

# **Twisted Bass for Standard Key**

Annie Ross

Wardell Gray

## Medium Swing [Lambert, Hendricks & Ross 1959] ( $\bullet = 162$ )

## Intro

C

2

B  
b

GMI

B

C

N.C.

## My <sup>3</sup> analyst

A1

N.C. C<sup>7</sup>

F<sup>7</sup>

17

told me that I was right out of my head. The way he described it, he said I'd be

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he said I'd be

6 **C<sup>7</sup>** (C<sup>7</sup>(b5)) **F<sup>9(#11)</sup>** **F<sup>9(#11)</sup>**

bet - ter dead than live. I did-n't lis - ten to his jive, I

knew all a - long that he was all wrong, and I knew that he thought

Musical score for "My Analyst" with lyrics and chords:

12 **G<sup>7</sup>** **C<sup>6</sup>** **A<sup>7</sup>** **D<sub>MI</sub><sup>7</sup>** **G<sup>7</sup>**

I was cra - zy but I'm not, oh, no. My an - a - lyst

The score includes a staff with notes and rests corresponding to the lyrics. Chords are indicated above the staff: G7, C6, A7, Dm7, and G7. The bass line starts at G7, moves to C6, then A7, then Dm7, and ends at G7. The lyrics "I was cra - zy but I'm not, oh, no. My an - a - lyst" are written below the staff.

told me that I was right out of my head. He said I'd need treatment, but I'm not that

18 **C<sup>7</sup>** (C<sup>7(b5)</sup>) **F<sup>9(#11)</sup>** **F<sup>9(#11)</sup>**

eas - 'ly led. He said I was the type that was most in - clined, when

21

**C<sub>MA</sub>**<sup>7</sup>      **E<sub>MI</sub>**<sup>7</sup>      **A**<sup>7</sup>      **D<sub>MI</sub>**<sup>7</sup>

out of his sight to be out of my mind and he thought I was nuts.

Twisted

24      **G<sup>7</sup>**      **C<sup>6</sup>**      **A<sup>7</sup>**      **D<sub>MI</sub><sup>7</sup>**      **G<sup>7</sup>**

no more ifs or ands or buts, oh no. They

**B**

27      **C<sup>7</sup>**      **F<sup>7</sup>**      **C<sup>7</sup>**

say as a child I appeared a little bit wild with all my cra-zee i - deas, but

30      **C<sup>7</sup>**      **F<sup>7</sup>**      **F<sup>7</sup>**

I knew what was happ'nin', I knew I was a gen - ius.

33      **C<sub>MA</sub><sup>7</sup>**      **E<sub>MI</sub><sup>7</sup>**      **A<sup>7</sup>**      **D<sub>MI</sub><sup>7</sup>**

What's so strange when you know that you're a wiz-ard at three?

36      **G<sub>MI</sub><sup>7</sup>**      **C<sup>6</sup>**      **A<sup>7</sup>**      **D<sub>MI</sub><sup>7</sup>**      **G<sup>7</sup>**

I knew that this was meant to be. Well I heard

**C**

39      **C<sup>7</sup>**      **F<sup>7</sup>**      **C<sup>7</sup>**

lit-tle children were supposed to sleep tight, that's why I drank a fifth of

42      **C<sup>7</sup>**      **F<sup>7</sup>**      **F<sup>7</sup>**

vod-ka one night. My parents got frantic did-n't know what to do, but

45      **C<sub>MA</sub><sup>7</sup>**      **E<sub>MI</sub><sup>7</sup>**      **A<sup>7</sup>**      **D<sub>MI</sub><sup>7</sup>**

I sas some cra-zee scenes be - fore I came to. Now, do you think I was crazy?

48      **G<sup>7</sup>**      **C<sup>6</sup>**      **A<sup>7</sup>**      **D<sub>MI</sub><sup>7</sup>**      **G<sup>7</sup>**

I may have ben on - ly three but I was swingin'. They all laughed at

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51 **D** **C<sup>7</sup>** **F<sup>7</sup>** **C<sup>7</sup>**  
A. Graham Bell, they all laughed at Ed-i - son and al-so at Ein-stein, so

54 **C<sup>7</sup>** **F<sup>7</sup>**  
why should I feel sor - ry if they just could - n't un - der - stand the

56 **F<sup>7</sup>** **CMA<sup>7</sup>** **E<sub>M</sub>I<sup>7</sup>** **E<sub>b</sub>M<sub>I</sub><sup>7</sup>**  
reasoning and the log-ic that went on in my head? I had a brain it was insane. Sol-

59 **D<sub>M</sub>I<sup>7</sup>** **G<sup>7</sup>** **C<sup>6</sup>** **E<sub>b</sub>O<sup>7</sup>**  
- diers used to laugh at me when I refused to ride on all those double decker bus-es all be-

62 **D<sub>M</sub>I<sup>7</sup>** **G<sup>7</sup>** **C<sup>6</sup>** **N.C.**  
cause there was on dri-ver on the top. My an - a - lyst

65 **A3** **C<sup>7</sup>** **F<sup>7</sup>** **C<sup>7</sup>**  
told me that I was right out of my head. but I said "Dear Doctor, I think that it's

68 **C<sup>7</sup>** **(C<sup>7</sup>(<sup>b5</sup>))** **F<sup>9(#11)</sup>** **F<sup>9(#11)</sup>**  
you in - stead," 'cause I have got a thing that's u - nique and new. It

71 **CMA<sup>7</sup>** **E<sub>M</sub>I<sup>7</sup>** **A<sup>7</sup>** **D<sub>M</sub>I<sup>7</sup>**  
proves that I'll have the last laugh on you. 'Cause in - stead of one head

74 **G<sup>7</sup>** **C<sup>6</sup>** **N.C.** **C<sup>7</sup>**  
I got two. And you know two heads are bet-ter than one.