

Rosemary Brown

MUSIC FROM BEYOND

Seven Pieces for Piano Solo



Introduction by Ian Parrott

There are two ways of looking at the phenomenon of Rosemary Brown. One way – a common one – is to start by complacently assuming that we all have finite copper-bottomed minds topped up with the experiences, fears and wish-fulfilments of our circumscribed so-called individual lives in a strictly materialist world – and what comes out must, of course, have gone in. The other way – and I am convinced that it is not merely more plausible but actually correct – is to start with a humble approach to the mystery of life and death, appreciating that our much-vaunted ‘individuality’ is pure conceit. In reality we are ‘plugged in’, like electric light bulbs, to a source of life. When we die, the flesh alone perishes, the spirit is withdrawn.

If anyone is to switch from ‘viewpoint one’ to ‘viewpoint two’, it is, I believe, essential to imagine another world which interpenetrates the space-time continuum. I have heard people tease, jokingly, ‘from what point does the spirit leave at death’, as if to imply that science has blocked all the exits. There is, however, a solution to this problem based on the experience that you all have on average once every twenty-four hours: that is to say, you ‘go’ to sleep. One moment you are lying on the bed; the next you have left that position. Yes, you have and you know it. Someone else may see the body still there, but *from your point of view*, you are elsewhere. And science, unable to measure it, stands by helpless. Of course it misinterprets the experience with vast tracts of incorrect psycho-analytical mumbo-jumbo. But this subjective experience of any living person is the most valuable evidence we have. No wonder the Romans thought of death and sleep as brother and sister.

Now for Rosemary. This is not then the conscious work of a brilliant pasticheur, know-all student or after-dinner spoofe. We must accept some inspiration and communication from ‘beyond’.

And, as Rosemary says in her second book*, ‘To get anything as elaborate as a piece of music across clearly without any mistakes in transmission, is an almost impossible feat’. The mistakes or weaknesses may not, therefore, be those with which you would associate an inefficient music student. They are more likely to come about through the extraordinary difficulties of passing through the mind of a lady who is an unusual medium but not a trained musician. (The fine sweep of melody in the Schubert, for example, is not matched by equally inspired harmony.) It would be idle to suppose that there are not weaknesses here and there but these, I hope, will not be thoughtlessly dismissed or picked on.

When the manuscripts appear, there are usually no marks of expression on them. Nuances, phrasing and some changes of tempo, therefore, have usually been added later and may seem sometimes arbitrary. An intelligent pianist may in fact vary them and purists may wish to remove some. Extremely few changes have been made to the notes, which are almost entirely as Rosemary has written them.

For example in the Chopin Prelude, bar 13, right hand, third beat, some musicians might prefer another D♯ rather than E, but the E is on the original MS of June 1969. Players with large hands might wish to make the second left-hand chord in bars 64 & 72 of the Brahms Intermezzo consist of a tenth Eb and G. It is as well not to suggest too many refinements, however, as Rosemary often insists that certain notes she remembers clearly as being dictated to her by the original composers.

We may realise, with some astonishment, that a high degree of concentration has produced the original ideas and yet she has been successful also in carrying out instructions in building substantial structures. The Brahms, consisting originally in the Spring of 1974 of two sections, was extended to make a fine ternary form piece and the Liszt is one of Rosemary’s successful and rare extended works, consisting as it does of nine pages.

I remember the fun I had trying to sight-read the Beethoven Scherzo when it first appeared brand new in a film studio in April 1975 – the reader will not now have to struggle with a MS full of E naturals for F flats, etc. It is a most characteristic whimsical composition. The first twenty-four bars of the Schubert *Moment Musical No 2* were played with enthusiasm by Howard Shelley, one of the most distinguished of the younger generation of concert pianists, as soon as it arrived, in January 1976.

The discerning performer of this collection will be looking for points of style in the case of each of the composers named and no doubt some works will strike him as better than others. Whether he finds any single item as good as the superb *Grübelei* of the first album (*The Rosemary Brown Piano Album*, Paxton/Novello 1974) or not, there is certainly some most characteristic music here, particularly the beautifully shaped Chopin Prelude and in the sturdy Brahms Intermezzo. (I write at greater length on Rosemary’s pieces in my book on *The Music of Rosemary Brown*†.)

Let me end by asking the sceptical reader to be honest with himself. Try some of these pieces on your friends – without divulging their most unusual authorship. You will learn quite a good deal about psychology – the psychology of scepticism. Remember that Rosemary is not a glib imitator, and what makes her happy is that there is shown to be communication with that other world – a world not north, south, east, west, up or down but nonetheless as ‘real’ as this one.

**Immortals at my Elbow* (Bachman & Turner 1974)

†Bachman & Turner 1977

Prelude in E flat minor

INSPIRED BY J. S. BACH 24 NOVEMBER 1966

Allegro $\text{J} = 132$

mf

3

5

7

9

11

12

Musical score for piano, two staves. Key signature: four flats. Measure 13: Treble staff has eighth-note pairs (mf). Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs (p). Bass staff has eighth-note pairs.

Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs (f). Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

cresc.
Measure 21: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 22: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

ff
Measure 23: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 24: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

rall.
Measure 25: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 26: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs (p).

Scherzo in E flat

INSPIRED BY BEETHOVEN 5 APRIL 1975

Allegro vivace $\text{♩} = 144$

1

5

9

13

17

8

1

21

25

29

33

37

marcato

41

ff

staccato

45

dim.

49

53

57

61

66

70

*These two bars (63/4) are easier to play if the right-hand lower part is shared between the hands, thus:



Moment Musical in F minor

INSPIRED BY SCHUBERT 11 JANUARY 1976

Allegretto

Music for piano (treble and bass staves) in $\frac{3}{4}$ time, F minor. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth notes.

p legato

mp

Music for piano (treble and bass staves) in $\frac{3}{4}$ time, F minor. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 9: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 10: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 11: Treble staff has eighth-note pairs; Bass staff has eighth notes.

p

Music for piano (treble and bass staves) in $\frac{3}{4}$ time, F minor. Measure 12: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 13: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 14: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 15: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 16: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 17: Treble staff has eighth-note pairs; Bass staff has eighth notes.

mp

cresc.

Music for piano (treble and bass staves) in $\frac{3}{4}$ time, F minor. Measure 18: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 19: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 20: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 21: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 22: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 23: Treble staff has eighth-note pairs; Bass staff has eighth notes.

mf

mp

Music for piano (treble and bass staves) in $\frac{3}{4}$ time, F minor. Measure 24: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 25: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 26: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 27: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 28: Treble staff has eighth-note pairs; Bass staff has eighth notes. Measure 29: Treble staff has eighth-note pairs; Bass staff has eighth notes.

p

mf

Musical score page 14, measures 29-30. The score consists of two staves. The top staff (treble clef) has a dynamic of *mp*. The bottom staff (bass clef) has measure numbers 29 and 30. Measure 29 starts with a bass note followed by a series of eighth-note chords. Measure 30 begins with a bass note, followed by a bass line consisting of eighth-note pairs.

Musical score page 14, measures 31-32. The score consists of two staves. The top staff (treble clef) has a dynamic of *mf*. The bottom staff (bass clef) has measure number 34. Measure 31 features a bass line with eighth-note pairs. Measure 32 continues the bass line with eighth-note pairs.

Musical score page 14, measures 33-34. The score consists of two staves. The top staff (treble clef) has a dynamic of *p*. The bottom staff (bass clef) has measure number 39. Measure 33 shows a bass line with eighth-note pairs. Measure 34 continues the bass line with eighth-note pairs, ending with a dynamic of *pp*.

Musical score page 14, measures 35-36. The score consists of two staves. The top staff (treble clef) has a dynamic of *cresc.*. The bottom staff (bass clef) has measure number 44. Measure 35 shows a bass line with eighth-note pairs. Measure 36 continues the bass line with eighth-note pairs.

Musical score page 14, measures 37-38. The score consists of two staves. The top staff (treble clef) has a dynamic of *mf*. The bottom staff (bass clef) has measure number 49. Measure 37 shows a bass line with eighth-note pairs. Measure 38 continues the bass line with eighth-note pairs, ending with a dynamic of *f*.

Musical score page 14, measures 39-40. The score consists of two staves. The top staff (treble clef) has a dynamic of *p*. The bottom staff (bass clef) has measure number 55. Measure 39 shows a bass line with eighth-note pairs. Measure 40 continues the bass line with eighth-note pairs, ending with a dynamic of *f*.

60

64

meno mosso

69

p espress.

74

79

mp

p

84

89

rall.

pp

93

Allegro

f

97

cresc.

101

ff

p

105

f

mf

109

113

cresc.

117

f

mf

f

mf

rall.

Allegretto

121

p legato

mp

mp

127

133

mp

cresc.

139

mf

f cresc.

ff

rall.

Prelude in F sharp minor

INSPIRED BY CHOPIN 21 JUNE 1969

Animato ♩ = 120

1

2

3

4

5

6

7

8

9

10

12

rall.

8

dim.

a tempo

mf

13

14

rall.

f

dim.

15

16

a tempo

mf

17

18

cresc.

19

20

dim.

mf cresc.

21

22

rall.

f cresc.

ff

23

Sonata movement in G flat

INSPIRED BY LISZT 16 JANUARY 1973

Moderato $\text{♩} = 88$

ff

f

rall.

mf

5

più mosso

f

cresc.

mf

9

dim.

mp

mp

12

15

mp legato

17

cresc.

19

f

mf

mp

22

mf

24

rall.

a tempo

26

29

animato

ff

rall.

dim.

a tempo

ff

32

strepitoso

f

35

37

dim.

39

mf espress.

rall.

dim.

41

a tempo

ff

f

45

rall.

49

a tempo

f

mf

53

dim.

mp

mp

56

mp legato

59

cresc.

61

8

f

mp

63

8 *rall.*

66

68

70

rall.

dim.

72

meno mosso

mf

74

accel. poco a poco

mp

cresc.

77

animato

Musical score for piano, two staves. Key signature: B-flat major (two flats). Measure 81: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Measure 82: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D).

Musical score for piano, two staves. Key signature: B-flat major (two flats). Measure 83: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Measure 84: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Dynamic: *ff*.

Musical score for piano, two staves. Key signature: B-flat major (two flats). Measure 87: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Measure 88: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D).

Musical score for piano, two staves. Key signature: B-flat major (two flats). Measure 89: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Measure 90: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Dynamics: *rall.*, *dim.*

Musical score for piano, two staves. Key signature: B-flat major (two flats). Measure 91: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Measure 92: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Dynamics: *a tempo*, *mp espress.*

Musical score for piano, two staves. Key signature: B-flat major (two flats). Measure 93: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Measure 94: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D).

95

rall.
cresc.

97

a tempo
f

99

101

agitato
cresc. poco a poco

103

105

p subito

107

109

accel. poco a poco

f cresc.

111

114

ff cresc.

meno mosso

mf subito

117

rall.

dim.

119

a tempo

mp espress.

121

123

125

f cresc.

128

meno mosso

a tempo

cresc.

131

fff

8

Intermezzo in E flat

INSPIRED BY BRAHMS 19 MAY 1974

Allegretto $\text{♩} = 112$

mf

f

ff

5

9

8

13

8

a tempo

mp

cresc.

rall.

f

mp

17

8

mf cresc.

21

rall.

$\frac{3}{4}$

Allegro $\text{♩} = 126$

f

25

$\frac{3}{4}$

$\frac{8}{8}$

$\frac{3}{4}$

32

rall.

mf

39

a tempo

rall.

f

a tempo

45

$\frac{8}{8}$

rall.

mf

a tempo

cresc.

f

51

$\frac{8}{8}$

57

mf cresc.

8

rall.

63

mp

8

8

mf

69

8

76

8

rall.

cresc.

a tempo

ff

Tempo primo

8

91

8

96

mf

f

8

100

ff

104

mp

p

mp

108

8

p

mp

cresc.

rall.

a tempo

112

8

f

mp

mf

116

8

mp

mf cresc.

f

8

Prelude in G sharp minor INSPIRED BY RACHMANINOV 7 FEBRUARY 1970

Allegro $\text{♩} = 132$

ff

f

3

cresc.

mf subito

5

f cresc.

ff

9

ff

f

11

13

cresc.

15

f cresc.

ff

meno mosso

mp legato

17

cresc.

19

poco rall.

accel.

21

mf

cresc.

ff

meno mosso

mp

23

accel.

cresc.

ff

Tempo I

27

rall.

dim.

a tempo

mf

31

f

mf

33

f

mf

35

f

mf

37

f

mf cresc.

ff

39

f cresc.

ff

This block contains six measures of piano music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in a key signature of four sharps. Measure 27 starts with a forte dynamic (f) in the treble staff, followed by eighth-note chords in the bass staff. Measure 28 begins with a rallentando (rall.) in the treble staff, followed by a diminuendo (dim.) in the bass staff. Measure 29 starts with a piano dynamic (mf) in the bass staff. Measure 30 begins with a piano dynamic (mf) in the treble staff. Measure 31 starts with a forte dynamic (f) in the bass staff, followed by a piano dynamic (mf) in the treble staff. Measure 32 begins with a piano dynamic (mf) in the bass staff. Measure 33 starts with a forte dynamic (f) in the treble staff, followed by a piano dynamic (mf) in the bass staff. Measure 34 begins with a piano dynamic (mf) in the treble staff. Measure 35 starts with a forte dynamic (f) in the bass staff, followed by a piano dynamic (mf) in the treble staff. Measure 36 begins with a piano dynamic (mf) in the bass staff. Measure 37 starts with a forte dynamic (f) in the treble staff, followed by a piano dynamic (mf cresc.) in the bass staff. Measure 38 begins with a piano dynamic (mf) in the treble staff. Measure 39 starts with a forte dynamic (ff) in the bass staff, followed by a piano dynamic (ff) in the treble staff.