

THE PRIMEVAL FOREST, Kathleen Wissinger

Thank you for volunteering to be part of this historic premiere!! The Forest Primeval is written to specifically include 4 or 5 bell trees playing a completely orchestrated piece, without piano or other instruments filling in. The 6th part is played on bass bells or bass chimes, rung at the table. Please practice your part on the Bell Tree set-up, as shown in the attached picture(s), so that everyone will be able to use a standardized set-up instead of individualized set-ups. This will make it easier to share stands during the performance.

You'll do well to have your part memorized, recognizing the form of the piece and specific sections (marked as rehearsal letters) that repeat. Of course, you may use your music as a reference. Be flexible if changes are noted once we start rehearsals. We anticipate the premiere may point to specific places that need to be changed or played differently. To that end, The Forest Primeval will be published in its final form after Into the Forest 2026.

BT PART 1 – String C6-C7 naturals only, Set-up: C7 casting at the top right.

Please follow the setup in the picture.

This string plays the main melody, is included in some arpeggios (broken chords), and thirds. In one section, it plays a repetitive 16th note arpeggiate passage, but there is an alternate 8th note part you may use. Part 1 is in the treble clef and has its own score.



BT PART 2 – C5-B5 with Eb5 and Bb5 on a different string behind (these flats play very little). If you use a keyboard set-up, you can pull these two strings off the back of your bell tree and turn them around, playing Part 2 from the backside of the full Bell Tree with the C5-B5 string nearest you.
Please follow the setup in the picture.

Part 2 is in the treble clef and has its own score. Part 2 has a simplified melody line and plays mostly quarter notes (with some 8th notes), shares some arpeggiate (broken chords) notes with other parts, some harmonic thirds and fifths and a few staccato notes (Damped). Some damping will also be needed as harmonies change.



BT PART 3 – G4 to B4 naturals (and Bb4 - plays very little). Set up:
Please follow the associated picture. (G4&A#4; A4&B4)

Damping will be needed as harmonies change, and some staccato notes will also require damping. Part 3 often plays on the “and” of an 8th note pair, so strong rhythmic skills are needed. Parts 3 & 4 share the same score in the bass clef.



BT PART 4 – C4, D4, E4, F4 Set up: please follow the associated picture. The picture is taken from the ringer's perspective.

Damping will be needed as harmonies change, and some staccato notes will require damping. Careful damping will also be required as Part 4 often moves back and forth between C4 and D4. E4 plays only 3 times. Parts 3 & 4 share the same score in the bass clef.



Chimes PART 5 – C3-A3 – all naturals – Bass chimes on the table
Easily playable on bass chimes by one or two people with all half and whole notes at a bpm of 96.

BT PART 6 D7 – C8 (opt. D8) all naturals Set-up: All bells on a single string with the D7 casting pointing to the left side. Sorry, no picture.

Part 6 is the sparkle on top, an optional (but very involved) obligato. Themes repeat often – and sometimes you double the Part 1 melody a 3rd or 6th higher.

[Link to music](#)

[Link to audio file](#)