisy is obviously a bad girl.
 She's flirtatious, making eyes at men.
 If you want revolution, try being modest.
 Daisy is evil and deserves to die!

MAHSHID

Tell me he's not serious.

NYAZI

Why does *she* disagree?
 We are at war both home and abroad.
 We are moral, we fight against evil.

MAHSHID

If you remember, James lived through wars:
 the Civil War, and the First World War.

SANAZ

What I'd say if he'd let me!

MITRA

Shh! He'll report you!

NYAZI

Perhaps these wars were not the righteous ones.

YASSI

Not righteous?

SANAZ

When is war righteous?

NYAZI

“A woman in a veil is protected like a pearl in an oyster shell.”

AZIN / MITRA

We should all be less silent.

MAHSHID

I envy Daisy’s courage.

The CHORUS restrain each other from engaging NYAZI. AZAR moves to her office where NASSRIN appears.

AZAR

I’ve wondered about you!

Where on earth have you been?

You still owe me a paper on Gatsby.

NASSRIN

You were there when I was arrested.

AZAR

Yes, but I thought...

NASSRIN

I was lucky, they only gave me ten years.

AZAR

Nassrin, all this time?

NASSRIN

I thought of you and our classes
in a cell with fifteen others, like Razieh.
She talked about Hemingway,

AZAR

Razieh, what was *she* doing there?

NASSRIN

And I shared the Gatsby trial.
We laughed a lot.

AZAR

Of course you did.

NASSRIN

She wrote this:

(Reading)

“All my life I lived in poverty,
had to steal books, sneak into theaters,
but how those times brought me joy.
Rich kids don’t cherish their *Gone With the Wind*.
James is so different from other writers,
I think I’m in love.”

AZAR

She really says that?

NASSRIN

You know that she’s dead?

Gatsby was so beautiful,
Gatsby and his love reunite in the rain,
after five long years.
Do you remember the twelve-year-old girl
shot looking for her mom?
But my father had high-ranking friends,
so I’m finally here.

AZAR

You still owe me a paper.

What strange places my students met.
This is not where I imagined they’d take all my favorite novels.
The joy of Gatsby’s now locked in a jail.
Nassrin was lucky, what kind of lucky?
And Razieh’s dead.

IV. Austen

Azar's living room. The women have discarded their chadors and are dressed in colorful modern clothing. AZAR and CHORUS pantomime proper British tea time. AZIN is absent.

YASSI

It is a truth universally acknowledged
that a Muslim man, regardless of fortune,
must be in want of a virginal nine-year-old wife.

MITRA

Or not just one?

CHORUS

We're back to Jane Austen here in Iran,
no one marries for love.
Girls marry for green cards, money, and their families,
yet almost never with their heart.

MAHSHID

Here we go again...

YASSI

These are college educated girls like us!

CHORUS

Like Darya, Sholeh, Parvin.

MAHSHID

Many women live alone by their own choice.

NASSRIN

Who's doing that?

CHORUS

None of us are.
Most don't have that choice.
We're *behind* Jane Austen's times.

NASSRIN

A man can have unlimited temporary wives,

CHORUS

As many as he wishes.

MAHSHID

Men have more needs!
And it's still the girl's choice.

NASSRIN

What funny notions you must have of choice!

CHORUS and AZAR arrange themselves in the living room for Austen-style dancing.

CHORUS / AZAR

Pride and Prejudice is like eighteenth century dancing.
Lizzie and Darcy move toward and away from each other
Moving backward reappraises former's moves
in the dance and conversation.
The best dancers match their partner's steps.
Imagine that Mister Darcy stands opposite you.

MITRA

I'll be Elizabeth!

YASSI

No, that would be me.

NASSRIN

I'll play Jane!
She's the most beautiful.

AZAR

Come on, Mahshid, we need Mister Collins.
Enjoy stepping on my toes.

MAHSHID

I've never danced all my life.

AZAR

Consider this homework.

CHORUS / AZAR

Forward, backward, pause.

AZAR

Harmonize your steps.

CHORUS / AZAR

Turn, turn, turn.

AZAR

Keep with the rest of the set.

Who can dance Persian style?

MITRA / YASSI

Sanaz can dance. / Come on, Sanaz.

SANAZ dances.

SANAZ

Subtlety, brazenness.

A hazy, lazy flirtation.

Naz and eshveh and kereshmeh.

I am elusive, sinewy, tactile.

Twist and twirl, wind and unwind.

Hands curl and uncurl, coil and always recoil.

Each step predicts its own effect,
before the next step.

Openly seductive, yet unsundering!

Daisy Miller could never dream of being *me*.

The dance finishes just as AZIN abruptly rushes in, visibly bruised and beaten.

YASSI

What happened to you?

MITRA

What did he do?

AZIN

My husband hates my every joy,
jealous of my books, my computer,
my Thursday mornings.

Humiliated by my independence,
he...beats me,

then swears undying love.

More than this,
he taunts that no one else could ever love me.

I am used, secondhand.

He could marry an eighteen-year-old,
and start new.

AZAR and the MAGICIAN meet for coffee discussing SANAZ' broken engagement, while SANAZ, MITRA, and YASSI go shopping and talk about the same event.

MAGICIAN

Stop blaming the Islamic Republic of Iran.

AZAR

But they cause my girls trials and tribulations.

MAGICIAN

Tell me.

SANAZ / AZAR

My engagement is off. / Sanaz' engagement is off.

MITRA / YASSI

What did he say to you?

SANAZ / AZAR

He was still a student.

MITRA / YASSI

Excuses!

SANAZ / AZAR

How could we be happy? / How could they be happy?

He would always love me / He would always love her.

MITRA / YASSI

Does he know what love is?

AZAR

Bloody coward!

MAGICIAN

How does the jilting of a beautiful girl
relate to the Islamic Republic?

MITRA / SANAZ / YASSI

How can he leave his love?

Can't he be brave for once?

What does this mean for us?

Every part of life is touched.

The regime's not kind to us.

AZAR

My girls feel doomed to be unhappy here.

MAGICIAN

They need to learn to fight for happiness.

AZAR

Magician, am I doing more harm than good?
The stories of my past create a glowing picture
of that other world, of the West.

MITRA / SANAZ / YASSI

She tells us stories,
abroad adventures,
American college.

Maybe we should escape,
to Syria, England, Oklahoma.

MAGICIAN

We each create our own paradise.

AZAR

Rub your magic lamp,
make the revolutionary guards vanish,
along with Azin's husband and the mandatory veil.

AZAR and CHORUS gather around YASSI for story time in the living room.

YASSI

My "Gentleman Caller:"
Before any decisions are made,
we should get to know each other,
we'd be modern about it.

So, we go to a park,
he and I,
followed by parents and sisters,
and aunts, and grandparents.
No, just *one* grandparent...
I ask him about his field:
mechanical engineering.
Reading anything interesting?
Doesn't have time to read!

Suddenly, I get a brilliant idea!

I start to walk faster.
 He starts to walk faster.
 The family behind adjusts to my pace.
 I come to a sudden halt.
 They run into us!

If he gets it and laughs,
 I'll give it a chance.
 If he doesn't, that's it,
 I won't waste my time.

I won't waste my time.

AZAR and MAGICIAN meet in a café.

AZAR

One of my girls asked how Jane Austen is
 so optimistic about the world.

MAGICIAN

Most people make that mistake,
 they should read her more carefully.

AZAR

Austen writes on cruelty
 under everyday circumstances
 by people like us,
 isn't that frightening?

MAGICIAN

It's frightening to be free,
 to take responsibility,
 to have no Islamic Republic to blame.
 I'm not saying they're blameless.

Guards outside!
 Since we're not related,
 I should go.

AZAR

We're not doing anything wrong.

MAGICIAN

Don't be stupid,
 you don't want scandal.

AZAR hands MAGICIAN A Thousand and One Nights.

MAGICIAN

I don't know when I could return this.

MAGICIAN places the book on the table as he leaves. Change to Azar's house. The CHORUS gathers in the living room for one last meeting.

MAHSHID

Nassrin left for the border.

By next week she should be riding a camel
or donkey or jeep across the desert.

SANAZ

We should be happy for her.

Nassrin got the message from Dr. Nafisi.

AZIN

It isn't her fault you feel trapped here.

SANAZ

I do feel trapped,
why shouldn't I?

AZIN

You act like it's Mrs. Nafisi's fault.

SANAZ

You have shown us staying here is useless.
We should all leave if we want to succeed.

MAHSHID

Where's your loyalty?

AZAR

You can't follow me in everything.

SANAZ

I'm not like Mahshid,
I don't think that anyone
has the duty to stay,
we have only one life to live.

MITRA

In Damascus I could walk freely,
wearing t-shirt and jeans,

feeling the sun and the air,
 on my skin, on my hair.
 I'm angry for my lost portion of wind.

MAHSHID

You know the laws.

SANAZ

At least for you the veil is natural.

MITRA

It's your religion, your choice.

MAHSHID

But if I lose that?

YASSI

If one day I lose my faith,
 it will be like dying,
 starting again in a world without guarantees.

MAHSHID

During the Shah's time,
 I had to guard my faith.
 I was in the minority.
 Now that my religion is in power,
 I feel more helpless,
 more alienated.

Nassrin sends her regards.

MAHSHID hands AZAR a note from Nassrin.

AZAR

(Reading)

I still owe you a paper on Gatsby.

Magician's house, he brings two mugs of tea.

AZAR

Thank you, Islamic Republic of Iran,
 for all the things you've taught me,
 to love Austen and James,
 ice cream and freedom.

AZAR / MAGICIAN

The Austen we know is forever linked to this place,
 This land, these trees,
 those long streets' warm embrace.
 Where the film censor is blind,
 where they hang girls in those streets,
 and segregate men from women
 by hanging curtains.

AZAR

Perhaps by writing
 I'll become more generous,
 less angry.

SANAZ meets AZAR one last time. SANAZ reads the remains of tea leaves in Azar's cup.

SANAZ

Before you leave,
 let me tell your fortune:
 I see a bird,
 which means good news,
 but you are agitated.
 A road that looks bright,
 you are on the first step.
 You are thinking of a thousand things
 At the same time.
 There is a key,
 a problem to be solved.
 A small ship still in the harbor
 has not yet set sail.

Packed and ready to go, AZAR envisions herself as a bird about to take flight. After AZAR moves to the other side of the stage, she can strip off the veil and chador, becoming herself again.

AZAR

Little bird,
 I know that you prefer death
 to this emptiness you feel.
 Each day, you wonder
 if you'll ever return to the land
 that will accept you,
 where you will be free
 and happy
 blessing the air with your song

until the day is done.

Your heart is filled with the memory
of such things.

Little bird,
I'd turn your bright wings to laughter,
and your silence into everlasting music.

Your little form is on the bare branches now.
In the twilight shadows you sing
for the last light of day.

I write to celebrate reading
Nabokov, James, Fitzgerald, and Austen
against all odds.
So many memories
connect Lolita and the city:
Listening to music,
falling in love,
walking down the shady streets.

The novel colors Tehran.
Tehran redefines the novel,
turning it into our Lolita.