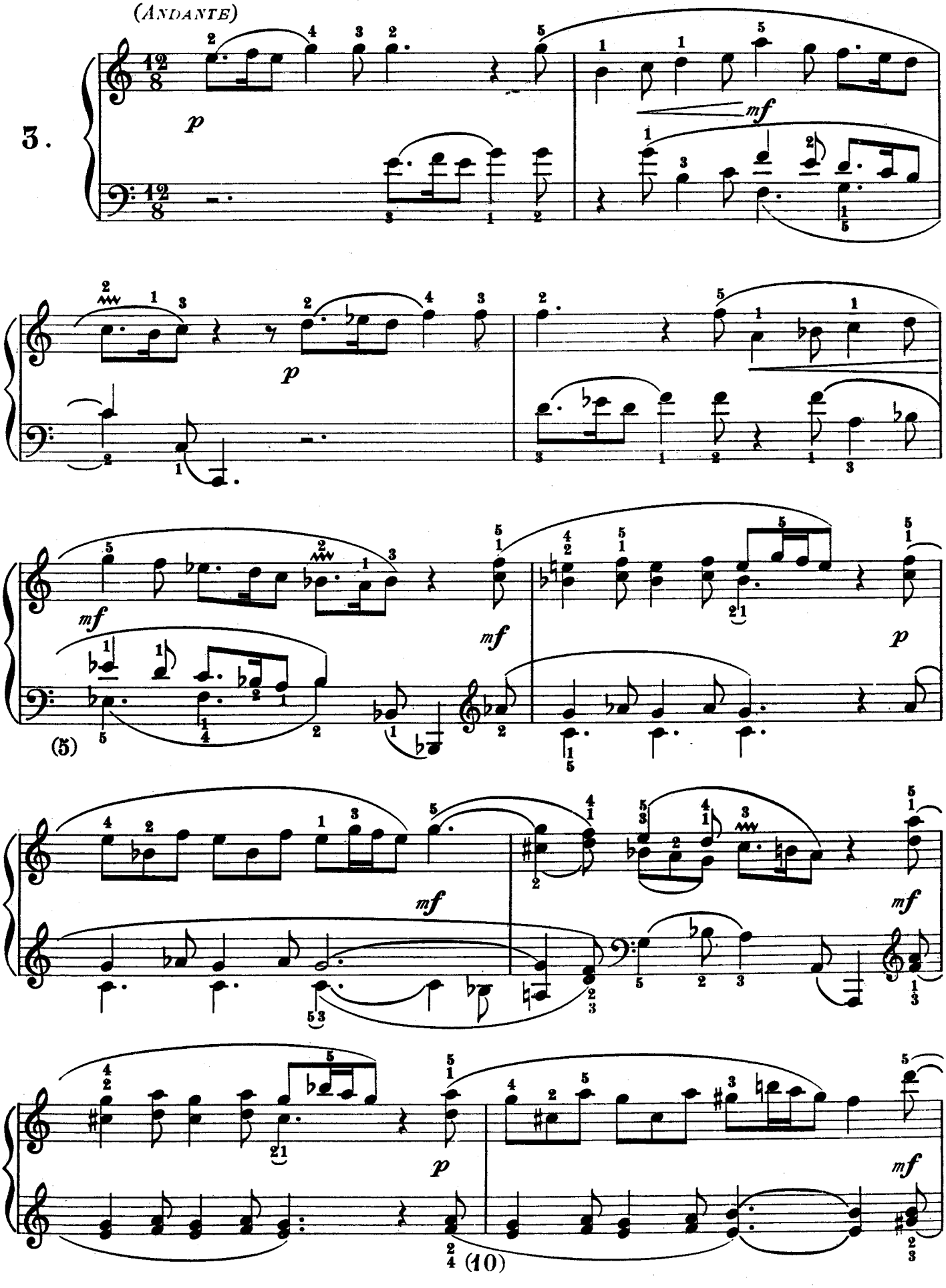
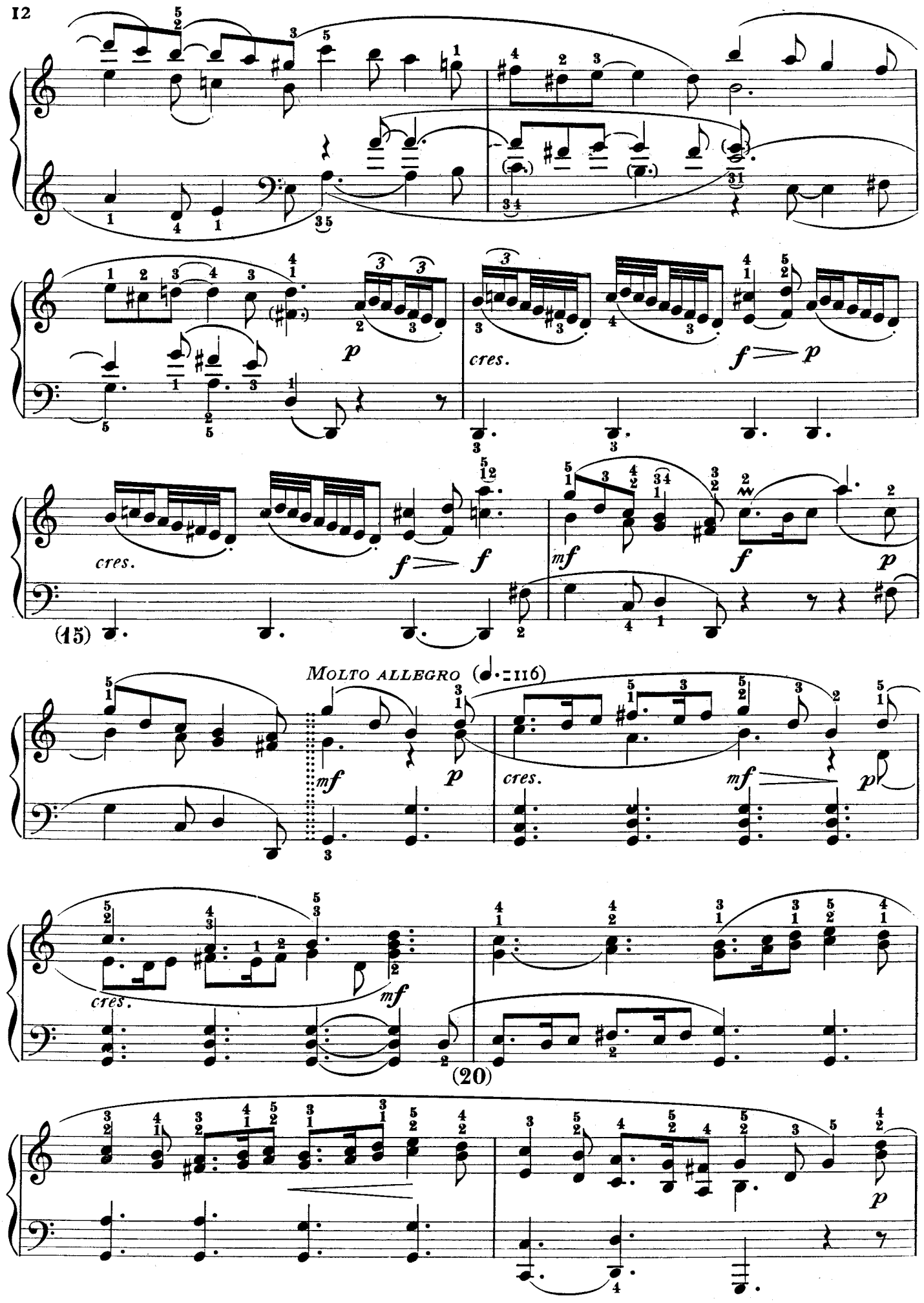
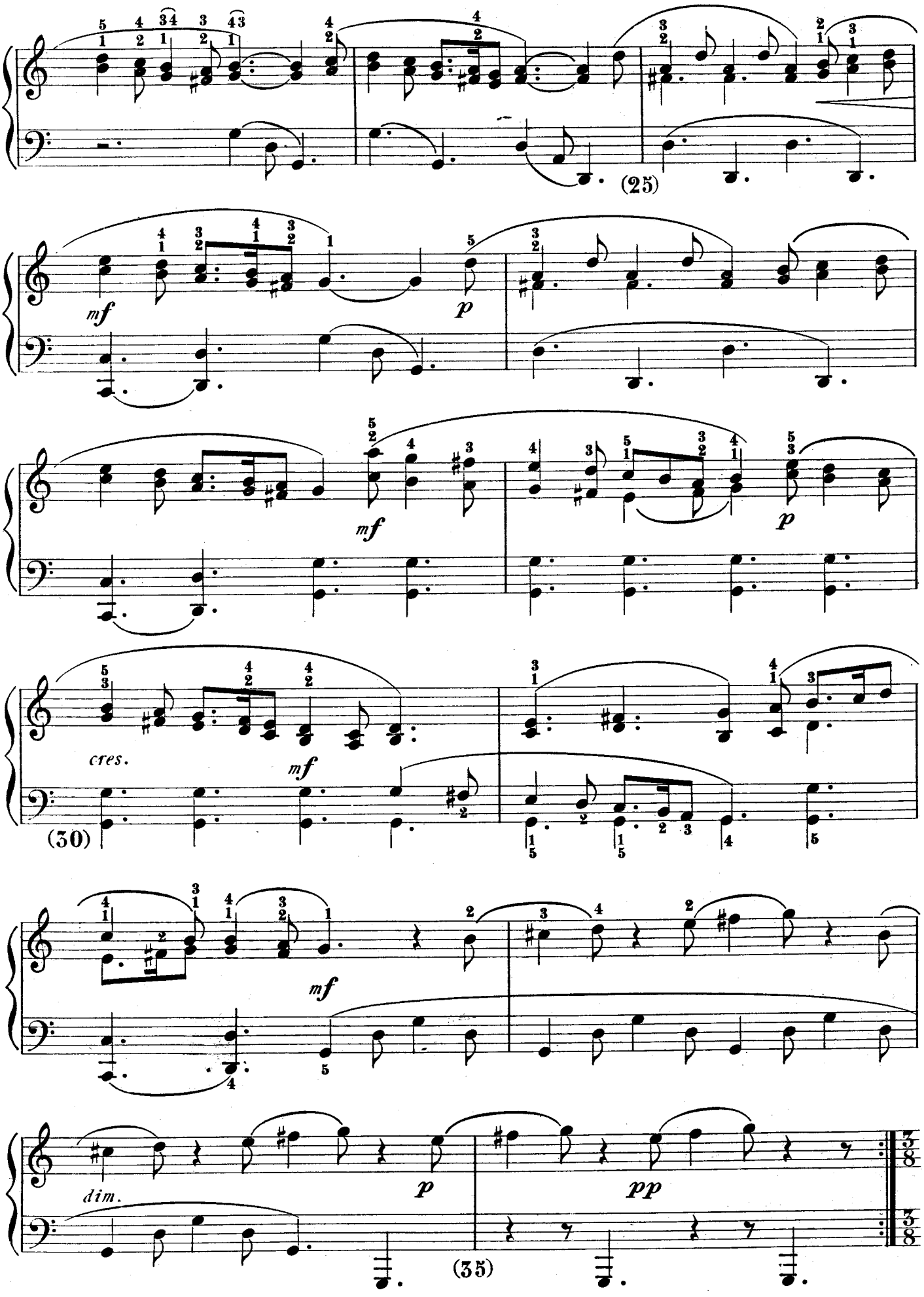
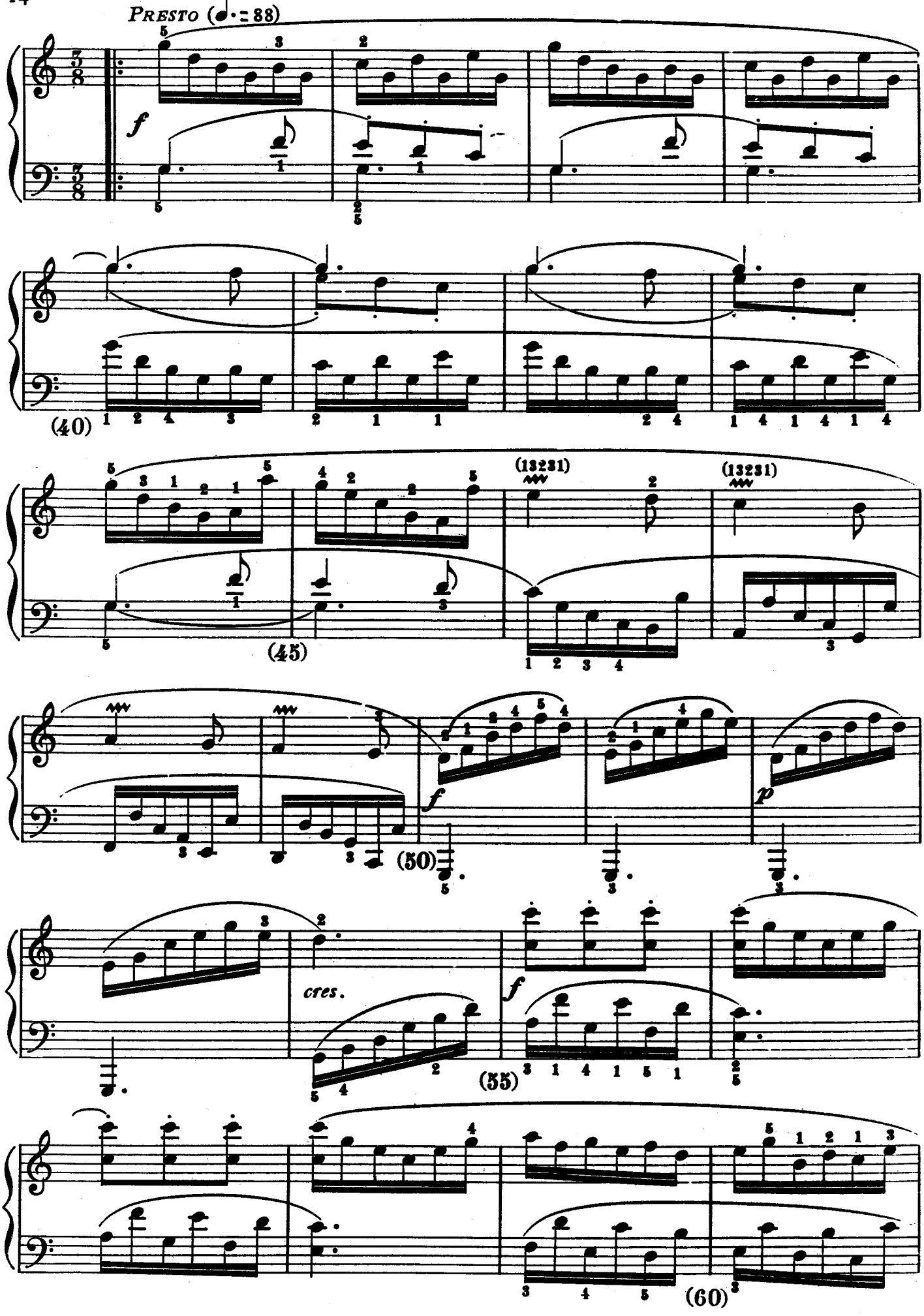
PASTORALE (♩. = 76)
(*Andante*)

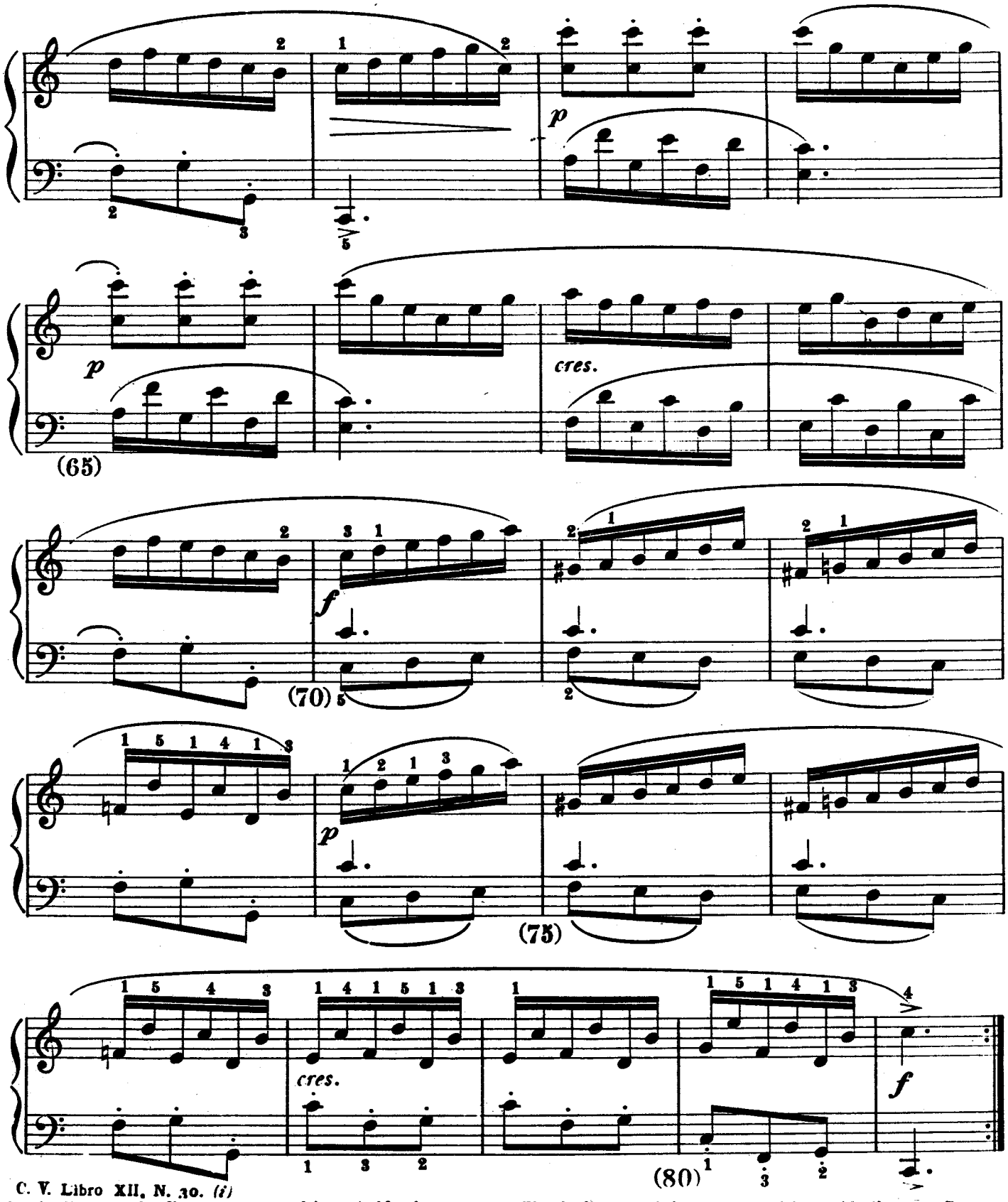
3.




p
cres.
f
p
cres.
f
f
mf
f
p
(15)
MOLTO ALLEGRO (♩. = 116)
mf
p
cres.
mf
p
cres.
mf
(20)
p


(25)
mf
p
mf
p
cres.
mf
(30)
mf
dim.
p
pp
(35)


PRESTO (♩. = 88)
f
(40)
(13231)
(13231)
(45)
f
p
(50)
cres.
f
(55)
(60)



C. V. Libro XII, N. 30. *(i)*

L'episodio centrale di questa composizione è identico a una *Pastorale* popolarissima che si vuol cantare a Napoli e in parecchie contrade del mezzogiorno d'Italia nel novenario di Natale.
Si tratta di una composizione originale di Scarlatti, venuta man mano popolarizzandosi o d'una melodia popolare intercalata da Scarlatti nella sua composizione? Io inclino per la seconda ipotesi, Ma lascio all'acume e alla pazienza di qualche studioso ricercatore la risoluzione esauriente dell'artistico quesito.

L'épisode central de cette composition est identique à une Pastorale *très populaire que l'on a l'habitude de chanter à Naples, et dans plusieurs contrées de l'Italie méridionale, pendant la neuvaine de Noël.*
S'agit-il d'une composition originale de Scarlatti devenue peu à peu populaire ou s'agit-il plutôt d'une mélodie populaire que Scarlatti aurait intercalée dans sa compositoin? Je penche vers la seconde de ces hypothèses mais j'abandonne à la perspicacité et à la patience de quelque chercheur studieux le soin de résoudre

El episodio central de esta composición es idéntico a una Pastoral *popularisima que se canta en Nápolec y en algunos pueblos del medio-dia de Italia, en el novenario de Navidad.*
Y se trata de una composición original de Scarlatti que poco a poco se ha popularizado, o de una melodia popular intercalada por Scarlatti en la composición? Io me inclino hacía la segunda hipótesis; pero dojo a la paciencia de algún estudioso la resolución definitiva de la cuestión.

The central episode of this composition is identical with a very popular *Pastorale* which is sung in Naples and in many countries of southern Italy during the so-called novenario. (Festival period of the nine day preceding Christmas).
Is it an original composition of Scarlatti which has become popular little by little, or is it a popular melody introduced by Scarlatti into his composition? I am inclined to hold the second supposition, but leave to the discernment and patience of some studious researcher to find the satisfactory solution of the