BENJAMIN BRITTEN

Temporal Variations

(1936)

for oboe and piano

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FABER MUSIC

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

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To Montagu Slater

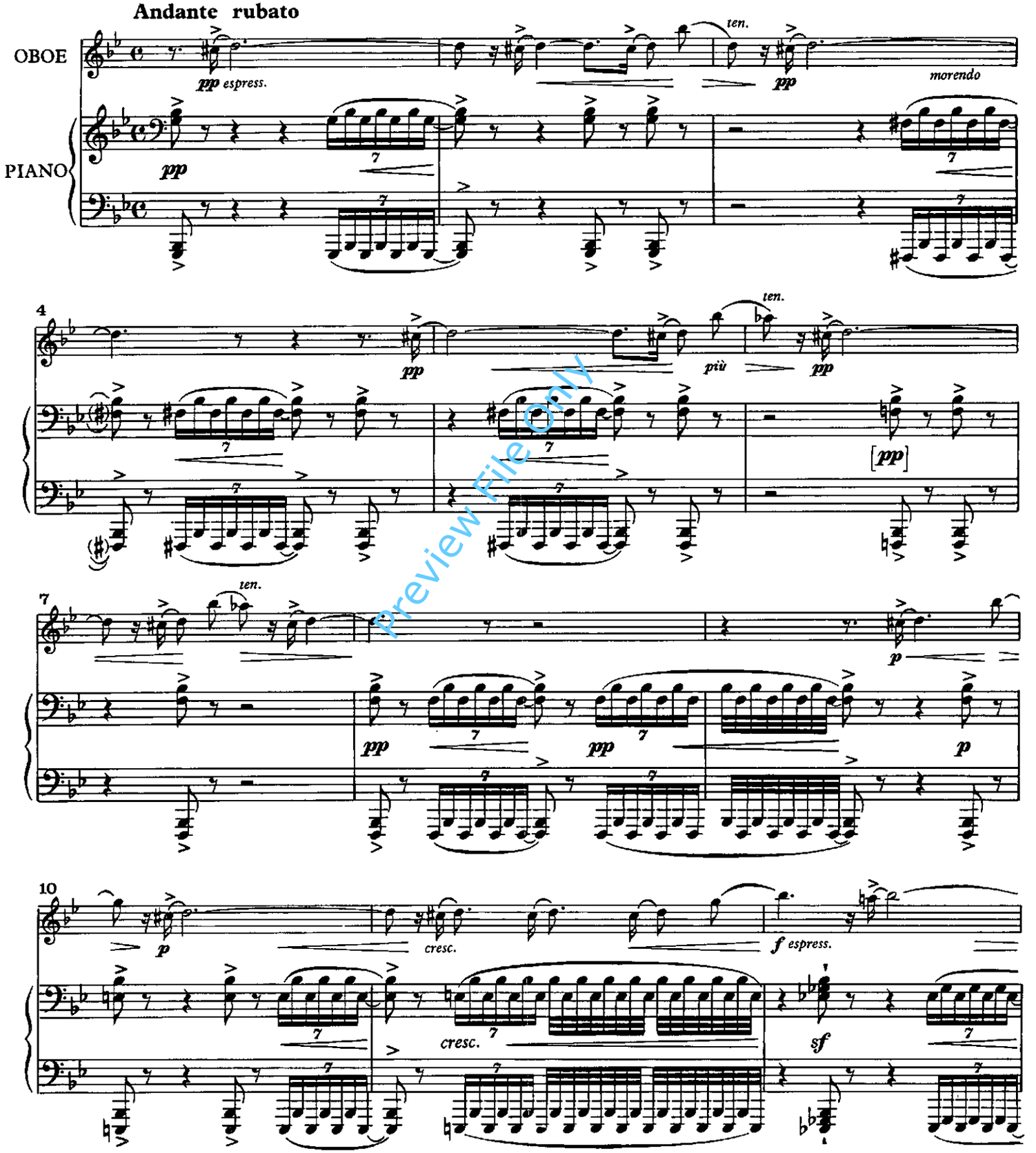
TEMPORAL VARIATIONS

(1936)

Benjamin Britten
(1913–1976)

I Theme

Andante rubato



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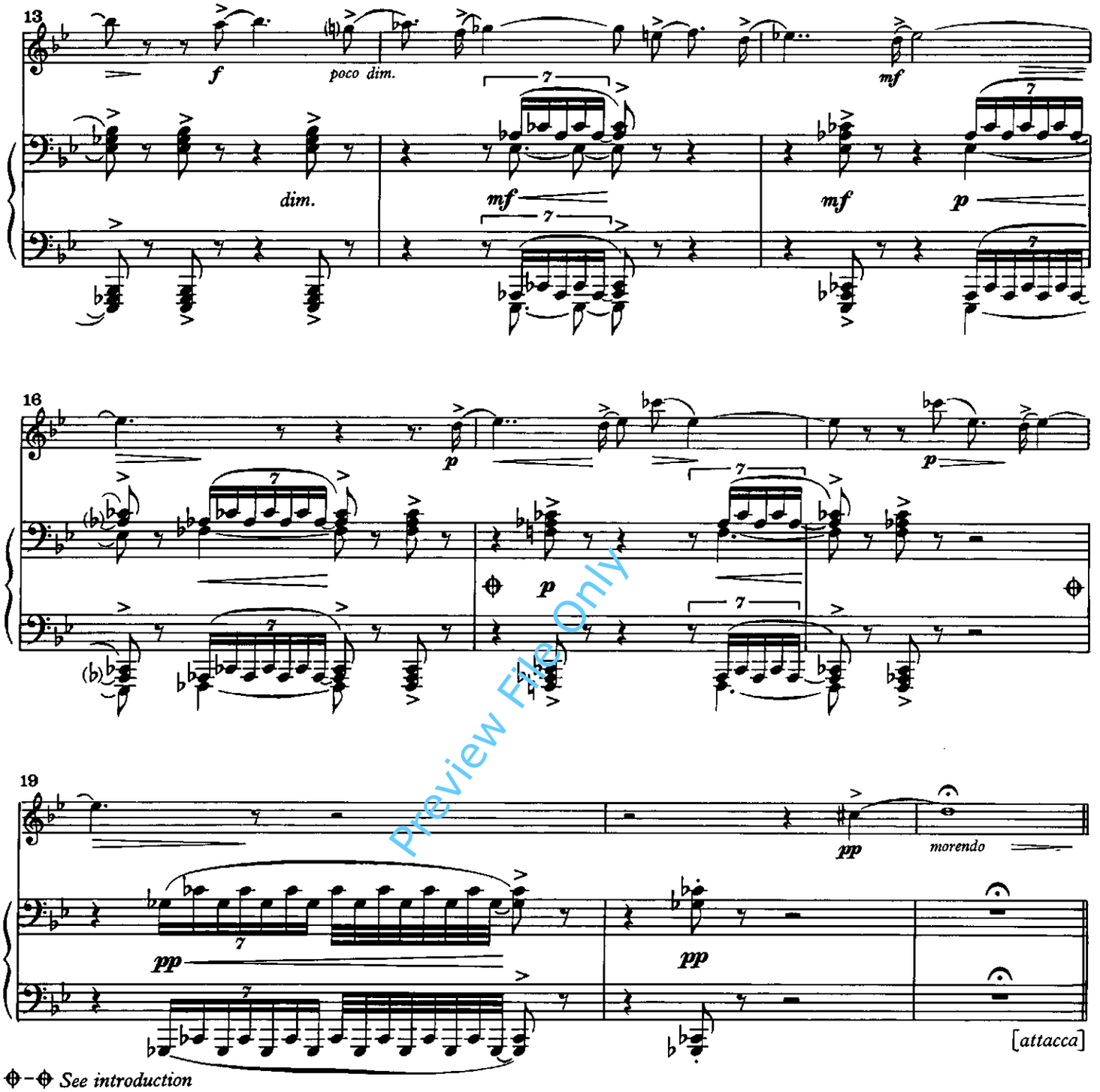

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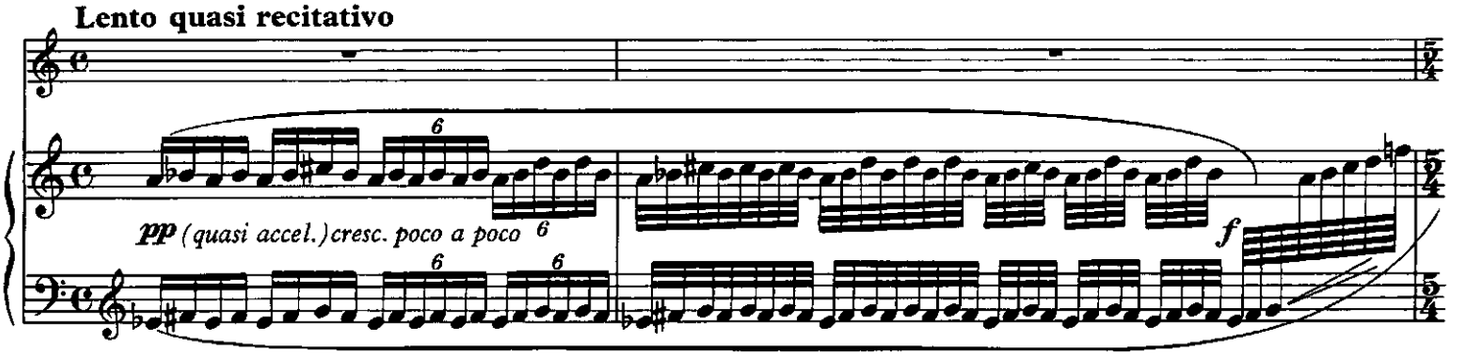
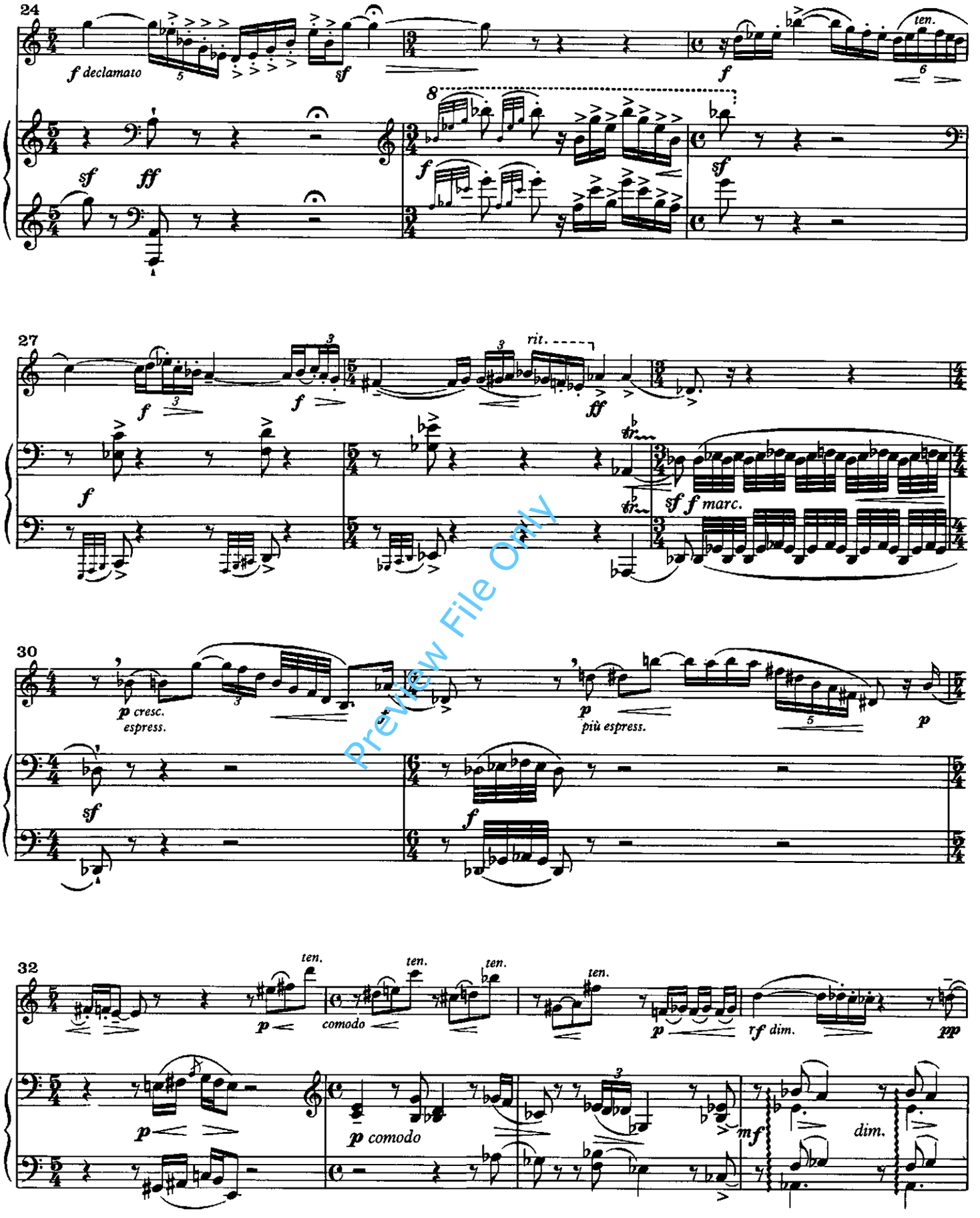
⌖–⌖ *See introduction*

II Oration

Lento quasi recitativo





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