**София Губайдулина**

**Alleluia – Аллилуйя**

Для хора и оркестра

**(1990)**

**I**

Аллилуйя.

**II**

**III**

Аллилуйя.

**IV**

Аллилуйя.

**V**

Аллилуйя.

**VI**

Верую.

Верую беспредельно.

Аллилуйя.

**VII**

Да исполнятся уста мои

хваления Твоего, Господи,

яко да поют славу Твою,

яко да сподобил еси нас.

Причастися святых

пречистых и бессмертных

Твоих тайн.

Утверди нас во Своей святыне.

Аминь.

Аллилуйя!

Alleluia was composed in 1990 in response to a commission – under the general heading ‘Singing in Honour of God’ – from the Berlin Festival, at which it was premiered on 11 September 1990. The work is scored for a large orchestra, with percussion calling for six players and several keyboard instruments including amplified harpsichord. In contrast with the lapidary style of Górecki’s Miserere, it proceeds by way of frequently violent contrasts of tone, texture, and material, punctuated by contributions from a variety of solo woodwind and brass instruments and by volcanic ejaculations from the massed strings.

After five movements centred on the single word ‘Alleluia’, the sixth stresses ‘vjeruju’ (the Russian equivalent of ‘credo’ – ‘I believe’) in the course of building to an overwhelming climax. The seventh and last movement praises God in the serene tones of a boy soprano, and the work ends even more quietly, and much more peacefully, than it began.