

BENJAMIN BRITTEN

*Temporal Variations*

(1936)

*for oboe and piano*

FABER *ff* MUSIC

© 1980 by Faber Music Ltd  
First published in 1980 by Faber Music Ltd  
Bloomsbury House 74–77 Great Russell Street London WC1B 3DA  
Music drawn by Christopher Hinkins  
Cover design by S & M Tucker  
Printed in England by Caligraving Ltd  
All rights reserved  
ISBN10: 0-571-50591-0  
EAN13: 978-0-571-50591-3

Duration: approx. 15 minutes

The right of Benjamin Britten to be identified as the composer of the musical work entitled *Temporal Variations* is hereby asserted. The name of Benjamin Britten as composer must therefore be stated in association with any performance, recording or other use of this work or any part of it. Any derogatory treatment of this work is illegal. No arrangement of this work may be made without the prior written permission of the publishers.

Permission to perform this work in public must be obtained from the Society duly controlling performing rights unless there is a current licence for public performance from the Society in force in relation to the premises at which the performance is to take place.

Such permission must be obtained in the UK from  
Performing Right Society Ltd, 29–33 Berners Street, London W1P 4AA.

A version of this work for oboe and strings, orchestrated by Colin Matthews, is also available from Faber Music (full score ISBN 0-571-51502-9).

To buy Faber Music publications or to find out about the full range of titles available please contact your local retailer or Faber Music sales enquiries:

Faber Music Limited, Burnt Mill, Elizabeth Way, Harlow, CM20 2HX England  
Tel: +44 (0) 1279 82 89 82 Fax: +44 (0) 1279 82 89 83  
sales@fabermusic.com fabermusic.com

Britten's *Temporal Variations* were completed on 12 December 1936 and first performed three days later at the Wigmore Hall, London, by Natalie Caine and Adolph Hallis. (The programme for the first performance, at odds with the manuscript, gives the title as 'Temporal Suite'.) Although Britten's diary entry for 15 December indicates that he was pleased with the work, unaccountably, no further performance took place during the composer's lifetime.

The manuscript fair copy was partly written out by a copyist (the composer Grace Williams) and partly by Britten himself, but it stops half-way through No. 7, the Waltz. It is clear that, at the first performance, the pianist used Britten's composition sketch for the last three variations.

A certain amount of editing has been necessary. The only important difference between this published edition and the fair copy occurs in bars 17 to 18 of the Theme, where it is clear that Britten intended to contract three bars of music into two. The tempo indications which appear in square brackets in the Polka are not found in Britten's composition sketch, but seem to be demanded by the character of the variation.

COLIN MATTHEWS

To Montagu Slater  
**TEMPORAL VARIATIONS**  
(1936)

Benjamin Britten  
(1913–1976)

I Theme

*Andante rubato*

The musical score is written for Oboe and Piano. The Oboe part is in the upper staff, and the Piano part is in the lower two staves. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked *Andante rubato*. The score consists of four systems of music, with measures 1-3, 4-6, 7-9, and 10-12. The Oboe part features a melodic line with various dynamics including *pp espress.*, *pp*, *ten.*, *piu*, *p*, and *f espress.*. The Piano part provides a rhythmic accompaniment with repeated eighth-note patterns, often marked with *pp*, *pp*, *p*, and *sf*. The score includes performance instructions such as *morendo*, *ten.*, *piu*, *p*, *cresc.*, and *f espress.*. The piece concludes with a final chord in the piano part.

13

*f* *poco dim.* *mf*

*dim.* *mf* *mf* *p*

16

*p* *p*

*p*

19

*pp* *morendo*

*pp* *pp*

[attaca]

⊕-⊕ See introduction

## II Oration

*Lento quasi recitativo*

*pp* (*quasi accel.*) *cresc. poco a poco* *f*

*pp*