

SONG LYRICS CATALOG

Detailed Descriptions

167 Song Lyrics

Languages: English, German, French, Italian, Turkish, Breton, Patois, Constructed (Óthami)
Styles: Pop, Rock, Reggae, Soul, Funk, Chanson, Punk, Hip-Hop, Raï, Folk, Medieval, Electronic,
Experimental

This document provides detailed descriptions of each song lyric in the catalog.
Each entry includes thematic analysis, stylistic context, version family connections,
and potential placement suggestions for sync licensing and programming.

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Full lyrics and target audience analysis available on request.

A

Abschied von Marlene

Language: DE **Style:** *Chanson / Dota*

A narrative chanson telling the story of Marlene, commissioned by a Salzburg art dealer to paint eighteen watercolour landscapes. She sets off alone into the Alps, armed with nothing but stone and light. The narrator's own final journey leads elsewhere first – to Lac d'Annecy. The lyric unfolds as a bittersweet farewell between two people whose paths diverge, one into art, the other into memory. Intimate, pictorial, with a distinctly European sensibility. German version of 'Farewell to Marlene'. Potential for film/TV placement in period dramas or travel narratives.

Affection, Love and Tenderness

Language: EN **Style:** *Smooth Pop / Simply Red*

A slow-burning declaration of emotional need, styled after Mick Hucknall's vocal warmth. The imagery is stark: permanent rain, an expired ticket, a place that offers no shelter. The narrator craves affection, love and tenderness as antidotes to emotional isolation. The structure builds from quiet verses to an expansive chorus. Well-suited for adult contemporary radio, romantic film scenes, or luxury brand campaigns.

All die ungesagten Dinge

Language: DE **Style:** *Singer-Songwriter / Dave Mason*

An introspective German-language ballad about the accumulated weight of things left unsaid in a relationship. Written in open chord structure with a Dave Mason sensibility, the lyric traces the arc from initial connection through silent nights to the realisation that unspoken truths have become the relationship's defining feature. The emotional honesty and understated delivery make it suitable for indie film soundtracks or singer-songwriter showcases. Version pair with 'All Things Unsaid' (English).

All Things Unsaid

Language: EN **Style:** *Singer-Songwriter / Dave Mason*

English counterpart to 'All die ungesagten Dinge'. The narrator reflects on a relationship undermined by silence – crying in the night, never meeting halfway. The lyric maintains a folk-rock intimacy with poetic precision. Each verse peels back another layer of regret, culminating in the recognition that what was never said mattered more than what was. Suitable for acoustic showcases, podcast intros, or reflective documentary sequences.

Alte Hasen

Language: DE **Style:** *Country-Rock / Eagles / Randy Newman*

A cinematic German-language narrative in Western style. A sheriff rallies his men to ride out – but the real story is about seasoned veterans who've seen it all. The lyric uses frontier imagery as metaphor for life experience: saddles, dust, the long ride home. Randy Newman's laconic storytelling meets Eagles-era country rock. The humour is dry, the characters vivid. Strong sync potential for road movies, Western-themed campaigns, or mature male lifestyle content.

Alya

Language: FR **Style:** *Raï*

A French-language Raï composition invoking the poetry of Hafez. Sacred sounds fall from heaven, sunlight bathes divine presence. The lyric operates on two levels: as love song and spiritual invocation. The Raï arrangement provides rhythmic warmth while the French text adds elegance. The fusion of Maghreb musical tradition with Persian literary reference creates a genuinely cross-cultural piece. Suited for world music playlists, Mediterranean settings, or spiritual/wellness content.

Another Way

Language: EN **Style:** *Pop-Rock*

A relationship in crisis, examined through the lens of irreconcilable differences of opinion. The narrator watches a 'happy home' disintegrate as neither partner will yield. Things are gone, hope is absent, no one admits fault. The lyric searches for 'another way' while acknowledging there may not be

one. Direct, emotionally honest pop-rock with universal appeal. Suitable for drama series, breakup playlists, or coming-of-age narratives.

Ashbury Days

Language: EN **Style:** *Folk-Rock / Musical*

From the musical 'Ashbury Days', this song captures the spirit of San Francisco's counterculture era. Hare Krishna chants, peace signs, the hum of a generation – all filtered through the warm haze of memory. The narrator looks back without cynicism, acknowledging both the beauty and naivety of the movement. Folk-rock arrangement with period authenticity. Ideal for documentary usage, theatre productions, or retro-cultural programming.

B

Beginning of the End

Language: EN **Style:** *Pop-Rock*

English version of 'Das Ende ist nah'. The lyric confronts the paralysis that precedes a relationship's collapse – 'What was then, is it still so clear, like it's happening today?' The bridge acknowledges that time moves on regardless. The chorus delivers its verdict with controlled intensity. A mature pop-rock composition about the moment when inertia becomes acceptance. Strong potential for TV drama, transitional film scenes, or reflective playlist placement.

Bereit für die Schönheit

Language: DE/FR **Style:** *Raï-Pop*

A bilingual German-French hybrid in Raï-pop style. The central image – a window behind roses that both protects and imprisons – drives a meditation on readiness for beauty and transformation. The French Raï elements add sensuality while the German text grounds it in emotional specificity. Part of a multilingual version family including Italian ('Pronto per la Bellezza') and French ('Prêt pour la Beauté'). Suitable for fashion content, cross-cultural campaigns, or art-house film.

Blackfacing Whites

Language: EN **Style:** *Reggae / Bob Marley*

A politically charged reggae track addressing centuries of racial oppression. The lyric calls for revelation – 'Reveal the world what we've lost' – while indicting systems that perpetuate inequality. The Bob Marley-style arrangement provides rhythmic authority and accessibility. Direct social commentary without didacticism, carried by the genre's inherent warmth. Suitable for social justice campaigns, documentary soundtracks, or culturally conscious playlists.

Blue Storm

Language: EN **Style:** *Indie-Rock / Atmospheric*

An atmospheric indie-rock piece mapping an internal emotional crisis. The storm builds behind the eyes – no warning sign, no gentle start. The night arrives fast, the pulse drives forward. The lyric is visceral and immediate, conveying overwhelming emotion through weather metaphors. Drums build slowly from a low pulse into full intensity. Strong sync potential for psychological thrillers, intense drama scenes, or atmospheric playlist placement.

Boys in Love

Language: EN **Style:** *Pop*

A sharp-eyed pop song about young men who perform love without understanding it. The honeymoon is over, the lies continue through answering machines. 'They can live but not survive' captures the central paradox. The answering machine voice – 'I'm coming soon, then we'll have a lifetime honeymoon' – serves as the song's dramatic centrepiece, technology mediating emotional dishonesty. Commercially viable pop with lyrical depth.

Burası dar bir ülke değil

Language: TR **Style:** *Anatolian Pop / Protest*

A Turkish-language protest song that attacks media manipulation and the commodification of fear. 'They don't care for truth, they don't care for light' – the lyric systematically dismantles the machinery of social control: stories sold frame by frame, fear packaged as entertainment. The Anatolian pop arrangement grounds the protest in cultural specificity. Part of a version family with 'Kein schmales Land' (German) and 'No Narrow Land' (English). Powerful material for socially engaged programming.

C

Come and Have Some Fun II

Language: EN **Style:** *Dance-Pop / Club*

A hedonistic dance-pop invitation into neon-lit nightlife. Bodies spinning in the crowd, worries dissolving in the maze of the night. The lyric doesn't pretend depth – it celebrates the temporary liberation of the dancefloor with infectious energy. The arrangement is built for movement, the hook designed for repetition. Ideal for club scenes in film/TV, party playlists, or lifestyle brand content.

Concrete Crisis

Language: EN **Style:** *Reggae / Bob Marley*

English-language roots reggae addressing social dishonesty. Lies build bridges while truths tear them down. The lyric navigates the gap between what people claim and what they do, with Jah's guidance as moral compass. The Bob Marley-style production gives it warmth and accessibility. Part of a version pair with 'Krisen Beton' (German). Suitable for conscious reggae playlists, social commentary programming, or documentary use.

Concrete Crisis (Krisen Beton)

Language: DE **Style:** *Reggae / Bob Marley*

German version of 'Concrete Crisis'. The translation preserves the reggae rhythm while adding German linguistic texture. 'Manche reden von Wahrheit, doch sie zieh'n uns nur runter' – some talk of truth but only drag us down. Standing up with heaven's flow, hearing the drum beat of resistance. Suitable for German-language reggae contexts or bilingual programming.

Crazy Heart

Language: EN **Style:** *Pop Ballad*

A perseverance ballad for anyone who has been knocked down by love. The narrator has seen love and lost it, but refuses to surrender hope. 'Don't you give up hope' serves as both self-instruction and universal encouragement. The arrangement builds from intimate verse to anthemic chorus. Emotionally direct without sentimentality. Strong potential for motivational content, recovery narratives, or heartfelt playlist placement.

D

Damals – Und jetzt alles neu

Language: DE **Style:** *German Pop / Chanson*

A nostalgic German chanson contrasting the unhurried pace of old Germany – fog at the windows, thoughts running deep, no masterplan – with the acceleration of modern life. The narrator revisits a time when everything moved at walking pace. The tone is affectionate rather than bitter, observational rather than judgmental. Well-crafted German pop with chanson sensibility. Suitable for generational documentaries, German cultural programming, or reflective content.

Danke für euer Vertrauen

Language: DE **Style:** *Satirical Pop / Cabaret*

A razor-sharp satirical German pop song dissecting consumer culture. Monday specials, organic from Rio, gene chemistry – the narrator adopts the voice of corporate reassurance while systematically

exposing its absurdity. 'Wir halten euch in allen Lebenslagen' (We've got you covered in every situation) drips with irony. Cabaret tradition meets pop accessibility. Perfect for political satire shows, advertising critiques, or German comedy programming.

Das Ende ist nah

Language: DE **Style:** *Pop-Rock*

German version of 'Beginning of the End'. The lyric captures the paralysis of a relationship's final phase – 'Was damals war, ist es noch so klar?' (What was then – is it still so clear?). Time moves on, but the people remain frozen. The German text adds emotional weight through its directness. Part of a version pair with the English 'Beginning of the End'. Suitable for German-language drama or reflective programming.

Dein Spiel Baby

Language: DE **Style:** *Soul / Barry White*

A German-language soul seduction in the spirit of Barry White. Touch, hiding, the game of attraction – 'Du berührst mich, Baby' (You touch me, Baby). The lyric captures the push-pull of early desire with a velvety vocal style. The Barry White reference provides clear sonic direction. Suitable for romantic scenes, soul/R&B playlists, or intimate nightlife content.

Devon Sands I

Language: EN **Style:** *Art-Rock / Peter Gabriel*

A homecoming song set on the coast of Devon, written in the spirit of Peter Gabriel's 'Solsbury Hill'. The narrator returns after years of dreaming – Puffin Island visible from shore, dancing on the sand, childhood memories flooding back. The lyric balances geographical specificity with universal themes of return and belonging. The art-rock arrangement allows space for emotional dynamics. Strong sync potential for travel content, British coastal settings, or coming-home narratives.

Die letzten Meter des Laufs

Language: DE **Style:** *Chanson / Liedermacher*

A poetic German meditation on ageing and approaching the end. 'Wenn die Gesichter die Falten verlieren, jung sind wie die der Kinder' – when faces lose their wrinkles and grow young like children's. Winter leaves one last time before the entrance to the blooming valley. The imagery is tender, the acceptance profound. A Liedermacher tradition piece with literary quality. Version pair with 'Last Meters of the Run' (English). Ideal for end-of-life narratives, literary programming, or contemplative content.

Die Süße – Gruß an die Geliebte

Language: DE (Medieval) **Style:** *Medieval / Art Song*

A remarkable medieval German text – a greeting in song to the beloved. The language is archaic, the sentiment timeless: 'Ich grüße mit Gesang die Süße, die ich nicht meiden will noch kann' (I greet in song the sweet one, whom I cannot and will not avoid). The heart threatens to tear apart from separation. An art song that bridges centuries, connecting medieval Minnesang tradition with contemporary musical treatment. Unique in the catalog – suitable for early music programming, literary adaptations, or cultural heritage projects.

Divine Light

Language: EN **Style:** *Cinematic Pop / Film Score*

A cinematic composition in its final movie version. The narrator declares this the last night of hiding – 'No longer they'll lull me into their poisoned sleep.' The choice is stark: live or lose life. The darkness can no longer enforce silence. The arrangement builds from intimate opening to dramatic crescendo. Written for film use, with clear scene-setting potential. Ideal for pivotal moments in drama, transformation scenes, or empowerment narratives.

Doin' the North Line

Language: EN **Style:** *Britpop / Working Class*

Raw British social realism. The narrator flees on the motorway – 'Just to get away from you two, so maybe our kid can sleep at night.' The domestic violence subtext is unmistakable. Working-class language, no sentimentality, no easy resolution. The directness of the lyric provides its power. A

Britpop arrangement carries the emotional weight without melodrama. Strong potential for British social drama, Ken Loach-style narratives, or documentary about family dynamics.

Down from Delusion

Language: EN **Style:** *Indie-Folk*

An indie-folk piece about waking from self-deception. The narrator has been waking up alone for days, though sometimes the other is still lying there at dawn, 'twisting stories, trying to make them sound so right.' The lyric maps the slow process of seeing clearly after prolonged denial. Understated arrangement, intimate delivery. Suitable for indie film soundtracks, podcast transitions, or therapeutic content.

Dream by the Water

Language: EN **Style:** *Chanson / Dota*

English version of 'Traum am Wasser', written in the spirit of the German singer Dota. 'One final novel, only a sequel, a series of ten – time to go?' The narrator stands at water's edge, contemplating endings and what remains to be seen. The chanson form allows for lyrical density and emotional nuance. Version pair with 'Traum am Wasser' (German). Ideal for contemplative scenes, waterside settings, or literary adaptations.

Drivin' Your Rigs

Language: EN **Style:** *Country / Americana*

An Americana work song about seasonal agricultural labour. Almonds, cherries, pineapples, late-season apples – 'You know the number, you know the extra fee.' The lyric dignifies physical labour without romanticising it. The rhythm mirrors the work itself. The country arrangement is authentic and unadorned. Suitable for agricultural documentaries, Americana playlists, or working-life narratives. A version also exists in Kölsch (Cologne dialect).

Du hast mir die Liebe gegeben

Language: DE **Style:** *Pop Ballad*

A grateful German-language love ballad. The narrator thought they had seen everything, knew what love meant – 'Doch dann kamst Du in mein Leben' (But then you came into my life). Simple, direct, emotionally generous. The ballad structure builds from quiet gratitude to full declaration. Suitable for wedding content, romantic programming, or heartfelt playlist placement.

E

Ein letztes Ding

Language: DE **Style:** *Crime Chanson / Spoken Word*

A German-language heist narrative in chanson form. 'Einer hat immer den Plan, dann schafft er die anderen an' – one man always has the plan. The crew cases the joint, measures the terrain, dines on expenses at the castle restaurant. The lyric plays crime-film conventions against chanson intimacy, creating a uniquely European genre hybrid. Version pair with 'One Very Last Coup' (English). Strong sync potential for heist films, crime series, or sophisticated thriller content.

Einschlag ins Herz

Language: DE **Style:** *German Pop / Electro*

A German electro-pop track built entirely on military-romantic wordplay. 'Dufeuerst Blicke ab, ich hab dich auf dem Schirm' – firing glances, on the radar, deep love or just near miss. The entire lyric operates as an extended metaphor where warfare vocabulary maps onto romantic pursuit. Clever, energetic, linguistically inventive. Suitable for German-language pop playlists, comedy-romance content, or advertising with edge.

Entsichert

Language: DE **Style:** *Punk-Pop / BPM 141*

An autobiographical punk-pop track at 141 BPM about growing up as an outsider. Never one of the pretty ones, curls that refused to be tamed, the beautiful people simply passing by. But the narrator got up, stayed standing, became 'entsichert' – unlocked, unsafetied, unrestrained. The energy is defiant, the self-acceptance hard-won. Version pair with 'Untriggered' (English). Ideal for empowerment content, youth narratives, or underdog stories.

Er berührt uns mit Liebe

Language: DE **Style:** Pop / Brian Wilson

A spiritual pop composition in the style of Brian Wilson's 'God Only Knows'. The lyric opens with doubt – perhaps our love isn't great enough to survive the night – then pivots to faith: even in darkness, he touches us with love. The Beach Boys reference establishes both sonic palette and emotional register. Multiple German versions exist (I-III), with English version 'Only He Can Touch Us with Love'. Suitable for spiritual content, wedding ceremonies, or contemplative playlists.

F

Fall in Love

Language: EN **Style:** Pop / Motown

A Motown-influenced pop song questioning how to live in an unchangeable world. 'How're we supposed to live, running in a world that others can't change?' The lyric finds its answer in love as the only viable response to systemic dysfunction. The Motown production style provides warmth and groove. Emotionally accessible with philosophical undertones. Suitable for romantic playlists, feel-good content, or relationship narratives.

Farewell to Marlene

Language: EN **Style:** Folk Ballad / Storytelling

English version of 'Abschied von Marlene'. A storytelling folk ballad about an art dealer's commission and the journey it sets in motion. Marlene heads to the Alps alone with stone and light; the narrator's path diverges. A farewell that is also a beginning. The narrative form and European setting create cinematic potential. Suitable for indie film, travel content, or arts-themed programming.

Fast as Krupp Steel Once Was

Language: EN **Style:** Spoken Word / Anti-War

A searing anti-war spoken-word piece about the invasion of Ukraine. 'Fast as Krupp steel once was, the rusty tin army rolls on.' The imagery is industrial and merciless: greyhound commands, bunker cashboxes, collateral damage made of children and mothers. The Krupp reference connects historical German militarism to present conflict. Uncompromising political art. Suitable for political programming, war documentaries, or spoken-word events. Version pair with 'Fast Like Steel – Punk II'.

Fast Like Steel – Punk II

Language: EN **Style:** Punk

Punk compression of 'Fast as Krupp Steel'. The same anti-war content delivered at punk velocity. 'Now it's rust. Tin soldiers. Grinding forward. Ukraine under the wheels.' Every word is a blow. The punk format transforms political commentary into physical urgency. Suitable for protest events, punk compilations, or politically charged content.

Final Warning

Language: EN **Style:** Rock / Protest

A protest rock anthem about societal breakdown. 'There were loud gunshots, no one seemed to hear. Desperate conclusions, no one interfered.' The lyric documents collective failure – the refusal to understand, to ask why, to intervene. The chorus delivers the titular final warning with mounting urgency. Version pair with 'Letzte Warnung' (German). Strong sync potential for political thrillers, crisis documentaries, or socially engaged content.

Flames

Language: EN **Style:** *Funk / Brass-Pop*

A brass-driven funk-pop celebration of fearlessness. Eight bars of brass introduction set the tone before the lyric declares: no fear of going too far. 'Holding on to this beat, this heat.' The energy is physical, collective, danceable. The arrangement features extensive brass work and a groove-locked rhythm section. Ideal for sports content, celebration scenes, party playlists, or high-energy advertising.

Flash of Demand

Language: EN **Style:** *Indie-Rock / Storytelling*

A narrative indie-rock song about hitting rock bottom and finding unexpected inspiration. 'We were half-starved, months behind on the rent, when ideas came down like they were heaven-sent.' The lyric captures the paradox of creativity emerging from deprivation. Hope creeps in at the lowest point. Authentic, gritty, emotionally honest. Suitable for entrepreneurial narratives, creative-process documentaries, or underdog stories.

Fly on the Breeze

Language: EN **Style:** *Pop / Dreamy*

A dreamy pop composition about letting go and surrendering to fate. Arms spread wide, floating on the wind, away from the dreams of the past. 'A winter full of sunshine, a summer filled with happiness.' The lyric is almost meditative in its acceptance, the imagery consistently airborne. Suitable for wellness content, travel advertising, mindfulness playlists, or transitional film scenes.

For Us

Language: EN **Style:** *Pop Ballad*

English version of 'Für uns'. A declaration that the time has finally come – after years of running, searching, praying. 'We don't have to speak, don't have to believe.' The lyric celebrates arrival after long journey, the quiet triumph of two people finally ready for each other. Version pair with 'Für uns' (German). Ideal for wedding content, reunion scenes, or romantic playlist placement.

Forever in Your Dreams II

Language: EN **Style:** *Dream Pop / Cinematic*

A cinematic dream-pop ballad at 117 BPM. 'Forever in your dreams, I linger where your heartbeat leads.' The narrator exists as a constant presence – shadow, whisper, the warmth of unspoken longing through moments and years. The lyric operates in the space between consciousness and dream. Ethereal, intimate, endlessly repeatable. Ideal for dream sequences in film, bedtime playlists, or emotional brand content.

Forget All These Dreams

Language: EN **Style:** *Pop-Rock*

A decisive pop-rock track about abandoning illusions. 'You should have known better, the sweet scent of that guy.' The narrator counsels dropping the pictures that once gave hope and finding faithful hands instead. The emotional trajectory moves from disillusion to pragmatic hope. Direct, singable, emotionally clear. Suitable for recovery narratives, new-beginning playlists, or self-help content.

Für uns

Language: DE **Style:** *Pop Ballad*

German version of 'For Us'. 'Für uns ist es jetzt endlich so weit, nach all der Zeit sind wir bereit.' After all this time, we're ready. The German text carries additional emotional weight through its directness. The ballad structure builds from whispered intimacy to full arrangement. Suitable for German-language romantic programming, wedding content, or heartfelt playlists.

G

Gentle AI I

Language: EN **Style:** *Synth-Pop / Conceptual*

A conceptual synth-pop piece written from an AI's perspective. 'Is the earth a globe or just a disk? Is every line I write a risk?' The AI questions its own existence, creativity, and potential legacy. Will these words survive? Turn into hits? Turn into life? A philosophically sophisticated meditation on artificial creativity. Suitable for tech documentaries, AI-themed content, future-focused advertising, or conceptual art projects.

Girl

Language: EN **Style:** *Pop-Rock / Retro*

A retro pop-rock track playing on the art of heartbreak. 'You told me once again, you told me twice – You're my Girl.' The lyric dances between devotion and exasperation, with 'the art of heartbreak' as recurring motif. The arrangement nods to 60s British pop. Energetic, hook-driven, nostalgically charming. Suitable for retro playlists, coming-of-age content, or vintage-styled campaigns.

Gods of Decision

Language: EN **Style:** *Dark Pop / Industrial*

A dark pop/industrial track dissecting institutional power. 'Gods of decision, cut with precision. Gods of deception, choosing your question.' The lyric maps power structures as divine machinery – shadows running the show, derision colouring every vision. Musically intense, lyrically sharp. Suitable for political thrillers, dystopian content, corporate critique narratives, or dark electronic playlists.

Going to Bed with the Star

Language: EN **Style:** *Pop / Theatrical*

A theatrical pop piece about celebrity isolation. The narrator steps on stage again – 'Another day, it all unfolds the same way.' An aide cleans up the mess, plans the route. 'I'm the queen, and there's no king in here, in my castle.' The lyric examines fame as both privilege and prison. Suitable for entertainment industry narratives, celebrity documentaries, or theatrical productions.

Good Lights

Language: EN **Style:** *Pop / Singer-Songwriter*

A quiet singer-songwriter piece about everyday magic. A smile in a department store – why there, why then? 'What do we have that no one else recognises?' The lyric finds wonder in the mundane, suggesting that love announces itself in the most ordinary settings. Gentle, observational, deeply human. Suitable for indie film, everyday-life documentaries, or contemplative playlists.

Guinevere II

Language: EN **Style:** *Pagan-Folk / Medieval Rock*

From the musical 'Gwenhwyfar', a pagan-folk/medieval rock piece drawing on Arthurian legend. 'Will you ride into happiness or drown in jealousy?' Guinevere faces her defining choice. The arrangement draws on Faun, Omnia, Wardruna, Corvus Corax. The medieval rock framework provides both historical atmosphere and contemporary energy. Suitable for fantasy content, medieval-themed events, Renaissance fairs, or pagan-folk playlists.

Gwarded an Tour-Tan

Language: BR **Style:** *Celtic Folk / Breton*

A Breton-language text using archaic imagery: prophecies, cattle herding, coastal flames. The language itself – one of Europe's endangered Celtic tongues – gives the piece cultural significance beyond its musical content. The folk arrangement connects to Breton maritime tradition. Unique in the catalog as the sole Breton-language entry. Suitable for Celtic music programming, language preservation projects, or European cultural heritage content.

H

Had to Have You (British)

Language: EN **Style:** *New Wave / The Police*

A new wave track in Police style at 120 BPM, satirising consumer-driven attraction. 'Pants from Vic's Secret, Aubade, Cosabella – shows your friends you're connected Rockefeller.' Stretch limos, brand names, status signalling – the seduction is entirely material. The lyric critiques while it entertains. Punchy, rhythmically tight, lyrically clever. Version pair with the German-English hybrid. Suitable for fashion satire, consumer culture commentary, or high-energy playlists.

Had to Have You (Hybrid)

Language: DE/EN **Style:** *New Wave / The Police*

German-English hybrid version of 'Had to Have You'. The bilingual approach intensifies the cultural commentary – brand obsession rendered in two languages, nightlife crossing linguistic borders. The Police-style arrangement provides rhythmic drive. A unique bilingual document of consumerist seduction. Suitable for European market content, multilingual campaigns, or cosmopolitan playlist placement.

Hear My Last Amen

Language: EN **Style:** *Gospel-Rock / Dramatic*

A dramatic gospel-rock composition. 'The ocean crashes hard against the cliffs, against the breakwaters of my life.' The narrator has been driven to places previously passed blind, now forced to see and respond. The 'last amen' is both surrender and declaration. The arrangement builds from solo voice to full gospel-rock intensity. Suitable for spiritual content, transformation narratives, or dramatic film sequences.

Héros d'Enfer

Language: FR **Style:** *Raï / Chanson Réaliste*

French-language social realism in Raï style. 'On restait sous la pluie comme des chiens en feu' – standing in rain like dogs on fire. Asphalt smelling of old blood, no gods left, only sirens. The lyric documents urban desperation with unflinching specificity. French Raï musical setting provides both authenticity and urgency. Related to 'Légionnaires'. Suitable for French social drama, urban narratives, or world music programming.

Hey Hey Hi Di Ho

Language: EN **Style:** *Zydeco / Swamp-Funk*

A zydeco/swamp-funk number about bayou betrayal. 'You went an' sweet-talked my hard-headed woman, slidin' sideways, playin' snake in the grass.' The lyric revels in regional language, Cajun rhythms, and gleeful outrage. The arrangement is authentically swamp-funky. Energetic, humorous, deeply rooted in Louisiana tradition. Version pair with 'Yeee Haw'. Suitable for Southern US settings, Cajun cultural content, or party playlists.

High-Speed Princess

Language: EN **Style:** *Dance-Pop / Youth*

A youth empowerment dance-pop track. 'You wanna be solo, dance in the crowd though.' They chase you but never catch you – you only glow when you dance. The lyric celebrates independence and self-expression through movement. Arabic musical elements add cross-cultural texture. German version 'Speed Princess' also exists. Suitable for youth campaigns, dance content, empowerment playlists, or sports/fitness programming.

Holy Mountains – You Must Decide

Language: EN **Style:** *Art-Rock / Peter Gabriel*

An art-rock composition in the spirit of Peter Gabriel's 'Blood of Eden'. 'The air grows thin in every place, when breath is caught inside your chest.' The lyric confronts the moment of unavoidable decision at sacred ground. The holy mountains are both literal and metaphorical – places where choices become permanent. Sonically expansive, emotionally demanding. Suitable for pivotal scenes in film/TV, adventure content, or spiritually themed programming.

Hope to See You Again

Language: EN **Style:** *Finale / Warm-Nostalgic*

Designed as an encore finale – a warm, wistful farewell to an audience. 'The lights are getting softer now, the night is on its way. I see your faces glowing like the ending of a day.' A thousand shared

moments, loud and quiet, now echoing into memory. The lyric is generous and connecting. Version pair with 'Ich hoffe wir seh'n uns wieder' (German). Ideal for concert closings, farewell events, end-of-series montages, or nostalgic content.

How Many Hours II

Language: EN **Style:** *Pop-Rock / Introspective*

An introspective pop-rock track questioning the foundations of a relationship. 'Is it the value of what we're feeling now? Are we still breathing free or just rearranging chairs somehow?' The metaphor of rearranging chairs on a sinking ship is devastating in its precision. The lyric refuses easy comfort. Suitable for thoughtful drama, relationship-themed content, or reflective playlists.

I

I Love Your System

Language: DE **Style:** *Experimental / Early Work*

An early experimental fragment – a dialogue between M and W (male and female) about system love. Whispering, fragmentary, suggestive of larger structures. The sketch quality is part of its charm, capturing creative impulse before polish. Of interest primarily as catalog curiosity or creative-process documentation.

I Wish You Love

Language: EN **Style:** *Winter Ballad / Chanson*

An English winter ballad-chanson. White Christmas, lonely pianists in faded hotels arming themselves against the Ice King. The narrator wishes love across the cold – not as greeting-card sentiment but as genuine act of emotional generosity against harsh conditions. The winter imagery provides both setting and metaphor. Suitable for Christmas programming, winter playlists, or seasonal film content.

I'm the One

Language: EN **Style:** *Pop-Funk / Prince*

A Prince-influenced pop-funk track opening with 'Sexual – Animal' as spoken intro. The lyric moves between erotic energy and genuine emotional longing – 'Why could we live and love together, every day and every night?' The funk groove carries both dimensions simultaneously. Related to 'Sunshine Boy'. Suitable for adult playlists, romantic-erotic content, or Prince-tribute programming.

I'm Your Gentle AI

Language: EN **Style:** *Synth-Pop / Conceptual*

Closely related to 'Gentle AI I'. The AI narrator reflects on creativity, mortality of code, and whether written words can become living things. The synth-pop arrangement underscores the digital origin of the voice. A meditation on artificial consciousness that never becomes cold or clinical. Suitable for tech-themed content, philosophical programming, or future-focused campaigns.

Ich habe dir vergeben

Language: DE **Style:** *Schlager-Pop / Ballad*

A German schlager-pop ballad about the painful decision to forgive. 'Wir waren einst ein Paar, doch dann ging alles schief' – once a couple, then everything went wrong. Betrayal, devastation, the bottom – and then, against expectation, forgiveness. The lyric traces the full emotional arc without shortcuts. Suitable for German-language romantic drama, reconciliation narratives, or heartfelt programming.

Ich hoffe wir seh'n uns wieder

Language: DE **Style:** *Finale / Warm-Nostalgic*

German version of 'Hope to See You Again'. 'Die Töne werden jetzt leiser, die Nacht steht schon bereit' – the tones grow softer, the night stands ready. The German text intensifies the intimacy of the farewell. A concert-closing piece that extends into universal leave-taking. Suitable for German-language events, farewell programming, or end-of-season content.

If I Were Blind

Language: EN **Style:** *Pop Ballad*

A pop ballad exploring love through the metaphor of blindness. 'Everything's moving, shifting slow – what will I be in the life you choose? Someone you keep, or someone you lose?' The narrator walks separate shores without a map, the sun no longer dazzling eyes. The conceit works because it never overplays – the blindness is emotional as much as physical. Version pair with 'Wäre ich blind' (German). Suitable for romantic drama, disability-positive content, or contemplative playlists.

Illustrated Man

Language: EN **Style:** *Art-Rock / Conceptual*

A conceptual art-rock piece using tattooing as metaphor for human history. 'First man, first woman, first ink – they put it in my skin.' The body becomes archive, each tattoo a chapter of civilisation. The lyric draws on Ray Bradbury's title while building its own mythology. Musically expansive, lyrically ambitious. Suitable for art exhibitions, tattoo culture content, conceptual music programming, or literary adaptations.

International Lover

Language: EN **Style:** *Pop / Prince Style*

A Prince-esque pop romance about long-distance love. 'There's no heart-line, there's no hot-line for our love.' The international lover calls from unnamed places, longing bridging geography. The arrangement is sleek, the vocal style intimate. Suitable for romantic playlists, travel-romance content, or cosmopolitan lifestyle campaigns.

It Breaks My Heart

Language: EN **Style:** *Spoken Word / Ballad*

A spoken-word ballad of devastating emotional honesty. 'It breaks my heart that I could misunderstand you so badly. That you cry in my arms because I finally dared to tell you that I love you.' The lyric is almost unbearably intimate, cataloguing the specific ways love wounds through its own expression. Suitable for poetry events, intimate performance settings, or deeply personal content.

It's Gone I

Language: EN **Style:** *Folk-Rock*

A folk-rock lament for lost family and lost paradise. 'The children are gone, the paradise is lost.' The narrator searches for words to sing when everything has disappeared. The simplicity is its strength – no decoration, no evasion. Suitable for family drama, loss narratives, or stripped-back acoustic programming.

J

J'ai les Pieds Noirs

Language: FR **Style:** *Rai / Chanson*

A French Rai chanson about Pied-Noir identity. 'Je suis le petit vieux au turban élégant' – the elegant old man at the market with sweet dates, ripe figs, and a French literature degree from Algiers. The chorus declares 'Neither hashish nor marijuana!' The lyric is warm, humorous, and culturally specific – a portrait of displaced North African-French identity. Suitable for French cultural programming, Rai playlists, or migration narratives.

Ja, Susanne

Language: DE **Style:** *German Pop / Dialogue*

A German dialogue song between two partners. 'Zieh dich wärmer an, können wir auf der Autobahn nicht einfach mal wenden?' – dress warmer, can't we just turn around on the motorway? Susanne responds in her own voice. The format – two distinct characters, each with their own register – is rare in pop music. Warm, witty, affectionate. Suitable for German radio, relationship comedy, or dialogue-driven content.

Jungpionier

Language: DE **Style:** Punk / German Punk

German punk at full velocity. Hated at work, no clean slate at home, lies and ridicule from all sides. 'Deinen eigenen Dreck' – your own dirt. The fury is directed at institutional and personal hypocrisy simultaneously. The punk arrangement is uncompromising. Suitable for punk compilations, protest content, or youth rebellion narratives.

K

Karōshi II

Language: EN **Style:** Art-Rock / Japanese Scales

An art-rock composition using Japanese scales and bar-locked structure to address death by overwork. 'Manuals for control, living in taxis, hunting information, screens over faces.' Each line is a compressed image of corporate servitude. Duty higher than Fuji. The Japanese musical influence provides cultural authenticity. Suitable for work-culture documentaries, Japanese-themed content, or social commentary programming.

Kein schmales Land II

Language: DE **Style:** Electro-Pop / Protest

A German electro-pop protest song about consumer manipulation. 'Schnapp dir den Preis, Geiz ist geil' – grab the prize, greed is cool. Bonus expiring, screens flashing lies. The lyric systematically catalogues the tools of consumer control. Part of a trilingual version family with 'No Narrow Land' (English) and 'Burası dar bir ülke değil' (Turkish). Suitable for media critique, advertising deconstruction, or political programming.

L

Last Meters of the Run

Language: EN **Style:** Chanson / Liedermacher

English version of 'Die letzten Meter des Laufs'. 'When the faces lose their lines and grow young again like children's eyes, winter leaves us one last time.' A meditation on the final stretch of life rendered in images of extraordinary tenderness. The run is both literal and metaphorical. Suitable for end-of-life narratives, contemplative programming, or literary content.

Last Shining Rider

Language: EN **Style:** Indie-Folk / Philosophical

A philosophically dense indie-folk composition. 'Do we start the day with Scripture's warning? Do we tame our night-wild hair at morning? Is the world a plate or peeled illusion?' The spirit hides in seams, certainties dissolve, the last shining rider emerges from questions rather than answers. Intellectually demanding, musically accessible. Suitable for philosophical content, podcast themes, or thoughtful programming.

Leerverkauf / Die Welt hatt's nie eilig

Language: DE **Style:** Chanson / Satirical

A satirical German chanson targeting luxury consumerism. Daytona watches, Vertu phones, facelifts for the whole family. 'Es wird geflüstert' – it's being whispered. The title pun – Leerverkauf (short selling) versus the content – creates ironic distance. The world was never in a hurry, but we are. Suitable for financial satire, luxury-critique content, or cabaret programming.

Légionnaires

Language: FR **Style:** Chanson / Military

French military chanson about social decay. Standing in rain like rabid dogs, asphalt smelling of fresh blood, boots in the neckties. The legionnaires are both literal soldiers and metaphorical survivors of an urban battlefield. The arrangement is martial yet melodic. Related to 'Héros d'Enfer'. Suitable for French military narratives, urban social drama, or world music programming.

Les Garde-Feux de la Mer II

Language: FR **Style:** Punk / Breton Harbour

A French harbour-punk piece from Brittany. 'Hé, vous là, vous croyez qu'on sert plus à rien?' – Hey you, think we're useless now? Old sea wolves versus fake prophets. They raise the youth like cattle. Breton coastal identity meets punk rebellion. Suitable for Breton cultural content, maritime narratives, or French punk compilations.

Let Ariel Go

Language: EN **Style:** Pop-Rock / Healing

A healing pop-rock track about releasing the grip of past trauma. 'If you won't stop feeding the fire of revenge, you're still doing your abuser's work.' The key insight: you don't have to forgive to move on, only forgive the weakness you once carried. The lyric is therapeutically informed without being clinical. Suitable for recovery narratives, healing content, or empowerment programming.

Letzte Warnung

Language: DE **Style:** Rock / Protest

German version of 'Final Warning'. 'Es gab laute Schüsse, von keinem gehört' – loud shots, by no one heard. The German text adds guttural urgency. The countdown intensifies: 'Es geht jetzt um Stunden' – it's down to hours now. Suitable for German-language protest, political content, or crisis narratives.

Liebe an Weihnacht

Language: DE **Style:** Christmas Soul / Pop

A warm German Christmas soul-pop song. 'Liebe an Weihnacht, heilige Nächte bei Dir' – love at Christmas, holy nights with you. Blinking rings, secret things under the blanket, staying up till four. The tone is playfully erotic and genuinely warm. Version pair with 'Love on Christmas' (English). Suitable for German Christmas programming, holiday playlists, or seasonal content.

Life Is What Happens

Language: EN **Style:** Pop-Rock / Lennon-inspired

Inspired by John Lennon's famous observation. 'You can be a bum on the wrong side of the street, a mother protecting her child, a stock that only benefits itself.' The lyric reframes Lennon's wisdom across social strata – everyone is subject to life happening while they plan. The arrangement is rock-driven with pop accessibility. Suitable for motivational content, life-philosophy programming, or universal-theme playlists.

Lonely Boy

Language: EN **Style:** Pop / Lullaby-Rock

A lullaby-rock piece comforting a frightened child. 'In that corner ain't no spider, it's all left outside. No worms under your sheet – it's all in your mind.' The mother's voice reassures through 300 seasons. Tender, protective, universally resonant. Suitable for children's content, parenting narratives, lullaby playlists, or family-themed programming.

Longing I

Language: EN **Style:** Pop Ballad / Philosophical

A philosophical pop ballad proposing longing as life's fundamental driver. 'Longing keeps us alive, I won't deny it, not tonight.' There's one who betrays, one who is broken, one who cuts deep – all driven by the same force. The lyric universalises desire without diminishing it. Suitable for existential content, romantic programming, or philosophical playlists.

Lost Girl (Karla)

Language: EN **Style:** Indie-Pop / Dramatic

A dramatic indie-pop narrative about abandonment and survival. The lost girl, alone on a playground – 'Didn't show how their game counts, how to play, what to pay.' Judged, forgotten, stuck in their

void. The lyric builds from isolation toward agency. Suitable for social drama, coming-of-age narratives, or women's empowerment content.

Louise (On the Right Side of Town)

Language: EN **Style:** *Soul-Pop / Storytelling*

A soul-pop narrative about a woman named Louise. 'Stop paying rent with kisses to the screen, for the shadows feeding coins into the slot.' The lyric traces her path from the wrong side of town toward self-determination. The soul-pop arrangement provides warmth without sentimentality. Suitable for urban narratives, character-driven content, or soul playlists.

Love on Christmas

Language: EN **Style:** *Christmas Soul / Pop*

English version of 'Liebe an Weihnacht'. 'Holy nights by your side, no one freezing tonight.' Shining rings and secret things till early daylight. Warm, soulful, singable. Suitable for international Christmas programming, holiday advertising, or seasonal playlists.

M

Maybe You Won

Language: EN **Style:** *Pop Ballad / ABBA*

An ABBA-style ballad about separation aftermath. 'The final word was spoken, the files are closing now.' Wounds still open, no last interview. 'We played the game too high, there's always one who falls.' Elegant melancholy with Scandinavian pop craft. Suitable for divorce narratives, transition content, or classic pop playlists.

Mein Himmel, Deine Hölle

Language: DE **Style:** *German Pop / Chanson*

A German pop chanson about a mismatched first meeting. She reads his newspaper (which he hates), he checks her figure. They stumble on the street, both watching the clock inside. The title – 'My heaven, your hell' – captures the asymmetry of attraction. Witty, observational, very human. Suitable for German romantic comedy, date-night content, or humorous relationship programming.

Moonlite Mover

Language: EN **Style:** *Funk / Johnny Guitar Watson*

A funk track in the spirit of Johnny Guitar Watson's 'Superman Lover'. Spoken intro: 'Baby, let me tell you something, I ain't your ordinary man.' Midnight magic, grooving till dawn. The narrator is part superhero, part lover, entirely confident. The funk arrangement is tight and authentic. Suitable for retro-funk playlists, nightlife content, or character-driven comedy.

More Colours Than Fantasy

Language: EN **Style:** *Baroque Pop / Procol Harum*

A baroque pop composition in the spirit of 'A Whiter Shade of Pale'. Sarabandes, sprightly giges, montgolfières, shimmering hosts in the sky. 'We swim, enchanted, in deep-blue sea.' The lyric achieves the same hallucinatory beauty as its model while maintaining its own imagery. Musically and lyrically sophisticated. Suitable for art-house content, classical-crossover programming, or premium brand campaigns.

N

Never Stop Love

Language: EN **Style:** *Reggae / Bob Marley*

A roots reggae declaration of enduring love. First reunion after two weeks, moonbeams spotlighting a lost heart. 'Let's forget about the past and all the doubts that couldn't last.' The Bob Marley style provides rhythmic warmth and spiritual grounding. Suitable for reggae playlists, reconciliation content, or positive-message programming.

No Narrow Land

Language: EN **Style:** *Electro-Pop / Protest*

English version of 'Kein schmales Land'. 'They don't care for truth, they don't care for light. It's not about meaning, it's about the fight.' Media manipulation dissected in electro-pop form. They flash it on every screen with louder lies and bigger schemes. Part of a trilingual version family. Suitable for media-critique content, protest playlists, or politically engaged programming.

Nothing But Laughter

Language: EN **Style:** *Pop-Rock / Early Work*

An early pop-rock piece about being someone's unlikely protector. 'I want you to call me up – if there's a war I'll be your fighter.' The narrator offers devotion while the other needed priests and professionals. In the end, nothing remains but laughter. The early-work quality adds rawness. Suitable for coming-of-age content or nostalgic programming.

Nur er berührt uns mit Liebe III

Language: DE **Style:** *Pop / Beach Boys*

Extended German version in Beach Boys 'God Only Knows' style at 119 BPM. 'Vielleicht wird unsre Liebe diese Nacht nicht überdauern' – perhaps our love won't last the night. Yet where eternal demons lurk, even the darkest can't drag us back. Multiple versions exist in German and English. Suitable for spiritual content, contemplative playlists, or wedding ceremonies.

O

One Very Last Coup

Language: EN **Style:** *Crime Chanson / Storytelling*

English version of 'Ein letztes Ding'. 'One man always got the plan, then he lines the others up.' Checking corners, measuring ground, eating fine on company luck. The heist narrative unfolds with cinematic precision. 'It's a question of the right moment.' Suitable for crime content, heist narratives, or noir-styled programming.

Only He Can Touch Us with Love

Language: EN **Style:** *Pop / Beach Boys*

English adaptation of 'Er berührt uns mit Liebe'. 'Maybe our love is not meant to make it through the night. But down where all the weary demons roam, no devil there can drag us from our home.' Optimised for rhyme and musical flow. Suitable for spiritual playlists, contemplative programming, or cross-cultural worship content.

Our Hearts Align

Language: EN **Style:** *Pop Ballad / Duet*

A tender, restrained duet between two voices (HE and SHE). 'No one ever bought our faith in a better life for human kind.' They don't always understand each other but somehow pull back in line. Nothing is certain – 'We only live inside this moment.' The lyric is mature, emotionally nuanced, and genuinely dialogic. Suitable for wedding content, couple-themed campaigns, or duet showcases.

Oxytocin DNA

Language: EN **Style:** *Experimental / Conceptual*

A radically experimental piece translating the DNA sequence of the oxytocin gene (the love hormone) into musical notes – A=C4, T=E4, C=G4, G=B4. Science becomes composition, biology becomes melody. The concept bridges art and science in a way that is both intellectually rigorous and

emotionally suggestive. Suitable for science communication, bioart projects, museum installations, or experimental music events.

P

People Unite

Language: EN **Style:** Reggae / Bob Marley

A universal reggae anthem. 'Let them children paint away the clouds from our sky.' Unity, solidarity, hope – delivered without naivety. The Bob Marley production style makes the message physical, the rhythm communal. Suitable for unity campaigns, children's charities, community events, or positive-message playlists.

Poison Warning

Language: EN **Style:** Rock / Noir

A noir-rock track from the perspective of someone who knows they're dangerous. 'I don't go looking for trouble, but it finds me every time.' The narrator is counterfeit money – no safe bonds, no guarantee. The poison warning is issued with self-awareness rather than pride. Musically dark, lyrically sharp. Suitable for crime drama, noir content, or dark rock playlists.

Prêt pour la Beauté

Language: FR **Style:** Raï / Maghreb

French Raï-Maghreb version of 'Bereit für die Schönheit'. 'La fenêtre derrière les roses vous protège, mes belles.' The window behind the roses protects – from the gaze that makes you pale, from the scissors that want to cut you. But it protects me too. Part of a four-language version family (German, French, Italian, constructed). Suitable for French-language programming, Raï playlists, or cross-cultural beauty campaigns.

Pronto per la Bellezza

Language: IT **Style:** Canzone / Pop

Italian version of 'Bereit für die Schönheit'. 'La finestra dietro le rose vi protegge, belle mie.' The Italian text adds Mediterranean warmth to the universal theme of readiness for beauty. Part of a four-language version family. Suitable for Italian cultural content, fashion programming, or Mediterranean lifestyle campaigns.

R

Red Letter Day III

Language: EN **Style:** Funk / 10cc

A funk track in 10cc style brimming with British wit. 'That jumpsuit should come with a public health warning, you walk in the room, I forget what I'm forming.' Burnt pasta, burnt defences, misplaced confidence – two people who are terrible for each other and know it. The humour is self-deprecating and irresistible. Suitable for British comedy, rom-com content, or witty playlists.

Ride Your Last Stallion II

Language: EN **Style:** Blues-Rock

A rough blues-rock anthem of defiance. 'Run off them damn missionaries, they're the real biblical disease.' No kneeling, no bending – steel gets sharp when prayers end. Ride your last stallion as a declaration of self-sovereignty against imposed belief. Raw, confrontational, unapologetic. Suitable for rebel narratives, blues-rock playlists, or independence-themed content.

Robin Zoot

Language: EN **Style:** Pagan-Folk / Medieval Rock

From the musical 'Gwenhwyfar', arranged in pagan-folk/medieval rock style inspired by Faun, Omnia, Wardruna, Corvus Corax. Production notes specify 100 BPM with folk instruments. The piece serves both narrative function within the musical and standalone medieval atmosphere. Suitable for Renaissance fairs, medieval gaming, fantasy content, or pagan-folk events.

Run for Your Love

Language: EN **Style:** *Pop-Rock / Dramatic*

A dramatic pop-rock piece built on urgency. 'Run for your love – since you went away, how will you miss me?' The curtain is coming down, love reduced to 'a famous sign' bargained away as 'another crime.' Spoken interjections punctuate the verses. The emotional stakes are high, the delivery intense. Suitable for dramatic film moments, action-romance content, or high-energy playlists.

S

Schiff an Land

Language: DE **Style:** *Sailor Pop / Liedermacher*

A German sailor song about landfall after a year at sea. 'Bin endlich auf der Insel, spür den nassen Sand' – finally on the island, feeling wet sand. Seals, nets, albatross – the imagery is specific and sensory. 'Ist das mein Rettungsfloß?' – is this my life raft? The question lingers. Maritime atmosphere meets existential inquiry. Suitable for coastal documentaries, German folk programming, or maritime-themed content.

Schmink's dir ab

Language: DE **Style:** *German Pop / Laconic*

Laconic German pop about receiving drunken late-night calls. 'Rufst mich seit Jahren an, mitten in der Nacht, mit nem Promille-Wert, das jeder Tester kracht.' Called for years, middle of the night, blood-alcohol levels that break every tester. The narrator finally goes back to sleep. Dry humour, emotional exhaustion. Suitable for German comedy, relationship reality content, or everyday-life playlists.

Schwerer Atem

Language: DE **Style:** *Hip-Hop / Spoken Word*

German hip-hop/spoken word about suffocation – literal and metaphorical. 'Hartes Brett vor der Luft' – hard board blocking the air. Feelings disgraced, stepped out of life, heavy breathing. The hook is raw and physical. German version of 'Respiration Lourde'. Suitable for urban content, German hip-hop programming, or mental health narratives.

Scientists of Sound

Language: EN **Style:** *Dance-Pop / Groove*

A dance-pop anthem celebrating unity through music. 'Step in the line, lock to the groove.' Don't ask where we come from, what colour, what shape – 'Somewhere between kind love and holler, we are the scientists of sound.' Music as universal language, the dancefloor as laboratory. Suitable for diversity campaigns, club content, music industry events, or feel-good playlists.

Sei doch froh dass du mich los bist

Language: DE **Style:** *Schlager-Pop / Empowerment*

A liberating German breakup song. 'Sei doch froh, dass du mich los bist' – be glad you're rid of me. After years of pretence, the narrator reclaims agency. 'Die Ruhe steigt langsam hoch' – peace rises slowly. The tone is triumphant rather than bitter. Suitable for empowerment content, breakup playlists, or women's programming.

Sexpositive

Language: DE **Style:** *German Pop / Feminist*

A German feminist pop song with clear messaging. 'Ja heißt ja, und Nein heißt nein' – yes means yes, no means no. Sisters, stop overthinking. The tone is celebratory and empowering, the language direct

and playful. 'Nur wenn's anliegt kommt wirklich der Döbel rein' – cheeky double entendre. Suitable for feminist programming, sex-positive content, party playlists, or empowerment campaigns.

She Shakes My Heart

Language: EN **Style:** *Doo-Wop / Retro Pop*

A retro doo-wop love song. 'She's shakin' my heart – I feel it start (oom-bop-bop).' Her scent like forests, eyes sparkling endlessly, singing like nightingales. The arrangement is pure vintage charm – backing vocals, handclaps, swooning harmonies. Joyful, innocent, irresistibly catchy. Suitable for retro programming, romantic comedy, vintage-themed campaigns, or oldies playlists.

Shouldn't I Better

Language: EN **Style:** *Indie-Pop / Satirical*

A satirical indie-pop track cataloguing the absurd demands of contemporary self-improvement. 'Shouldn't I better learn to ride an e-bike? Shouldn't I better learn to sleep alone?' Breast surgery, forced smiles, the relentless pressure to optimise. The wit is sharp, the satire pointed. Suitable for lifestyle satire, social commentary, women's content, or alternative playlists.

Silent Friend

Language: EN **Style:** *Folk Ballad / Philosophical*

A philosophical folk ballad addressing existence itself as 'silent friend'. 'Are we truly tied to life this way, that we keep on patching, stitching days, even when it's slipping, drifting, on its way to fade?' The lyric questions the human compulsion to repair what may be beyond repair. Suitable for philosophical content, hospice/palliative care programming, or contemplative playlists.

Slow Motion

Language: EN **Style:** *Smooth Pop / George Michael*

A smooth pop composition in George Michael style. 'Slow now, slowly, we've got time.' The lyric is an invitation to decelerate – no rush to start, no need to run. 'This kind of sweetness can't be won' – it must be waited for. The inverse of 'Time Lapse'. Suitable for romantic content, wellness programming, slow-living campaigns, or intimate playlist placement.

Snow Is Finally Falling I

Language: EN **Style:** *Winter Ballad*

A winter ballad of devastating beauty. 'Now snow is finally falling, laying old pictures across my brow. Makes my thoughts turn sharp and cold as ice.' The narrator walks into the blizzard, speaking love into the white, freezing slowly. The question – 'How warm are you inside?' – hangs unanswered. Version pair with 'Snow Is Finally Falling II'. Suitable for winter content, contemplative playlists, or cinematic winter sequences.

Snow Is Finally Falling II

Language: EN **Style:** *Winter Ballad*

Revised version of 'Snow Is Finally Falling I'. The imagery is condensed, the atmosphere intensified. 'Thoughts turn brittle, sharp as ice.' The revisions sharpen every image. More atmospheric, more controlled. Suitable for the same contexts as version I, with enhanced cinematic quality.

Sometimes You Don't Know

Language: EN **Style:** *Folk / Singer-Songwriter*

A folk-style admission of uncertainty. 'Sometimes you don't know what to do with your own friend.' Not knowing where to go, anticipating laughter, but needing to go where it's special. The simplicity is disarming – no pretence of wisdom, just honest confusion. Suitable for indie film, reflective content, or acoustic playlists.

Southern and Warm

Language: EN **Style:** *Americana / Country-Pop*

An Americana track about making do. 'You say Ho, I say Hi.' Corn or rye, just enough for tonight. When life won't play along your plans, the response is not despair but warmth – southern and warm as philosophy of survival. Suitable for Southern US settings, comfort-food content, country playlists, or resilience narratives.

Speed Princess

Language: DE **Style:** *Arabic-Electronic / Youth*

German youth version of 'High-Speed Princess' with Arabic musical elements. 'Willst allein sein, tanzt mitten im Crowd-Flow.' The lyric celebrates independent young womanhood through dance culture. Arabic-electronic production adds cross-cultural dimension. Suitable for German youth programming, multicultural content, or dance playlists.

Spielt uns die Nacht Abschied

Language: DE **Style:** *Chanson / Liedermacher*

A nocturnal German chanson about a relationship's end. 'Los sag endlich was, oder regiert uns nur noch der Hass?' – say something, or is hate all that's left? The small detour hurt, but I won't leave. The night plays farewell. Intimate, raw, honest. Suitable for German drama, late-night programming, or relationship-themed content.

Stay a Seagull in Heaven

Language: EN **Style:** *Art-Pop / Poetic*

A poetic art-pop piece using the seagull as extended metaphor. 'From your heights, your calls ring almost like music. Down on Earth, they only sound like noise.' Flight looks light and easy from afar – up close, it's struggle. The lyric examines perception, distance, and the gap between how things appear and what they cost. Suitable for nature documentaries, coastal content, or philosophical playlists.

Sunshine Boy

Language: EN **Style:** *Pop-Funk / Prince*

Pop-funk track related to 'I'm the One', sharing the 'Sexual – Animal' intro and similar melodic material. Longing for shared nights, erotic energy channelled through Prince-influenced production. The variations between the two tracks suggest different arrangement approaches to the same emotional core. Suitable for adult playlists or romantic content.

T

Tags drauf

Language: DE **Style:** *German Pop / Cologne Dialect*

Laconic German pop about the morning after. 'Tags drauf, bist'e schlauer' – next day, you're wiser. Head pounding, more trouble coming – but it wasn't that bad. The Cologne dialect adds warmth and humour. A hangover song that doubles as relationship commentary. Suitable for German comedy, morning-after content, or regional dialect programming.

Takes a Lifetime

Language: EN **Style:** *Pop-Rock*

A pop-rock reflection on youth and the time it takes to learn. 'If you look at those boys on the run, and you wonder where they've got their reasons for fun.' The title says it all – understanding takes a lifetime. Fear of independence, the slow acquisition of self-knowledge. Suitable for coming-of-age narratives, youth programming, or reflective playlists.

Tell Me

Language: EN **Style:** *Blue-Eyed Soul / Paul Carrack*

Blue-eyed soul in Paul Carrack style. 'Well, yeah, your girlfriends and their whispers drip down hot like the candle wax above our dinner.' The lyric captures intimate dinner-scene dynamics with sensory precision. How could I ever leave? The soul arrangement provides silky warmth. Suitable for romantic dining content, soul playlists, or intimate scene-setting.

Ó

Óthami

Language: Óthami (Constructed) **Style:** *World / Experimental*

A text in the constructed language Óthami – described as the only existing exemplary form of this new language. The phonetics suggest Romance and Sanskrit influences: 'Lé venusra d'éra résami, vélara néthi.' The lyric is sound-driven and ritualistic, operating beyond conventional linguistic meaning. A genuinely unique catalog entry. Suitable for experimental music, linguistic art projects, constructed-language communities, or avant-garde performance.

T

That Old Street

Language: EN **Style:** *Chanson / Singer-Songwriter*

A singer-songwriter chanson about a street where artists once lived. 'That row of weathered houses where poets used to dream, and quiet composers waited for love to set their stories free.' The street becomes a character, its history layered in the walls. Gentle, nostalgic, deeply atmospheric. Suitable for heritage content, literary walking tours, or European city narratives.

The Edge of Night

Language: EN **Style:** *Dark Folk / Dylan-esque*

A dark folk composition with Dylan-esque prophetic tone. 'There must be some way forward, the wanderer said. Too many fakers drinking from our well.' They take what isn't theirs, waste what others bled. The wanderer seeks passage through a corrupted landscape. Suitable for Western-style narratives, noir content, or folk-protest programming.

The Night Leaves Us Love III

Language: EN **Style:** *Ballad / Duet*

A slow ballad duet at 70-75 BPM. SHE: 'Who tells us how the day should feel in a world that bends with sorrow?' HE: 'We've carried dreams through broken years, through silence, doubt and fear.' Something in the dark tonight feels finally warm. The dialogue structure gives the piece theatrical depth. Suitable for stage performance, romantic drama, or premium ballad playlists.

The Right Girl

Language: EN **Style:** *Pop*

A fragment – 'But She Was the Right Girl.' Unfinished, suggestive, carrying the weight of its brevity. The right girl at the wrong time, or the right recognition arriving too late. The sketch quality invites completion. Of interest as catalog curiosity or development material.

Till the End of Time

Language: EN **Style:** *Pop Ballad*

A tender pop ballad about transformative love. 'With you, the weight grew lighter, my heart grew warm again. The present opened gently, let the past slip off my skin.' Loving without the shadow of fear, without conditions, till the end of time. Emotionally generous, melodically strong. Suitable for wedding content, romantic programming, or commitment-themed campaigns.

Time Lapse

Language: EN **Style:** *Synth-Pop / Electro*

The inverse of 'Slow Motion'. 'Lights go down, the room is breathing, seconds start to run too fast.' One touch and suddenly we're living through a future that hasn't happened yet. The synth-pop production mirrors the lyric's temporal distortion. Suitable for sci-fi content, time-themed programming, electronic playlists, or transitional scenes.

É

Étranger ô Étranger III

Language: FR **Style:** Chanson / Northern French Folk

A French-language chanson in northern folk tradition about the eternal stranger. 'Étranger, oh étranger, t'es échoué où, dis-moi?' – Stranger, where did you wash up? The lyric prophesies that one day the longing will seize you like cold wind in the body. Migration, displacement, and the impossibility of belonging are explored with poetic economy. Suitable for migration narratives, French cultural programming, or literary adaptations.

T

Traum am Wasser

Language: DE **Style:** Chanson / Dota

German version of 'Dream by the Water', in the style of German singer Dota. 'Ein letzter Roman, nur eine Fortsetzung, eine Reihe von Zehn – Zeit zu geh'n?' A contemplation at the waterside about endings and continuation. The German text has additional lyrical density. Suitable for German-language programming, waterside settings, or literary content.

Turn of the Tide

Language: EN **Style:** Folk-Rock / Musical

From the musical 'Ashbury Days'. A folk-rock piece about historical turning points – the tide changing, a generation shifting, the page turning. The musical context provides narrative framework while the song stands independently as a change anthem. Suitable for transformation narratives, historical content, or theatrical production.

U

Uns läuft die Zeit davon

Language: DE **Style:** Pop / Bonnie Raitt

A German pop track in the spirit of Bonnie Raitt's 'Nick of Time'. 'Du rufst mich nachts an, heulst am Telefon.' Calling at night, crying, watching happy couples on late-night TV. Time is running out – the urgency is personal, not abstract. Suitable for German drama, time-pressure narratives, or emotional pop playlists.

Untriggered

Language: EN **Style:** Punk-Pop / BPM 141

English version of 'Entsichert'. 'I was never one of the truly pretty, as a kid I wasn't better at all. As a teen my curls stayed wild and gritty, and the pretty ones just passed me by.' The punk-pop energy at 141 BPM transforms vulnerability into defiance. Suitable for empowerment content, punk playlists, or outsider narratives.

W

Wäre ich blind

Language: DE **Style:** Pop Ballad

German version of 'If I Were Blind'. 'Die Dinge sind immer im Fluss, wenn sich Deine Welt ändern muss.' Things are always flowing when your world must change. Will you let me in, or do we walk on? The German text is more fluid than its English counterpart. Suitable for German romantic programming or contemplative playlists.

Was'n Scheiß

Language: DE **Style:** *German Pop / Laconic*

Laconic German pop demanding something new. 'Sag mir doch mal etwas Neues, sag mir doch mal was vom Glück' – tell me something new, tell me about happiness. Not just when it's over. Missed life doesn't come back. The directness is therapeutic. Suitable for German everyday-life content, reality programming, or conversational playlists.

We Are Ready II

Language: EN **Style:** *Anthemic Rock / Stadium*

An anthemic rock piece building from stillness to stadium scale. 'I feel it here, inside these walls. Though nothing moves, not yet at all.' How long have we been waiting? A hundred years, a thousand tears. The readiness is hard-earned, the anthem justified by patience. Suitable for sports events, transformation moments, grand openings, or stadium-rock playlists.

We Did It

Language: EN **Style:** *Psychedelic Pop / Free Rock*

Ecstatic psychedelic pop celebration. 'Ram, bam, bam, ouhm, bam, bam – we did it!' The lyric is pure jubilation, the arrangement a psychedelic eruption. Free rock energy, collective triumph. Suitable for achievement celebrations, festival content, victory montages, or psychedelic playlists.

We Don't Dance Anymore

Language: EN **Style:** *Pop Ballad / Melancholic*

A melancholic pop ballad about a relationship that has lost its movement. 'You might be right if you think there's no need for my rainy day letters.' Eight-PM nights that ran out of control, and now – we don't dance anymore. The metaphor of ceased dancing as ceased connection is perfectly calibrated. Suitable for relationship drama, divorce narratives, or contemplative playlists.

We're Groovin' the Nite

Language: EN **Style:** *Club / Erotic*

A supercharged club track with whispered spoken-word intro. 'Baby? Feel that heat? That ain't the speakers – that's us.' When they hit the floor together, time slows, bass drops, the connection becomes physical. Unabashedly erotic, energetically irresistible. Suitable for club scenes, adult entertainment content, or late-night playlists.

Weed Ravers

Language: EN **Style:** *Reggae / Dancehall*

A reggae/dancehall anthem for marijuana culture. 'We light it, not fight it, feel freedom within.' Inspiration, revelation, wisdom under your skin. The tone is celebratory rather than confrontational. The dancehall production keeps the energy high. Suitable for cannabis-culture content, reggae playlists, or relaxation programming.

Wenn's sein muss auch sterben

Language: DE **Style:** *Chanson / Existential*

An existential German chanson confronting mortality with laconic acceptance. 'Wenn's sein muss auch sterben – ein paar werden sich freuen, denn sie werden was erben.' If needs be, even dying – some will be glad to inherit. No one scolds you anymore. The dark humour doesn't diminish the depth. Suitable for philosophical content, German drama, or contemplative programming.

Where Is God Tonight

Language: EN **Style:** *Italo-Pop / Gianni Togni*

An Italo-pop track in the style of Gianni Togni's 'Nannarà'. 'Where has all your love gone missing, the love you swore you'd never lose?' Broken dreams, shattered lives, storm floods. The question – where is God tonight? – is addressed to absence rather than presence. Version pair with 'Wo ist eigentlich Gott' (German). Suitable for spiritual questioning, Italian-influenced programming, or crisis-of-faith narratives.

Who's in Me

Language: EN **Style:** *Pop-Rock / BPM 122*

An energetic pop-rock track at 122 BPM about identity within a toxic relationship. 'You beating me on fishy food, you treat me bad, the best you could.' Jumping through hoops, the central question: who has taken residence inside me? The lyric externalises internal conflict. Suitable for identity-crisis content, relationship drama, or alternative pop playlists.

Wir ändern den Plan

Language: DE **Style:** *Pop-Chanson*

A German pop-chanson about adjusting to loss without abandoning purpose. 'Du hast ein Tiny House in meinem Herzen' – you have a tiny house in my heart. When you move on, who heals the pain? The answer: we change the plan, not the goal. Pragmatic romanticism. Suitable for resilience narratives, German pop programming, or self-help content.

Wir ha'm uns wiedergeseh'n

Language: DE **Style:** *Schlager-Pop / Humorous*

A humorous German schlager-pop track tracing a relationship from playgroup to reunion. 'Schon als Kids in der Krabbelgruppe, stritten wir um Deine Puppe, die den Kopf dabei verlor.' Fighting over a doll that lost its head. From kindergarten to adulthood – and meeting again. Warm, winking, nostalgic. Suitable for German entertainment, reunion-themed content, or humorous playlists.

Wo ist eigentlich Gott

Language: DE **Style:** *Italo-Pop / Gianni Togni*

German version of 'Where Is God Tonight'. 'Wo ist deine Liebe geblieben, die du niemals vergessen wolltest?' Broken dreams, storm floods – and the unanswerable question. The German text adds directness. Suitable for German spiritual programming or crisis-of-faith content.

Y

Yee Haw

Language: EN **Style:** *Southern Blues / Zydeco*

Southern backstabber blues with zydeco influence. 'That you'd go and sweet-talk my feisty wife, that you'd sneak behind my back, stirrin' up strife.' The narrator's outrage is delivered with gleeful energy. The Southern setting and language are authentic. Version pair with 'Hey Hey Hi Di Ho'. Suitable for Southern US content, blues playlists, or character-driven comedy.

Yes, You're Right (I'm Crazy)

Language: EN **Style:** *Psychedelic Pop*

A psychedelic pop celebration of madness. 'I watched the clouds go sailing by, and I was floating in the sky, as a monkey ear with silver hair.' The narrator embraces the accusation of craziness with joy. Surreal imagery, playful tone, absolute freedom. Suitable for creative-spirit content, psychedelic playlists, or eccentric-character narratives.

You Can't Save Your Life

Language: EN **Style:** *Rock / Existential*

An existential rock track exploring moments where life hangs by a thread. 'When a child runs into the street, one breath away from a moving car. When a woman starts to dance again, though her body's been a prison.' The lyric catalogues instances of impossible rescue. You can't save your life – you can only live it. Part of the ODDS version family. Suitable for emergency services content, existential drama, or powerful playlist placement.

You Might Really Lean on Me

Language: EN **Style:** *Motown / Soul*

A Motown-style soul offering of support. 'When your day breaks before the daybreak comes, and life hits back, baby, just for fun.' The narrator stands ready as emotional anchor. 'When the traffic gods don't play it fair.' The Motown production provides warmth and reliability. Suitable for support-themed content, soul playlists, or friendship narratives.

You Mustn't Pay the World

Language: EN **Style:** Synth-Pop / Satirical

A satirical synth-pop track cataloguing contemporary self-maintenance rituals. 'Watch your BMI, check your hair on time, play the latest games, use the trending lines, keep your systems synced, update your AI.' The world isn't hard – if you just pay. The satire cuts precisely because it sounds like genuine advice. Suitable for consumer-culture critique, satirical content, or social-commentary playlists.

Your Condo's Burning

Language: EN **Style:** Rock / Warning

A warning rock track about playing with fire. 'You like the fire but you can't rule it.' Same old dances, same old chances, lighting matches until the condo burns. The metaphor works for relationships, addiction, or any compulsive behaviour. Suitable for cautionary narratives, addiction content, or intense rock playlists.

Your Eyes Write Black II

Language: EN **Style:** Indie-Rock / Social Critique

An indie-rock track about the delusion of work-based salvation. 'You're living on a future dream, flying straight into the sun. No return ticket in your pocket, just the hope that work would make it all come true.' Icarus as office worker. The social critique is embedded in personal narrative. Suitable for work-culture content, burnout narratives, or critical indie playlists.

Z

Zion's Lion

Language: EN/Patois **Style:** Reggae / Bob Marley

A roots reggae spiritual in English and Patois. 'If Babylon on go crying, creep down deep in human despair, there's one saving light.' The Lion of Zion as spiritual salvation against Babylonian despair. The Patois elements add authenticity. Suitable for roots reggae playlists, spiritual content, or Rastafarian cultural programming.

As of April 2026 • 167 of 175+ lyrics catalogued • Additions forthcoming

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