

1

I'M SO GLA D m m m m m m 7

IN the JUDGment MORning yes!
yes lord 7

I'M gonna SHAKE OFF this MORTal BODY yes!

PUT ON immortAlity a h a!
a a
a h h h 7

Gonna be CAUGHT UP SOME WHERE y e h!
preacher slaps lecturn

to MEET my GOD in the AIR yes sir!
y e e h h h 7

gonna MOVE on UP a little Higher
ah yes!
yes!
ye e es preacher claps hands
lord /5

SOME Body gonna say SIT DOWN down! sit down! yes!
for a WHILE ye e eh
lord -
preacher claps hands

just SIT down SERvant sit down!
ye h!
rrrrrrrrrrrrrrd /5 preacher claps hands

ah h h s! yes!
AH SIT DOWN and REST a little WHILE preacher claps hands
ye e e e eh
e lord /8

preacher claps hands
but you SAY no NO yes!
preacher slaps lecturn
no!

i CAN'T sit DOWN preacher slaps lecturn twice , c a n ' t s i t d o w n !

oooo -
oooo
w o o o

I'VE got a FATHER I'm looking FOR yes sir! yeh!
 ooooooooooooooooooooooooooooo 22 2 hand claps from congregation
 o p o o

and a momma over there too, yes!
 I wanna SEE my FATHER

hand claps from congregation,
 for the LAST TIME yes!
 ye hes lord //

i wanna SHAKE HANDS with my FATHER Jesus! yes!
 well 2

SOME Body said yes! SIT DOWN yes!
 ye e eh
 l o r r -

and REST a little WHILE yehh 3
 rrrrrrrrrrrrrrrrrrrrrrrrrrrrrd 15

i said NO NO NO ah n o ! preacher slaps lecturn

I GONna see my MOther my mother yes!
h h h h h h h 4 oh yess 1

my DEAR old mo THER y e h ! y e s !
m m m
m m m m -

SOME BOdy said if I could HEAR MY MOther
 mmmmmmmmmmmmmmmmmmmmm 15

yeh!
 mother's bragg'ing!
 yes lord 7

yes! woo!
i SAY aGAIN^e
ye eh h h 8

I'11 be!
HOW HAPPY it would BE ye eh h h 7

I'm gonna SHAKE HANDS with my MOTHER preacher claps hands ye eh h h 7

yes!
I'm gonna SHAKE HANDS with my FATHER ye h h 2

oooo
oooo oooooooooooooooooo-

ah WHERE are you GOING this morning? oh yeh!
oooooooo 23 ye e e s s s 19

I'm GOING to SEE my JESUS Jesus! yeh!
ye h h 5

AH WILL you be THERE? y e h !
y e h h -

hand claps from Congr. y e h !
AH WILL you be THERE church? ye e es
h h h h h h 3 l o r r -

claps from Congr. claps from Congr. claps from congregation
i WONder WILL you BE there? o h y e h h /
r r r r r r r r r d 15

y e h ! !
ah LET me see your HAND this MORning
yes o h y e s s 6
l o r d 12

yes ! ! y e h ! !
ah WILL you be THERE? o h h
ye
s
l o r r -

WILL you be THERE? yes ! ! yes ! !
r r r r r r r r d 20

gonna be a great big day!!
WILL you be THERE? yes lord!

preacher claps hands
WILL you be THERE this MORning? o h y e h !
y e s
l o r r r r r r r r r r r r r r r r r r r r d 7

preacher claps hands C h r i s t !
AH LET me see your HANDS

preacher claps hands
I just wanna be THERE yes! oh yes!

[illegible]

that I have TRIED to DO my BEST DOWN HERE t h a t ' s a l l r i g h t ! y e s !

yes sir!
 IF YOU GO beFORE i DO yes! h a h a!
 o h h h h h h h h h 4

DON'T ----- / oh yes!
 o o oh
 y e h h /5

DON'T ----- / yes! yes!
 y e h h 2

preacher claps hands when I GET THERE yes! woo!

I wanna BE THERE yes!
 o h
 y e s
 l o r r -

I AM LORD of GOD preacher claps hands y e s!
 r r r r r r r r r r r d /4

preacher claps hands ah KING of KINGS y e s !

m m m m m m m m m m m m m m m m-

m

m

G o d !

and LORDS of GOD o h y e s !

m m m m m m m m m m m m m m m m /3

NOTE ON THE "TOTAL TRANSCRIPTION" OF A SERMON-POEM BY REVEREND W. T. GOODWIN. Like the Siberian Shaman through whom the spirit world speaks directly to the people, the southern Black preacher communicates certain vital and otherwise unobtainable information through the medium of the sermon. In both cases the performances are combinations of vocal, musical and dramatic cues within which the messages are couched and to which the audiences respond.

Reverend W. T. Goodwin, whose sermon is transcribed here, is a United Methodist preacher on John's Island, South Carolina. He is the link between his congregation and two worlds outside their immediate reach: a heavenly realm, especially for those older people who attend church in order to attain salvation; and an earthly realm, especially for the younger ones who attend church for social and moral guidance.

The organization of the sermon reflects this two-part role. The initial section, consisting of a rather low-key delivery, advocates social change and specifies certain moral values. The latter section is geared to eliciting an excited emotional response. For those more conservative members of the congregation this catharsis-oriented section counterbalances the possibly distressing message in the first section. The transcription, above, is of the latter part of Goodwin's sermon from the 1971 Easter Sunrise Service in St. James Church.

The meaning of the sermon is not found exclusively in its poetic content, because the nature of the congregation's responses affects the way in which the preacher combines his verbal, musical and kinesic symbols, his total performance. There seem to be two degrees of response. The first is the standard type of response coming at the end of each of the preacher's phrases. These are verbal cries such as "yes!" or "oh yeh!", and musical responses or moans. As the parishioner is "moved by the spirit" he will tend to respond at the very moment in which his emotions spill over and can no longer be contained. So, there are places where the moans and verbal cries come in during the sermon phrases.

But the preacher, his words, tone of voice and physical gestures, are not the only stimuli to the parishioner's cathartic release. This state is also built up by the emotional level of others responding and through his own participation in events leading up to the preacher's performance: the singing of spirituals and the response to numerous prayers intoned by lay preachers or ordinary members of the congregation. The sermon is the culmination of an ever ascending emotional spiral which satisfies those who need to feel the sense of coming closer to God, and those who need essential information for the maintenance of their lives.

KEY TO THE TRANSCRIPTION:

Large type indicates phrases of the sermon. Upper case indicates stressed syllables, lower case, unstressed syllables. Diagonal syllables indicate a jump of a major third from the basic C sharp pitch of the sermon. ----- indicates an unintelligible word.

Small type indicates responses by the congregation. Words or phrases followed by exclamation points indicate a verbal response. Words or nonsense vocables followed by a number indicate a sung response. They are presented in the contour which the melody follows. The numbers refer to the musical transcription given below.

A MUSICAL KEY TO SONG RESPONSES IN "EASTER SUNRISE SERMON"

$\text{♩} = \text{♩} \text{ actual pitch}$

The image displays 23 numbered musical responses arranged in two columns. Each response is written on a single staff in treble clef. The notation includes various musical symbols such as whole, half, quarter, eighth, and sixteenth notes, rests, and accidentals (sharps, flats, and naturals). Some notes are marked with a 'u' underneath, possibly indicating a specific pitch or a 'unison' response. Responses 1 through 11 are on the left, and responses 12 through 23 are on the right. Responses 22 and 23 include a bracket labeled 'gva' (grave) under a long note, indicating a slow or sustained pitch.