

# YEMAYÁ ASESÚ

<sup>5</sup>Yemayá asesú, <sup>5</sup>asesú Yemayá  
<sup>5</sup>Yemayá asesú, <sup>5</sup>asesú Yemayá  
Ye<sup>5</sup>mayá olodo, <sup>5</sup>olodo Yemayá  
Ye<sup>5</sup>mayá olodo, <sup>5</sup>olodo Yemayá

Yemayá is the gush of the spring the gush of the spring is Yemayá  
Yemayá is the gush of the spring the gush of the spring is Yemayá  
The mother of the children of fishes is the owner of rivers  
the owner of rivers is the mother of the children of fishes

*<sup>5</sup>Yemayá asesú, <sup>5</sup>asesú Yemayá  
<sup>5</sup>Yemayá asesú, <sup>5</sup>asesú Yemayá  
Ye<sup>5</sup>mayá olodo, <sup>5</sup>olodo Yemayá  
Ye<sup>5</sup>mayá olodo, <sup>5</sup>olodo Yemayá...*

*Yemayá is the gush of the spring, the gush of the spring is Yemayá  
Yemaya is the gush of the spring, the gush of the spring is Yemayá  
The mother of the children of fishes is the owner of rivers  
the owner of rivers is the mother of the children of fishes...*

S'okuta ni o, <sup>5</sup>a wa 'sesú  
e wi ma se're, <sup>5</sup>olú mi dé

Bound and helpless we come to the gush of the spring  
you are said to continually do good, my chief come

*S'okuta ni o, a wa 'sesú  
e wi ma se're, olú mi dé...*

*Bound and helpless we come to the gush of the spring  
you are said to continually do good, my chief come...*

<sup>5</sup>Ba'ra ago, ago Yemayá  
<sup>5</sup>ba'ra ago, ago oro mi

Meet the bretheren, make way for Yemayá  
meet the bretheren, make way for my tradition

*<sup>5</sup>Ba'ra ago, ago Yemayá  
<sup>5</sup>ba'ra ago, ago oro mi...*

*Meet the bretheren, make way for Yemayá  
meet the bretheren, make way for my tradition...*

The clave feels like it is played in half time (relative to the song); but it is actually played in the same time as the toque. Check the dotted quarter note pulse of the clave against the chachá downbeats of the okónkolo part.

Milton Cardona. **Bembé** (1985-American Clave)

Lazaro Ros. **Orisha Aye - Yemayá** (2001-Unicornio) Track #7

Mason, John. Orin Orisa (Brooklyn: Yoruba Theological Archministry) 1992. pp.307, 310–311.