

purcell music for the funeral of queen mary

Purcell music for the funeral of Queen Mary

The funeral of Queen Mary I of England in 1558 marked a significant moment in British history, not only because of the queen's influential reign but also due to the profound musical compositions that accompanied her departure from this world. Among the most notable musical works performed during her funeral was the music composed by Henry Purcell, a towering figure in English baroque music. Purcell's funeral music for Queen Mary encapsulates a deep sense of mourning, reverence, and regal dignity, making it a timeless piece that continues to resonate with audiences and historians alike. In this article, we explore the context of Purcell's funeral music, its historical significance, musical features, and enduring legacy.

Historical Context of Queen Mary's Funeral and Purcell's Role

Queen Mary I: A Brief Historical Overview

Queen Mary I, also known as "Bloody Mary," ascended to the throne in 1553 and reigned until her death in 1558. Her reign was marked by efforts to restore Roman Catholicism in England and her tumultuous marriage to King Philip II of Spain. Her death in 1558 marked the end of her turbulent reign, and her funeral was a state event attended by the highest echelons of society.

The Significance of Music in Royal Funerals

Royal funerals in the 16th and 17th centuries were elaborate ceremonies that combined religious rites with political symbolism. Music played an essential role in these ceremonies, enhancing the solemnity and grandeur of the occasion. Compositions for funerals served multiple purposes:

- To honor the deceased monarch
- To invoke divine mercy
- To provide solace to mourners
- To demonstrate the continuity of the monarchy

Henry Purcell's Involvement in Royal Funerals

Henry Purcell (1659-1695), widely regarded as England's greatest Baroque composer, was not involved directly in Queen Mary's funeral (which predates his lifetime). However, Purcell's funeral music for Queen Mary II (another monarch named Mary, who died in 1694) and subsequent royal

funerals became iconic. His compositions, marked by their emotional depth and musical sophistication, set the standard for royal funeral music in England.

While Purcell did not compose music specifically for Queen Mary I's funeral, his later works reflect a tradition of composing for royal occasions, and his funeral music for Queen Mary II remains a benchmark in English ceremonial music. It is often associated with Purcell's ability to convey profound mourning and regal dignity through his compositions.

Purcell's Funeral Music: Musical Features and Significance

Characteristics of Purcell's Funeral Music

Purcell's funeral music is characterized by several distinctive features that make it stand out:

- Expressive Melodies: Purcell's use of lyrical, mournful melodies evokes deep emotion.
- Rich Harmonic Language: He employed lush harmonies to underscore the gravity of the occasion.
- Use of Sacred Texts: The texts are carefully chosen to reflect themes of mortality, divine judgment, and hope for salvation.
- Innovative Orchestration: Purcell integrated voices and instruments effectively, creating a somber yet majestic atmosphere.

Notable Compositions Associated with Purcell's Funeral Music

While Purcell didn't compose a single piece explicitly titled "funeral music for Queen Mary," several compositions have become emblematic of royal mourning:

- Funeral Sentences: Sacred texts set to music, often used in royal funeral services.
- "Funeral Music for Queen Mary II": A set of compositions, including the famous Funeral Sentences and Funeral Music for the Queen's own funeral in 1694.
- "Thou Knowest, Lord" (from Come Ye Sons of Art): A penitential anthem often associated with mourning.

These compositions exemplify Purcell's mastery in creating music that captures the solemnity of death while offering spiritual comfort.

The Role of Purcell's Funeral Music in Royal Ceremonies

Function and Usage

Purcell's funeral music served multiple purposes during royal ceremonies:

- Liturgical Functions: Accompanying prayers and processions.
- Public Mourning: Providing a musical backdrop for public displays of grief.
- Royal Prestige: Demonstrating the monarchy's reverence for the deceased and the continuity of the state.

Impact on Later Compositions and Traditions

Purcell's funeral music influenced subsequent generations of composers and became a template for royal mourning music. Its emotional depth and grandeur set a standard that persists in ceremonial music today.

Legacy and Modern Reception of Purcell's Funeral Music

Enduring Musical Heritage

Purcell's funeral music remains a cornerstone of English choral and ceremonial music. Its influence extends beyond its original context, inspiring composers and musicians worldwide.

Performances and Recordings

- Many modern ensembles and choirs perform Purcell's funeral music during memorial services and historical reenactments.
- Recordings of Purcell's funeral compositions are widely available, showcasing their emotional power and musical sophistication.

Inspiration for Contemporary Composers

Contemporary composers often draw inspiration from Purcell's funeral music, aiming to evoke similar feelings of solemnity and reverence in their own works.

Conclusion: The Significance of Purcell's Funeral Music for Queen Mary's Legacy

Purcell's funeral music for Queen Mary, though indirectly associated with her actual funeral, epitomizes the emotional depth and ceremonial grandeur that characterize royal mourning music in England. His compositions have transcended their original purpose, becoming symbols of reverence, spiritual reflection, and regal dignity. By blending expressive melodies with sophisticated harmonic language, Purcell succeeded in creating music that continues to move audiences centuries later. His legacy endures, reminding us of the enduring power of music to express the profoundest human emotions in moments of loss and remembrance.

Keywords: Purcell music, Queen Mary funeral, royal funeral music, Purcell compositions, English baroque music, funeral Sentences, royal mourning, ceremonial music, historical funeral music, Purcell legacy

Frequently Asked Questions

What is Purcell's 'Music for the Funeral of Queen Mary'?

It is a funeral anthem composed by Henry Purcell in 1695 to honor Queen Mary II of England, featuring somber and reflective choral music.

Why is Purcell's funeral music considered a significant piece in Baroque music?

Because of its emotional depth, masterful use of choral textures, and its historical importance as a quintessential example of English Baroque funeral music.

What are the main musical features of Purcell's 'Music for the Funeral of Queen Mary'?

The piece is characterized by its expressive vocal lines, homophonic textures, use of minor keys, and a solemn, reflective mood that honors the queen.

Was Purcell's 'Music for the Funeral of Queen Mary' performed at Queen Mary's actual funeral?

It is believed that Purcell composed this music specifically for Queen Mary's funeral, and it was performed as part of the ceremonies in 1695.

How does Purcell's music reflect the political and cultural context of Queen Mary's death?

The music's somber tone and grandeur reflect the significance of the event and Purcell's role in creating music that honored the monarchy and its traditions.

What is the structure of Purcell's 'Music for the Funeral of Queen Mary'?

The piece is structured as a series of choral movements, beginning with an opening anthem, followed by reflective sections and concluding with a funeral march.

How has Purcell's 'Music for the Funeral of Queen Mary' influenced later funeral compositions?

It set a precedent for solemn, expressive funeral music in Western classical tradition, influencing composers' approach to sacred and memorial music.

Are there modern recordings or performances of Purcell's 'Music for the Funeral of Queen Mary'?

Yes, numerous recordings by period ensembles and choirs are available, often performed during memorial concerts and historical music festivals.

What is the significance of Purcell's 'Music for the Funeral of Queen Mary' today?

It remains a powerful example of Baroque funeral music, celebrated for its emotional depth and historical importance, and continues to inspire classical musicians and enthusiasts.

Additional Resources

Purcell Music for the Funeral of Queen Mary: A Deep Dive into a Timeless Musical Tribute

Introduction

Purcell music for the funeral of Queen Mary stands as one of the most poignant and enduring examples of Baroque funerary music. Composed by the renowned English composer Henry Purcell in 1695, the music was crafted to honor Queen Mary II of England, who died suddenly at the age of 32.

This solemn composition not only served as a musical tribute but also exemplified Purcell's mastery in blending emotional depth with baroque musical techniques. Over the centuries, this work has continued to resonate with audiences, symbolizing both mourning and national reverence. This article explores the historical context, musical structure, significance, and enduring legacy of Purcell's funeral music for Queen Mary, providing a comprehensive understanding of its place in both musical and cultural history.

Historical Context: The Life and Death of Queen Mary II

Queen Mary II: A Brief Biography

Queen Mary II, born in 1694, ascended to the throne alongside her husband, William III, following the Glorious Revolution of 1688. Her reign was marked by political stability and the establishment of constitutional monarchy principles in England. Mary's health was frail, and her life was cut short unexpectedly in 1694, just six years into her reign.

The Sudden Passing and Public Mourning

Her death at the age of 32—likely due to smallpox—shocked the nation. The loss of a young and popular monarch prompted widespread mourning. In response, the royal court commissioned music and ceremonies to honor her memory. Purcell's funeral music was among the most significant elements of this commemorative effort, designed to evoke both grief and regal dignity.

Commissioning of Purcell's Funeral Music

Henry Purcell, considered one of England's greatest Baroque composers, was appointed as one of the court's official musicians. His task was to compose music suitable for the funeral procession and memorial service. Purcell's work was intended to be both musically profound and emotionally evocative, capturing the collective grief of the nation.

Musical Composition: Analyzing Purcell's Funeral Music

The Structure and Components

Purcell's funeral music for Queen Mary comprises two primary pieces: "Funeral Sentence" and the "Funeral Psalm". These were often performed as part of the funeral service, accompanied by ceremonial rites.

Key Musical Elements

- **Text Setting and Textual Intention:** Purcell's setting of religious texts emphasizes solemnity and reverence. He employs a homophonic texture to prioritize clarity of the words, enabling the congregation to grasp the spiritual message.
- **Harmonic Language:** The composer uses a rich harmonic palette characterized by minor keys and suspensions that evoke mourning. Dissonances are employed strategically to heighten emotional tension.

- Use of Counterpoint: Despite the simplicity of some sections, Purcell integrates intricate counterpoint, adding depth and complexity to the music.
- Instrumentation: The original scoring included voices, continuo, and possibly a small orchestra of strings and wind. The use of minimal instrumentation allows the vocal lines to stand out and conveys a sense of intimacy and solemnity.

Notable Sections and Their Significance

- "Thy Hand, O Lord, Has Done All Things Well": This hymn-like movement reflects trust in divine providence amid grief. Its steady tempo and noble melodic lines evoke a sense of reassurance.
- "Funeral Sentence": Traditionally, this includes the words "Thy dead shall live," set in a way that combines mournfulness with hope.
- "Funeral Psalm": Incorporates Psalm 39, emphasizing themes of mortality and divine justice, delivered with a contemplative musical setting.

Musical Innovations and Purcell's Style

Purcell's work on Queen Mary's funeral music showcases several notable stylistic features:

- Expressive Melodicism: Melodies are lyrical yet restrained, capturing emotional subtleties.
- Text Painting: Purcell employs musical figures that mirror the meaning of the words—for example, ascending motifs to symbolize hope or divine ascent.
- Dramatic Contrast: The music alternates between serene passages and more intense, dissonant moments, reflecting the tension between grief and spiritual transcendence.

Cultural and Religious Significance

The Role of Music in 17th-Century Funeral Rites

In 17th-century England, funeral music was an integral component of royal and noble mourning, serving both religious and political functions. It helped articulate the nation's grief while reinforcing the divine right of monarchs.

Purcell's Religious and Political Context

Purcell's compositions often balanced religious devotion with royal symbolism. His funeral music for Queen Mary embodies this dual purpose—honoring the monarch's spiritual journey and reinforcing the legitimacy of the monarchy.

The Impact on English Sacred Music

Purcell's work on Queen Mary's funeral set a precedent for English sacred music. His blending of expressive vocal lines with profound textual setting influenced subsequent compositions for funerals and memorials.

Legacy and Modern Reception

Enduring Artistic Significance

Purcell's funeral music remains a cornerstone of English sacred music. Its emotional depth and musical craftsmanship continue to inspire performers, scholars, and audiences worldwide.

Performances and Recordings

Modern ensembles frequently interpret Purcell's funeral music, with notable recordings by historically informed performers. These renditions often aim to recreate the authentic soundscape of the 17th century, emphasizing Purcell's intricate vocal and instrumental writing.

Cultural Memory and Commemoration

The music's association with Queen Mary's tragic death has cemented its place in cultural memory. It is often performed during state funerals and memorial services for British royalty, serving as a symbol of national mourning and reverence.

Influence on Later Composers

Purcell's funeral music influenced subsequent generations of composers, inspiring works that explore themes of mortality, grief, and divine trust within a sacred framework.

Conclusion

Henry Purcell's music for the funeral of Queen Mary stands as a testament to the composer's ability to evoke profound emotion through masterful musical craftsmanship. It bridges the spiritual and the political, offering a timeless reflection on mortality and divine providence. As a cornerstone of English sacred music, its enduring legacy continues to resonate, reminding us of the power of music to express the deepest facets of human experience—grief, hope, and reverence. Whether performed in solemn ceremonies or studied in academic settings, Purcell's funeral music remains a poignant reminder of the enduring human quest to find solace and meaning in times of loss.

[Purcell Music For The Funeral Of Queen Mary](#)

purcell music for the funeral of queen mary: Music for the Funeral of Queen Mary Henry Purcell, Johannes Somary, Amor Artis Chorale, 1965

purcell music for the funeral of queen mary: Mad Diary of Malcolm Malarkey Mark Axelrod, 2023-03-07 A Gogolian nightmare from the point of view of a small-town English professor

purcell music for the funeral of queen mary: Come, ye sons of art: ode for the birthday of Queen Mary Henry Purcell, John Eliot (conductor) Gardiner, Monteverdi Choir & Orchestra, Ltd, Equale Brass, 1995

purcell music for the funeral of queen mary: *Purcell* Purcell, 1977

purcell music for the funeral of queen mary: *Wendy Carlos* Mark Marrington, 2024-09-04

Wendy Carlos is one of the most influential electronic musicians of the 20th century, whose groundbreaking LP, *Switched-On Bach*, was pivotal in elevating the Moog synthesizer to iconic status. Her highly evocative score for Stanley Kubrick's film *A Clockwork Orange* redefined the sound of electronic music for a generation of popular musicians in the US and Europe. Best known for her adventurous sonic re-imaginings of the music of classical composers, Carlos was also an accomplished composer in her own right, whose original work on albums such as *Sonic Seasonings* and *Beauty In The Beast* deserves equal recognition for their progressive compositional innovations and sound design techniques. With the aim of addressing this imbalance, this book offers a detailed track-by-track survey of all of her album releases from *Switched-On Bach* to *Tales of Heaven And Hell*, placing each recording in context in relation to musical influences, technology and thematic concepts, as well as providing analytical pointers to help navigate her classically influenced musical aesthetic. To provide a fully rounded picture the last section of the book considers a number of Carlos's miscellaneous one-off projects and evaluates the remastered editions of her earlier LPs released on the East Side Digital label during the early 2000s. Mark Marrington is a musician, teacher and writer based in the North of England, UK. He has a wide range of musical interests including the classical guitar (about which he has written an award-winning book), quirky electronic music (some of which has appeared on BBC radio and the *Dr Demento Show*) and heavy metal, on which he has written several articles for academic books and journals. He is currently an Associate Professor in Music Production at York St. John University in the UK, where he gives classes on the history of record production and the techniques of electronic music composition.

purcell music for the funeral of queen mary: *The Encyclopedia of Musicians and Bands on Film* Melissa Ursula Dawn Goldsmith, Paige A. Willson, Anthony J. Fonseca, 2016-10-07 Musicians, both fictional and real, have long been subjects of cinema. From biopics of composers Beethoven and Mozart to the rise (and often fall) of imaginary bands in *The Commitments* and *Almost Famous*, music of all types has inspired hundreds of films. *The Encyclopedia of Musicians and Bands on Film* features the most significant productions from around the world, including straightforward biographies, rockumentaries, and even the occasional mockumentary. The wide-ranging scope of this volume allows for the inclusion of films about fictional singers and bands, with emphasis on a variety of themes: songwriter-band relationships, the rise and fall of a career, music saving the day, the promoter's point of view, band competitions, the traveling band, and rock-based absurdity. Among the films discussed in this book are *Amadeus*, *The Blues Brothers*, *The Buddy Holly Story*, *The Commitments*, *Dreamgirls*, *The Glenn Miller Story*, *A Hard Day's Night*, *I'm Not There*, *Jailhouse Rock*, *A Mighty Wind*, *Ray*, *'Round Midnight*, *The Runaways*, *School of Rock*, *That Thing You Do!*, and *Walk the Line*. With entries that span the decades and highlight a variety of music genres, *The Encyclopedia of Musicians and Bands on Film* is a valuable resource for moviegoers and music lovers alike, as well as scholars of both film and music.

purcell music for the funeral of queen mary: Modern Music and Musicians: The great composers, part 1. Critical and biographical sketches of the epoch-makers of music , 1918

purcell music for the funeral of queen mary: Modern Music and Musicians: The Great composers, critical and biographical sketches, part one , 1918

purcell music for the funeral of queen mary: Modern Music and Musicians: Encyclopedic v. 1. The pianist's guide.;-v. 2-3. The great composers; critical and biographical sketches , 1918

purcell music for the funeral of queen mary: *Modern Music and Musicians for Vocalists: The great composers: critical and biographical sketches , 1918*

purcell music for the funeral of queen mary: *British Royal and State Funerals* Matthias Range, 2016 The first in-depth study of the ceremonial and music performed at British royal and state funerals over the past 400 years. British royal and state funerals are among the most elaborate and solemn occasions in European history. This book is the first in-depth study of the ceremonial and the music performed at these events over the past 400 years, from the funeral of Elizabeth I in 1603.

Covering funerals of both royalty and non-royalty, including Nelson, Wellington and Churchill, this study goes up to the funerals of Queen Elizabeth The Queen Mother in 2002 and the ceremonial funeral of Baroness Thatcher in 2013. While some of these funerals have received a good deal of attention - especially the 1997 funeral of Diana, Princess of Wales - these extraordinary events have largely not been discussed in their longer historical context. The book examines the liturgical changes in the Anglican funeral rite since the Reformation and also the change from the so-called 'public' to 'private' funerals. It includes many new findings on the development of the ceremonial and its intricate peculiarities, as well as new insights into the music and its performance. *British Royal and State Funerals* shows that, despite a strong emphasis on continuity in the choice of music, the ceremonial itself has shown an astonishing flexibility over the last four centuries. Overall, the book also contributes to the debate on the monarchy's changing public image over time by paying particular attention to topics such as tradition and propaganda. Drawing on substantial research in principal libraries and archives, including those of Westminster Abbey, the College of Arms, Lambeth Palace and the British Library, this book is an exhaustive resource for musicologists, musicians and historians alike, providing an unprecedented insight into this most sombre of royal and state occasions. MATTHIAS RANGE is author of *Music and Ceremonial at British Coronations* (2012). He is a post-doctoral researcher for the Digital Image Archive of Medieval Music and its partner AHRC-funded Tudor Partbooks project at the Faculty of Music, University of Oxford.

purcell music for the funeral of queen mary: Masterwork Duets for Women Patrick M. Liebergen, 2015-01-29 Eight of the world's best-loved duets for women are brought together for the first time in one publication. Representing a wide range of styles and composers, these selections from the Baroque, Classical, and Romantic periods are presented with historical information, IPA pronunciation guides, and suggestions for performance. Edited and arranged by Patrick M. Liebergen, this truly valuable collection is an indispensable resource for duet singing.

purcell music for the funeral of queen mary: Stokes' Encyclopedia of Music and Musicians Leander Jan De Bekker, 1908

purcell music for the funeral of queen mary: University Musical Encyclopedia: University dictionary of music and musicians , 1910

purcell music for the funeral of queen mary: *Stokes' Cyclopaedia of Music and Musicians* Leander Jan De Bekker, 1911

purcell music for the funeral of queen mary: Modern music and musicians Ignace Jan Paderewski, 1918

purcell music for the funeral of queen mary: *Music* DK, 2019-12-20 Humans have always made music and this authoritative and lavishly illustrated guide is your companion to its fascinating history across the globe. Music - that mysterious alchemy of harmonies, lyrics, and rhythm - is a constant in our lives. Discover how music has evolved with human society, accompanying our leisure, religious rituals, and popular festivities. Watch its development during prehistory and before musical notation, when melodies were memorized or improvised. Enjoy galleries of historical instruments such as dulcimers, shawms, psalteries, and tabor pipes. The universal language of music is expressed in an astonishing number of styles today, and *Music* presents its evolution around the globe, including the classical European tradition of JS Bach, the passionate sounds of Spain's flamenco, and the sonic power of electronica and heavy rock. With spectacular timelines of key events and profiles of musicians from Amadeus Mozart to David Bowie, *Music* is an unrivaled and comprehensive reference. Whether you are into the Blues, Brahms, or Bhangra, it is essential reading and guaranteed to hit the right note.

purcell music for the funeral of queen mary: The Century Library of Music Ignace Jan Paderewski, Fanny Morris Smith, Bernardus Boekelman, 1901

purcell music for the funeral of queen mary: Record News , 1957

purcell music for the funeral of queen mary: *Performance Practice* Roland Jackson, 2013-10-23 Performance practice is the study of how music was performed over the centuries, both by its originators (the composers and performers who introduced the works) and, later, by

revivalists. This first of its kind Dictionary offers entries on composers, musiciansperformers, technical terms, performance centers, musical instruments, and genres, all aimed at elucidating issues in performance practice. This A-Z guide will help students, scholars, and listeners understand how musical works were originally performed and subsequently changed over the centuries. Compiled by a leading scholar in the field, this work will serve as both a point-of-entry for beginners as well as a roadmap for advanced scholarship in the field.

Related to purcell music for the funeral of queen mary

Televisión Libre en Vivo | Ver Canales De Tv En HD Television Libre el mejor sitio para ver canales de TV online en vivo gratis . televisión abierta por internet para todos los paises

TeleLibre Disfruta de televisión gratis en Argentina con TeleLibre. Transmisiones de deportes, películas, series, noticias y más, incluyendo ESPN y otros

Televisión en vivo - 5900 TV Una forma diferente de ver Canales de TV en vivo Gratis desde tu celular, tablet, notebook, PC o TV smart, TOTALMENTE GRATIS y absolutamente legal. 5900 TV te lleva Televisión en vivo

TeleLibre - Ver TV en vivo Disfruta de televisión gratis en Argentina con TeleLibre. Transmisiones de deportes, películas, series, noticias y más, incluyendo ESPN y otros

Fútbol Libre TV | Partidos y Canales deportivos online en vivo Fútbol Libre TV es tu portal digital para disfrutar de transmisiones deportivas en vivo online y gratuitas por internet, de toda Sudamérica y el mundo

TV Libre - Televisión Libre - Ver Canales libres en VIVO Television Libre sitio para ver canales de TV online en vivo y en directo gratis por internet

TELEVISION LIBRE: Cierran sitio web gratuito denunciado como El pasado 4 de noviembre desapareció de estar online el sitio "Televisión Libre" que exponía contenidos gratuitamente de casi medio centenar de señales de televisión, tal el

The Truth About Kyra Sedgwick's Exit From 'The Closer' Kyra Sedgwick left the successful show "The Closer" for more than just one reason. Sedgwick chose to exit while the show was at its peak, allowing fans to want more instead of

The Closer ended because of Kyra Sedgwick, here's why she left The Closer wasn't cancelled but the hit TNT series did end in 2012 due to Kyra Sedgwick's exit from the show. Here's why she left!

Kyra Sedgwick - Wikipedia In 2023, Sedgwick played the role of Aunt Julia in season 2 of the drama series The Summer I Turned Pretty

Kyra Sedgwick Cuts Off the End of Her Finger, Kevin Bacon Shares Bloody The former "Closer" star, who is dressed in red pants and a printed navy top, looks understandably discouraged as she puts her right hand over her cheek while surrounded by

36 Facts About Kyra Sedgwick Discover fascinating facts about Kyra Sedgwick in this comprehensive article, diving deep into her personal and professional life. From her early days to her impressive

No more crimes for her to solve - Los Angeles Times Kyra Sedgwick is handing in her badge and gun on 'The Closer' for movies and maybe even Broadway

Kyra Sedgwick - IMDb She is the daughter of Patricia Ann (Rosenwald) and Henry Dwight Sedgwick. Her mother was Ashkenazi Jewish, and her ancestors had come from Germany to New York in the 1800s

Kyra Sedgwick Is a 'Vision in Red' as She Poses in Photo Recently, the American actress shared another Instagram post featuring her farm. However, fans were more focused on the star and couldn't help but notice her beautiful red

Kyra Sedgwick Loses Fingertip in Cooking Accident - Parade Kyra Sedgwick is recovering after slicing off the tip of her finger in a kale-related kitchen accident

Kyra Sedgwick Says She Has Cibolasiphobia. What Do - TODAY Kyra Sedgwick is supportive of her husband Kevin Bacon's career, but she just revealed that she once asked him to pass on a gig

that would've triggered one of her biggest

I IYANU KIN-IN-NI TI JESU E ATI W W T MPI Olori se l . Olori se pe e ni waini rere. Ni gbogbo akoko i -iran R , Kristi k i iyanu kan ki aw n eniyan ba le ri I, ugb n k kuna ni ti ninu awuj ati lati maa mu ti amupara. O lodi si d Kristi ati si gbogbo i

ORÍ ÒKÈ INÁ ÀTI IŞẸ ÌYANU Gbogbo ọfà àjẹ olórogún, tapadà, ní orúkọ Jèsù. Işòrokíşòro tí èşù gbé lémi lówó, Ọlórún dídè, gba a kúrò lówó mi, ní orúkọ Jèsù. Odi Jẹríkò tó dúró lòdì sí ọ nà àbáyọ àti àwọn alàjá mi,

AW N I IYANU TI IWOSAN --- B B AF F ATI K Oluwa wa j Olugbala ti n e i -iyanu ninu gbogbo ohun ti O e ninu aye, ninu igbesi aye eniyan ati ti d ; awa si m pe kan naa ni Oun lonii nitori a k pe: "Jesu Kristi kanna ni li an , ati li oni, ati titi lai"

Yoruba - October 2021 PMCH program Gbogbo agbára tí wọn yàn láti tu gbogbo àlùmọ̀nì mi ká, gbẹ̀ dànù, ní orúkọ Jèsù. Gbogbo agbára tí wọn yàn láti tẹ́rì igbédídè mi ba, kú, ní orúkọ Jèsù. Ọpá ìkà tó n gbógun ti itẹ̀síwájú mi, fọ, ní

sí gbogbo ènì - Níbo ni mọ ti lè gba ìrànlowó nípa iforúkọsílẹ̀ mi? Sẹ ìrànlowó wà ní àwọn èdè miiran bí? Gbogbo ìrànlowó iforúkọsílẹ̀ jẹ ọfe*. Àwọn ọ̀nà láti gba ìrànlowó niyí: Pe 1-855-923-4633 TTY/TDD: 1

Gbogbo Èniyàn Ni Ó Láàárín gbogbo işe işe yí, dá àwọn akẹkọ́ọ dúró láti bèrè irú işe wo ni wọn rí gégé bí èyí tó şe pàtàkì jùlọ

YOR 318 - Bi ó şe jẹ pé gbogbo àwọn òrìşà Akan ni wọn rí bí i ọmọ Ọlórún, Òrìşà-Ílá nìkan ni àwọn Yorùbá rí gẹgẹ bí ọmọ Olódùmarè

Related Articles

- [oliver the great western engine](#)
- [the lion the witch in the wardrobe](#)
- [interesting facts about victorian england](#)

[Back to Home](#)