

CRUSH

Words and Music by
EMANUEL KIRIAKOU, DAVID HODGES
and JESS CATES

Moderate rock (♩ = 84)

Cm Gm A♭2 B♭/D Cm Gm

Whoa. _____ Whoa. _____

The first system of the musical score for 'CRUSH'. It features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature is C minor (three flats). The tempo is 'Moderate rock' with a quarter note equal to 84 beats per minute. The system is divided into three measures. Above the first measure are the chords Cm and Gm. Above the second measure are A♭2 and B♭/D. Above the third measure are Cm and Gm. The vocal line starts with a whole rest in the first measure, followed by a half note G4, a quarter note A♭4, a quarter note B♭4, a quarter note C5, a quarter note B♭4, a quarter note A♭4, and a quarter note G4 in the second measure. The piano accompaniment consists of a steady eighth-note chordal pattern in the right hand and a bass line in the left hand. The first measure of the piano part has a piano (p) dynamic marking.

A♭2 B♭/D Cm Gm A♭2 B♭/D

1. I hung up the phone to-night; some-thing hap - pened for the first - time deep in-side

The second system of the musical score. It continues the vocal melody and piano accompaniment. Above the first measure is A♭2. Above the second measure are B♭/D and Cm. Above the third measure is Gm. Above the fourth measure is A♭2. Above the fifth measure is B♭/D. The vocal line starts with a whole rest in the first measure, followed by a half note G4, a quarter note A♭4, a quarter note B♭4, a quarter note C5, a quarter note B♭4, a quarter note A♭4, and a quarter note G4 in the second measure. The piano accompaniment continues with the same eighth-note chordal pattern in the right hand and bass line in the left hand.

Cm Gm A♭2 B♭/D Cm Gm

It was a rush, what a rush. _____ 'Cause the pos - si-bil - i - ty that you would

The third system of the musical score. It continues the vocal melody and piano accompaniment. Above the first measure is Cm. Above the second measure is Gm. Above the third measure is A♭2. Above the fourth measure is B♭/D. Above the fifth measure is Cm. Above the sixth measure is Gm. The vocal line starts with a whole rest in the first measure, followed by a half note G4, a quarter note A♭4, a quarter note B♭4, a quarter note C5, a quarter note B♭4, a quarter note A♭4, and a quarter note G4 in the second measure. The piano accompaniment continues with the same eighth-note chordal pattern in the right hand and bass line in the left hand.

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Ab2 Bb/D Cm Gm Ab2 Bb/D

ev - er feel the same way a-bout me. ____ It's just too much, just too much. ____ Why do I keep

Cm Gm Ab2 Bb/D

run - ing from the truth? ____ All I ev - er think a - bout is you, you got me ____ hyp-

Cm Gm Ab2

- no - tized, so ____ mes - me-rized, and I just got to know: ____ Do you

✂ Chorus:

Ab2 Eb Cm7 Bbsus

ev - er think when you all a-lone, all that we can be, where this thing can go? ____ Am I

Ab2 Eb Cm7 Bbsus

cra - zy or — fall - ing — in love? Is it real or just — an - oth - er crush? — Do you

Ab2 Eb Cm7 Bbsus

catch a breath when I look at you, are you hold - ing back. like the way I do? — 'Cause I

Ab2 Eb Cm7 Bbsus

try and try — to walk — a - way, but I know this crush ain't go - ing a - way. —

Ab2 Cm7 Bbsus Ab2 Eb To Coda ⊕

Go - ing a - way. —

Verse:

Cm7 Bbsus *mp* Cm Gm Ab2 Bb

2. Has it ev - er cross your mind when we're hang - ing spend-ing time_ girl, are we just

Cm Gm Ab2 Bb

friends, is there more, is there more? _____ See it's a

Cm Gm Ab2 Eb

chance we got - ta take. _____ 'Cause I be - lieve _____ that we can make this in - to

Cm Gm Ab2 *D.S. al Coda*

some - thing that will last, last for - ev - er, _____ for-ev - er. _____ Do you

Coda **Cm** **Bb** **Ab2**

Why do I keep run - ing from the truth? — All I ev - er

Cm **Ab2**

think a - bout is you. You got me hyp - no - tized, — so mes - se - rized. And I

Ab2 **Eb**

Just got to know: *3* Do you ev - er think when you're all a - lone? All that

Cm7 **Bbsus** **Ab2** **Eb**

we can be, where this thing can go, — am I cra - zy or fall - ing in love? Is it

Cm7 B \flat sus A \flat 2 E \flat

real or just _ an - oth - er crush? _ Do you catch a breath when I look at you? Are you

Cm7 B \flat sus A \flat 2 E \flat

hold-ing back. like the way I do? ____ 'Cause I try and try _ to walk _ a-way, but I

Cm7 B \flat sus A \flat 2 E \flat Cm7 B \flat sus

know this crush ain't go - ing a - way. _ _ _ _ _ Go - ing a - way. _

A \flat 2 E \flat Cm7 B \flat sus *Repeat and fade*

Go - ing a - way _