

Commissioned by Adriana Breukink  
written for eagle recorder, original title  
"the Eagle Flies"

# The Bassoon flies

5 Pieces for Bassoon and Piano  
part 1: Erect and Proud (2'49)

Chiel Meijering(1954)  
2012/2018

♩=108

bsn

pf

*f* *mf* *p*

6

10

15

20 21 *mf*

*Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \*

23

*Leg.* \* *Leg.* \* *Leg.* \* *Leg.* \* *sempre sim.*

26

30

33

36

*Ped.* \*

39

*mf*

*p*

8va

44

8va

49

*fff*

*f*

51

53

54 55

*p*

(option: hold chord with Sostenuto pedal)

56

58

60

62 63

*mf* *p*

65

*mf* *p* *mf* *p* *p*

68

*f* *mf* *mf*

71

73

75

77 79

*p*  
*con ped.*

80

*mf*

85 88

90

95

*molto rall.*

# Touched...Lost...Found

part 2: 2'52

♩ = 70

bsn

mf

2

pf

mf

p

ped. for every beat

6

10

f

mf

11

14

17

mf

mf

18

Musical score for measures 18-22. The bass line features a melodic line with a fermata over the first measure. The piano accompaniment consists of eighth-note patterns in the right hand and chords in the left hand.

23 25

Musical score for measures 23-26. Measure 23 includes a triplet in the bass line. Dynamic markings include "cresc." and "f".

27

Musical score for measures 27-29. The bass line has a melodic line with a fermata. The piano accompaniment features sixteenth-note patterns in the right hand and chords in the left hand. Dynamic marking "p" is present.

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

30

Musical score for measures 30-32. The bass line has a melodic line with a fermata. The piano accompaniment features sixteenth-note patterns in the right hand and chords in the left hand.

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

33

Musical score for measures 33-35. The bass line has a melodic line with a fermata. The piano accompaniment features sixteenth-note patterns in the right hand and chords in the left hand. Dynamic marking "f" is present.

*ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \* *ped.* \*

36 *rit.* 38 (with all the love you have)  
*mf*  
*8va*  
*rit.* *A Tempo*  
*mf*  
*Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \**

39  
*sempre simile*

42  
*mf*

45

48 *molto rit.* *A Tempo*  
*molto rit.* *A Tempo*  
*Led. \* Led. \* Led. \* Led. \**

# Humble Mumble

part III: 3'07

♩=90

bsn

pf

7

9

very short stacc.

12  $\text{♩} = 180$  13 *f*

*p* *mf* *f*

15

18 *p* *fff* *p*

22 *fff* 24  $\text{♩} = 90$  *mp* *p* *mf* *p* *mf*

26 *p* *mf* *p* *mf* *8va* *8va*

29

8va

8va

31

32

mf

p

34

36

37

40

mf

mf

Led. \* Led. \* Led. \* Led. \* Led. \* Led. \*

42

*Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \*

44

*Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \*

46

*Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \*

48

*mp*

*p* *mf* *p* *mf* *p* *mf*

51

*p* *mf*

# Player...Cheater...Heartbreaker

Part IV 3'39

♩=54 *Not sentimental, but pure and genuinely*

bsn

mf

pf

*p*

*Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \**

*Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \**

8

*Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \**

12

14

*f*

*Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \**

15

Musical score for measures 15-16. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with a triplet of eighth notes in measure 15 and a triplet of quarter notes in measure 16. The piano accompaniment consists of a steady eighth-note pattern in the bass and a more complex eighth-note pattern in the treble, including triplets. The key signature has one flat, and the time signature is 4/4.

*Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \*

17

Musical score for measures 17-18. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with a triplet of eighth notes in measure 17 and a triplet of quarter notes in measure 18. The piano accompaniment consists of a steady eighth-note pattern in the bass and a more complex eighth-note pattern in the treble, including triplets. The key signature has one flat, and the time signature is 4/4.

*Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \*

19

Musical score for measures 19-20. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with a triplet of eighth notes in measure 19 and a triplet of quarter notes in measure 20. The piano accompaniment consists of a steady eighth-note pattern in the bass and a more complex eighth-note pattern in the treble, including triplets. The key signature has one flat, and the time signature is 4/4.

*Led.* \* *Led.* \* *Led.* \* *Led.* \*

20

Musical score for measures 21-22. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with a triplet of eighth notes in measure 21 and a triplet of quarter notes in measure 22. The piano accompaniment consists of a steady eighth-note pattern in the bass and a more complex eighth-note pattern in the treble, including triplets. The key signature has one flat, and the time signature is 4/4.

*Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \*

22

Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \*

24

Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \*

26

Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \*

30

Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \*

34

*p*

*p*

Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \*

36

*p*

Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \*

38

*pp* *f*

*pp* *cresc.* *cresc.* *f*

Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \*

40

*mf*

*mp*

Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \*

42

*Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \**

44

*Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \**

48

*molto rit.*

*Led. \* Led. \* Led. \* Led. \* Led. \**

# The Piper and the Prey

part V: 2'49

♩=90

bsn *f*

pf *f*

*Led.* \* *Led.* \* *Led.* \* *Led.* \*

*Led.* \* *Led.* \* *Led.* \*

8 9

*mf*

*mf*

*Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \*

11

*p*

*p*

*Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \*

15 *mf*

*Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \*

19 *f* 20 *f*

*Led.* \* *Led.* \* *Led.* \* *Led.* \*

23 *mf* *mf*

*Led.* \* *Led.* \* *Led.* \*

26 27  $\text{♩} = 110$  *p*

*Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \*

29

*mf*

*Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \**

32

*p*

*Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \**

35

*fff*

37

*mf*

*f*

39

*p*

*p*

*Led. \* Led. \* Led. \* Led. \* Led. \* Led. \* Led. \**

42

43

*fff*

*fff*

*Led. \* Led. \** *8va bassa*

45

*f*

*8va bassa*

48

49

*fff*

*fff*

*8va bassa*

51

*p*

*Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \*

53

*mp*

*Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \*

55

*Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \*

57 58

*Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \*

61

Led. \* Led. \* Led. \* Led. \* Led. \* Led. \*

66

Led. \* Led. \* Led. \* Led. \* Led. \*

71

Led. \* Led. \* Led. \* Led. \*

74

Led. \* Led. \* Led. \* Led. \* Led. \* Led. \*

77

*Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \*

82

*Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \*

87

*Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \*

$\text{♩} = 110$

92

*Led.* \* *Led.* \* *Led.* \* *Led.* \*

96

*ped.* \* *ped.* \* *ped.* \*

99 100

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

103

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

107

*ped.* \* *ped.* \* *ped.* \* *ped.* \*

111

*Led.* \* *Led.* \* *Led.* \* *Led.* \*

115

*Led.* \* *Led.* \* *Led.* \* *Led.* \*

119 121

*Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \* *Led.* \*

123

*rall.* *rall.*

*ppp*

*Led.* \* *Led.* \* *Led.* \* *Led.* \*