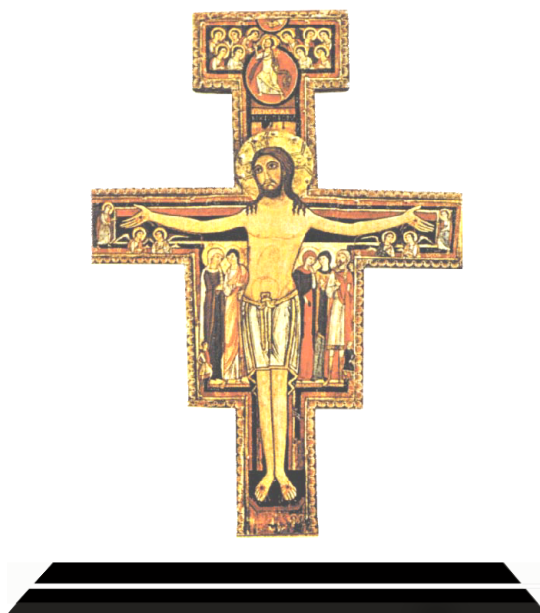


# IMÁGENES FRANCISCANAS

para una voz orante y bandoneón solo

opus 133, n° 1



I - RUEGO

II - DIÁLOGO

III - JÚBILO

**PAX et BONUM**

*A.D. 1979*

**Juan Francisco GIACOBBE**

*1907-1990*



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Inspiradas en el intercambio

del AMOR SUPREMO en Francisco de Asís.

**I - RUEGO :**

Alude al ruego de Francisco de Asís  
ante el Crucifijo de San Damián  
que le responde.

**II - DIÁLOGO :**

Es el Diálogo con el Serafín  
que le trae los Estigmas del Mesías.

**III - JÚBILO :**

En el agradecimiento del  
Cántico de las Criaturas.

**I**

**En RUEGO:**

Francisco,  
desde la ruina de su vida,  
ruega amorosamente ante el crucificado,  
para que repare el derrumbamiento de su alma,  
y el Cristo, intercambiando ruego con ruego,  
le habla con voz humana,  
pidiéndole encarecidamente,  
que Francisco le haga el favor  
de ir a reparar su Iglesia  
que se derrumba.

# IMÁGENES FRANCISCANAS

para una voz orante y bandoneón solo - op.133 n°1

Juan Francisco Giacobbe  
(1907-1990)



## I - RUEGO

Andantino scorrevole e ben fraseggiato

*sonoro* *marcato il dialogo*

*con anima*

Musical score for the first system, titled "con anima". It features a treble and bass clef with a key signature of one sharp (F#). The piece begins in 3/2 time, then changes to 3/4, and finally to 5/4. The score includes various musical notations such as slurs, accents, and dynamic markings like *p*. Chord symbols C, A, and C are placed above the staff. The system concludes with a double bar line and a fermata over the final notes.

*Lento con forza espressiva*

Musical score for the second system, titled "Lento con forza espressiva". It continues in the same key signature and time signatures (3/4 and 4/4). The score includes slurs, accents, and a dynamic marking of *ff*. Chord symbols C and A are present. The system ends with a double bar line and a fermata.

*molto calmo ma vibrante*

Musical score for the third system, titled "molto calmo ma vibrante". It continues in the same key signature and time signature (4/4). The score features slurs, accents, and vibrato markings (wavy lines) under the notes. Chord symbols A, C, and A are placed above the staff. The system concludes with a double bar line and a fermata.

21-10-79



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II

DIÁLOGO:

El amor logra la suprema dicha  
cuando el amante alcanza  
la perfección del amado.

La identidad,  
que asciende por grados de igualdad,  
hasta poseer la plenitud del cielo,  
exige constancia, lealtad, valentía y renuncia.

En el diálogo de la Noche de los Estigmas,  
el Querubín de las seis alas de fuego, en cruz,  
le otorga a Francisco  
el mérito del suplicio para la salvación,  
en uno , de todos los hombres.

para una voz orante y bandoneón solo - op.133 n°1

Juan Francisco Giacobbe  
(1907-1990)**II - DIÁLOGO****Andantino con raccoglimento***sensibile e con fantasia*

Musical score for the piece "II - DIÁLOGO" by Juan Francisco Giacobbe. The score is written for voice and bandoneón solo. It consists of four systems of music, each with a treble and bass staff. The tempo is marked "Andantino con raccoglimento" and the mood is "sensibile e con fantasia". The score includes various musical notations such as notes, rests, and dynamics. The dynamics include *p* (piano) and *sonoro* (sonorous). The score is divided into sections marked with letters A and C. The time signatures are 3/4, 5/4, 4/4, and 2/4. The key signature is one flat (B-flat).

The first system starts with a treble clef and a bass clef. The time signature is 3/4. The first measure has a dynamic marking of *p*. The second system continues with a treble clef and a bass clef. The time signature is 4/4. The third system continues with a treble clef and a bass clef. The time signature is 3/4. The fourth system continues with a treble clef and a bass clef. The time signature is 4/4.

The score includes the following dynamics and markings:

- p* (piano)
- sonoro* (sonorous)
- comodo* (comfortable)

The score is divided into sections marked with letters A and C. The sections are:

- Section A: Measures 1-4 of the first system.
- Section C: Measures 5-8 of the first system.
- Section A: Measures 9-12 of the second system.
- Section C: Measures 13-16 of the second system.
- Section A: Measures 17-20 of the third system.
- Section C: Measures 21-24 of the third system.
- Section A: Measures 25-28 of the fourth system.
- Section C: Measures 29-32 of the fourth system.



**C** *drammatico poco agitato* **A** **C** 7

*accentato*

*ostinato*

**A** **C** *decresc.* **A** *a Tpo. serenandosi* *divagato*

*f* *p*

**C** *decresc.* **A** *cedendo* **A** **A** *VUOTA*

**C** *cresc. molto* **A**

*cresc.* **C** **A** *Grandioso subito* *sostenuto* **C** **A** **C** **A** *Lunga*

*f* *fff*



## IMÁGENES FRANCISCANAS

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### III - JÚBILO

La contemplación  
de las sublimes bellezas de la Creación,  
y el goce  
de la ciencia perfecta del Creador,  
encienden en Francisco  
el abrazo universal.

Y en el lenguaje común  
de los seres y las cosas misteriosas de este mundo,  
libera su júbilo  
en el Cántico de las Criaturas:

hermanos : el cielo y la tierra;  
hermanos : Dios y el hombre;  
hermanos : la vida y la muerte.

Y todo en complacencia.  
Pues, para Francisco:  
por el dolor, la alegría.

**III - JÚBILO**

Juan Francisco Giacobbe  
(1907-1990)

**Allegro con giúbilo***brillante*

First system of musical notation for the piano accompaniment. It consists of a grand staff with a treble clef on top and a bass clef on the bottom. The time signature is 4/4. The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes. Chord symbols 'A' and 'C' are placed above the staff. The system ends with a repeat sign.

Second system of musical notation. It continues the piece with similar melodic and rhythmic patterns. Chord symbols 'C' and 'A' are present. The system ends with a repeat sign.

Third system of musical notation. It includes the instruction *con slancio* above the staff and *marcato* below the staff. The music features a more pronounced melodic line in the right hand. Chord symbols 'C' and 'A' are present. The system ends with a repeat sign.

Fourth system of musical notation. It concludes the piece with a final melodic flourish in the right hand and a strong *ff* dynamic in the left hand. Chord symbols 'C' and 'A' are present. The system ends with a repeat sign.

*con entusiasmo* 10

**Meno mosso**

**Lento grave maestoso**

*fff* *sostenuto* *ffff*