

"Total transcription" by Peter Gold. A copy of the original recording made by him & Henrietta Yurchenco appears as an insert to the present issue. For permission to reproduce in any form, write to Henrietta Yurchenco, Department of Music, City College of New York, 133 St. & Convent Ave., New York, N. Y. 10031.

Reverend W. T. Goodwin

From EASTER SUNRISE SERMON

i don't ~~KNO~~ W in St. JAMES this MORning m m m m m 8

a a a
a

a
a h h h h h h h h h h h h h h h h h h 16

THIS MAY be the LAST TIME y e s s i r !
y e h h -

o h y e h !
on this EASter MORning o o oh l o r d 15
h h h 4

MAY be the LAST TIME we'll ALL SING toGEther v e s s i r !

l a s t t i m e !
MAY be the LAST TIME oh lord! we will pray toGEther v e s !

o h o h o o
o h o h h h -

I'M SO GLAD mm mmm 7

IN the JUDgment MORning yes!
yes lord 7

I'M gonna SHAKE OFF this MORTal Body yes!

PUT ON immorTality aha!
aa
ahhh 7

Gonna be CAUGHT UP SOME WHERE yeh! yeh!
preacher slans lecturn

to MEET my GOD in the AIR yes sir!
ye ehhh 7

gonna MOVE on UP a little Higher yes!
ye e es preacher claps hands
l o r d /5

SOME BOdy gonna say SIT DOWN down! sit down! yes!
for a WHILE ye e eh l o r r -
preacher claps hands

just SIT down SERvant sit down!
r r r r r r r r r r d /5 y e h !
preacher claps hands

AH SIT DOWN and REST a little WHILE a h h h s ! yes!
preacher claps hands
ye e e e eh
e l o r d /8

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

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

I'VE got a FATHER I'm looking FOR yes sir! yeh!
oooooooooooooooooooooooooooo 22 2 hand claps from congregation
oooo

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
lorr -

and REST a little WHILE yehh 3
rrrrrrrrrrrrrrrrrrrrrrrrrrrd 15

hand claps from congregation

i said NO NO NO ah no! preacher slaps lecturn

can't sit down!

i CAN'T sit DOWN y e h h -

I Gonna see my Mother my mother yes!
h h h h h h 4 oh y e s s !

yes! O . K . !
i got a Mother who's GONE from beFORE y e s s i r !

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

SOME BOdy said if I could HEAR MY Mother y e h !
m m m m m m m m m m m m m m m m 15 mother's bragging!
ves lord 7

yes! woo!
SAY aGAIN
e
ye e h h h 8

SAY aGAIN

y e e e h h h 8

HOW HAPPY it would BE I ' 1 1 b e ! y e e h h h 7

y e e h h h 7

I'm gonna SHAKE HANDS with my Mother preacher claps hands y e e h h h 7

e h h h 7

I'm gonna SHAKE HANDS with my Father y e s !
y e h h 2

y e h h 2

W O O O O

W O O O

ah WHERE are you GOing this morning ? oh yeh !
ye e e s s s 19
o o o o o o o 23

ye e e s s s 19

I'm Going to SEE my JESUS Jesus! yehh 5 yehh 5

y e h h 5

I'm gonna yeh! SEE Mary's Baby yes!
preacher claps hands
m m m m 2

the LIly of the VALley y e s !

the morning star!
the BRIGHT and the MORning STAR
preacher claps hands

ah SOME BOdy SAID this MORning ah m m m m -

[illegible]

gonna BE FREE there GOOD y e h ! for the STEEring of the Nation y e h !
y e e h h
7

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 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 r d 15

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

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

WILL you be THERE? y e s ! ! y e s ! !
r 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? oh yeh!

yes

l o r r r r r r r r r r r r r r r r r r d 7

preacher claps hands Christ!

AH LET me see your HANDS

preacher claps hands

I just wanna be THERE yes! oh yes!

i WANT you to reMEMber this MORning ye e h h h 7

m m

m m m m m m m m m m m m m m m m m 7

that I have TRIED to DO my BEST DOWN HERE that's all right! yes!

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

DON'T ----- / o h yes!
 o o oh
 y e h h 15

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
 yes l o r r -

I AM LORD of GOD preacher claps hands yes!
r r r r r r r r r r r r d 14

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"

♩ = #♩ actual pitch

The musical score consists of 23 numbered staves, arranged in two columns. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. Staves 1 through 11 are on the left, and staves 12 through 23 are on the right. The notation is handwritten and includes various musical symbols such as notes, rests, and accidentals. Staves 12 through 23 include the word 'gva' written below the notes, indicating a specific musical response or pitch.

1 2 3 4 5 6 7 8 9 10 11

12 13 14 15 16 17 18 19 20 21 22 23

gva gva