

Transposed score

I Don't Want Anything To Change

for Flute, Violin, Guitar, and Piano

by Aidan Gold

I Don't Want Anything To Change was commissioned by The Walden School for a premiere performance by members of the International Contemporary Ensemble at The Walden School Young Musicians Program in Dublin, New Hampshire, on July 10, 2026.

Duration: 7 min.

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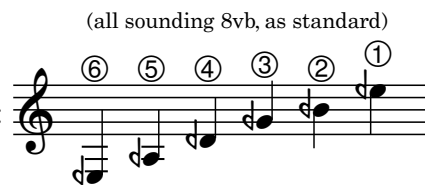
Instrumentation

Flute: C Flute (with low B), doubling on Bass Flute (sounding 8vb)

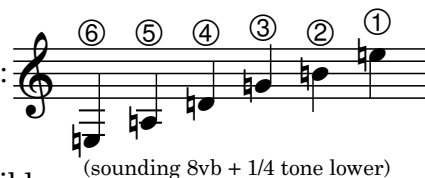
Violin

Electric Guitar:

All strings should be tuned a quarter-tone below standard, like this:



For ease of reading, the piece is notated as if the strings were tuned:

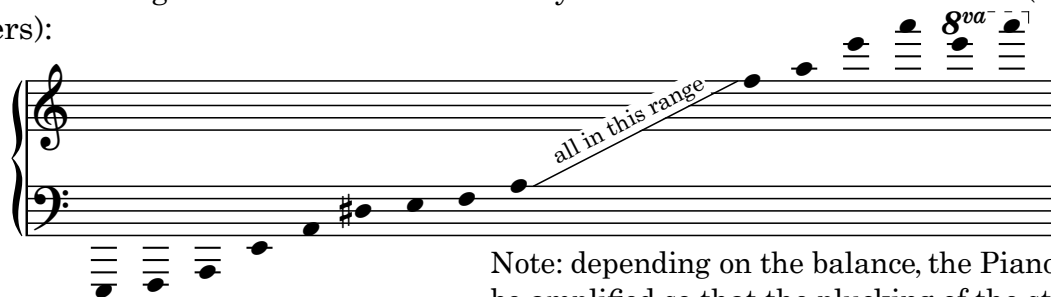


The clean timbre of the Electric Guitar should be as similar as possible to the sound of the piano strings when plucked by the Pianist.

In addition, a distortion pedal is required.

Piano:

All of these strings should be labelled so they can be found inside the Piano (e.g., on the dampers):



Note: depending on the balance, the Piano may need to be amplified so that the plucking of the strings inside the Piano is equal in volume to the Electric Guitar.

Program Note

I don't want anything to change. Don't worry, neither do I. We always have each other – we fit together perfectly, don't we? We always follow each other, we fit each other's gaps, we finish each other's sentences! So, no matter how long we must be apart, it'll be ok. I'll see you on the other side.

Isn't it exciting to finally get to meet new people? Hard to talk to them at first, but we can adapt. I just have to adjust my tuning down a quarter step to play with them. Or use a new version of my instrument, so I can play low enough to hit the notes they want me to play. We give a part of ourselves to everyone we meet. But soon we'll be back together. Like it always has been.

It was supposed to be the same. No, it is the same. I'm the same. They're just – off. Did they change? They must have been the one who changed. It couldn't have been me. I'm the same as I've always been. I'm the same. Nothing has changed. I'm the same. Why does one quarter step span the entire universe?

Optional Lighting

If stage spotlights are available, an optional lighting part may be implemented as follows:

Beginning–E: spotlight center (Vln. + Fl.)

I–K: spotlight stage right (Fl. + Pno.)

E–F: whole stage light

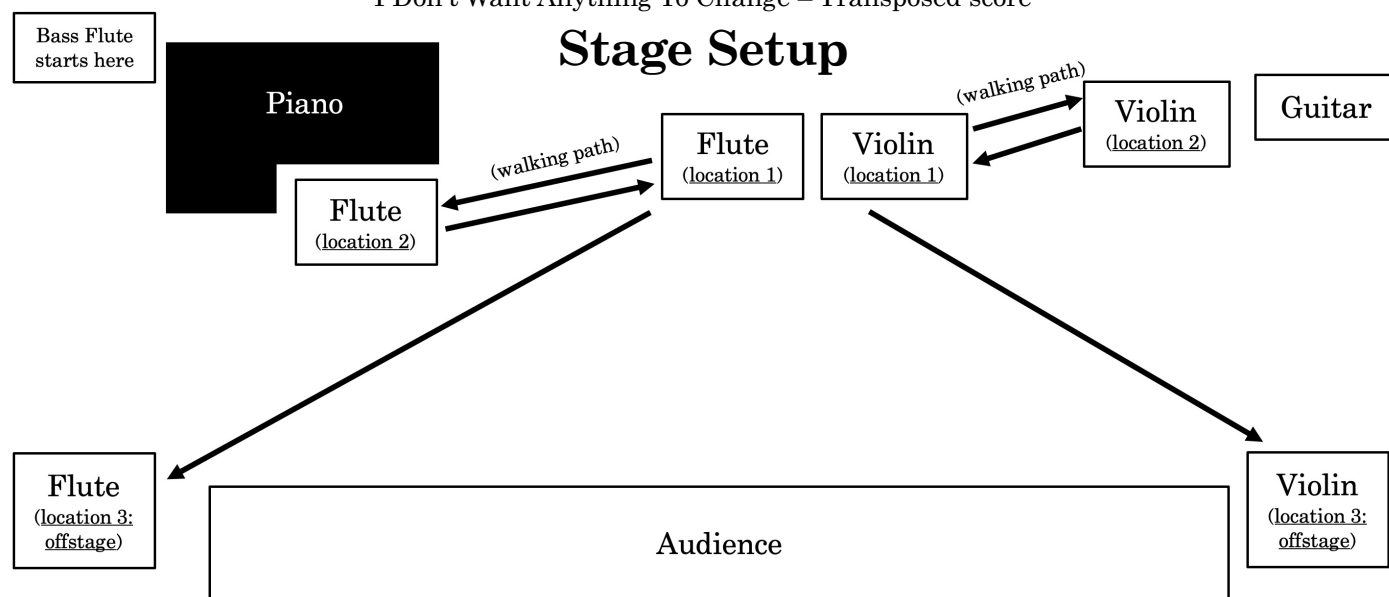
K–S: whole stage light

F–H: spotlight stage left (Vln. + Gtr.)

S–U: whole stage light, gradually fading to dark

H–I: whole stage light

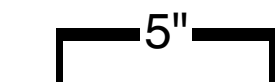
U–End: whole stage dark



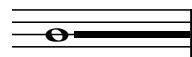
Because the Flutist and Violinist sometimes move between locations while playing, the following passages may need to be memorized (for both Flute and Violin): **E-F** (mm. 46-47), **H-I** (mm. 64-68), **K-L** (mm. 86-90), and **R-U** (mm. 135-150)

Notation

All Instruments



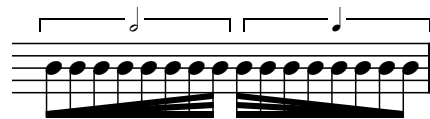
= open meter. Approx. duration of the bar is given above (5 sec). Parenthized tempo markings e.g. (♩ = 60) apply to individual figures/performers within open bars.



= sustain note until end of solid line.



= repeat figure until end of solid line (note: these repeat signs are *not* barlines!)



= freely accel. or decel. The duration of the whole figure is specified above. The number of notes does not need to be exactly what is written.



= a very high unspecified pitch



= notes without ledger lines are unspecified high/low pitches

Microtonal notation: ♯ = quarter sharp; ♭ = quarter flat; ♯ = 3-quarters sharp; ♭ = 3-quarters flat.

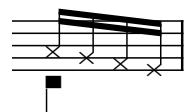


= (for Flute and Violin) stomp your foot. For best results, stomp on a hard (wood) surface if possible. Should look theatrically exaggerated and silly.

Flute



= air sound, with little to no pitch. The letters below indicate what vocalization (vowel or consonant) to use. When staccato, the sound should be very forceful and articulated.



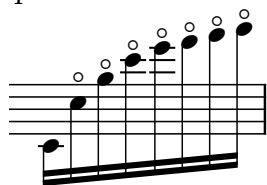
= key clicks (while blowing air through instrument, as indicated by the square notehead below)



= use multiple different fingerings for the same note



= sing the small note (in your most comfortable octave) while playing the larger note.



= overblow harmonics. When written without ledger lines, follow contour by overblowing.

Violin

String indications: I, II, III, IV (I = E str.; IV = G str.)

MSP = molto sul ponticello

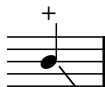


= ricochet (indeterminate # of bounces)

clb = col legno battuto



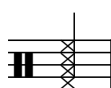
= left hand pizz.



= l.h. pizz & gliss. with bow screw (slide bow screw along string)



= mute strings (no pitch)



= strings past bridge (lowest space = lowest str.)

Guitar

① ② ③ ④ ⑤ ⑥ = string indications (1 = highest string). Note that all strings are tuned down 1/4 tone (+8vb) below what is notated in the score (see pg. 2)



= slap strings with palm

pick slide



= slide pick slowly along one string (string choice is up to the performer)

Piano

pizz.

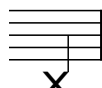


= pluck the strings inside the piano. This is the default playing technique for the piano in this piece – play on the inside of the piano unless “on keys” is explicitly specified.

The sound color should be as similar as possible to the guitar – experiment with fingernail, plucking position, etc. to find a matching timbre.

pizz. behind dampers = pluck the strings on the side of the dampers further away from you (“default”)

pizz. in front of dampers = pluck the strings on the side of the dampers closer to you (brighter sound)



= forcefully press the sustain pedal down, audibly causing all the strings to resonate



= strike crossbeam inside piano with knuckle. Freely vary which crossbeam and/or striking position.



= strum strings on the other side of the tuning pegs. These strings are short and randomly “unpitched”, so the range of the strum is up to the performer.



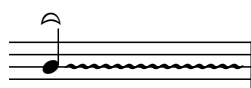
= cluster (either performed with the palm on the keyboard, or on the strings inside the piano, as specified in the score)



= silently depress the given pitches on the keyboard. This is usually in preparation for a strum (quasi “aeolian harp”) that will pass through these pitches.



= play on the keyboard while stopping the string inside the piano, producing a random harmonic.



= scrape along the length of the string with fingernail

I Don't Want Anything To Change

Aidan Gold

Optional Lighting: spotlight center (Fl. + Vln.)

Greeting ♩ = 96

Begin at location 1, facing Vln.
air + key clicks

air —————> pitch

Flute

shhh *p* *giddy* *ff* t k t k ch *fp cresc.*

Begin at location 1, facing Fl.

clb *gliss.* *ord.* → MSP → *ord.*

Violin

f giddy *p* *ff* *fp* *fp*

Guitar

Piano

Fl.

flz. *ff* *ecstatic* *sul pont.* *ord.* *move between 3 alt. fingerings* *high-five violinist!* *silly, theatrically exaggerated*

Vln

ff *ecstatic* *I* *II* *V* *3* *high-five flutist!* *(bow to l.h.)* *silly, theatrically exaggerated*

A We Are Perfectly In Sync ♩ = 172

The musical score is written for Flute (Fl.) and Violin (Vln) in 4/4 time, with a tempo of 172 beats per minute. The score is divided into four systems, each separated by a double bar line. The first system (measures 5-6) features a melody in the Flute and a supporting line in the Violin, both marked with *f* and *pp* dynamics, and a crescendo leading to *ff driving*. The second system (measures 7-8) continues the melody, with the Flute marked *ff sub. p sub.* and the Violin *ff sub. p sub.*, leading to a *jet whistle* effect. The third system (measures 10-11) features a triplet in both parts, marked *pp sub.* and *ff sub.*, leading to a *p sub.* dynamic. The fourth system (measures 13-14) features a quintuplet in the Flute marked *ff sub.*, leading to a *fff screech* effect, and a *scratch* effect in the Violin marked *fff*. The score includes various performance instructions such as *(stomp)*, *ord.*, and *8va*.

Fl. 5 *f* *pp* *ff driving* *pp sub.* *(stomp)*

Vln *f* *pp* *ff driving* *pp sub.* *(stomp)*

Fl. 7 *ff sub. p sub.* *ff* *jet whistle*

Vln *ff sub. p sub.* *ff* *fff*

Fl. 10 *pp sub.* *ff sub.* *p sub.* 3

Vln *pp sub.* *ff sub.* *p sub.* 3

Fl. 13 *ff sub.* *fff screech* *(stomp)* *scratch* *fff* *(stomp)*

Vln *ff sub.* *fff*

B

5"

Fl. 15

pitch → 1/2 air

f freely; quasi laughter

sul pont.

Vln

f freely; quasi laughter

p

p

We Fill Each Other's Gaps ♩ = 108

accel.....

Fl. 16

3

t ch k t ch k t *sfz* ch k t *sfz*

p playful

cresc. poco a poco

strs. past bridge

Vln

3

clb ord. + III

p playful

cresc. poco a poco

..... ♩ = 190

Fl. 20

ch k t *sfz* ch k t *sfz* ch k t

Vln

III

clb ord. + III

6"-10"

Walk in circles around each other, like you are chasing each other.
accel. throughout, in sync with Vln., until you are so fast that you cannot stay in sync.

Fl. 24

f t t t *ff*

Walk in circles around each other, like you are chasing each other.
accel. throughout, in sync with Fl., until you are so fast that you cannot stay in sync.

Vln

ord. II

f *ff*

C

3"

25

Fl.

f quasi laughter

Vln

f quasi laughter

Detailed description: This block contains the first system of the score, measures 25 and 26. The Flute (Fl.) part begins at measure 25 with a series of eighth notes, marked with an accent (>) and the dynamic *f* quasi laughter. The Violin (Vln) part enters at measure 26 with a similar eighth-note pattern, also marked with an accent and *f* quasi laughter. A rehearsal mark consisting of a bracket and the number 3 is positioned above the Flute staff, spanning measures 25 and 26.

We Finish Each Other's Sentences ♩ = 172

26

Fl.

(stomp)

ff flamboyant

p

Vln

(stomp)

ff flamboyant

p

Detailed description: This block contains the second system of the score, measures 26 and 27. The tempo is marked as ♩ = 172. The section is titled 'We Finish Each Other's Sentences'. The Flute part has a '(stomp)' marking at measure 26 and a dynamic change from *ff* flamboyant to *p* at measure 27. The Violin part also has a '(stomp)' marking at measure 26 and a dynamic change from *ff* flamboyant to *p* at measure 27. Both parts feature eighth-note patterns with accents.

29

Fl.

ff

Vln

ff

Detailed description: This block contains the third system of the score, measures 29, 30, and 31. The Flute part has a dynamic marking of *ff* at measure 29. The Violin part also has a dynamic marking of *ff* at measure 29. Both parts continue with eighth-note patterns and accents.

32

Fl.

p

ff

Vln

p

ff

Detailed description: This block contains the fourth system of the score, measures 32, 33, and 34. The Flute part has dynamic markings of *p* at measure 32 and *ff* at measure 33. The Violin part has dynamic markings of *p* at measure 32 and *ff* at measure 33. Both parts continue with eighth-note patterns and accents.

tilt your instrument up in the air,
as if pretending to be super cool

Fl. 35 *ff* *fff* **D** *f* quasi coughing fit

Vln. *fff* *f* quasi coughing fit

tilt your instrument up in the air,
as if pretending to be super cool

MSP

Fl. 38 *f* suddenly recovered *p* cheeky

Vln. *p* cheeky

We'll see each other again soon ♩ = 172

Fl. 41 *ff* sub. (stomp) *dim.*

Vln. *ff* sub. (stomp) *dim.*

Fl. 44 *p* slowly turn away from Vln. repeat in time (♩ = 172)

Vln. *p* slowly turn away from Fl. repeat in time (♩ = 172)

Optional Lighting: whole stage light

10

E Exploring I Don't Want Anything To Change – Transposed score

8"

Flute: slowly and somewhat aimlessly walk towards location 2 (Pno.)

Look around with curiosity as if you were exploring the space for the first time.

(♩ = 172) molto rit. (freely desync. from Vln.)

46

Fl. pitch → air

Vln. slowly rotate bow →

Violin: slowly and somewhat aimlessly walk towards location 2 (Gtr.)
Look around with curiosity as if you were exploring the space for the first time.
(♩ = 172) molto rit. (freely desync. from Fl.)

6"

47

Fl. Flute: stop walking and freeze around halfway between locations 1 and 2 (Piano)

Vln. Violin: continue walking until you bump into the Guitarist and arrive at location 2
(♩ = 50–70) fluctuate freely
col legno

pp

Optional Lighting: spotlight stage left (Vln. + Gtr.)

F Meeting Someone New ♩ = 112
at location 2

48

Vln. II gliss. pure, clean tone
mf surprised
sul pont. p timidly
(out of tune with Gtr.) senza vib. ord. mf surprised shriek
p slap strs. (shake head at Vln.)
f surprised annoyed mf

Gtr. f surprised
p
3

Gtr. always sounds a 1/4 tone (+8vb) lower than notated f

53

Vln. sul pont. senza vib. ord. grad. add distortion
p timidly f

Gtr. f as if demonstrating to the Violinist how to play in tune

rit......**Finally connected** ♩ = 76

each E slightly flatter than the last,
smoothly moving from E to E $\flat$ (in tune with Gtr.!) *nod your head at the Violinist in encouragement!*

Vln *cresc.* *ff confident* (slow strum)

Gtr (grad. add distortion) → distortion *cresc.* *ff confident*

G

10"

Play this cadenza a 1/4 tone lower, in tune with Gtr.

Vln *ff quasi cadenza; celebratory* *p* *8va*

VOLIN SOUNDING PITCHES: *ff quasi cadenza; celebratory* *p* *8va*

Gtr *f freely* *p* *clean*

Optional Lighting: whole stage light

H **Scene change** ♩ = 50 **accel.**.....

begin moving again. Continue slowly moving towards location 2 (Piano)

Fl. *air* → *pitch*

Gtr *ppp* *p*

I Don't Want Anything To Change – Transposed score

♩ = 138

smoothly overflow throughout this passage

Bump into Piano (arrive at loc. 2)

66

Fl.

cresc.

fff

(Fl. sound echoes in Pno. strings)

Pno

forcefully depress ped.

Red.

Optional Lighting: spotlight stage right (Fl. + Pno.)

69

I Meeting Someone New ♩ = 80

move between 3 alt. fingerings

Fl.

shh ch k k

f

p espr.

pizz.

knuckle on crossbeams

pizz. behind dampers

gliss. strings past tuning pegs (high, random pitches)

Pno

mf

p

sempre pizz.

in front of dampers

f demonstrative - "play with me"

(*Red.*)

73

rit.....a tempo

Fl.

f I can't play the low A! *f* frustrated

knuckle on crossbeams

ord pos. (behind dampers)

pizz.

strum low str.

ff

f frustrated

Red.

(*Red.*)

77

Fl. *3* *3* pitch → air jet whistle *ff* *sfz* on keys *15*

Pno *sempre pizz.* *ff*

f emphasizing - the flute should play this note!
(Red.)



6"-10"

80

Fl. *X*

Piano: take the **Bass Flute** next to you and **give it to the Flutist**.
Take their **C Flute** from them and put it down next to you.

Pno *X*



J Finally connected ♩ = 80

B. Fl.

81 *rit.*.....a tempo

p cresc. *f* triumphant *p espr.*

sempre pizz. strum strings

Pno *p cresc.* *f* silently depress keys

Red.

Optional Lighting:
whole stage light

K Coming back home ♩ = 66

10" sing (most comfortable octave)

turn and walk back towards location 1 (center stage)

turn and walk back towards location 1 (center stage)

85

B. Fl.

Vln

Gtr

Pno

p < > freely

ppp

ppp

p

pizz. 8^{va} 15^{ma} *triss.*

p freely, quasi cadenza

strike palm on low str.

p

ppp

Red.

8ba

Red.

accel...... ♩ = 96

(out of tune with Vln.)

87

B. Fl.

Vln

Gtr

Pno

cresc. poco a poco

(out of tune with Fl.)

cresc. poco a poco

cresc. poco a poco

sempre pizz.

cresc. poco a poco

(Red.)

4"-8"

Continue walking until you arrive at location 1 (in center w/Vln.)
(♩ = 96) molto accel.

Continue walking until arrive at location 1 (in center w/Fl.)
(♩ = 120) molto accel.

Continue in a similar manner until Vln. and Fl. arrive at center
(♩ = 96) molto accel. sempre pizz. etc. (keep going up chromatically)

(Led.)

L Greeting ♩ = 96

B. Fl. *ff* surprised to see you again! air + key clicks 7 3 air *fp* cresc.

Vln. *ff* surprised to see you again! gliss. *f* ord. → MSP → ord. *p* *ff* *fp*

Gtr. pick slide slap str. *p* *sfz*

Pno. gliss. strings past tuning pegs *p* *sfz*

knuckle on crossbeams

(air) —————> pitch

out of tune with Vln.!
senza vib.

try to high-five Vln.,
but miss their hand

93

B. Fl.

Vln.

Gtr

Pno

ff *ecstati- wait what?*
out of tune with Fl.!
senza vib.

ff *ecstati- wait what?*

slap str.

ff *enthusiastically joining*

knuckle on crossbeams

strum strings

ff *enthusiastically joining*

silently depress

96

B. Fl.

Vln.

Gtr

Pno

k *f* shaken k *p* k

bow screw gliss.

mf shaken

breathe in —————> out

deep breath - don't worry, that was just a mistake!

bow on bridge
mute str. (no pitch)

deep breath - don't worry, that was just a mistake!

Red. —————

M Let's Try Again ♩ = 96

air + key clicks

shhh

clb

gliss.

ord.

pick slide

slap str.

out of tune with Vln.!

out of tune with Fl.!

p *f* *p* *ff* *uh oh*

f *p* *ff* *uh oh*

p *sfz* *ff* *enthusiastic?*

p *sfz* *ff* *enthusiastic?*

(shake head at Vln.)

(shake head at Fl.)

p *ff* *ok this is getting frustrating*

p *ff* *ok this is getting frustrating*

ff *um is something wrong?*

ff *um is something wrong?*

Red.

104

B. Fl. *insist on your pitch - you are right and the violin is wrong!* **fff**

Vln *insist on your pitch - you are right and the flute is wrong!* **fff**

Gtr distortion **fff**

Pizz. **ff**

15^{ma} **gliss.** *gliss. strings down whole range of Pno.*

pick slide

gliss.

(Red.)

N Are We In Sync? ♩ = 172

107

B. Fl. breathe in → out **ff exasperated** **f** **ff driving** **pp**

Vln bow on bridge mute str. (no pitch) **ff exasperated** **f** **pp** **ff driving** **pp**

Gtr **f** **pp** **ff driving** **pp**

Pno

8^{ba} (Red.)

111

B. Fl.

ff sub. *p* sub. *ff* sub. *fff* AARGH
scratchy trem. at frog
MSP

Vln

ff sub. *p* sub. *fff* AARGH
gliss.
pick slide

Gtr

p strum strs.

Pno

p *8ba.* *Red.*

114

O Do We Fit? ♩ = 132

B. Fl.

p can we at least still play in time? *f*

Vln

ord. *p* can we at least still play in time? *f*

Gtr

ff *sfz* slap strs. on keys

Pno

ff *sfz* 15

(8) (Red.)

I Don't Want Anything To Change – Transposed score

grad. overflow

118

B. Fl.

p *f* *f* apparently not!

Vln

p *f* *f* apparently not!

Gtr

sfz on keys

Pno

sfz

15

3 3 7 5 3 3

rit......

sing & play (gliss. voice wildly)

121

B. Fl.

fff upset

Vln

scratch (mute str.)

fff upset

Gtr

clean

f *cresc.*

Pno

on keys

mute str. w/finger

slide finger along str., activating diff. harmonics

3 5

ff *Red.*

try to follow the Vln., higher and higher,
until you can't play any higher

P Nothing has Changed!! ♩ = 96

123

B. Fl. *ord.*

Vln. *ord.*

Gtr. *fff*

Pno. *fff* (l.h. on keys)

fff desperate

freely & rapidly play notes from the box in random order

cont. until end of line

freely & rapidly pizz. strings from the given box in random order

cont. until end of line

cont. until end of line

126

B. Fl.

Vln.

Gtr.

Pno.

fff

trailing off

3

3

5

fff

strum high strings

gliss.

15^{ma}

ff

(Ped.)

Q Fight ♩ = 108

128 directed at Vln. jet whistle

B. Fl. *fff* furiously

Vln. mute strs. scratch (leave bow on str.) MSP scratch

fff furiously directed at Fl.

131 sing & play flz. gliss. jet whistle

B. Fl. *fff*

Vln. scratchy trem. 3

6"

Freely and rapidly alternate between figures A, B, C, and D, making a continuous texture. Move closer and closer to Vln.

134 A jet wh. B flz. C D

B. Fl. *fff* enraged

Vln. *fff* enraged

Freely and rapidly alternate between figures A, B, C, and D, making a continuous texture. Move closer and closer to Fl.

R **Scream** ♩ = 60

in Violinist's face!!

sing & play; gliss. voice wildly

△

abruptly turn around and face away from Vln.

135

B. Fl.

ffff poss.

in Flutist's face!!

scratch

MSP

△

△

Vln

ffff poss.

abruptly turn around and face away from Fl.

15"

Begin slowly walking to location 3 (offstage), with your head down.

(Freely ♩ = 60–80)

air mixed with occasional whistle tones

137

B. Fl.

oo

oo

oo

p

pp whimpering

Begin slowly walking to location 3 (offstage), with your head down.

(Freely ♩ = 60–80)

mute str. (no pitch)

Vln

p

pp whimpering

(Freely ♩ = 60–80)

very slow & quiet pick slide

Gtr

ppp

Pno

scrape along str. w/fingernail

8ba. *ppp*

Red.

Optional Lighting: whole stage light, gradually fading to dark (until reh. U)

S Mourning ♩ = 52

138 continue slowly walking to location 3 (offstage), repeating previous figure

B. Fl.

Vln

Gtr

(small bracketed notes are played by Pno.; shown for clarity)

p match Pno. *pp* *mf*

strum strs. (small bracketed notes are played by Gtr.; shown for clarity) *mf* *p* match Gtr. *pp* *mf*

sempre pizz.

Pno

silently depress

Red.

141

B. Fl.

Vln

Gtr

p *mf* *pp* *mf*

sempre pizz. *p* *mf* *pp*

Pno

silently depress

Red.

T Cantabile; freely push and pull ♩ = 50–70

143

B. Fl. arrive offstage sing & play continue moving further and further away until you are inaudible to the audience

Vln arrive offstage *ppp* III continue moving further and further away until you are inaudible to the audience

Gtr *ppp* GUITARIST: hum (in most comfortable octave) – always doubling Pno. or Gtr. *p* lullaby; molto espr. *cresc. poco a poco*

Pno *mf* *p* *mf* lullaby; molto espr. *cresc. poco a poco* *molto rit.*

147

[illegible]

U Mourning ♮ = 52

rit.....a tempo

155

B. Fl.

Vln

Gtr

pppp *impossibly distant*

Pno

8^{ba}
(Led.)