# 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 When we die, the flesh alone perishes, the spirit is withdrawn.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 spoofer. 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*†.)

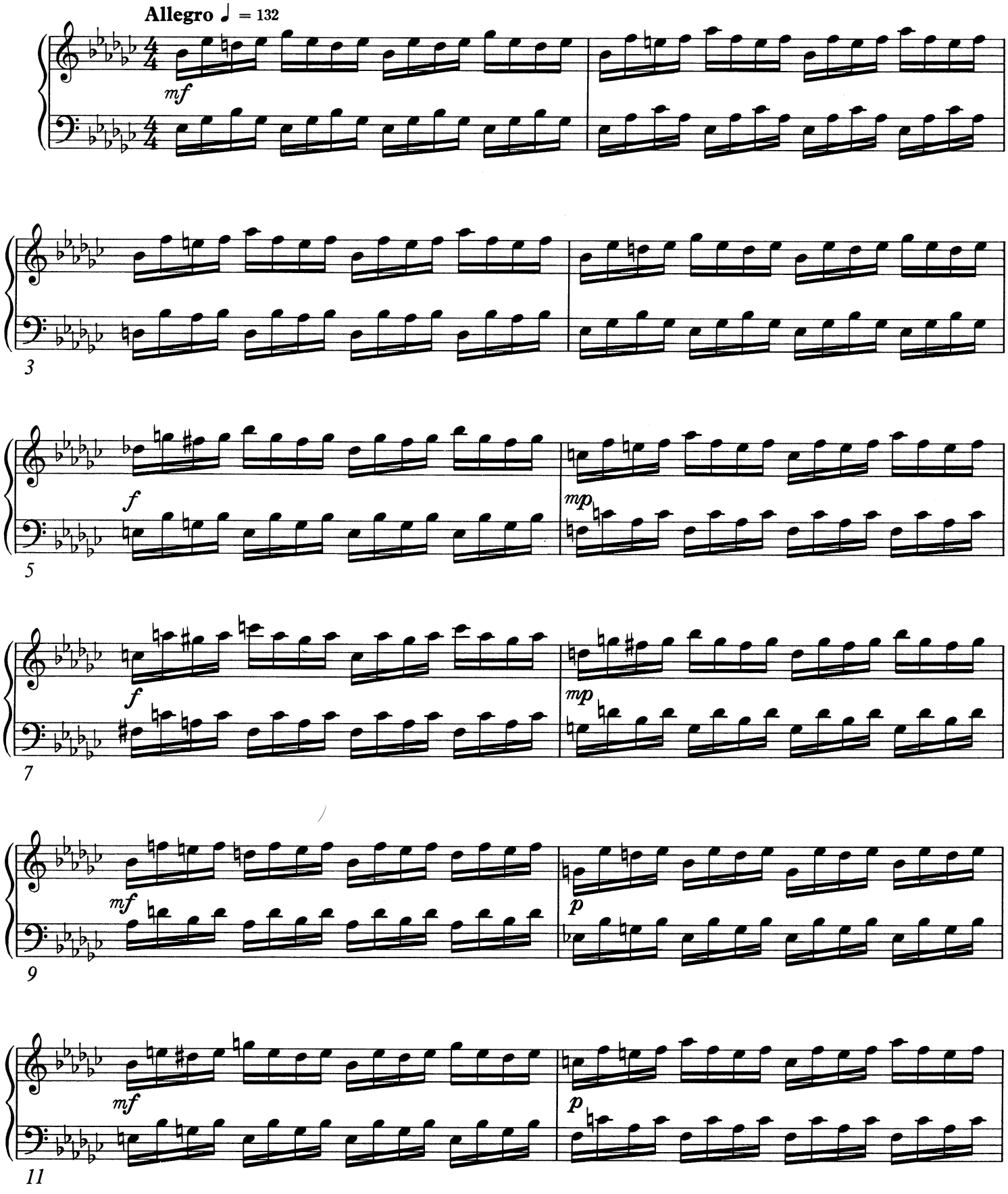
Let me end by asking the sceptical reader to be honest with himself. Try some of these pieces on your friends – without divulging their most unusual authorship. You will learn quite a good deal about psychology – the psychology of scepticism. Remember that Rosemary is not a glib imitator, and what makes 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

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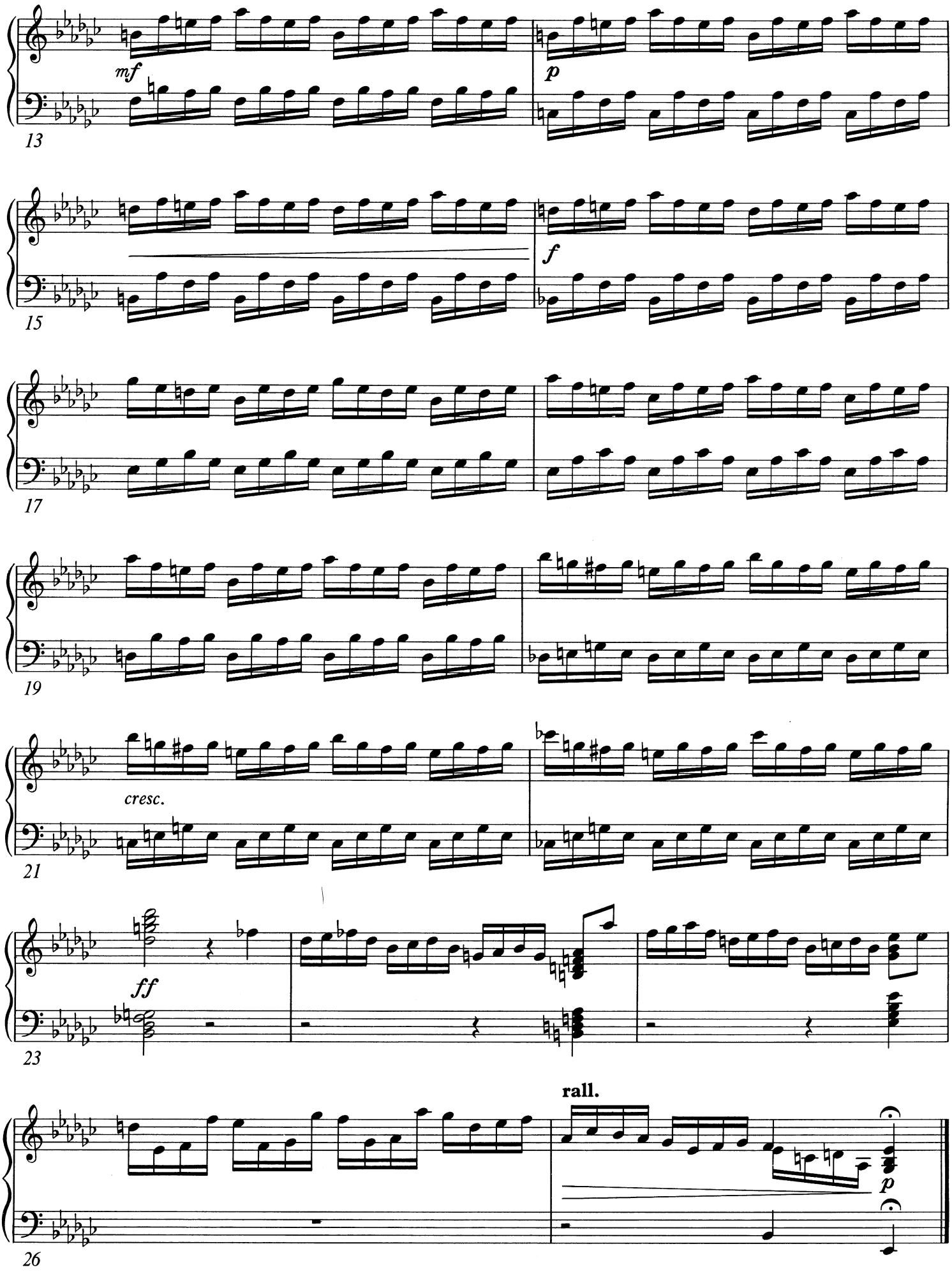
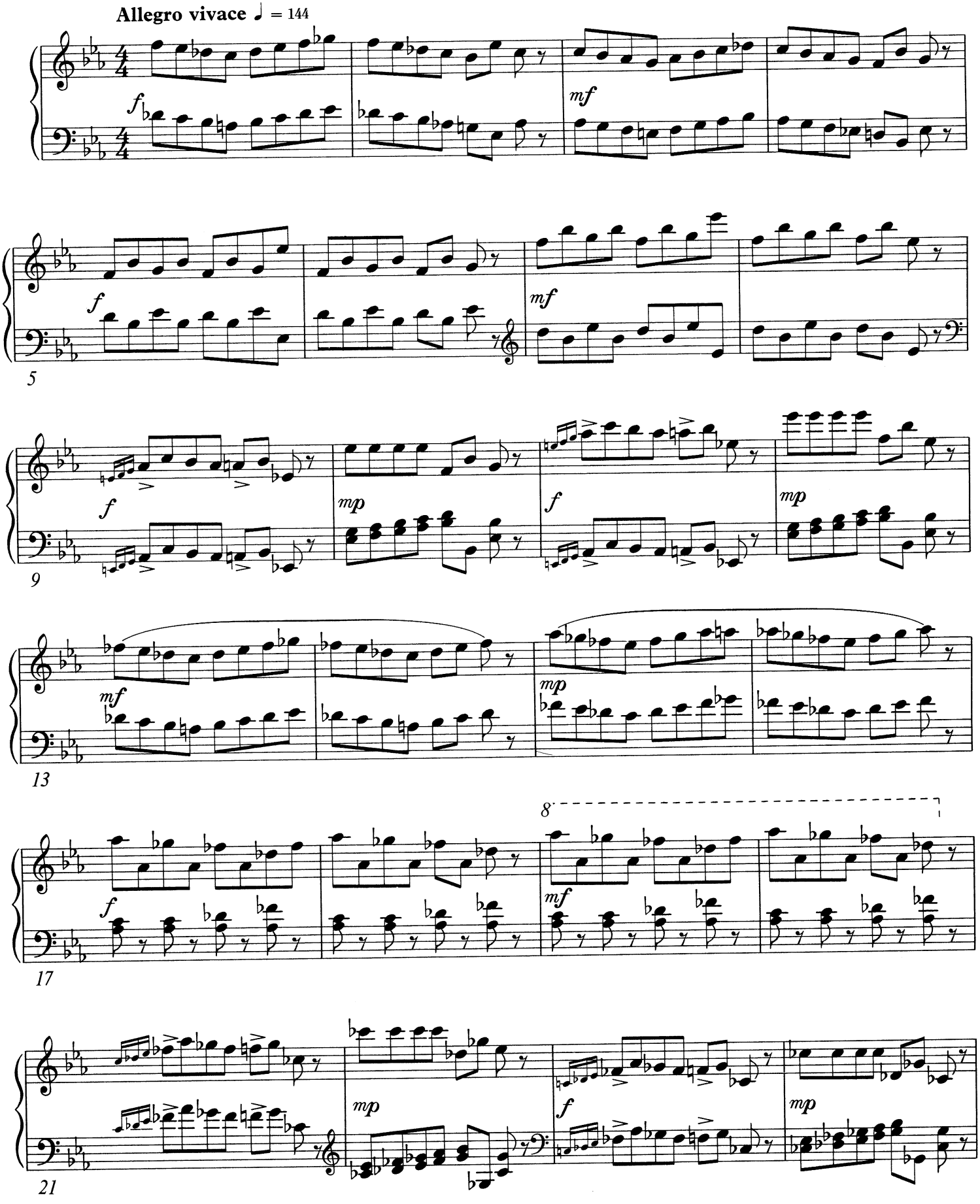

mf
p
13
f
15
17
19
cresc.
21
ff
23
rall.
p
26

# Scherzo
## in E flat

INSPIRED BY BEETHOVEN 5 APRIL 1975

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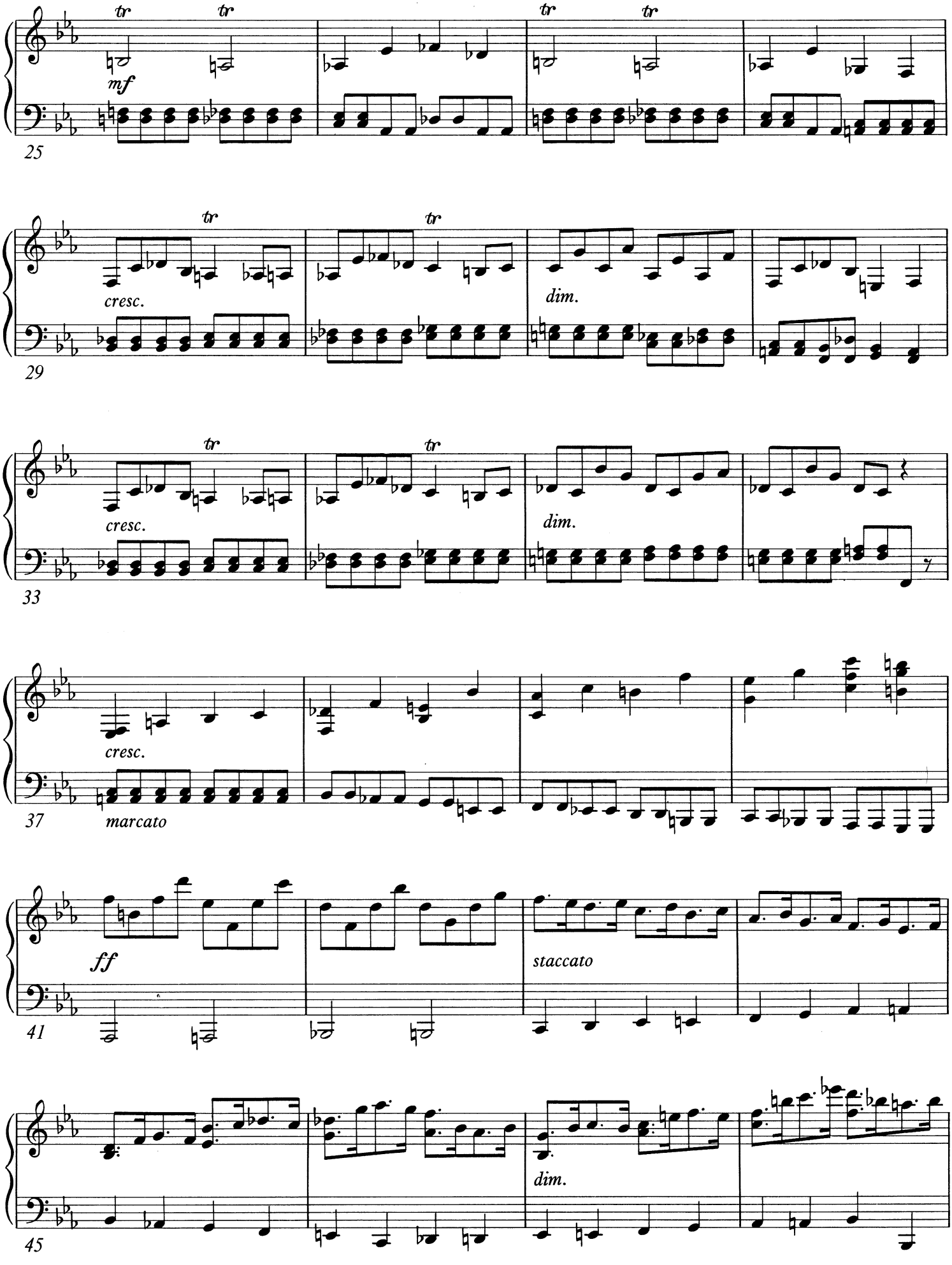
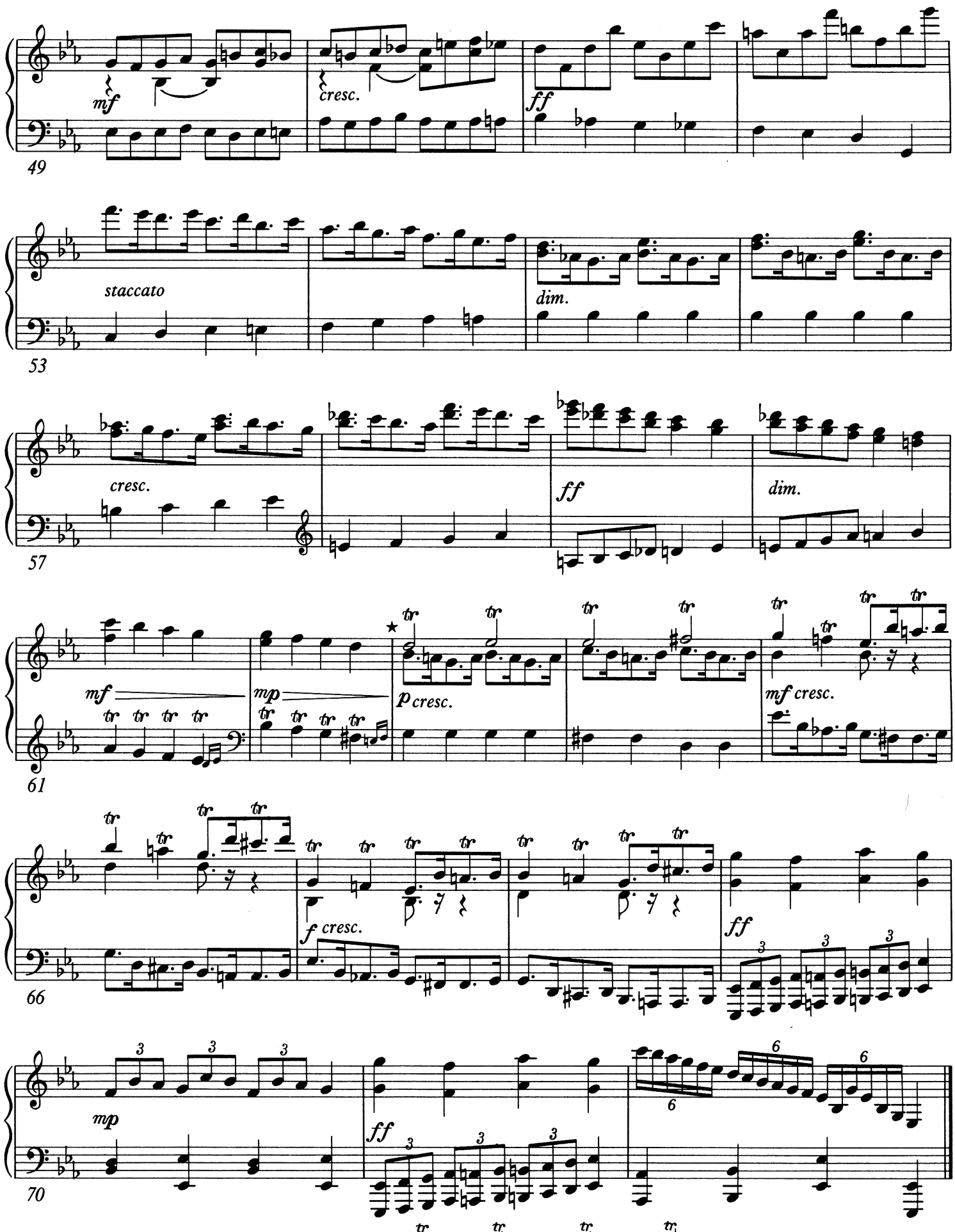
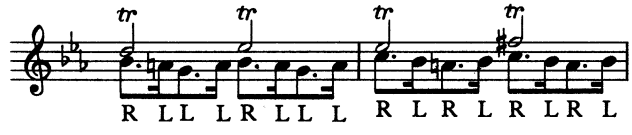

tr
tr
mf
25
tr
tr
cresc.
dim.
29
tr
tr
cresc.
dim.
33
cresc.
37
marcato
ff
staccato
41
dim.
45

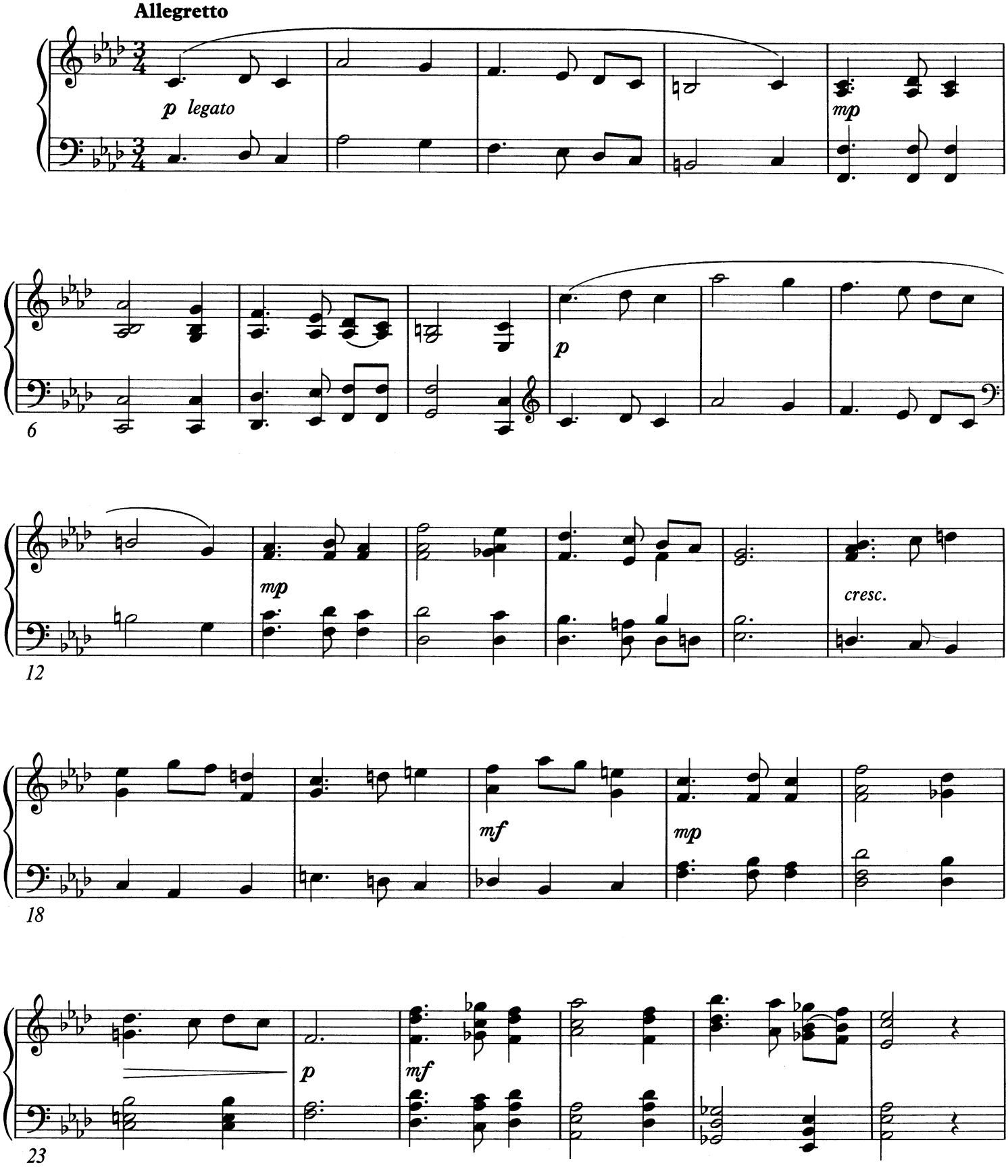



★These two bars (63/4) are easier to play if the right-hand lower part is shared between the hands, thus:



# Moment Musical
## in F minor

INSPIRED BY SCHUBERT 11 JANUARY 1976

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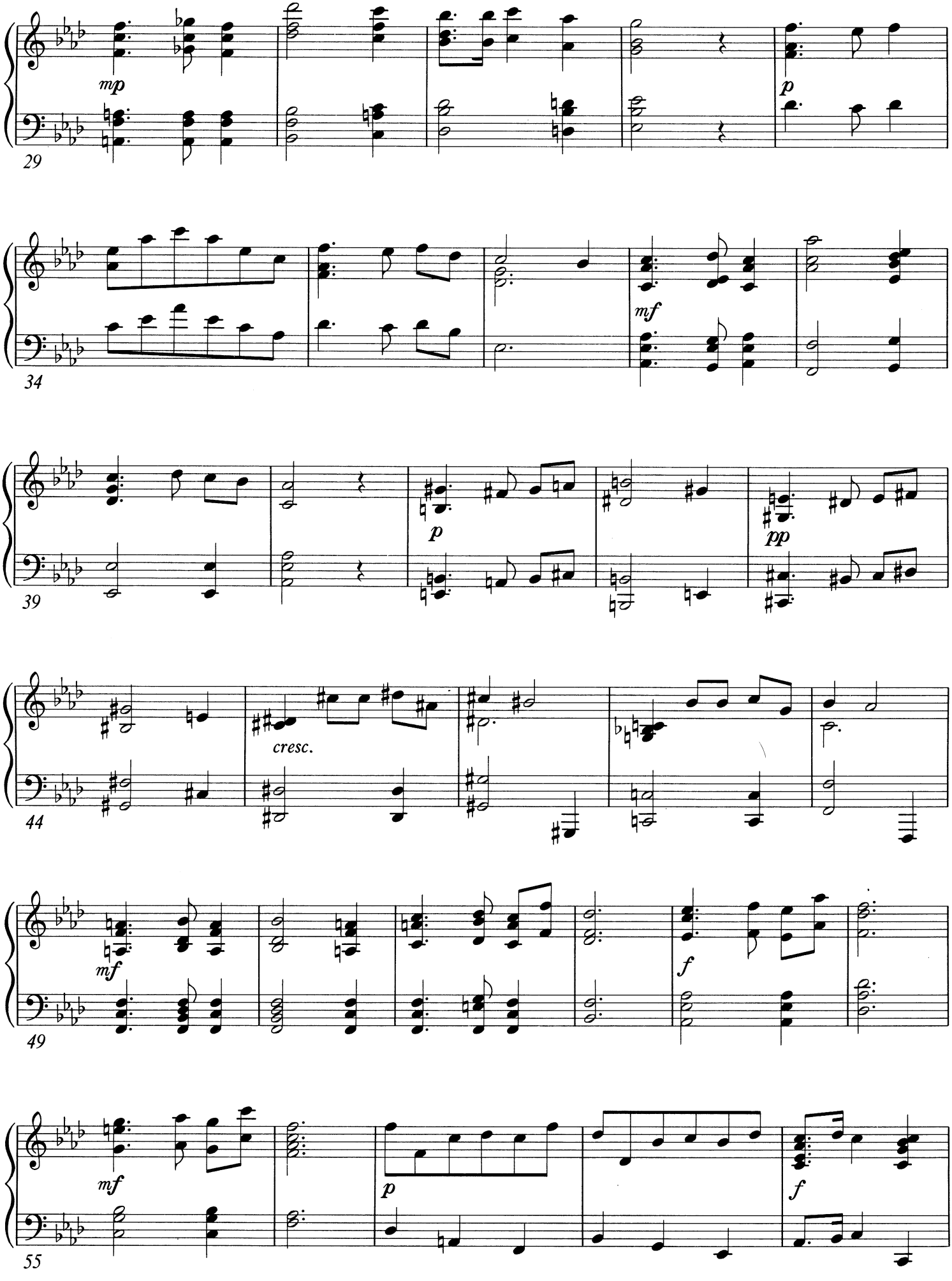
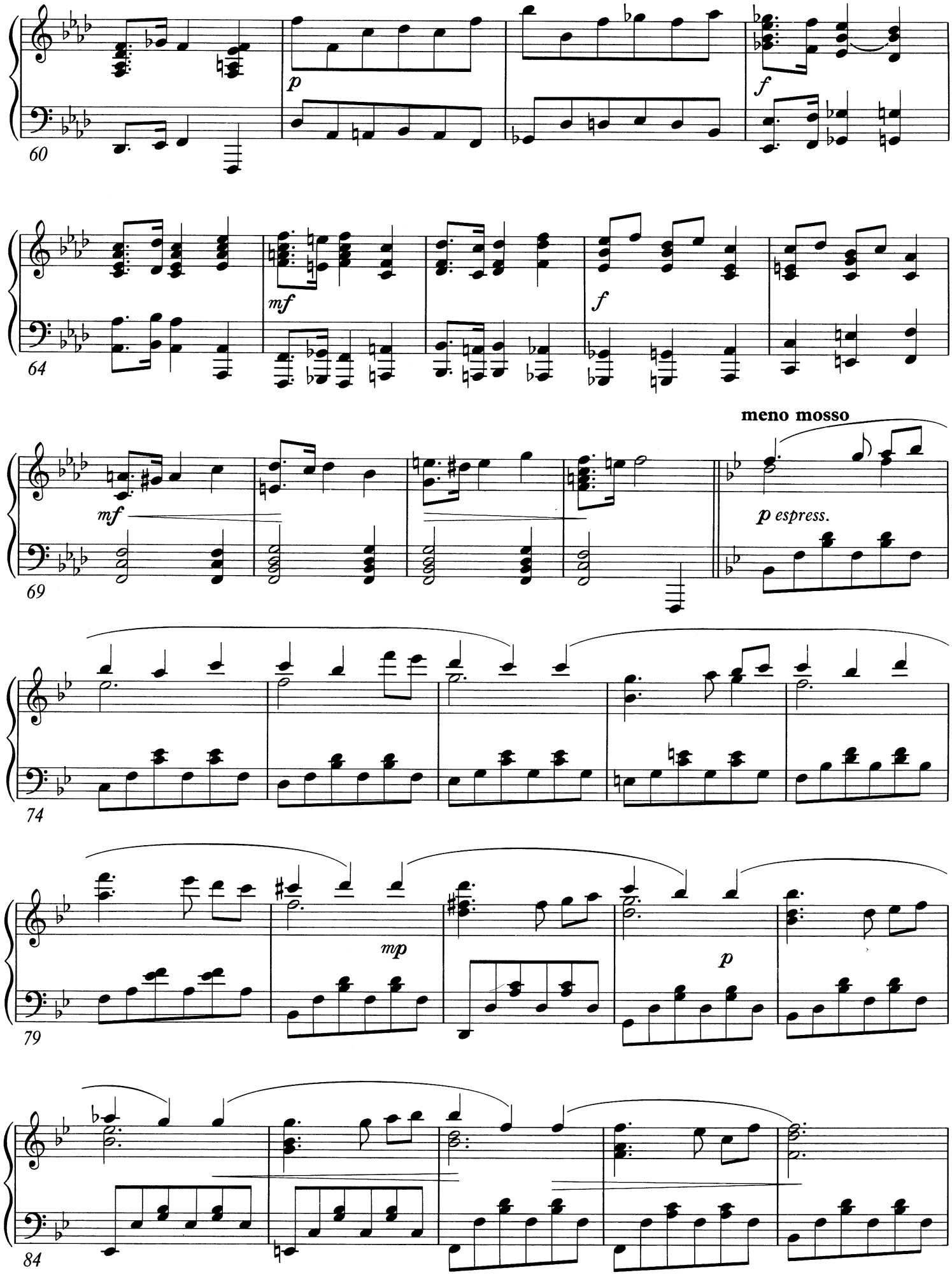
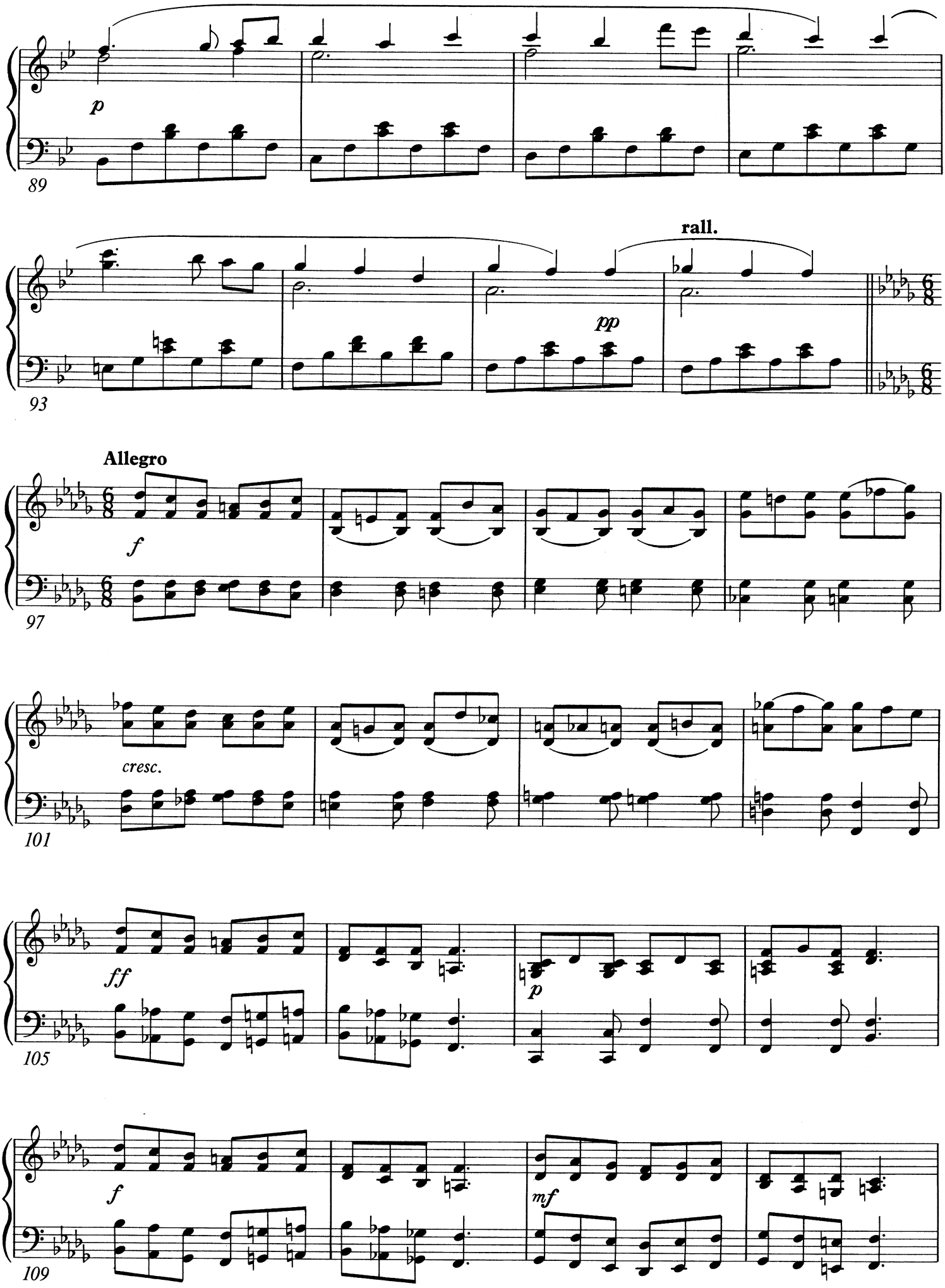
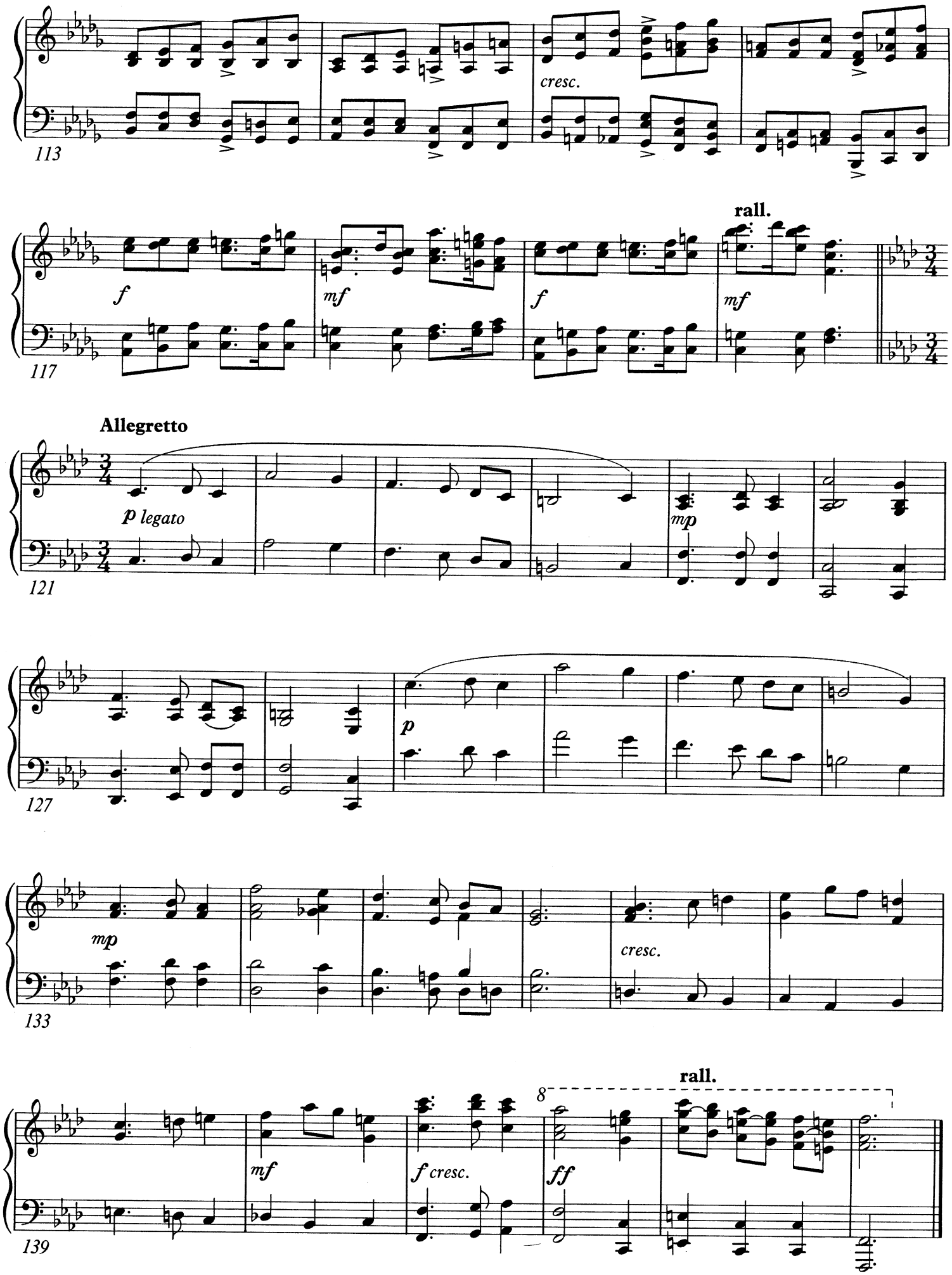

mp
29
p
34
mf
39
p
pp
cresc.
44
mf
49
f
mf
p
f
55

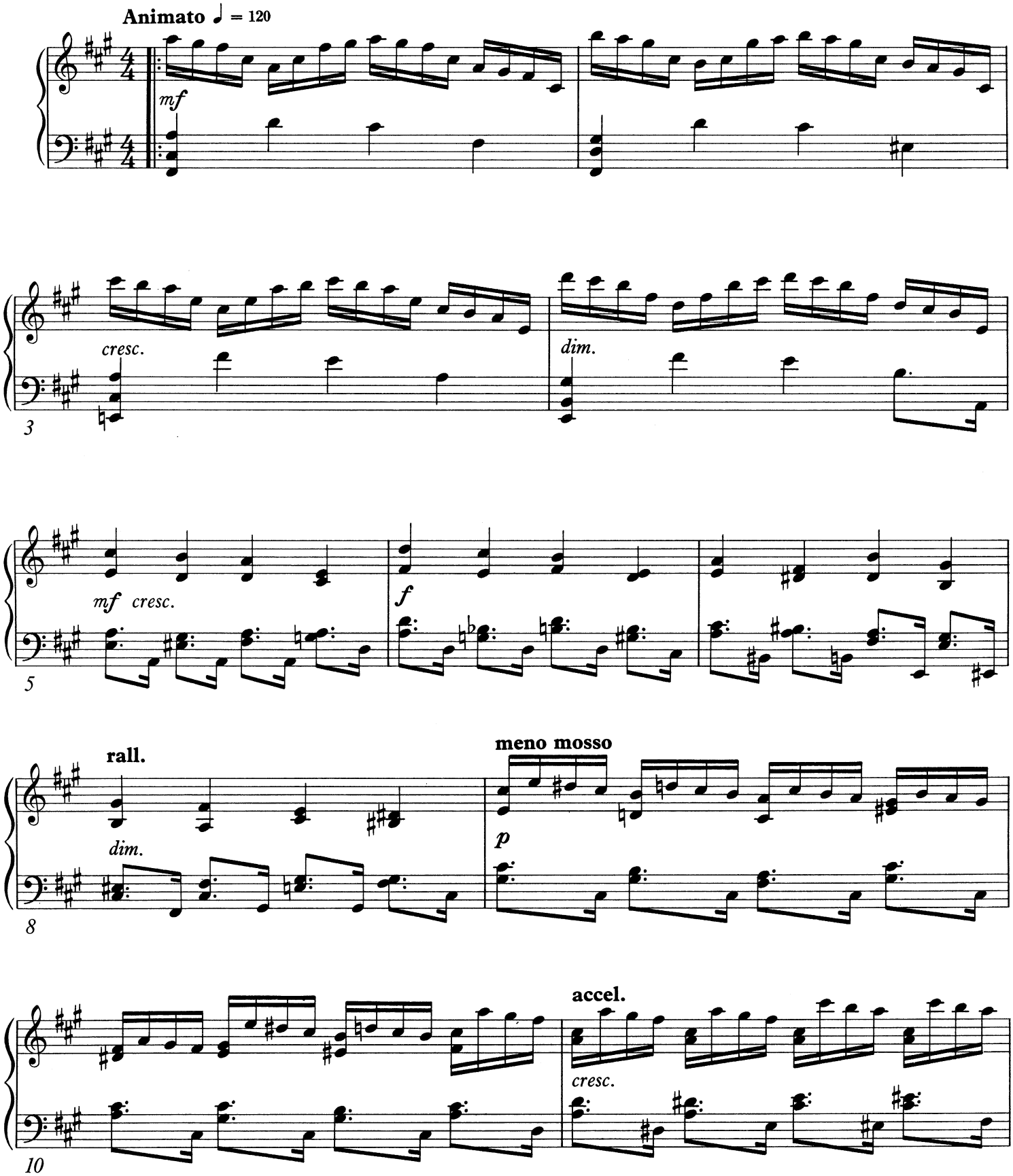

60
p
f
64
mf
f
69
mf
meno mosso
p espress.
74
79
mp
p
84


p
89
rall.
pp
93
Allegro
f
97
cresc.
101
ff
p
105
f
mf
109


113
cresc.
117
f
mf
f
rall.
mf
Allegretto
121
p legato
mp
127
p
133
mp
cresc.
139
mf
f cresc.
ff
rall.

# Prelude
## in F sharp minor

INSPIRED BY CHOPIN 21 JUNE 1969

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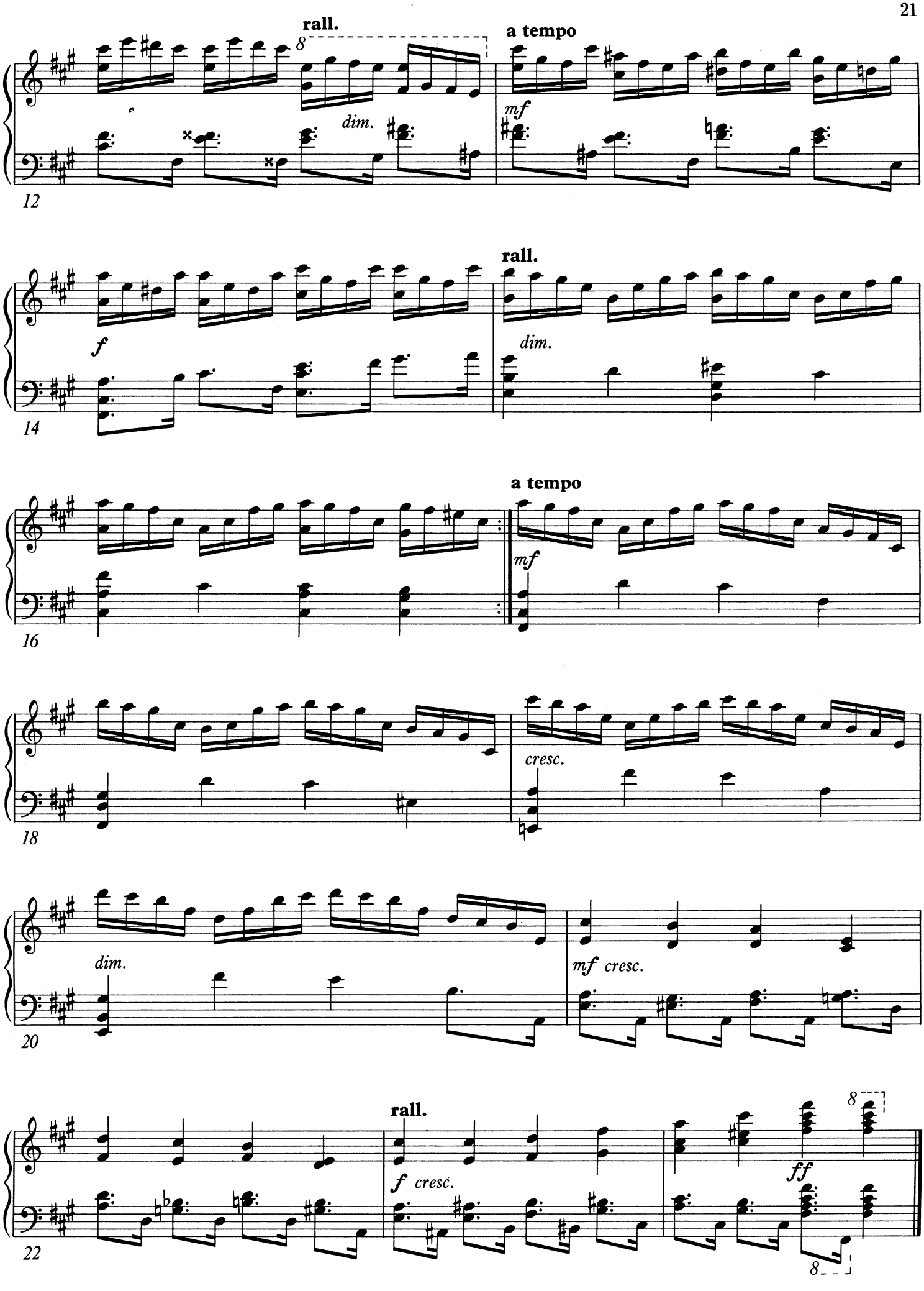
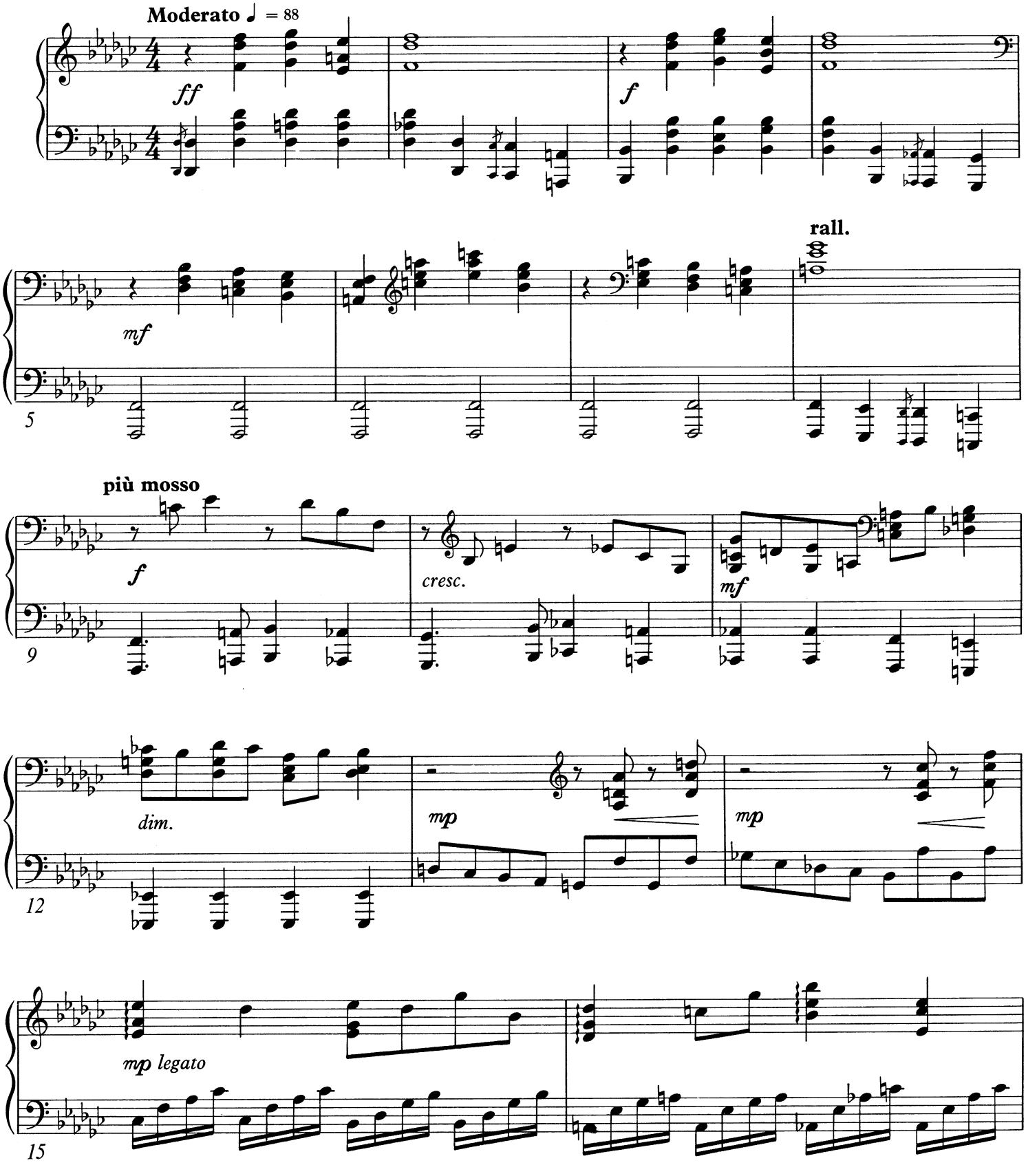

rall.
8
dim.
a tempo
mf
12
f
rall.
dim.
14
a tempo
mf
16
cresc.
18
dim.
mf cresc.
20
rall.
f cresc.
ff
8
8
22

# Sonata movement
## in G flat

INSPIRED BY LISZT 16 JANUARY 1973

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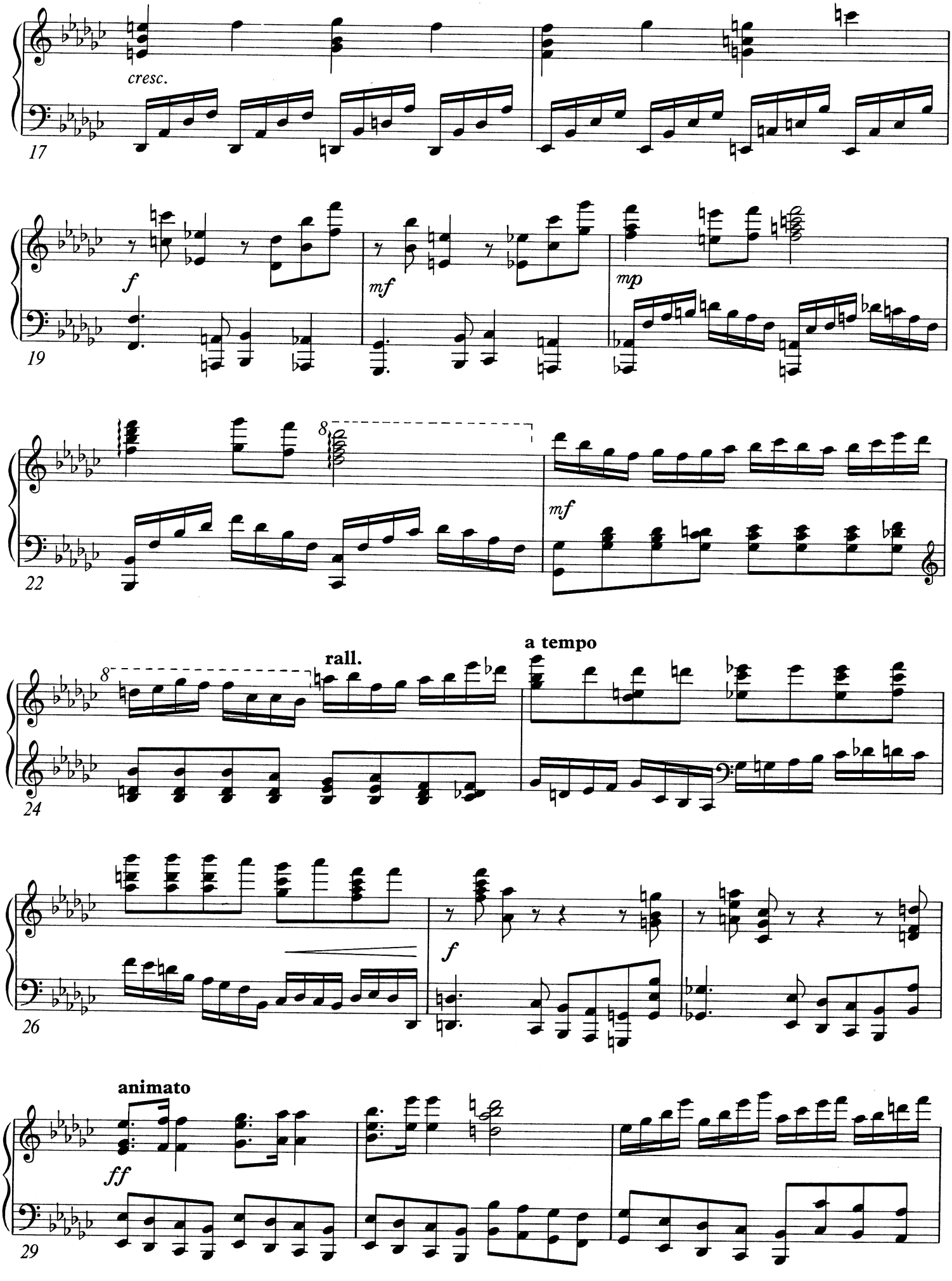
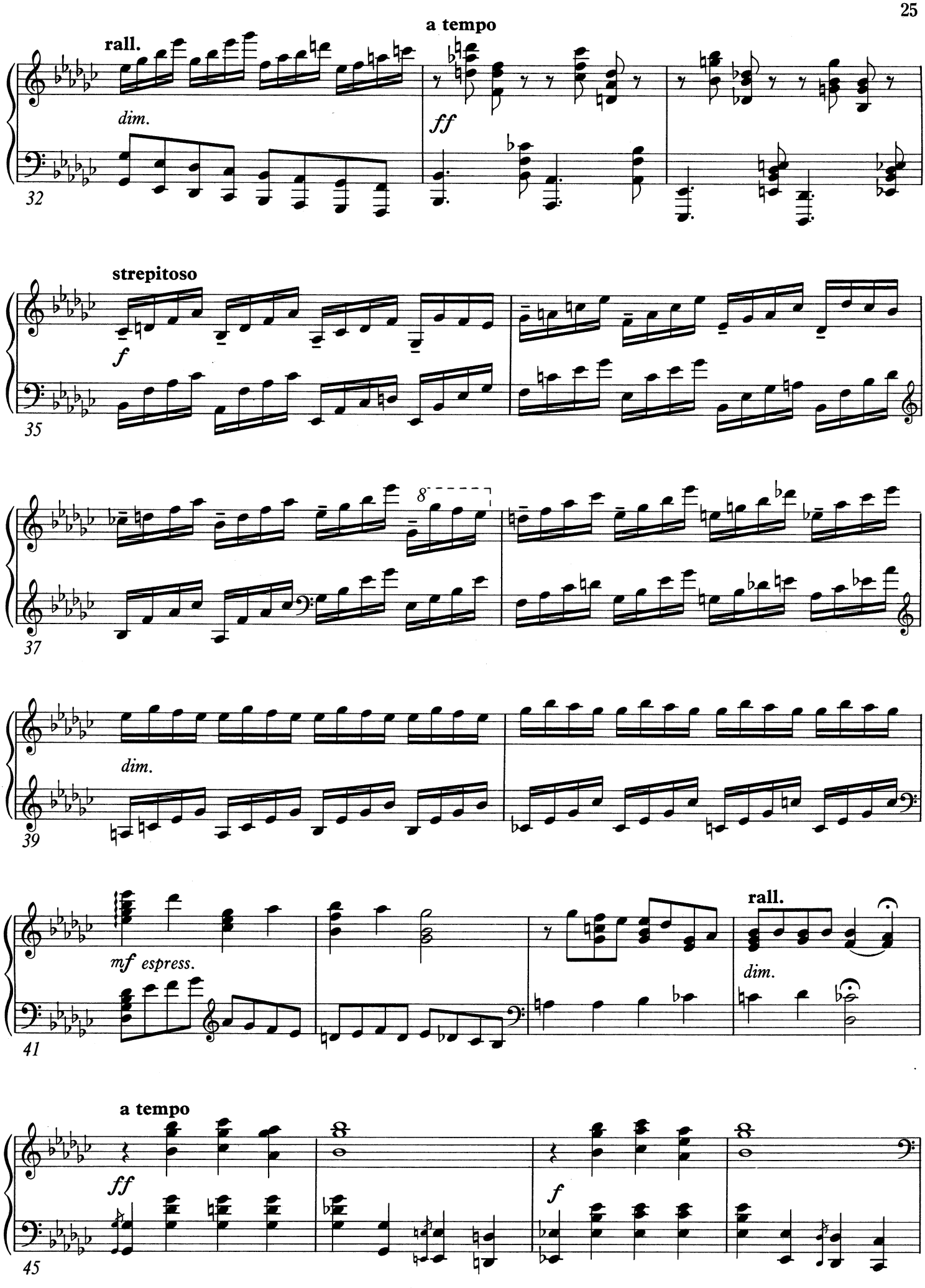
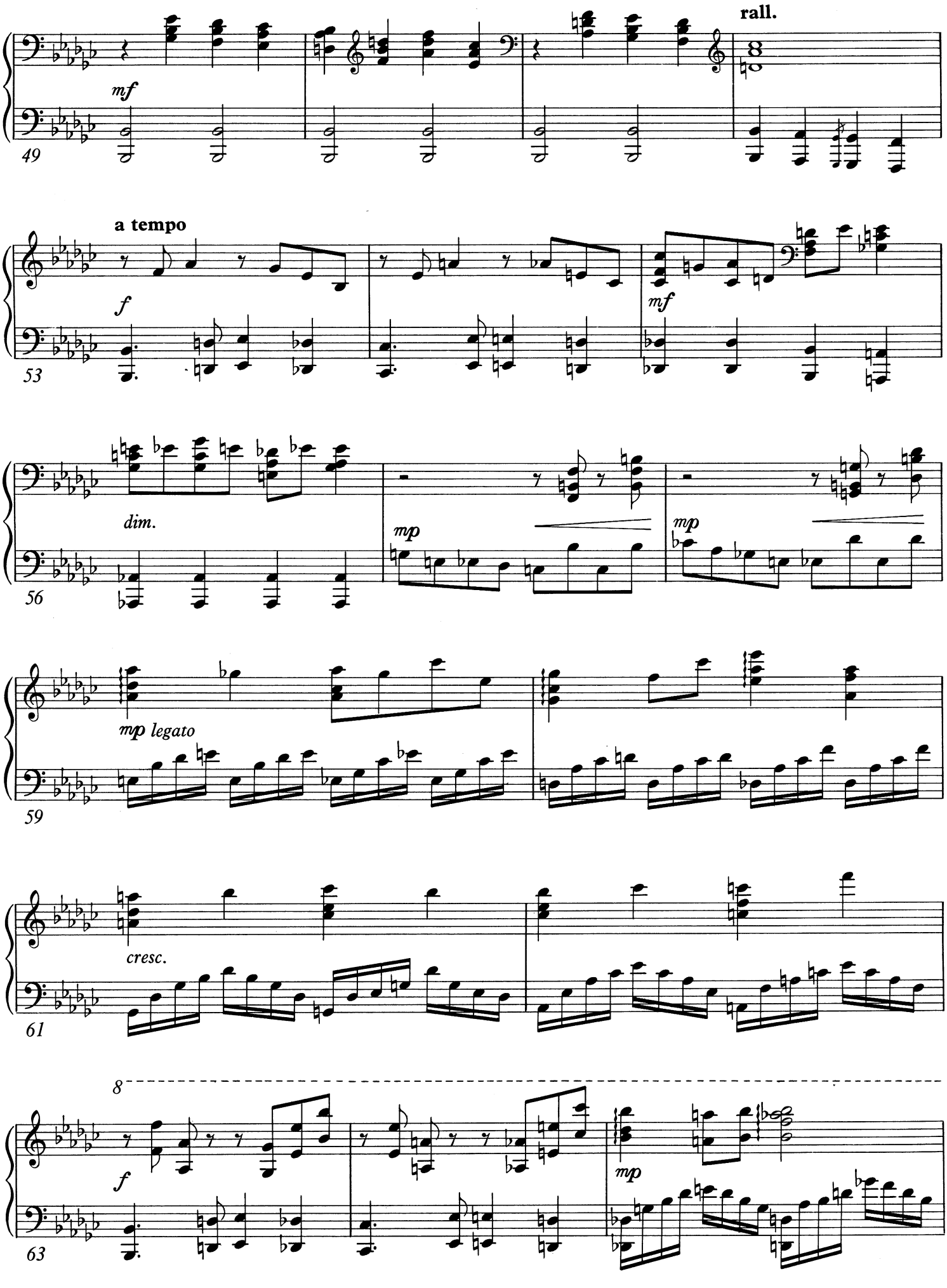
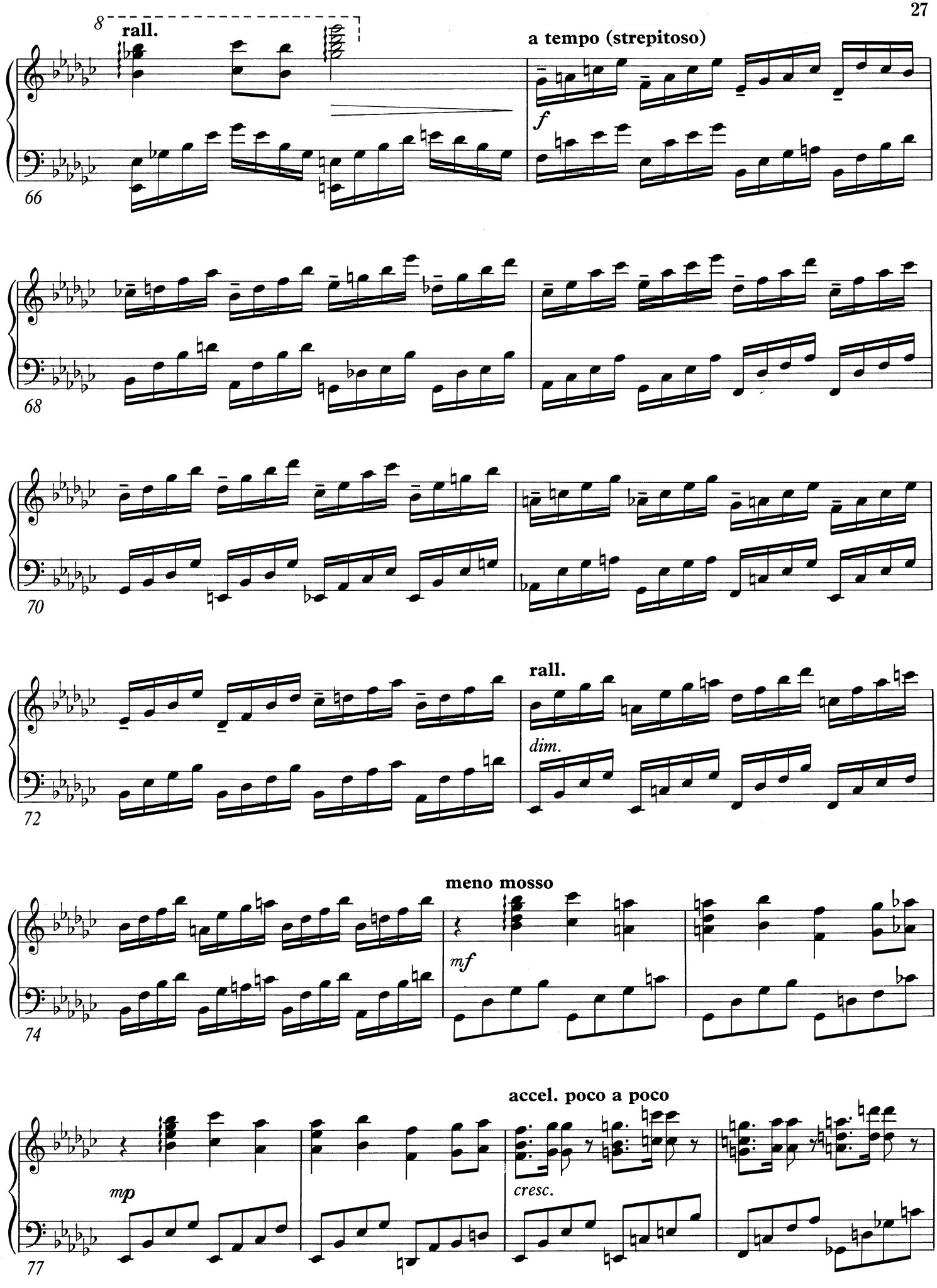
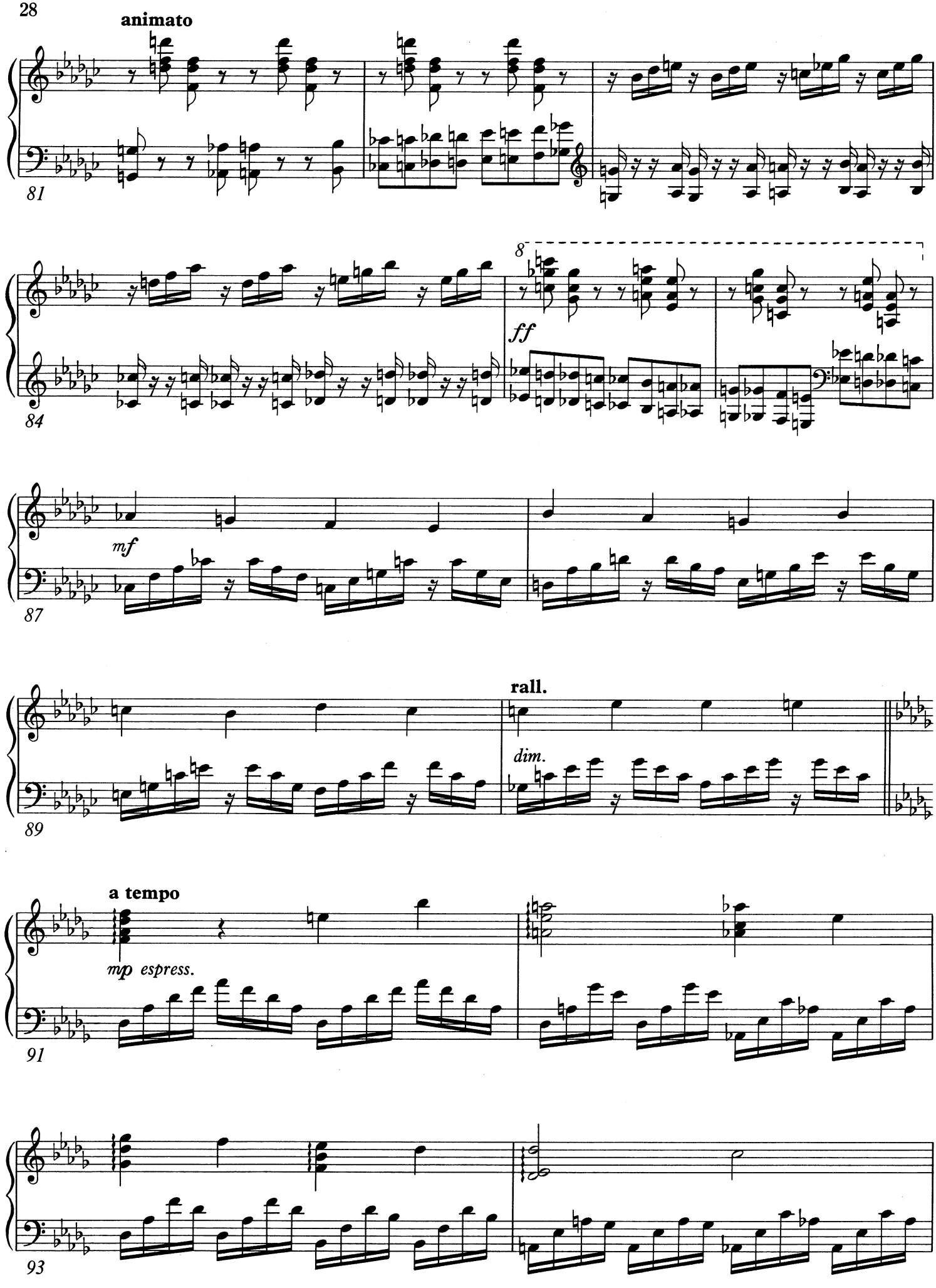
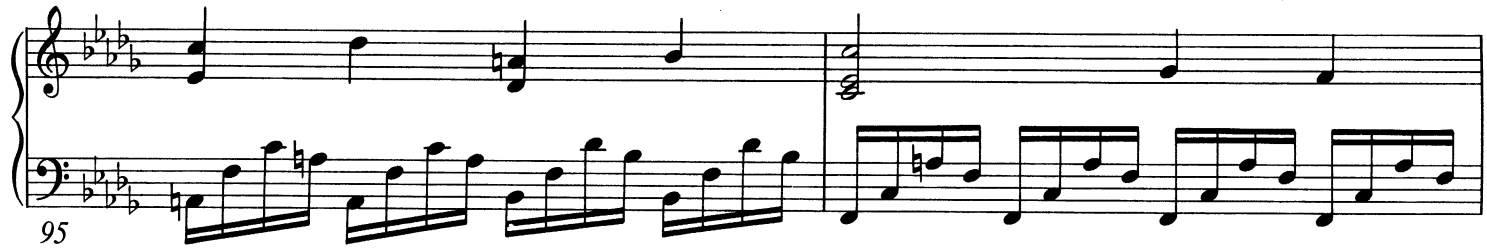

cresc.
17
f
mf
mp
19
8
mf
22
rall.
a tempo
8
24
f
26
animato
ff
29

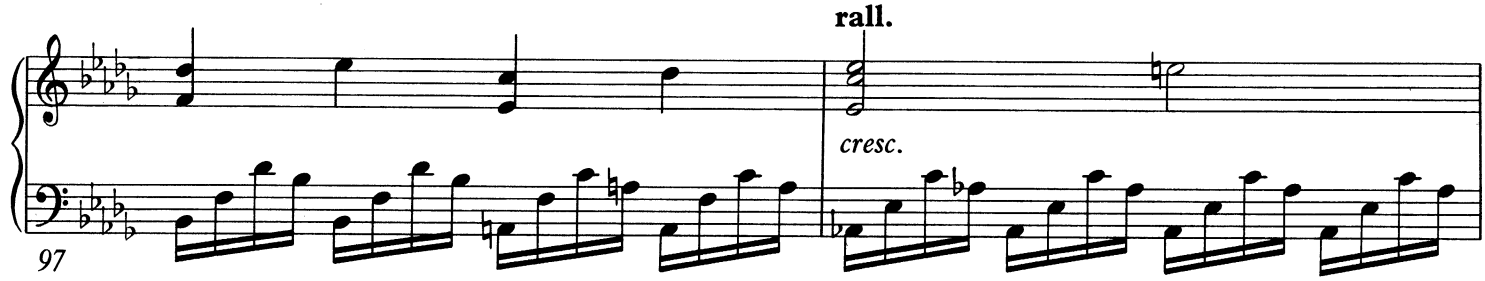

a tempo
rall.
dim.
ff
32
strepitoso
f
35
8
37
dim.
39
mf espress.
rall.
dim.
41
a tempo
ff
f
45

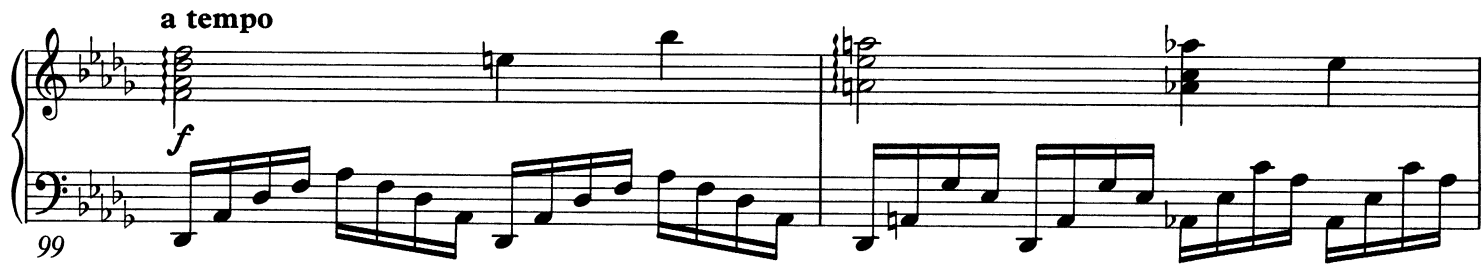

rall.
mf
49
a tempo
f
53
mf
dim.
56
mp
mp
mp legato
59
cresc.
61
8
f
63
mp

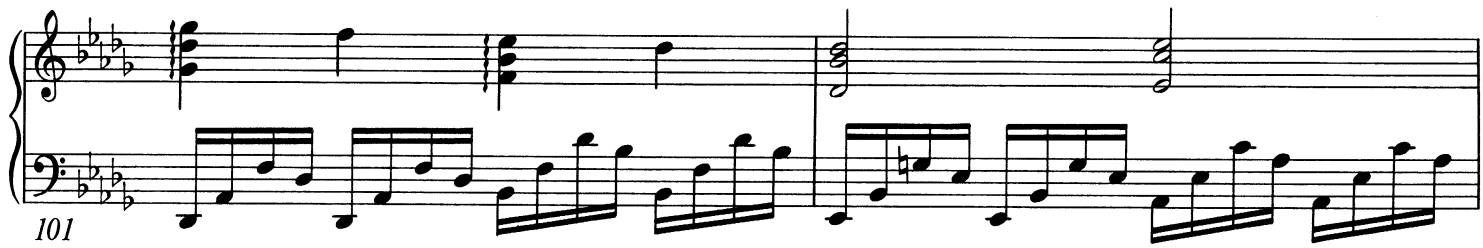

8
rall.
a tempo (strepitoso)
f
66
68
70
rall.
dim.
72
meno mosso
mf
74
accel. poco a poco
mp
cresc.
77

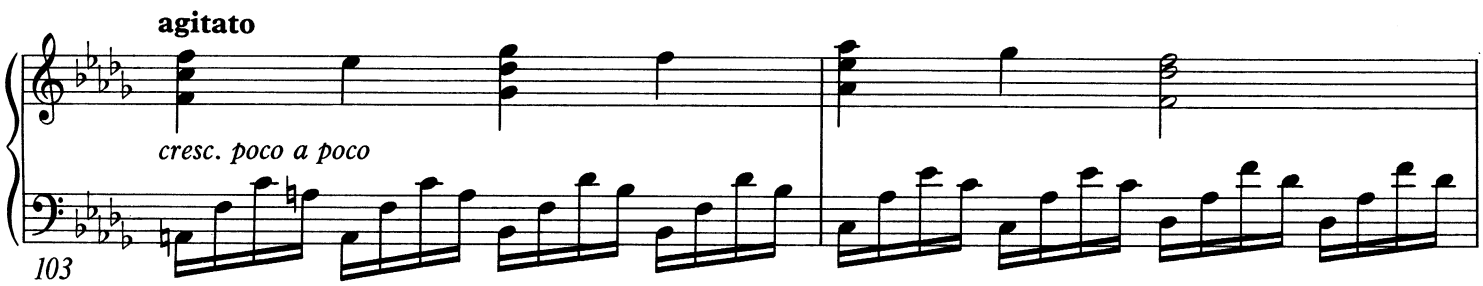

animato
81
8
ff
84
mf
87
rall.
dim.
89
a tempo
mp espress.
91
93

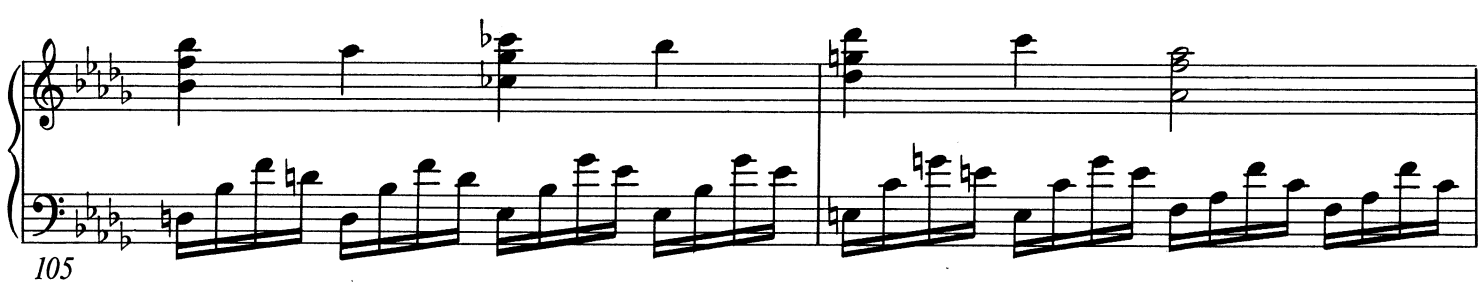

95

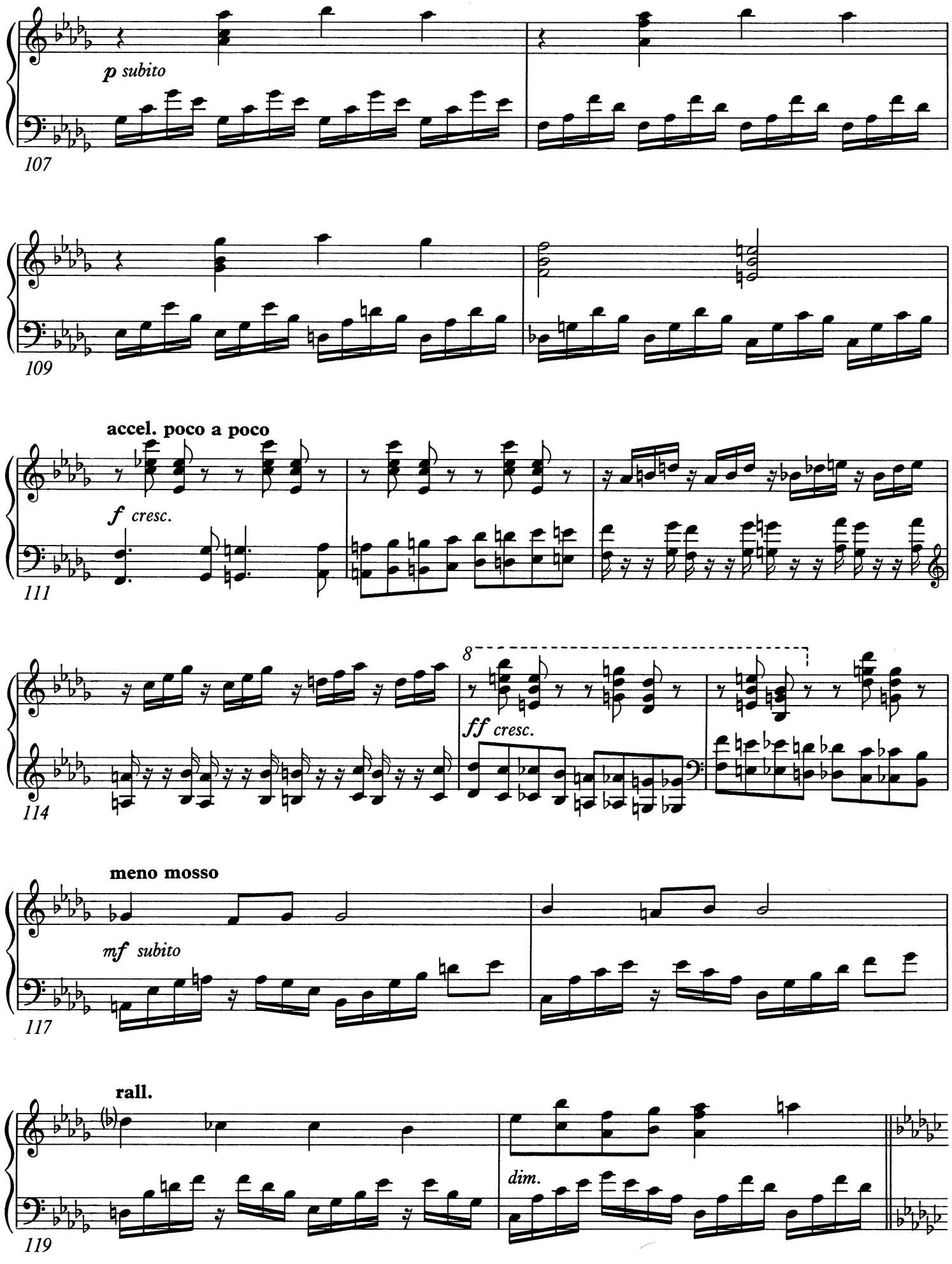

rall.
cresc.
97

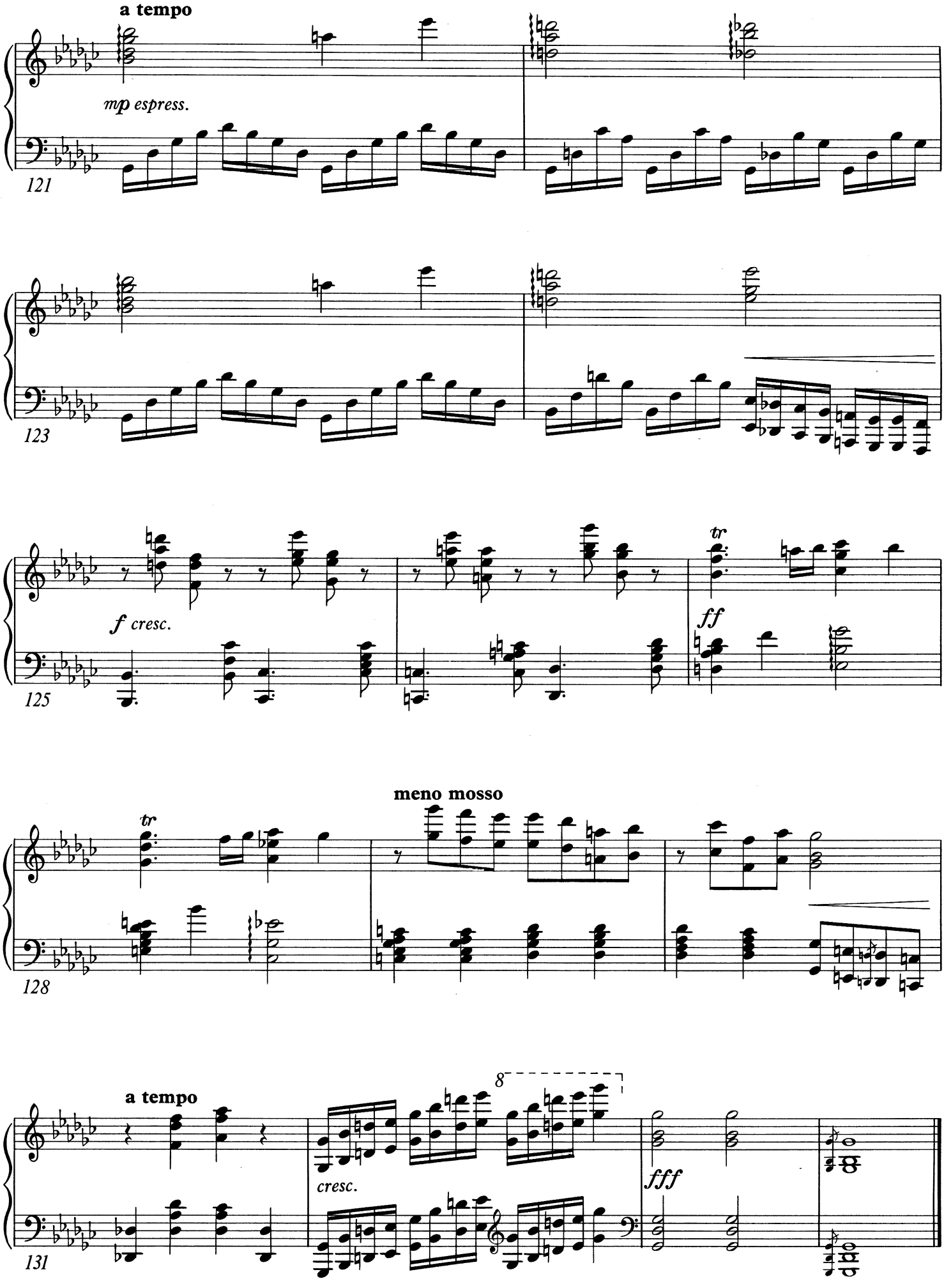

a tempo
f
99


101


agitato
cresc. poco a poco
103

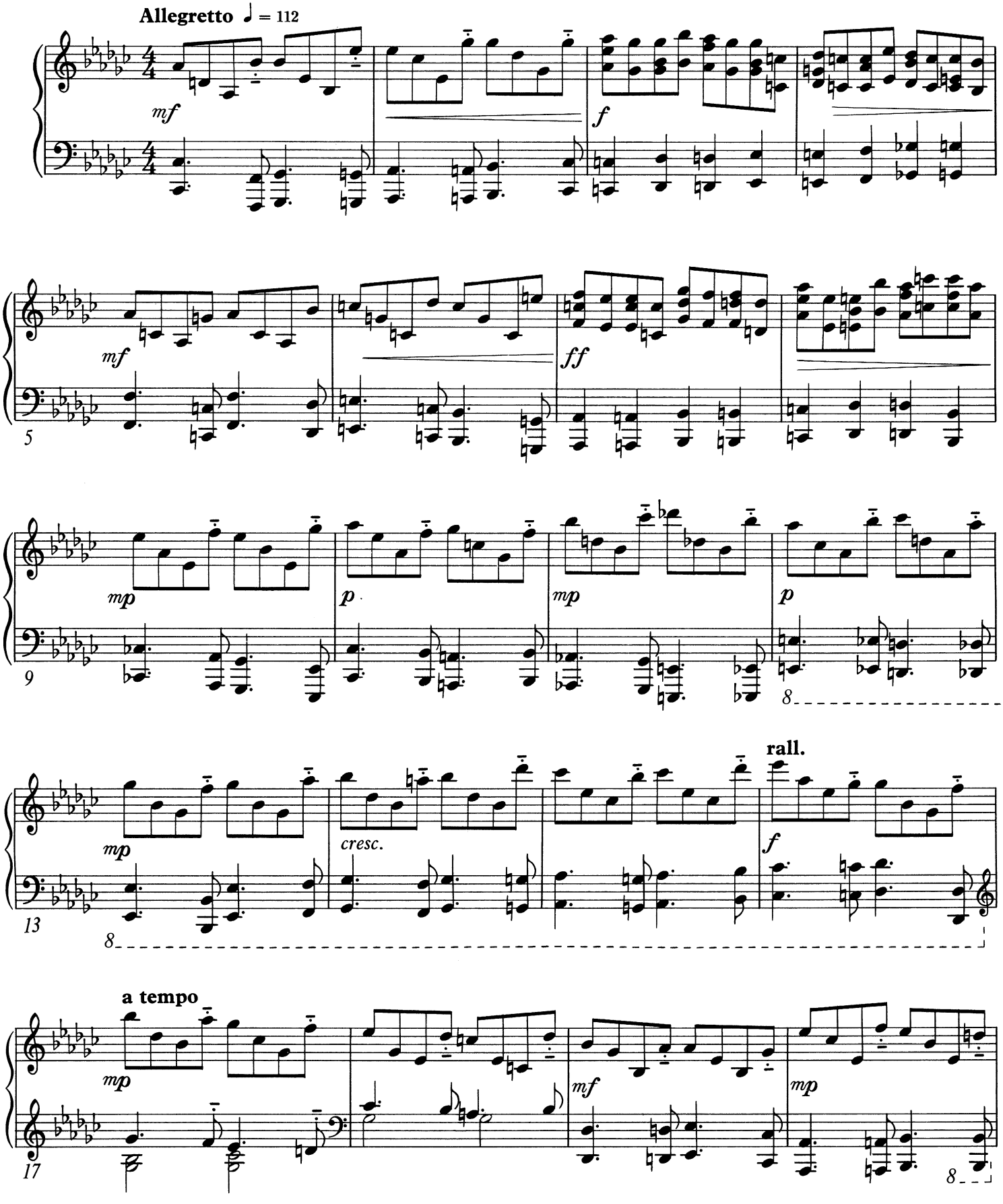

105


p subito
107
109
accel. poco a poco
f cresc.
111
8
ff cresc.
114
meno mosso
mf subito
117
rall.
dim.
119


a tempo
mp espress.
121
123
f cresc.
125
tr
ff
meno mosso
tr
128
a tempo
131
8
cresc.
fff

# Intermezzo
## in E flat

INSPIRED BY BRAHMS 19 MAY 1974

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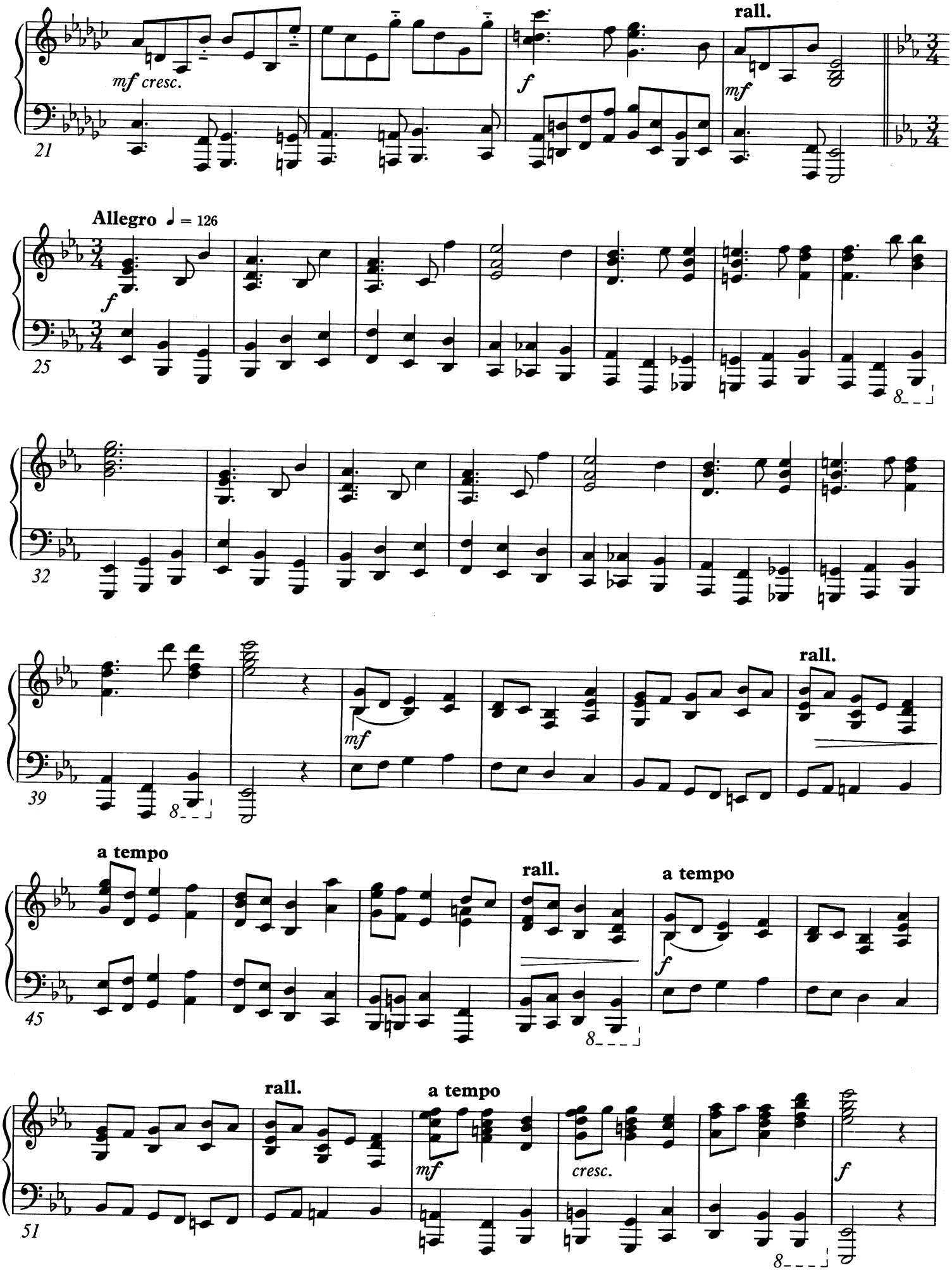
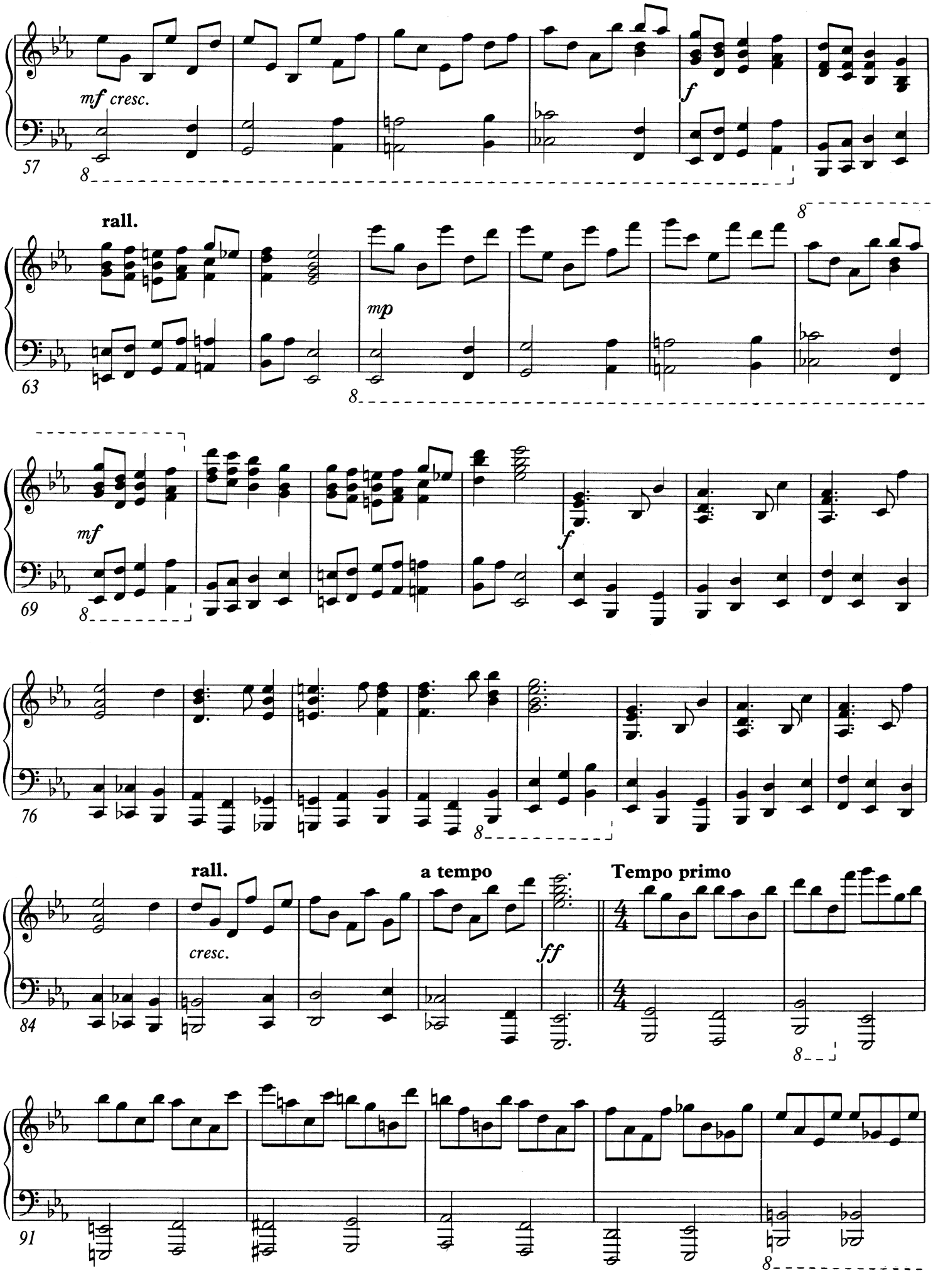
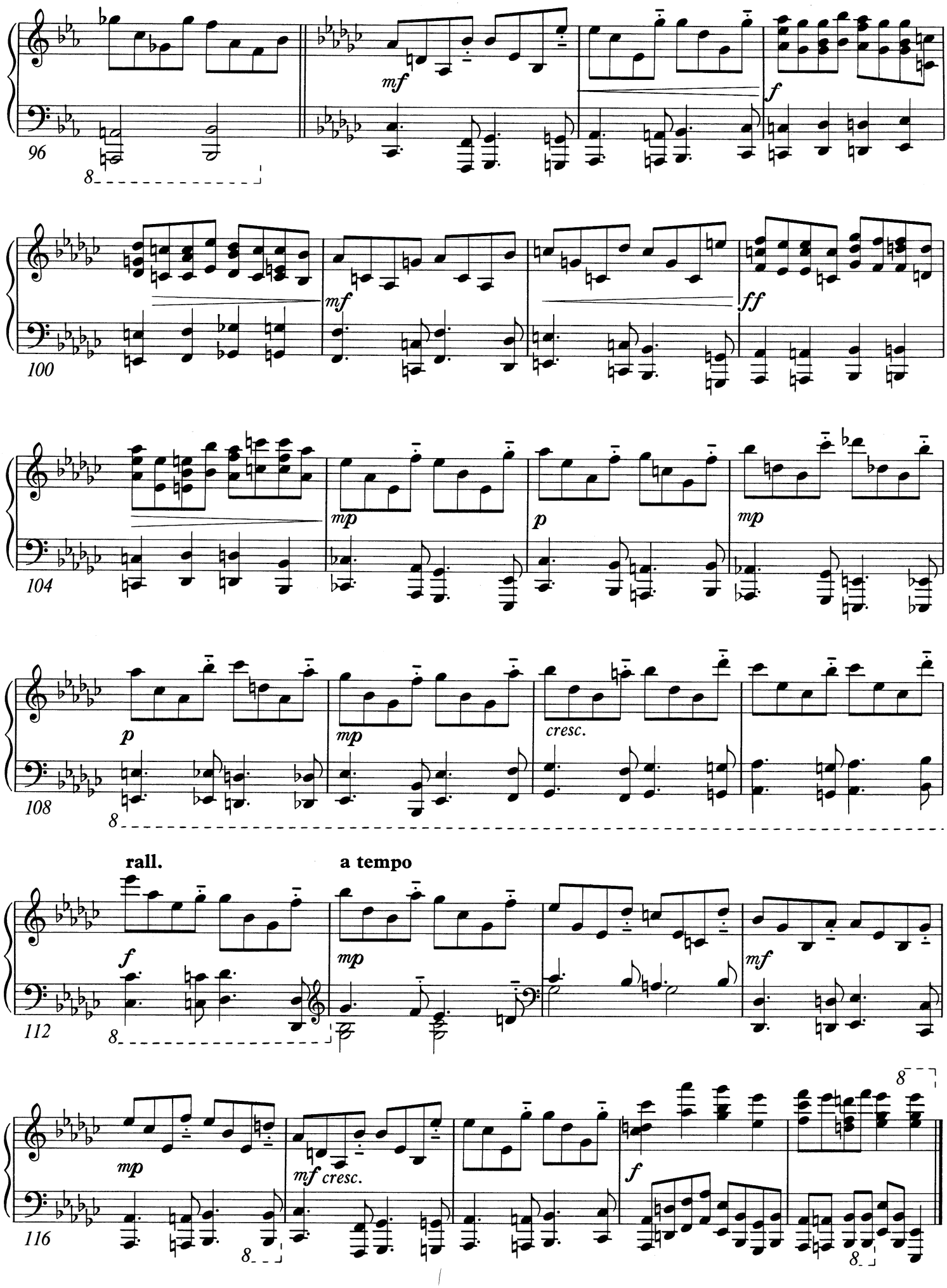
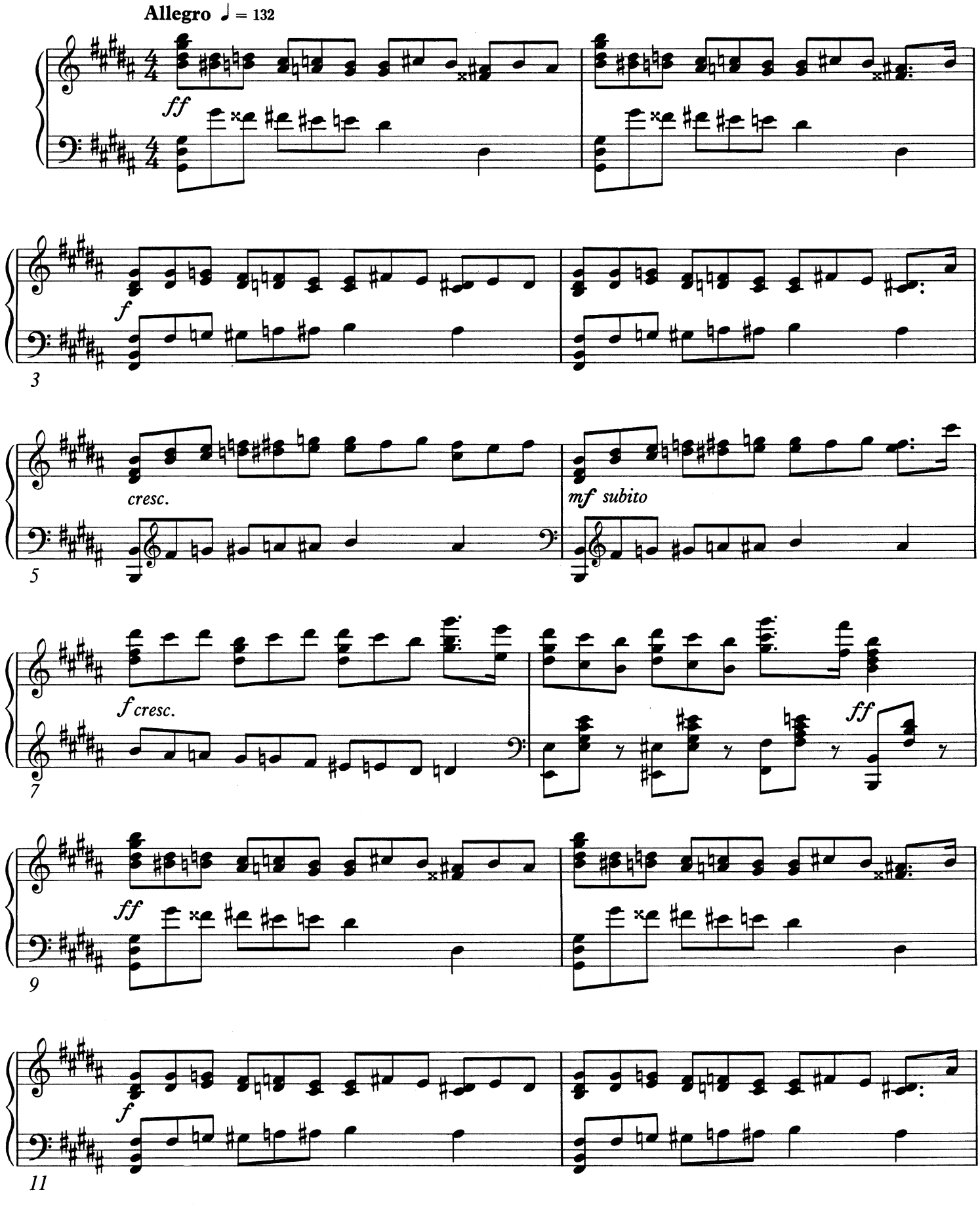

mf cresc.
f
rall.
mf
21
Allegro ♩ = 126
f
25
8
32
mf
rall.
39
8
a tempo
rall.
a tempo
f
45
8
rall.
a tempo
mf
cresc.
f
51
8


mf cresc.
57
f
rall.
63
mp
mf
69
f
76
rall.
cresc.
a tempo
ff
Tempo primo
84
91


96
mf
f
100
mf
ff
104
mp
p
mp
108
p
mp
cresc.
rall.
a tempo
112
f
mp
mf
116
mp
mf cresc.
f

# Prelude

## in G sharp minor INSPIRED BY RACHMANINOV 7 FEBRUARY 1970

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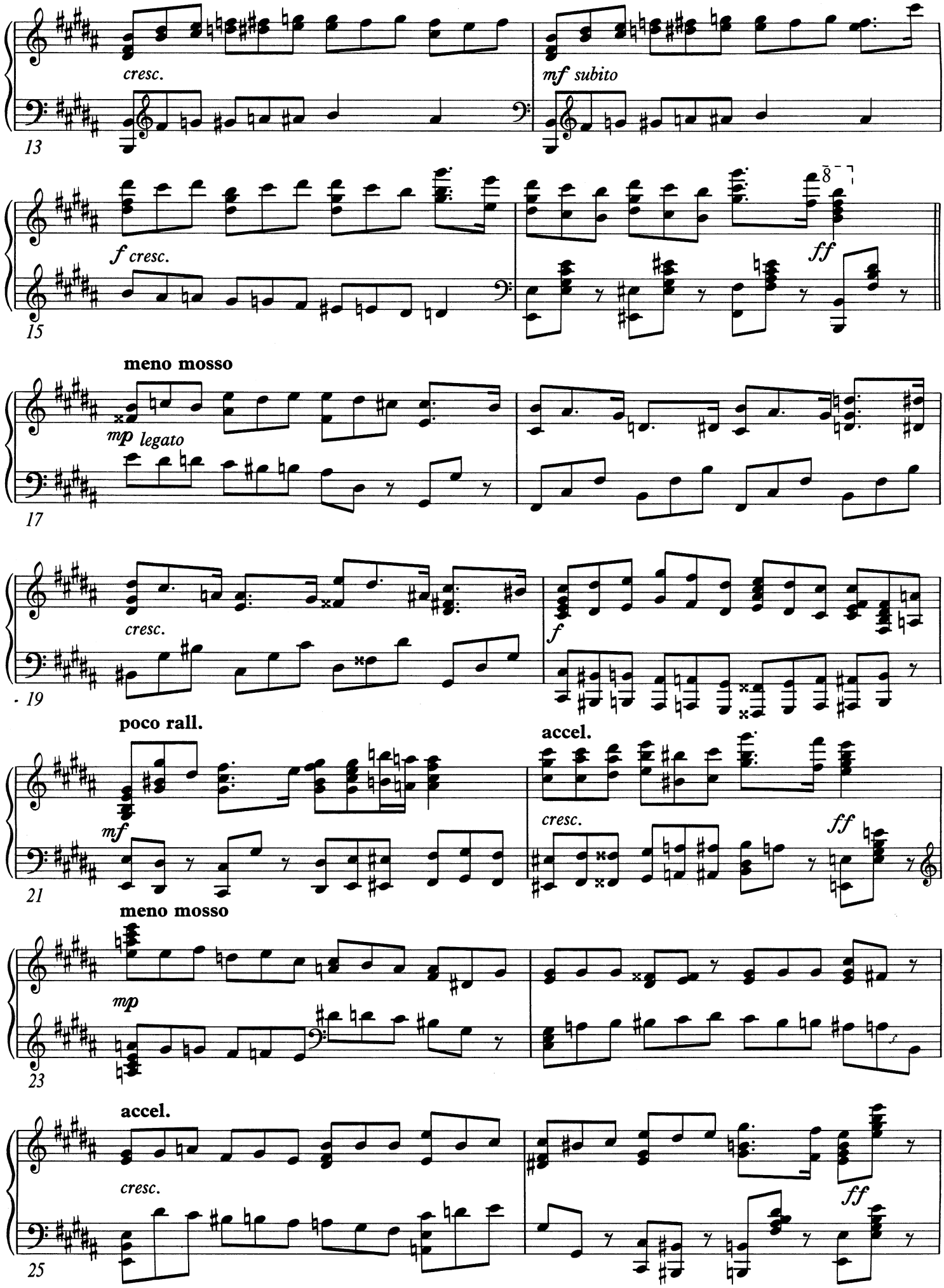
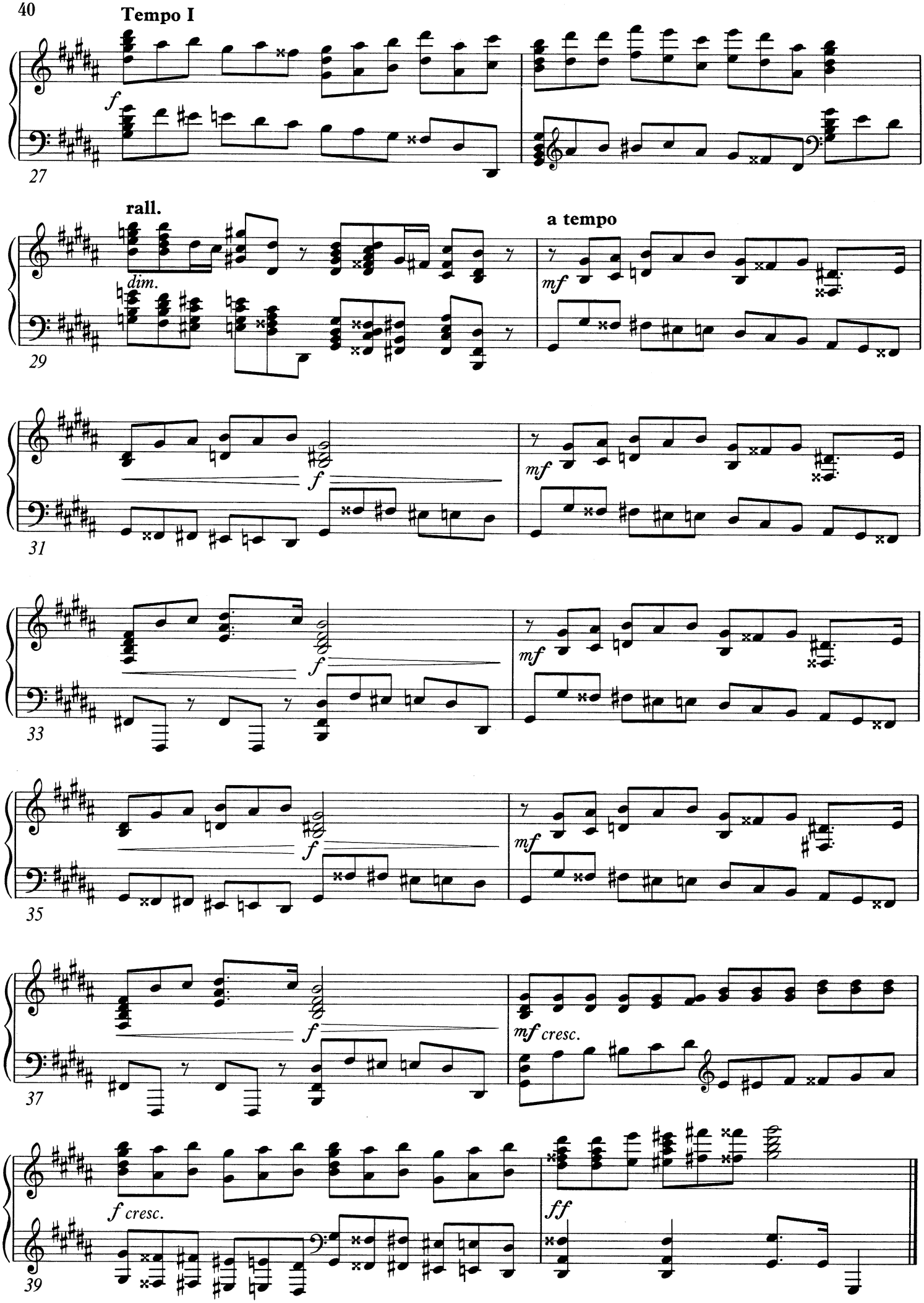

cresc.
mf subito
13
f cresc.
8
ff
15
meno mosso
mp legato
17
cresc.
f
19
poco rall.
accel.
mf
cresc.
ff
21
meno mosso
mp
23
accel.
cresc.
ff
25


Tempo I
f
27
rall.
dim.
a tempo
mf
29
f
mf
31
f
mf
33
f
mf
35
f
mf cresc.
37
f cresc.
ff
39