The form of Thästolen is based on a graphic figure. Thästolen can be played as noted in the score. Or backwards:

If played backwards, the score should be read one by one in the following order: $\mathbb{I} \rightarrow \mathbb{II} \rightarrow \mathbb{III} \rightarrow \mathbb{IV} \rightarrow \mathbb{IV}$.

Thästolen can also be performed by two ensembles with two conductors at the same time:

The two ensembles would play $\mathbb{I} \rightarrow \mathbb{II}$ together after which the ensemble plays $\mathbb{II} \rightarrow \mathbb{III} \rightarrow \mathbb{IV} \rightarrow \mathbb{IV} \rightarrow \mathbb{III}$, and the other ensemble plays $\mathbb{I} \rightarrow \mathbb{III}$.

Obviously finishing before the first ensemble if $\mathbb{II} \rightarrow \mathbb{III}$ isn't played long enough for the first ensemble to "catch up".

How this music sounds should not be an issue with exception for part $\mathbb{I}$. Thästolen can be transposed in any direction, with optional exception for part $\mathbb{I}$, since the 12 tones on which most part of this music is based have been selected to their notes by chance.

Thästolen can be performed by an ensemble consisting of any instruments, and the parts can be rewritten to suit other instruments.

PROPOSED DISPOSITION
No Time Line applied.  Each musician keeps their own pulse.

* 2. Optional choice for each individual. If 2, when done:
back to 1. No crescendos or diminuendos between 1 and 2.

If 2/Pf, PERC II, PERC I, VLN, VC, KB may choose to play one or more tones.
The three groups play independently from each other.

Phrase is given for: Alt, Sop, Sx I, TAPI, Marimba, Vln, Vc, K.B

Tempo 3 = 80. Alt and Marimba are given silent metronomes.

At tempo 3 = 80 for (B II) and (C) III, Marimba at tempo 3 = 100

for (D) III.

Sx I and Perc II finds a mutual tempo independent from the other groups, until otherwise is noted.

Within group: Alt, Sop, Sx II, TAPI II, Marimba, Vln, Vc, K.B the following instruments are concerted: Sop, K.B, Sx II, TAPI II, Vln, Vc.

The dynamics between the groups should be to that group Alt, Sop, Sx II, TAPI II, Vln, Vc, K.B is almost not detectable until (D) II.

Pf and TAPI decides their own dynamics until (E) II, except for TAPI when cueing (I).
Right hand interacts with TAPI
Left hand is still Ad Lib, irregular...

Interact with PF.

@ no longer in play.
Tempo: \( \frac{3}{8} \)

* Pulse in \( \frac{3}{8} \) is given in \( \frac{4}{4} \). ALT keeps tempo \( \frac{3}{8} \) by using silent metronome at \( \frac{4}{4} \).
* Play as fast as possible. Pause if needed.
\textit{\textbf{TRPT}}
\textit{\textbf{p, long crescendo}}

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Pick one tone from A/C and play it repeatedly as a whole note synchronized with P/E C (1/8 = 100) mp

Pick one tone from A/C and play it repeatedly as a whole note synchronized with P/E C (1/8 = 100) mp
* Pulse in tempo 1 = 110 is given in IV. ALT keeps tempo 1 = 80
  by using a silent metronome. PELT keeps tempo 1 = 100
  by using a silent metronome.

* As long as the three "cells" are intact they may be played in
  any order. All cells may be repeated separately. The notes
  inside the cells can have any time value.
Moderato

*Sop. and Vln. Melody*
* F#11 is followed by C#9 in any octave, rhythm and dynamic, though the general dynamic should be up as noted. Use pauses,
*The cues are given by conductor in agreement with pianist.

K.B. plays the noted tones ad lib. instante, but the tones should never be shorter than quarter notes. The tones can be played more than once per bar/line.
* Play chords in sparsim rhythm in different octaves. Use pauses.

* At (1), optional instrumentation: Aft and Pf whistle melody together with Sol and Vln in a comfortable octave.
Tempo = 120

Sing on optional percussive syllable.

[Music notation details]
* PF, PERC II add their rhythm. PERC II plays the "36's" in any order and optional at the same time. TRP I, SBT, ALT plays rhythm together on TRP I one.*

SO I, SKI, TRP II plays same rhythm together on SO I one.

VLN, VC, KB plays rhythm together on VLN one.

* Crescendo through the entire ensemble during the counting of bars, each phrase slightly louder then the previous.
No timeline applied. Fines completely at conductor's will. Each musician keeps their own pulse.

* Optional choice for each individual. If 2, when done: back to 1. No crescendo or diminuendo between 1 and 2.

If 2, at PERCU, PERCU, VEN, SC, KB may choose to play one or more tones.