

*in memory of my father***Souls of the Righteous**

Allan Bevan

**Larghetto**  $\text{♩} = 100$ 

**T1**                      **T2**                      **B1**                      **B2**

The souls of the right - eous are in the hand, the  
 The souls of the right - eous are in the God, the  
 are hand of God, the  
 the hand, the

**Larghetto**  $\text{♩} = 100$   
*for rehearsal only*

**A**

**T1**                      **T2**                      **B1**                      **B2**

souls of the right' are in the hand of God,  
 souls of - eous are in the hand of God,  
 souls. right - eous are in the hand of God, and there shall no  
 of the right - eous are in the hand of God, there shall no

3

10

T1 *p* and there shall no tor - ment shall touch them, no

T2 *p* and there shall no tor - ment, no tor - ment s<sup>t</sup> them, no

B1 tor - ment shall touch them, shall touch them, no tor tor - ment, no

B2 tor - ment shall touch, shall touch them. - ment shall touch them,

**PERUSAHL SCORE ONLY PLEASE DO NOT COPY**

=

15 **B**

T1 tor - ment, no tc shall touch them.

T2 tor - men<sup>t</sup> - ment shall touch them.

B1 *mp* tor no tor - ment shall touch them. The souls of the righ - teous are

B2 *p* them, no tor - ment touch them. The souls are

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4

20

T1      *p*      The souls of the right - eous are in the hand of

T2      *p*      the hand of God, the souls of the right - eous the hand of

B1      *p*      in the hand of God, the souls of the right - eous are in the hand of

B2      *p*      in the hand of God, the souls of the right - eous are in the hand of

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C

25      *mp*

T1      God, and there shall no

T2      God, and there shall no tor - ment, no

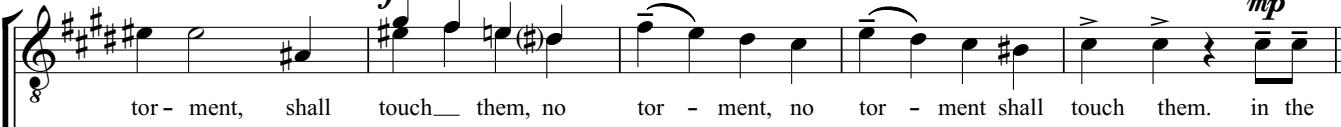
B1      God there shall no tor - ment, shall touch, shall touch them, no

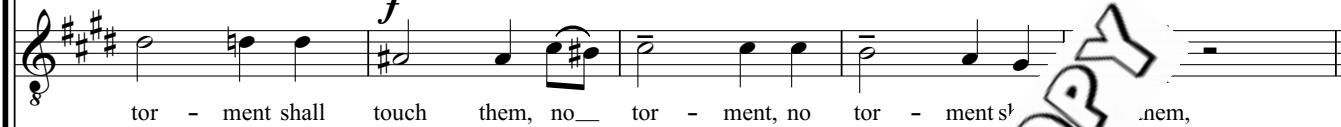
B2      there shall no tor - ment, shall touch, shall touch them, no

5

*unis.*

30

T1 

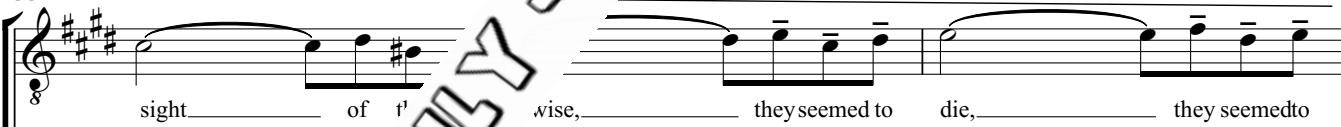
T2 

B1 

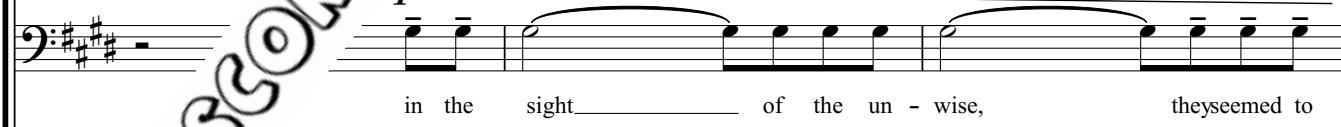
B2 

**D**

35

T1 

T2 

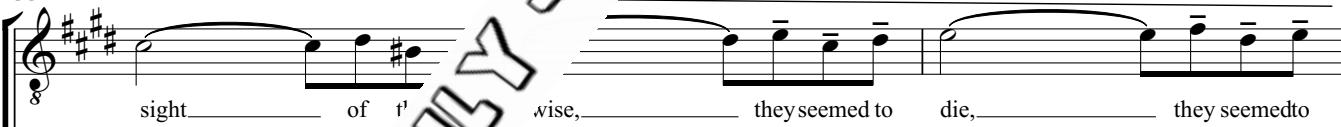
B1 

B2 

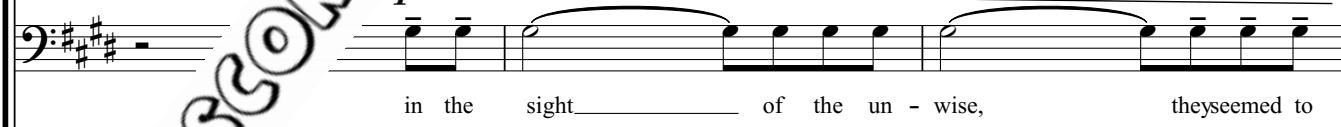
**PERUSAHL SCORE ONLY PLEASE DO NOT COPY**

**D**

35

T1 

T2 

B1 

B2 

38

T1 *mf*

T2 *mf*

B1 *mf*

B2 *mf*

*ff allargando*

*unis.*

die, they seemed to die, they seemed to die, to  
 — they seemed to die, — they seemed to die, to —  
 die, they seemed to die, — they seemed to die, they seemed to  
 wise, — they seemed to die, they to die, they seemed to

==

41

T1 *pp* *p* *noso* *p*  
 die, to die: but they are in

T2 *pp* *almato* *pp*  
 die: but they are in peace, but they are in

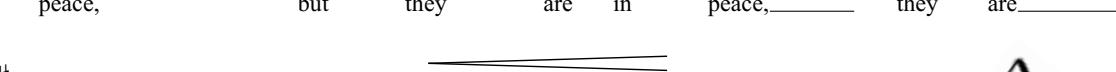
B1 *pp*  
 die: but they are in peace, they are in

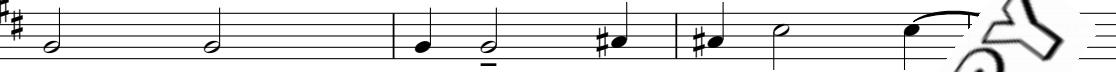
B2 *pp* *pp*  
 in peace, but they are in

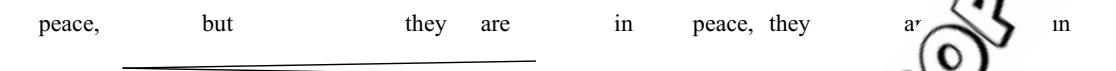
**PERUSA! SCORE ONLY PLEASE DO NOT COPY**

espress.

poco rall. 7

T1  
  
 8 peace, but they are in peace, they are

T2  
  
 8 peace, but they are in peace, they are in

B1  
  
 8 peace, in peace, but they are in peace, are, they

B2  
  
 8 peace, but they are in in peace, they

**FAKE DO NOT COPY**

poco rall.

**PERUSUAL SCORE ONLY - PIZZ.**

50 *mf* *rit.* *ppp*

T1  
peace.  
T2  
peace, in peace, in peace.  
B1  
are in peace, they are in peace.  
B2  
in peace.  
*rit.*

*ppp*



**Allan Bevan** was born in Toronto, and did his undergraduate studies in music at the University of Windsor, and at Queen's University in Kingston. His composition teachers and mentors include Istvan Anhalt, Howard Bashaw, Allan Bell, Clifford Crawley, David Eagle, Malcolm Forsyth, Paul McIntyre, and William Jordan. Mr. Bevan holds the M. Mus. degree from the University of Alberta and a Ph. D. in Composition from the University of Calgary.

Allan Bevan has been described as "an extremely talented composer of sacred choral music" by *The American Organist* and as a "composer [who] obviously understands and is able to write for the voice in an uncanny fashion" by *The Choral Review*.

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