

# CRUSH

Words and Music by  
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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, piano accompaniment in the right and left hands, and a series of chords: Cm, Gm, A♭2, B♭/D, Cm, and Gm. The tempo is marked 'Moderate rock (♩ = 84)'. The key signature has three flats (B♭, E♭, A♭). The vocal line includes a melodic phrase with a slur and a 'Whoa.' vocalization with a long line for extension. The piano accompaniment includes a rhythmic pattern in the right hand and a bass line in the left hand, with a 'p' (piano) 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. The chords are A♭2, B♭/D, Cm, Gm, A♭2, and B♭/D. The lyrics are '1. I hung up the phone to-night; some-thing hap - pened for the first - time deep in-side'. The piano accompaniment features a consistent rhythmic pattern in the right hand and a 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. The chords are Cm, Gm, A♭2, B♭/D, Cm, and Gm. The lyrics are 'It was a rush, what a rush. \_\_\_\_\_ 'Cause the pos - si-bil - i - ty that you would'. The piano accompaniment features a consistent rhythmic pattern in the right hand and a 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 B $\flat$  A $\flat$ 2  
 Why do I keep run - ing from the truth? — All I ev - er  
 think a - bout is you. You got me hyp - no - tized, — so mes - se - rized. And I  
 Just got to know: — Do you ev - er think when you're all a - lone? All that  
 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 \_