

The conductor is to divide the orchestra into six characteristic groups of mixed instruments **I-VI**. This division is to be made with reference to the prescribed pitch distribution (see score):

The diagram shows 42 numbered sections (ABSCHNITTE) and their corresponding instrument groups (GRUPPEN). Each section is represented by a vertical column of six boxes, one for each group (I to VI). Above the boxes are musical staves showing the pitches assigned to each group in that section. The groups are: VI, V, IV, III, II, I from top to bottom. The sections are numbered 1, 2, 6, 7, 9, 10, 12, 14, 16, 17, 19, 20, 21, 22, 23, 24, 26, 27, 28, 30, 31, 34, 35, 36, 39, 40, 41, 42. Some sections have dashed lines indicating specific group activity.

Each group must have instruments able to play the pitches given to it (not all instruments in a group need to be able to play the pitches in a section). The number of instruments in the different groups should be approximately equal. If instruments from the same family appear in several groups, they should be different in timbre: for example with three flutes, one group should have only piccolo, the other only flute, the third only alto flute; with trumpets and trombones, one group only with straight mute, another cup mute, another wawa mute; with horns, one group only open, the other only stopped; with strings, one group only normal, another sul tasto, another sul ponticello, etc. . . . Each group plays only when its numeral appears in a section and in all **TUTTI**.

SOLI: instrument(s) are to be determined by the conductor, taken from any group; they are to be conducted.

The six groups should be spatially as far apart from one another as possible. All pitches sound as written. An accidental applies only to the note before which it stands (except SOLI in [39]).

There are 6 parts, one for each group of instruments. The parts have staves without pitches. After the conductor has chosen the instruments for each of the 6 groups, a part for each instrument must be prepared, containing the pitches it can play, transposed where necessary. The same applies to the SOLI. (Compare material for the "Paris Version".)

The score is divided into 42 numbered sections. The duration of each section is given in time-units of relative duration, for example ← 8 →. The value of 1 time-unit should lie around 1/40 minute

and remain the same throughout one performance. The conductor should indicate the duration of each section with a slow motion of his arm (for example, in a half circle, like the hands of a clock, or by slowly raising one arm).

Each section contains indications for various parameters:

- tempo: SLOW
FAST
ACCEL
RIT
- rhythm: REG = REGULAR (periodic)
IRR = IRREGULAR
IND = INDIVIDUALLY (each player for himself)
SYNCH = SYNCHRONOUS (conductor gives each beat)
- articulation: = repetition of the same pitch
 = tremolo with two pitches
 = continuous transition to
STACC = staccato
LEG = legato
CONT = continuous (held) tones

Wherever indications for tempo, rhythm or articulation are omitted, each instrumentalist should play a mixture of several tempi, of regular and irregular rhythms, or of legato, portato, staccato.

pitches: Each player chooses from the given pitches, starting with any and changing in any order, unless otherwise prescribed.