

# **La Fraisine**

*for Soprano, Loop Pedal, and Finger Cymbals*

**Music by Ryan Harper**  
**Text by Ezra Pound**

**2013**

# La Fraisine

Ezra Pound

*Scene: The Ash Wood of Malvern*

For I was a gaunt, grave councilor,  
Being in all things wise, and very old;  
But I have put aside this folly and the cold  
That old age weareth for a cloak.

I was quite strong – at least they said so –  
The young men at the sword-play;  
But I have put aside this folly, being gay,  
In another fashion that more suiteth me.

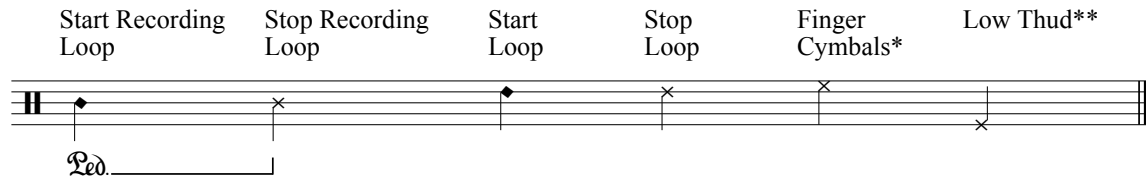
I have curled mid the boles of the ash wood,  
I have hidden my face where the oak  
Spread his leaves over me, and the yoke  
Of the old ways of men have I cast aside.

By the still pool of Mar-nan-otha  
Have I found me a bride  
That was a dog-wood tree some syne.  
She hath called me from mine old ways;  
She hath hushed my rancor of council,  
Bidding me praise

Naught but the wind that flutters in the leaves.

I like one little band of winds that blow  
In the ash trees here:  
For we are quite alone,  
Here mid the ash trees.

## Notes



*La Fraisne* requires a Line 6 DL4 Delay Modeler pedal. At the beginning of the piece, the type of delay should be set to *Loop Sampler*, and the delay parameters should be set as follows: Delay Time: 5, Repeats: 5, Tweak: 5, Tweeze: 5, Mix: 10. Due to the use of the loop pedal and the free modulation of the delay parameters at the end of the piece, *La Fraisne* necessarily involves a degree of indeterminacy.

To begin recording a loop, press A once. The light above A will turn on. To finish recording a loop, press A again. The light above A will turn off. After the first loop is recorded, playback will immediately begin, and the light above B will automatically turn on. Subsequently, pressing B will start or stop the loop.

The initial three loops of *La Fraisne* (C5, D4, and F4) create a flickering drone. The fourth loop adds in the finger cymbals to thicken the texture. The fifth and sixth loops (Bb4 and A4) introduce an element of discord, which is heightened with the low thumps of the seventh loop. The vocal fluttering sound at m. 74 (with Repeats set initially to 10) begins the piece's descent into pure noise. Though the removal of the recorded sound at m. 79 allows a moment of respite, its return at m. 81 signals the inexorable disembodiment of the speaker, which is finally enacted through the free modulation of the delay parameters and the complete transformation of the recorded vocal loops.

\*Two finger cymbals may be held in the right hand, one on the ring finger and the other on the index finger, so that a flick of the ring finger produces a clear ringing sound.

\*\*The low thud may be produced by tapping the microphone with the palm of the left hand.

# La Fraisine

Text by Ezra Pound  
Music by Ryan Harper

Patiently, peacefully, ♩ = 80

Soprano *pp*



For I For I was For I was a guant, grave coun- cillor, Be-ing in

Loop Pedal / Percussion

At Start: Delay Time: 5, Repeats: 5, Tweak: 5, Tweez: 5, Mix: 10

5



all things wise, and ver-y old; But I But I have put a-side this

Ped.

10

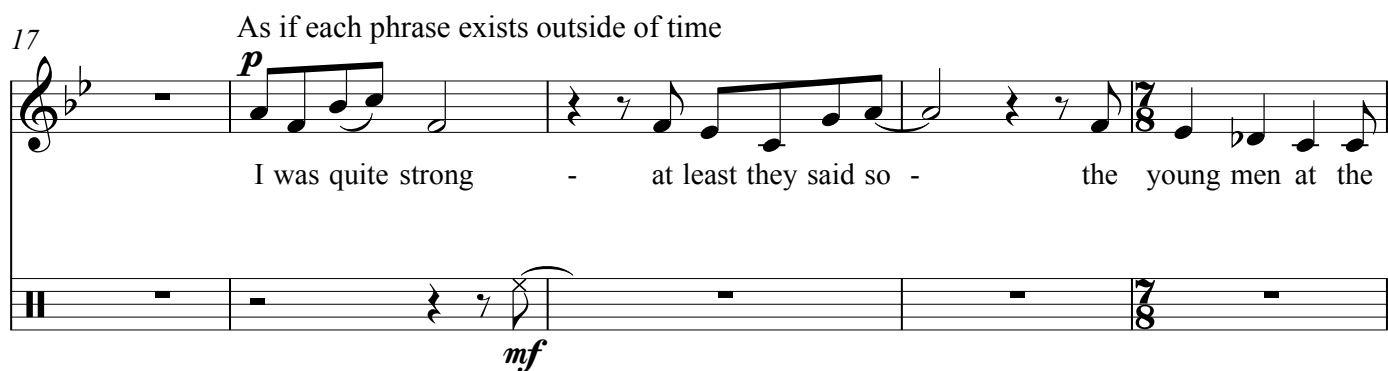


fol ly and the cold that old age wear-eth for a cloak.

Ped.

17

As if each phrase exists outside of time



I was quite strong - at least they said so - the young men at the

*mf*

22

sword play; But I\_\_\_ But I have put a-side this fol - ly,

*mf*  
Ped. \_\_\_\_\_

26

\_\_\_ be-ing gay In a - no-ther fa-shion that more sui-teth me.\_\_\_

Repeats: 6

32

*mf*

I have curled mid the boles of the ash wood,\_\_\_ I have hid-den my face where the

*mf*

36

oak spread his leaves o-ver me, and the yoke Of the old ways of men

Ped. \_\_\_\_\_ Ped. \_\_\_\_\_

41 Spoken  
*f*

have I cast a-side.

*mf*

Repeats: 8 Repeats: 5

*f*  
Ped. \_\_\_\_\_

48 With a growing sense  
of purpose  
*f*

By the still pool of Mar-nan-o-tha Have I found me a bride That

54

was a dog-wood tree some syne. She hath called me from mine old ways

*mf*

59

She hath hushed my ran-cour of coun-cil, Bid-ding me praise

*mf*

4

64

Not but the wind that flut-ters in the leaves

Not but the wind that flut-ters in

68

the leaves

Not but the wind that flut-ters in

the leaves

*mf*

73

Fluttering sound, unvoiced\*

*p*

"fl"

Thoughtfully, but detached

*mp*

For I

For I was

*mf*

Ped. \_\_\_\_\_

Repeats: 10 → Repeats: 6

Stop Loop

Delay Time: 8

81

*mf* ————— *f*

I like one lit-tle band of winds that blow

In the ash trees here;

*mf*

Start Loop

\*Produced by repeating the syllable "fl" rapidly

84 *mp* *p* *pp*

For we are quite a-lone Here mid the ash trees.

*mf*

Repeats: 6 → Repeats: 10

91 *p*

Fluttering sound, unvoiced

"fl"

Ped. →

Modulate Delay Time to create a sense of disorientation and disembodiment, while occasionally allowing the finger cymbals to ring →

98

Turn Mix gradually down to nothing, while occasionally modulating Delay Time and Repeats →