

I Went to San Francisco

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1 2 3 4 5

Well, I went to San Fran- cis- co just to

6 7 8 9

look out ov- er the Bay, when a good look- in' fel- la start- ed

10 11 12 13

walk- in' right ov- er my way. He said, "Hey, what's hap- pen- in' man?"

14 15 16 17

I said, "Dude, I'm a- mak- in' it the best that I can," and I asked him if he'd take the time to

18 19 20 21

show me a-round for the day. and I asked him if he'd take the time to

22 23 24 25 26

show me a-round for the da- a- a- a- ay.

27 28 29 30

Well, he took me to a place on the cor-ner of Church and Hill
Well, we real-ly got it on with our tok-in' and talk-in' and dance.

31 32 33 34 35

with a back porch view that brings back mem-o-ries still.
smooth skinned sen-sa-tion-al heart-break-in' thrill of ro-mance.

36 37 38 39

Have you seen a Vic-tor-i-an dwell-ing? Im-ag-ine streets with sev-'ral thous-and
With a face half shad-ow, half light, he asked me if I want-ed to

40 41 42 43

of them swell- ing in criss- cross- ing stair- cas- es; just could- n't get my fill.
 stay for the night so we left and seemed to move a- long the side- walk in a dream- like trance.

44 45 46 47

Then we both had some- thing to eat at the Chin- ese res- tau- rant
 His a- part- ment was a base- ment womb, with or- i- en- tal in- cense

48 49 50

down the street. Took a trol- ley to the top of Hyde. I
 hang- in' in the room. He pulled me down on the bed and said, "There's

51 52 53 54

thought I was gon- na slide! But came right back down; went to Mis- sion Park and
 no- thing more left to be said." So we loved each oth- er in a time- less time and

55 56 57 58

sunned our- selves 'til the day was dark. I was feel- in' might- y glad to have him by my
 held each oth- er in a rhyme- less rhyme and gen- er- a- ted o- ce- an- ic feel- ings of spray and

59 60 61 62 63

side. I was feel-in' might-y glad to have him by my si- i-
spume. and gen-er- a- ted o- ce- an- ic feel-ings of spray and spu- u-

Detailed description: This block contains the first system of music, measures 59 through 63. It features a vocal line in the treble clef and a bass line in the bass clef. The key signature has two sharps (F# and C#). The lyrics are: "side. I was feel-in' might-y glad to have him by my si- i- spume. and gen-er- a- ted o- ce- an- ic feel-ings of spray and spu- u-".

64 65 66 67 68

i- i- -ide. Then he
u- u- -ume. Well, I

Detailed description: This block contains the second system of music, measures 64 through 68. The vocal line continues with a long note in measure 65. The lyrics are: "i- i- -ide. Then he u- u- -ume. Well, I".

69 70 71 72

took me down to Cas- tro and we went in- to the Mid- night Sun. There were
stayed in San Fran- cis- co for a time that sum- mer and fall. The

Detailed description: This block contains the third system of music, measures 69 through 72. The lyrics are: "took me down to Cas- tro and we went in- to the Mid- night Sun. There were stayed in San Fran- cis- co for a time that sum- mer and fall. The".

73 74 75 76

lots of groov- y guys there hang- in' out, hav- in' some fun. The
peo- ple were warm, but the cit- y was a fog- gy pall. I

Detailed description: This block contains the fourth system of music, measures 73 through 76. The lyrics are: "lots of groov- y guys there hang- in' out, hav- in' some fun. The peo- ple were warm, but the cit- y was a fog- gy pall. I".

77 78 79 80

dis- co beat drum- in' in my ears; rap- pin' and hav- in' a coup- le of beers.
left that town of gray think- in' I might come back some day

Detailed description: This block contains the fifth system of music, measures 77 through 80. The lyrics are: "dis- co beat drum- in' in my ears; rap- pin' and hav- in' a coup- le of beers. left that town of gray think- in' I might come back some day".

81 82 83 84

Cruis- in' all the fel- las and danc- in 'til the day is done.
sing- in' songs of hap- pi- ness and feel- in' 'bout ten feet tall.

85 86 87 88 *al coda*

Cruis- in' all the fel- las and danc- in 'til the day is do- o- o- o-
sing- in' songs of hap- pi- ness and feel- in' 'bout ten feet tal- al- al- al-

89 90 91 92 93

nc. Then a good look- ing fel- la in

94 95 96 97 98

beads and blue den- im clothes and a smile full of ev- en white teeth and a turned up

99 100 101 102 103

nose start- ed walk- in' my way and groov- in'. I sure did like the way

104 105 106 107

he was mov- in'. As he walked on ov- er to me he was ev- en bet- ter look- in' up close.

Detailed description: This system contains measures 104 through 107. The vocal line (treble clef) features a melody with eighth and quarter notes. The lyrics are: "he was mov- in'. As he walked on ov- er to me he was ev- en bet- ter look- in' up close." The piano accompaniment (bass clef) consists of block chords and single notes.

108 109 110 111 112

walked on ov- er to me he was ev- en bet- ter look- in' up clo- o- o- o-

Detailed description: This system contains measures 108 through 112. The vocal line continues the melody from the previous system. The lyrics are: "walked on ov- er to me he was ev- en bet- ter look- in' up clo- o- o- o-". The piano accompaniment continues with chords and notes.

113 114 115 Coda 116 117 118

ose. al- al- al- al- -all.

Detailed description: This system contains measures 113 through 118. Measure 113 has the lyric "ose." and a long note. Measure 114 is a whole rest. Measure 115 is marked "Coda" and contains a double bar line. Measures 116-118 have the lyrics "al- al- al- al- -all." and feature a melodic line with a slur over measures 116-117 and a fermata over measure 118. The piano accompaniment continues.

119

Detailed description: This system contains measure 119. The vocal line (treble clef) has a whole rest. The piano accompaniment (bass clef) has a whole rest.