

UE

Aleksey Igudesman &  
Hyung-ki Joo

Our Childhood

Ten pieces for violin and piano

Perusal Score

# Perusal score

Aleksey Igudesman & Hyung-ki Joo: Our Childhood

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Perusal score

# Vorwort

Wir haben uns als Kinder kennengelernt und seitdem unser Bestes gegeben, jung zu bleiben. Jeder Mensch trägt, wie wir glauben, ein inneres Kind in sich, und wir haben einen Großteil unseres Lebens damit verbracht, andere Menschen zu begeistern und sie dazu zu ermutigen, ihr eigenes inneres Kind zu entfalten oder neu zu entdecken.

Vielleicht kennst du uns – Igudesman & Joo – bereits als Künstler, die stets einen Schalk im Nacken haben, als Rebellen der klassischen Musik, die höllischen Spaß daran finden, Musikstücke neu zu erfinden und die Musikwelt humorvoll auf den Kopf zu stellen.

Blättere durch unser Album *Our Childhood* und erlebe gemeinsam mit uns noch einmal das Wunder der Kindheit, als jede Note ein Abenteuer war und uns Momente der Freude gegeben hat. Komponieren war für uns schon immer ein Zufluchtsort, und einige unserer persönlichsten Werke möchten wir heute mit dir teilen.

Aus Aleksey Igudesmans Feder stammen vier Stücke, die von Venedig inspiriert sind und die Schönheit dieser außergewöhnlichen Stadt versuchen einzufangen. *Air on a Plane* hingegen ist ein düsteres Werk, das auf Reiseflughöhe entstand.

Hyung-ki Joo hat ein ganzes Album über seine Kindheit geschrieben, bestehend aus zehn Stücken für Klavier, von denen er vier für dieses Album transkribiert hat. Jedes Stück widmet sich einem Aspekt der Kindheit oder einer Erinnerung daran. *Lina's Waltz* ist ein musikalisches Geschenk an seine Tochter.

Außerdem enthält das Album zwei Klassiker: Massenets *Méditation* und Ysaëyes *Rêve d'enfant* (Kindertraum), die wir nach besonders wilden Shows gerne als Zugabe spielen und für dieses Album mit unseren eigenen Phrasierungen, Strichen und Fingersätzen versehen haben. Das letzte Stück in der Sammlung ist unser Arrangement von Robert Schumanns Lied *Mondnacht*, das wir in seiner Geburtsstadt Düsseldorf uraufgeführt haben. Es strahlt genau jene ruhige Schlichtheit aus, die uns dabei vorschwebte.

All diesen Kompositionen gemeinsam ist eine zarte, langsame Schönheit, die dich dazu einlädt, innezuhalten, zu atmen und den stillen Zauber zwischen den Noten zu genießen. *Our Childhood* ist unser musikalischer Zufluchtsort – eine Sammlung, die wir geschaffen haben, um zu entspannen und neue Energie zu sammeln, ganz wie damals in unserer Kindheit, als Musik sowohl Spiel als auch ein liebevolles Gespräch mit dem Leben war.

Wir hoffen, dass dir diese kindliche Reise genauso viel Freude macht wie uns.

Aleksey Igudesman & Hyung-ki Joo, März 2025

# Preface

We met as children and we have done our best to remain childlike ever since. We have always believed that everyone has an inner child and we spent the best of our years inspiring and encouraging others to unleash their inner child. You may know us, Igudesman & Joo, as mischievous performers, rebels of classical music who love to reinvent and gently satirize the musical world.

With *Our Childhood*, however, we invite you to leaf through these pages and rediscover the wonder of our early days, when every note was a delightful adventure and every pause a moment of unexpected joy. Composition was always our refuge and we wanted to share some of our most personal works with you.

Aleksey Igudesman composed four pieces inspired by the city of Venice, capturing the beauty of that extraordinary city. *Air on a Plane*, on the other hand, is a somber work born literally at cruising altitude.

Hyung-ki Joo crafted a set of ten childhood pieces for solo piano, four of which he transcribed for this album, each reflecting an aspect or memory of childhood. *Lina's Waltz* is a magical musical gift for his daughter.

We have also included two classics: Massenet's *Méditation* and Ysaÿe's *Rêve d'enfant* (*A Child's Dream*), favorite encores of ours after particularly wild shows, presented here with our own phrasings, bowings, and fingerings. The last addition is our arrangement of Schumann's song *Mondnacht*, which we premiered in Düsseldorf, the very birthplace of its composer. It resonates with the calm simplicity we wanted to transport.

Together, these compositions share a gentle, slow beauty that invites you to pause, breathe, and savor the quiet magic between the notes. *Our Childhood* is our musical refuge — a collection we created to unwind and gather energy, much like revisiting those days when music was both a game and a tender conversation with life.

We hope you enjoy this childlike journey as much as we do.

Aleksey Igudesman & Hyung-ki Joo, March 2025

# Préface

Quand nous nous sommes connus, nous étions encore petits, et garder notre âme d'enfant a toujours compté parmi nos priorités. Nous sommes convaincus qu'il reste une part d'enfant en chaque adulte, et l'inciter à s'exprimer fait partie de nos plus grandes joies. Nous sommes Igudesman & Joo : vous nous connaissez peut-être en artistes espiègles, classiques mais rebelles, toujours partants pour réinventer et moquer gentiment le milieu musical.

*Our Childhood* vous invite à feuilleter l'album avec nous. Nous nous sommes replongés dans l'émerveillement des premiers jours, ce temps où chaque note était une aventure palpitante, chaque silence une occasion de ravissement. Composer nous sert de refuge depuis le début, et nous souhaitons aujourd'hui partager avec vous certaines de nos œuvres les plus personnelles.

Aleksey Igudesman, inspiré par la beauté de Venise, a composé quatre pièces en hommage à cette ville extraordinaire. *Air on a Plane*, plus mélancolique, a été littéralement écrit à une altitude de croisière.

Hyung-ki Joo, auteur d'une série de dix pièces pour piano seul inspirées de ses souvenirs d'enfance, en a transcrit quatre pour ce recueil. Chacune d'elle reflète un aspect de son enfance ou un souvenir particulier. *Lina's Waltz*, à l'ambiance empreinte de magie, est un cadeau à sa fille.

Le recueil comprend aussi les classiques *Méditation* de Jules Massenet et *Rêve d'enfant* d'Eugène Ysaye, deux pièces que nous adorons jouer en bis, surtout à la fin de nos spectacles les plus déjantés. Nous vous les présentons avec nos propres phrasés, doigtés et coups d'archet. Pour finir, nous vous proposons notre arrangement du lied de Schumann *Mondnacht* («Nuit de lune»), que nous avons joué pour la première fois à Düsseldorf, ville natale du compositeur. Il en émane deux qualités qui nous tenaient à cœur pour ce recueil: le calme et la simplicité.

Toutes ces œuvres ont en commun une beauté douce et tranquille qui invite à marquer une pause, respirer, savourer cette magie discrète qui se glisse entre les notes. Nous avons pensé *Our Childhood* comme un refuge, un espace musical où souffler et reprendre de l'énergie. Comme un retour à l'époque où la musique était à la fois un jeu et une tendre conversation avec la vie.

Nous espérons que vous aimerez cette virée enfantine autant que nous.

Aleksey Igudesman & Hyung-ki Joo, mars 2025

# Four Evenings in Venice



# Aleksey Igudesman

(\* 1973)

## 1. Four Evenings in Venice

**Slow** ♩. = 60

## Violin

## Piano

con *Led.*

5

p

10

*cresc.*

cresc

15

mf

*dim.*

三

13

19

*p*

*cresc.*

*f*

*dim.*

33

36

38

41

p

f

p

pp

rit.

8..

## 2. La Palanca

**Andante**  $\text{♩} = 80$

1

*Ped.* simile

2

3

4

5

6

7

8

9

10

11

14

15

16

17

18

19

20

21

22

23

24

25

Perusal Score

27

cresc.

cresc.

30

f

f

||: 12/8 :||

33

p

p

||: 12/8 :||

36

rit.

rit.

### 3. Venice in July

**Andantino ♩ = 92**

The musical score consists of five staves of piano music. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The second staff shows a bass clef, a key signature of one sharp, and a common time signature. The third staff shows a bass clef, a key signature of one sharp, and a common time signature. The fourth staff shows a treble clef, a key signature of one sharp, and a common time signature. The fifth staff shows a bass clef, a key signature of one sharp, and a common time signature. The music is divided into measures by vertical bar lines. Measure 1 starts with a rest followed by a treble clef, a key signature of one sharp, and a common time signature. Measure 2 begins with a bass note followed by a treble note. Measures 3-4 show a treble line with eighth-note pairs and a bass line with sustained notes. Measures 5-6 continue this pattern. Measure 7 shows a treble line with eighth-note pairs and a bass line with sustained notes. Measures 8-9 continue this pattern. Measure 10 shows a treble line with eighth-note pairs and a bass line with sustained notes. Measures 11-12 continue this pattern. Measure 13 shows a treble line with eighth-note pairs and a bass line with sustained notes. Measures 14-15 continue this pattern. Measure 16 shows a treble line with eighth-note pairs and a bass line with sustained notes. Measure 17 shows a treble line with eighth-note pairs and a bass line with sustained notes. The score features a large diagonal watermark reading "Pensal score".

1

2

3

4

5

cresc. poco

6

7

8

9

10

11

12

13

14

15

16

17

mp

semper Ped.

21

25

29

33

*dim. poco a poco*

*dim. poco a poco*

Musical score for string instruments (two violins, viola, cello/bass) in 4/4 time. The score consists of four staves. Measures 37, 41, and 46 are in common time, while measure 51 begins in common time and ends in 2/4 time.

**Measure 37:** Violin 1 has eighth-note pairs. Violin 2 has eighth-note pairs. Viola has eighth-note pairs. Cello/Bass has eighth-note pairs. Dynamics: *p* (measures 37, 41), *p* (measure 46).

**Measure 41:** Violin 1 has eighth-note pairs. Violin 2 has eighth-note pairs. Viola has eighth-note pairs. Cello/Bass has eighth-note pairs. Dynamic: *p* (measure 41).

**Measure 46:** Violin 1 has eighth-note pairs. Violin 2 has eighth-note pairs. Viola has eighth-note pairs. Cello/Bass has eighth-note pairs. Dynamics: *mf* (measures 46, 51), *dim. poco* (measures 46, 51).

**Measure 51:** Violin 1 has eighth-note pairs. Violin 2 has eighth-note pairs. Viola has eighth-note pairs. Cello/Bass has eighth-note pairs. Dynamics: *p* (measures 51, 52), *rit. poco* (measures 51, 52).

## 4. Santo Stepano a Venecia

**Largo**  $\text{♩} = 80$

*Reminiscent of church bells*

5

9

13

**Tempo ad lib. ma Lento**

Solo

16

19

22

25

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27

rit.

*dim.*      *mf*

**a tempo**

29

*p*                          *cresc. poco a poco*

*f*      *dim.*

*p*                          *cresc. poco a poco*

*f*      *dim.*

34

*mp*

*p*

38

*pp*

*pp*

Perusal score

Diese Seite bleibt aus wendetechnischen Gründen frei.  
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# Air on a Plane

Aleksey Igudesman

Lento  $\text{♩} = 64$

Violin

Piano

*dolce*

*p*

*p* dolce

con Ped.

15

19

23 *always free*

26

29

32

35

38

42

46

*dolce*

*p subito*

*p dolce*

52

57

61

*rit. poco*

*più dolce*

*dim. poco*

**Lina's Waltz**  
(2015)

**Hyung-ki Joo**  
(\* 1973)

**Andante**  $\text{d} = 60$

5 **rit. poco**

10 **a tempo**

15

16 **rit pochiss.** **a tempo**

21

*rit.*

*a tempo*

*arco*

*p*

*8*

*p*

27

*più p*

*più p*

32

38

*flautando*

*1*

*rit. poco**a tempo*

Musical score page 20, measures 43-47. The score consists of three staves. Measure 43 starts with a whole note followed by a half note. Measure 44 has two half notes. Measure 45 has two half notes. Measure 46 has two half notes. Measure 47 begins with a whole note, followed by a half note, then a measure with a bass note and a treble note, and finally a measure with a bass note and a treble note. Various dynamics and performance instructions are included: *pizz.*, *mp*, *arco*, *cantabile*, and *mp*.

Musical score page 20, measures 48-52. The score consists of three staves. Measures 48-52 show continuous eighth-note patterns with various slurs and grace notes.

Musical score page 20, measures 53-57. The score consists of three staves. Measures 53-57 show continuous eighth-note patterns with various slurs and grace notes.

*rit. poco**a tempo*

Musical score page 20, measures 58-62. The score consists of three staves. Measures 58-62 show continuous eighth-note patterns with various slurs and grace notes. Dynamics include *cresc. poco* and *cresc. poco*.

Musical score page 21, measures 67-72. The score consists of three staves. Measure 67 starts with a dotted half note followed by a dotted quarter note. Measure 68 begins with a dynamic *piu p*. Measures 69-70 show eighth-note patterns. Measure 71 has a bass line with eighth notes. Measure 72 concludes the section.

Musical score page 21, measures 73-78. The score continues with three staves. Measure 73 starts with a dotted half note followed by a dotted quarter note. Measure 74 begins with a dynamic *meno p*. Measures 75-76 show eighth-note patterns. Measure 77 has a bass line with eighth notes. Measure 78 concludes the section.

Musical score page 21, measures 79-84. The score continues with three staves. Measure 79 starts with a dotted half note followed by a dotted quarter note. Measure 80 begins with a dynamic *mf*. Measures 81-82 show eighth-note patterns. Measure 83 has a bass line with eighth notes. Measure 84 concludes the section.

85

poco a poco più espressivo (reach for the sky)

92

rit.

99

pizz.

p

m.d.

pp

Ped.

# Hiding the Tears

Hyung-ki Joo

$\text{♩} = 80$

Violin

Piano

*p cantabile*

*Ped.*

7

13

*mf*

*Ped.*

17

*p quasi senza vibrato*

*mp*

24

22

Musical score for measures 22-25. The score consists of three staves: Treble, Bass, and a lower staff. The Treble staff has a treble clef and a common time signature. The Bass staff has a bass clef and a common time signature. The lower staff has a bass clef and a common time signature. Measure 22 starts with a whole note followed by a half note. Measure 23 begins with a eighth note followed by a sixteenth note. Measures 24 and 25 show various rhythmic patterns including eighth and sixteenth notes.

26

Musical score for measures 26-29. The score consists of three staves: Treble, Bass, and a lower staff. The Treble staff has a treble clef and a common time signature. The Bass staff has a bass clef and a common time signature. The lower staff has a bass clef and a common time signature. Measure 26 starts with a whole note followed by a half note. Measure 27 begins with a eighth note followed by a sixteenth note. Measures 28 and 29 show various rhythmic patterns including eighth and sixteenth notes.

30

Musical score for measures 30-33. The score consists of three staves: Treble, Bass, and a lower staff. The Treble staff has a treble clef and a common time signature. The Bass staff has a bass clef and a common time signature. The lower staff has a bass clef and a common time signature. Measure 30 starts with a whole note followed by a half note. Measure 31 begins with a eighth note followed by a sixteenth note. Measures 32 and 33 show various rhythmic patterns including eighth and sixteenth notes.

34

Musical score for measure 34. The score consists of three staves: Treble, Bass, and a lower staff. The Treble staff has a treble clef and a common time signature. The Bass staff has a bass clef and a common time signature. The lower staff has a bass clef and a common time signature. The measure starts with a whole note followed by a half note. The score includes dynamic markings: *pp*, *mf*, *mp*, and *p*. A performance instruction "(to be played with no accents)" is present above the staff. Measure numbers 5, 8, and 11 are indicated above the staff.

37

*mf*

39

8  
(to be played with no accents)

*pp*

15

ritardando al fine

41

*f*

8

46

*f*

*p*

*pp*

# Remy's 1st Birthday

Hyung-ki Joo

RE - MI

**Freely**  $\text{♩} = 56$

Violin      *p semplice*

Piano      *p*

*pp*

4

6      *lovingly*

8      *mf*      *cresc. poco*

10

8

3

5

7

9

mp

3

5

8

1

3

mf

cresc. poco

10

*più espressivo*

*mf*

*freely with expression*

*allargando poco*

*f non aggressivo*

*tr*

*rit.*

*p*

*pp*

*ppp*

# Ancient Childhood

Hyung-ki Joo

$\text{♩} = 54$

Violin      Piano

*p*      *quasi non vibrato*  
*p semplice*

17

*con vibrato*

*mp semplice*

*10*

*mp più espressivo*

21

26

*f*

*f*

*8*

30

1

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The image shows four staves of piano sheet music. Staff 1 (treble) starts with a rest, followed by a sixteenth-note pattern with dynamics *mp semplice* and *con vibrato*. A bracket labeled "10" covers measures 18-21. Staff 2 (middle) has a sixteenth-note pattern with dynamic *mp più espressivo*. Staff 3 (bass) has eighth-note patterns. Staff 4 (bass) has eighth-note patterns. Measures 21-25 show a continuation of the bass patterns. Measures 26-30 show a return to the treble staff with eighth-note patterns, including a forte dynamic *f* and a dynamic *f* over a bass pattern. Measure 30 concludes with a repeat sign and measure 1 of the next section.

30

Musical score for measures 34-36. The score consists of three staves: Treble, Bass, and Double Bass. Measure 34 starts with a melodic line in the treble staff, followed by harmonic chords in the bass and double bass. Measure 35 continues with similar patterns. Measure 36 concludes the section.

37

Musical score for measure 37. The treble staff has a sustained note. The bass staff features a rhythmic pattern of eighth notes. The double bass staff provides harmonic support with sustained notes.

40

Musical score for measure 40. The treble staff shows a sustained note. The bass staff has a rhythmic pattern. The double bass staff has a sustained note. Dynamic marking: *p*.

43

Musical score for measure 43. The treble staff has a sustained note. The bass staff has a rhythmic pattern. The double bass staff has a sustained note. Dynamic markings: *rit. poco*, *pp*.

Perusal score

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# Wondering While Wandering

Hyung-ki Joo

*L. = 96*

Violin

Piano { *semplice* *p*

5

9

13

*rubato poco*

17 rit.

dim. poco

21 a tempo

mp

p

25

29

Promusical Score

33

53

58

63

67

*Perusal Score*

71

**rubato poco rit.**

76

**a tempo**

*p cantabile*

80

84

89

*mf* *risoluto*

*rit.*

94

*rit.*

a tempo ma un poco più tranquillo e rit. al fine

99

*f dolce*

*f dolce*

Poco.

# Rêve d'enfant

Eugène Ysaÿe

(1858–1931)

edited by Igudesman & Joo

Poco lento

Violin

Piano

*p dolce*

*pp*

*Ped.*

6

*ff*

11

*cresc.*

*mf*

*pp*

*cresc. poco*

16

dim.      smorz.      *ppp*

dim.      *ppp*

$\frac{1}{5}$       2       $\frac{1}{5}$       2

dolciss.

$\frac{1}{5}$       2

cresc.      *pp*

cresc.      *pp*

cresc.

*ppp*

cresc.

33

*p tranquillo*

*pp*

*ppp*

5 1      5 1

36

*mf*

*p*

1

39

*cresc.*

*cresc.*

42

*f*

*mf*

Ped.

Ped.

Ped.

44

Ped. Ped.

46

dim.

48

p dim. pp <> 2

51

senza rall.

<> dim. 2

Ped.

54

*Ped.*

*\*Ped.*

*\* Ped.*

\*

58 **a tempo**

*ppp*

4 2 1 3

*ppp*

62

*mf*

2 5 1

*tranquillo*

66

*cresc.*

*pp*

70

*dim.*

74

*perdendosi*

*dim.*

78

*smorz.*

*ppp*

*Ped.*

82

# Méditation

from the opera *Thaïs*

Jules Massenet

(1842–1912)

arranged and edited by Igudesman & Joo

**Andante**

Violin

Piano

5

9

13

quasi una arpa

p doux avec suavité

rall.

a tempo

p

pp

f

p

cresc.

f

dim.

più f

cresc.

f

dim.

dim.

17 *rall.*

21 *a tempo*

25 *poco a poco appassionato*

29 *poco più appassionato*

33

**più mosso agitato**

35

37

cédez un peu

rall.

Ped. (vibrato pedal meno a meno)

40

a tempo

44

48 **a tempo**

52

56 **rall.** **a tempo**

60

*f*      *mf*      *p*

*f*      *p*      *più p*

*p*      *p*      *p*

64

*f*      *sf*      *p*

*f*      *sf*      *pp*

*p*      *p*      *p*

68

**calmato**

*ppp*

*pp*

*ppp*

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# Mondnacht

**Robert Schumann**

(1810–1856)

arranged and edited by Igudesman & Joo

Andante espressivo  $\text{♩} = 72$

rit.

Violin

Violin

Piano

*pp from a distance*

*(play inside the key)*

**p**

6

a tempo

**p**

12

**mp**

17

**pp**

22 rit. a tempo rit.

27 a tempo

32

37

Musical score page 52, measures 42-45. The score consists of three staves: Treble, Bass, and Pedal. The key signature is A major (three sharps). Measure 42 starts with a sixteenth-note pattern in the treble staff, followed by a dotted quarter note. Measure 43 begins with a bass note, followed by a treble note with a grace note pattern above it. Measures 44 and 45 show complex rhythmic patterns with various note heads and rests. Measure 45 concludes with a dynamic marking *mf*.

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Musical score page 52, measures 46-49. The score continues with three staves. Measure 46 features a sixteenth-note pattern in the treble staff. Measure 47 begins with a bass note, followed by a treble note with a grace note pattern. Measures 48 and 49 show complex rhythmic patterns with various note heads and rests. Measure 49 concludes with a dynamic marking *f*.

Perusso Score

# Aleksey Igudesman & Hyung-ki Joo



Aleksey Igudesman & Hyung-ki Joo

## **When We Were Young**

Two pieces for violin and piano

*Hyung-ki Joo: Forever Young Key*

*Aleksey Igudesman: When I Was Young*

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Aleksey Igudesman & Hyung-ki Joo

## **How Far Can You Go**

Two pieces for violin and piano

*Aleksey Igudesman: As Far As You Can*

*Hyung-ki Joo: Beyond the Limit?*

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Aleksey Igudesman & Hyung-ki Joo

## **A Little Nightmare Music**

Three selected pieces for violin and piano

*Hyung-ki Joo: Moment musiCALL*

*Mozart • Igudesman • Joo: Alla molto turca*

*Aleksey Igudesman: Horror Movie*

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Aleksey Igudesman & Hyung-ki Joo

## **Our Childhood**

Ten pieces for violin and piano

*Igudesman: Four Evenings in Venice • Air on a Plane*

*Joo: Lina's Waltz • Hiding the Tears • Remy's 1st Birthday •*

*Ancient Childhood • Wandering While Wandering*

*Ysaÿe: Rêve d'enfant*

*Massenet: Méditation*

*Schumann: Mondnacht*

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