



I first became aware of Jóhann's music while on a trip to New York, browsing through my favorite record store, the now sadly closed Other Music. It was there that I purchased the record *Englabörn*, and I was immediately struck by the profound depth of emotion and the confident experimentation with electronics. It was unlike anything I had heard at the time.

A few years later, I had the privilege of attending Jóhann's concert at Union Chapel in London, which marked the beginning of a cherished friendship. During that time, I was in the final stages of completing my own record, *Lumiere*, and I couldn't think of anyone better than Jóhann to collaborate with. We spent two weeks living and working together at his home and studio in Copenhagen, often working late into the evenings – which was his preferred style. It was during this time that I gained invaluable insight into his approach to music and his relationship with it. I learned about the significance of space and texture, as well as the importance of allowing ideas to develop at their own pace.

A few years later, Jóhann relocated to Berlin, and we shared a studio space for many fruitful years. It was a period of immense productivity for him, and I was fortunate to witness his exceptional creativity firsthand.

After Jóhann's passing, a group of his dearest friends came together to honor his memory by performing his last scheduled concert at the Primavera Festival in Spain. The experience was profoundly moving and cathartic. On that occasion, I found myself seated at the piano, playing the parts that Jóhann would usually perform. It was through this act that I gained a deeper understanding of the intricate beauty of his music.

There is so much that can be said about Jóhann's music, but perhaps the most striking aspect is its ability to have a direct and immediate impact. It possesses the power to transport you through time, space, and emotion – highly sensitive and profoundly intelligent.

I believe that music acts as a time capsule, preserving the very essence of an individual's heart. When we play music from the past, we possess the ability to summon their spirit and bring them back to life. Jóhann's music, in its timelessness, will forever remain vibrant and alive. By playing these pieces, you will find yourself drawing closer to his musical world, ensuring its eternal resonance.

Dustin O'Halloran
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Iceland

The Sun's Gone Dim and the Sky's Turned Black

Music by Jóhann Jóhannsson

Lento ♩ = c. 54

Musical score for measures 1-6. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is Lento, approximately 54 beats per minute. The music begins with a piano (*p*) dynamic. The bass line features a melodic line with a long slur over measures 1-6. Pedal markings are present: *Ped.* at the start and *Ped. sim.* at the end of the first system.

Musical score for measures 7-12. The melody continues with a long slur across the top staff. The bass line provides harmonic support with a steady rhythm.

Musical score for measures 13-18. The melodic line in the treble clef continues with a long slur, while the bass line maintains its rhythmic pattern.

Musical score for measures 19-24. The piece concludes with a final melodic phrase in the treble clef and a sustained bass line.

By the Roes, and by the Hinds of the Field

Music by Jóhann Jóhannsson

Andantino ♩ = 88

Musical score for measures 1-5. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is Andantino at 88 beats per minute. The first system shows the right hand starting with a half note chord (B-flat, E-flat, A-flat) and the left hand with a quarter note bass line. The right hand has a melodic line with a slur over measures 2-5. Dynamics are marked as 1° *p* and 2° *mf*. Pedal markings are present at the beginning and end of the system.

Musical score for measures 6-11. The right hand features a continuous sixteenth-note pattern. The left hand continues with a steady quarter-note bass line. The dynamic marking is *sim.* (sustained).

Musical score for measures 12-17. The right hand has a melodic line with a slur over measures 12-14. The left hand continues with a quarter-note bass line. Dynamics are marked as 1° *mp cresc.* and 2° *p dim.*

Musical score for measures 18-23. The right hand consists of sustained chords. The left hand continues with a quarter-note bass line. A performance instruction for the second system is: 2° play small notes only and *pp* dim.

Musical score for measures 24-29. The right hand consists of sustained chords. The left hand continues with a quarter-note bass line. The piece concludes with a double bar line and a *ppp* dynamic marking. A tempo marking *rit. (2° only)* is present above the final measure.