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# Composition of *'Breath of Faith'*

A Music Album



**Matura Project**  
in the Subject Music

**Supervision**  
Martin Eigenmann

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## Abstract

The goal of this Matura project is to compose an authentic album that explores themes of faith, personal growth, and shared human experiences through music composition. The creative process involved three key approaches of composition—exploratory, harmonic, and lyrical—that balance spontaneity with intentional song development. The process, from conception to the final product, is described in this paper. The result is *'Breath of Faith'*, an eight-track acoustic album stripped back to its core, allowing for a raw, intimate expression of personal and spiritual growth. This project reflects a journey of creative exploration, an understanding of the power of words, and a commitment to strive for excellence over perfection. Through this process, I have learned to embrace the creative journey, trust in myself, and rely on my faith.



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# 1 Introduction

The primary objective of this Matura project is to compose an authentic album centered around themes such as faith and personal growth. My aim is to compose music which reaches into the depths of our souls, resonating with our most profound experiences as human beings. Throughout this project I strive to develop as a musician, learning more about composition and the intricacies involved in completing an album—this process entails refining my composition skills. I wish not merely for the ability to write music spontaneously, but also to sit down and create consciously.

The Christian Faith has impacted not only my life but also my music taste, which in turn influences parts of my compositions. Whether singing gospel songs in church or dancing to CCM<sup>1</sup>, I draw inspiration from my journey with Jesus. My faith has carried me through some of the harder moments in life and serves as my cornerstone. In my songs, Bible verses are referenced not only as a source of inspiration but also as a fundamental essence I always return to: The Word of God itself.

In this paper, I will describe the creative process behind '*Breath of Faith*', exploring techniques and decisions that shaped its composition. My primary focus will be on the composition of the album rather than on production. By engaging with the interplay of emotions, authenticity, and craftsmanship, we can gain insight into the art of creating music that not only moves us but also reflects the essence of our shared humanity.

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<sup>1</sup> This paper contains a glossary at the end, offering definitions and explanations for technical terms or less familiar words used throughout the text. The first occurrence of each term is *italicized*.





## 2 Fundamentals

### 2.1 Musical Fundamentals

At the age of five, I started taking piano lessons with Matthias Camenisch (formerly Berger). He taught me the fundamentals of piano in classical music. I vividly remember composing my first little melodies with him. When I was eight, my father bought me my first guitar, and we would play worship songs together. I plan on taking up guitar lessons to expand my musical spectrum.

At nine, I started playing the clarinet but quickly realized it was not the instrument for me. During my time at Kantonsschule Wiedikon (KWI), I learned simple music theory. In this paper, I will analyze the use of music theory in my compositions in this paper, if I consider it necessary.

During my time at KWI, I joined the One2Three choir. As a child, I was always fascinated by singing, but I had always been shy about it. Since then, I have become more familiar with my voice and also gained more confidence, even taking up a semester of singing lessons. Somewhere along this journey, I started songwriting to express my thoughts and emotions, which quickly led to finding a new passion.

### 2.2 Technical Fundamentals

The composition of each track was done acoustically. I wrote my songs acoustically on the piano or the guitar.

In March 2024, through a friend, a professional studio in Winterthur was made available. I recorded a few vocal and piano tracks there, however, I ended up rerecording everything with my supervisor Martin Eigenmann at school (see chapter 3.6).

The production of *'Breath of Faith'* was achieved with the help of a DAW; in my case Cubase 13 inside which different functions and tools were used (see chapter 3.6).



## 3 Work Process

### 3.1 Album Concept

We all breathe. On average, inhaling and exhaling all happens within five seconds (Medical News Today, 2023). It is an indispensable part of living. *'Breath of Faith'* conveys various stages of my life and how faith has influenced my journey.

I deliberately chose to write a *narrative album*, allowing me to create a train of thought with my songs rather than restricting myself to a single concept. This approach gave me the freedom to explore various themes and ideas, reflecting experiences of faith and coming of age.

Additionally, for the sake of embracing my creative instincts, I decided not to confine myself to a specific genre. This enabled me to lean back on my background as a musician, influencing the composition style throughout the album.

I wrote more songs than I ultimately included, giving me a selection to choose from and allowing the most fitting tracks to make the final cut.

It is important to note music I frequently listen to likely provides me with unconscious inspiration. Therefore, even with the flexibility of genre and absence of a rigid “concept”, my songs tend to be part of the CCM genre such as Phil Wickham's album *'I Believe'* (Wickham, 2023).

### 3.2 General Approaches of Composition

In this chapter, I distinguish between three approaches to writing and composing songs, each offering a unique pathway to creativity and expression. These methods were neither explicitly taught to me nor preplanned. Rather, they evolved during the composition process. They serve as the primary approaches that consistently guide me in creating music. Further details and examples of how these approaches were applied can be found in chapter 4. Often it is not only a singular approach used per song, but a combination of them.

#### 3.2.1 Exploratory Approach

This particular approach to composition is an intuitive, spontaneous and often emotionally driven method that begins with a simple musical idea, such as a melodic hook or a lyrical phrase. I loop this idea, experimenting with where it might lead and how it might

evolve, meaning I do not plan to sit down and compose. It is also fast, as the compositions often come together in a short amount of time.

While this approach allows for an immediate and raw creative flow, it is also unreliable. I cannot consistently rely on writing songs this way because it requires me to be in a heightened emotional state. This state often arises from moments of joy, sadness, anger, or reflection, and it acts as a trigger, driving me to sit down at the piano or pick up the guitar. This exploratory approach allows me to bypass overthinking and channel these strong emotions directly into music.

### 3.2.2 Lyrical Approach

When it comes to writing lyrics, I try to express my thoughts on a certain subject. It is all about content and context. Say there is something on my mind for a considerable while, then I will try to come up with some lyrics. I will demonstrate this lyrical writing process as follows:

First draft of Verse 1 of *'Jesus Heals'*:

I have sinned more than I can count.  
I've been stubborn again and again.  
I've walked away from the cross,  
Turned around  
taken refuge in the world  
such a dark place  
Tell me Lord,  
what does it take?

After writing up this first draft, I then go over it and refine it to my liking. *Are there word replacements I can make? How can I make it flow better?*

Second draft of Verse 1:

I have sinned more than I can count.  
I've been stubborn **time and time** again.  
I've walked away from the cross,  
Turned **my back towards you**  
taken refuge in the world  
such a dark place  
Tell me Lord,  
what does it take?

I then try to lay a chord progression underneath these drafted lyrics and make the melody as I go along, playing and singing once again in loops. Once the melody becomes apparent some further changes to the lyrics are made, making the phrases more fluid.

Final version of Verse 1:

**I've** sinned more than I can count.  
I've been stubborn time and time again.  
walked away from the cross,  
Turned my back towards you  
**and** taken refuge in the world.  
Tell me Lord,  
what does it take?

Once I am satisfied with the first verse, I continue by writing a second verse. Since I already have the rhythm and the main melody for the first verse, they can be mapped over to the second verse. Crucially, I count the syllables of the individual phrases, and since they are sung, the number of syllables does not necessarily line up with what we would count if we simply were to read it.

Final version of Verse 1 (with counted syllables):

I've sinned more than I can count. (8)  
I've been stubborn time and time again. (9)  
walked away from the cross, (6)  
Turned my back towards you (6)  
and taken refuge in the world. (8)  
Tell me Lord, (4)  
what does it take? (4)

With the help of this guideline, I write another verse going through similar steps as with the first verse. I will hereby only share the finished lyrics of the second verse.

Final version of Verse 2 (with counted syllables):

You've shown me mercy in the dark (8)  
Once, I believed death was pretty near (9)  
But one thing you didn't let (7)<sup>2</sup>  
There was no fear in me (6)  
You were right there besides me (7)<sup>2</sup>  
Not a moment (4)  
leaving me (4)

---

<sup>2</sup> The number of syllables in one phrase does not need to match precisely with the corresponding phrase in another verse. The change of pronunciation offers flexibility, enabling modifications that align the syllables more closely.

### 3.2.3 Harmonic Approach

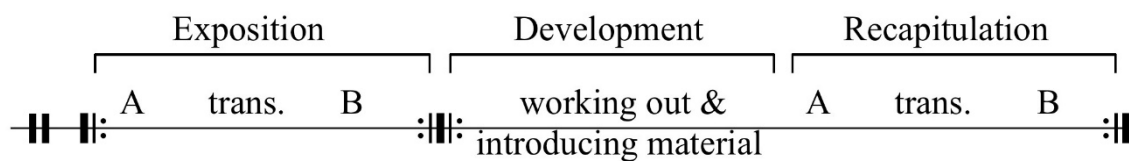
With the harmonic approach my mind is challenged to think outside of the box. Jacob Collier is a master of harmony and has inspired me to go further than the basic four chord progressions, which is often used in pop music (cf. Megan Lavengood, Bryn Hughes, 2023). Since harmony is in the center of this approach, what I care about most is the chord progression, playing with harmonic ambiguity. In chapter 4.1 I went into more detail about how the chord progression of the first track '*Intro (every step of the way)*' was composed. As mentioned before, further examples of this approach can be found in chapter 4.

In general, it is always possible to transform something harmonically simple into something more harmonically interesting. Each voicing and inversion of a chord maintains a similar *tone color* but provides a different anchor point. Tchaikovsky claims that between "the fundamental triad and its inversions, there exists an internal, or, we might say, 'spiritual' difference." (Tchaikovsky, 1970, p. 27)

## 3.3 Song Structure

The song structure is fundamental in songwriting. To illustrate its significance, let us travel back in time to the early 18<sup>th</sup> century. During the *Viennese Classical era* one of the most renowned musical structures was the *Sonata Form*, consisting of three parts: exposition, development and recapitulation (Wikipedia, 2024). Each section had its distinct characteristics. For instance, the recapitulation often mirrors the exposition, ending with a closing theme.

**Figure 1. Early example of Sonata form**



Source: Hyacinth (2014)

Just as the sonata form created expectations for listeners of that time, modern song structures serve a similar purpose. In contemporary pop music, a typical structure might include intro, verse 1, pre-chorus, chorus, verse 2, chorus, bridge, chorus, outro (cf. Andre Schmidt and Jürgen Terhag, 2013). In my opinion, however, it is not necessary to adhere strictly to these structures.

In my tracks I have experimented with traditional song structures. While some of my songs follow these conventional patterns, others do not. For example, in the first track, *'Intro (every step of the way)'*, the chord sheet does not label each section with the "standard terms" (verse, chorus, etc.) because sometimes it does not make sense to do so, since the sections do not fully conform to what a verse and chorus would be. *'Friend'* starts with a pre-chorus instead of an intro. Additional variation in song structure can be seen in the chord sheets.

Overall, the song structure can provide a foundation for writing a song, whether starting with a catchy chorus, a slower verse, or an instrumental intro. However, while I mentioned traditional song structures, it is important not to be constrained by them but rather use them to enhance creativity and occasionally experiment with them. This allows for more variation to the songs. *'Bohemian Rhapsody'* (Freddie Mercury, et al., 1975) is the groundbreaking example that goes beyond traditional song structures as it combines ballad, opera and rock elements into a multi-genre piece (Tutorials By Hugo, 2023). While my songs do not go that far beyond the conventional patterns, they do have their unique flare of variations.

### 3.4 Refining Process

Once the song is roughly drafted with chord progressions, melody, and lyrics, I try to refine it. Lyrics are rewritten, melodies are re-sung, and chords are reviewed. Nothing is set in stone until the final recording is complete—and even then, experimenting with the vocals remains exciting, especially for live performances.

As mentioned before, the refining process includes rewriting certain lyrics and melody lines. I ask myself questions such as: Is there a way to add tension? Does the melody need harmonies, or does it feel more powerful sung in unison? To be honest, this process could go on forever. It is crucial to keep the big picture of the song in mind and work on it until it is "good enough". With a perfectionist mindset it is easy to get stuck—there is always more to add, but sometimes, less is more.

### 3.5 Scoring

I scored the music using chord sheets. I decided to do this by hand on a digital note-taking app. First, I tried using music notation software Musescore 4, I quickly realized it did not have the layout I wanted, so I opted to do it by hand instead.

First, I ensure I know the time signature. Then, I write down the chords, with each bar represented between two large vertical lines. After writing the chords, I add the lyrics

beneath them, aligning the text with the correct bars as accurately as possible. I also write down the rough rhythmic notation for the accompaniment instrument above the bars where I deem it necessary.

This is a timely process, and several additional adjustments such as further embellishments are added. As a result, scoring also contributes to the refining process of a song.

## 3.6 Production

The production of my music album was done in collaboration with Martin Eigenmann. In the beginning, I set out to do the production all by myself, however, I realized the unrealistic workload ended up adversely affecting the composition of the album. Therefore, I wanted to focus more on the composition rather than the production of the album. *'Jesus Heals'* and *'End of the World (just breathe)'* were the first songs I preproduced myself. I ended up recording my songs acoustically and doing parts of mixing (see chapter 3.6.2), while the whole postproduction including (full) mixing and mastering were done by Martin Eigenmann.

### 3.6.1 Preproduction

Nowadays, music production is typically executed on a DAW (Digital Audio Workstation), which is a software application that runs on a computer and allows users to record, edit, and produce music (Jones, n.d.).

For the preproduction of the two songs *'Jesus heals'* and *'End of the World (just breathe)'* I used Cubase 13. Most of the instruments—piano, pads, bass, and drums—were first played into the DAW using a *MIDI keyboard*. Since I had no prior experience with any type of DAW, it took me quite some time to grasp the basics. The learning curve was steep, but I quickly realized that I was investing too much time in learning how to use the software, which ultimately negatively impacted my compositions since I barely had any energy or motivation left to focus on composing.

I had to take a step back and reassess. Since composition was the focus of this project, I decided to bring in a producer to assist with the production. This allowed me to concentrate more fully on my original aims.

### 3.6.2 Recording

I recorded the guitar and piano accompaniment tracks acoustically. The acoustic guitar track was recorded as a *DI track*.



For the piano, a pair of pick-up microphones (Sennheiser MKH 800) was used to record the high and low strings of a grand piano (see Fig. 2). Furthermore, a *boundary microphone* (Beta 91A by Shure) was placed on the soundboard of the grand piano. The whole system was connected to a mixing desk, which was connected to a laptop that recorded the tracks into the DAW. While recording, it is important to be in a room with minimal background noise; since this was at school, it was only somewhat possible after school hours. Additionally, recording on a recently tuned acoustic piano is preferred to avoid the piano being out of tune. Another option is to record on a MIDI keyboard and later add a good plug-in during production. Some would argue that using the MIDI keyboard is better because it allows for corrections of individual notes in the DAW and adjustments as needed.

The opportunity to record on a grand piano arose since the pianos at our school are always tuned during the autumn break, and therefore, I could not let this opportunity pass. This meant I had to practice the piano accompaniments extensively to record everything nearly perfectly.

Another favorable point for recording acoustically is that even the use of the sustain pedal is sometimes audible in the piano tracks. In my opinion, this adds to the authentic feel of the album, highlighting every note played, including the use of pedal.

**Fig. 2: Piano recording set-up**

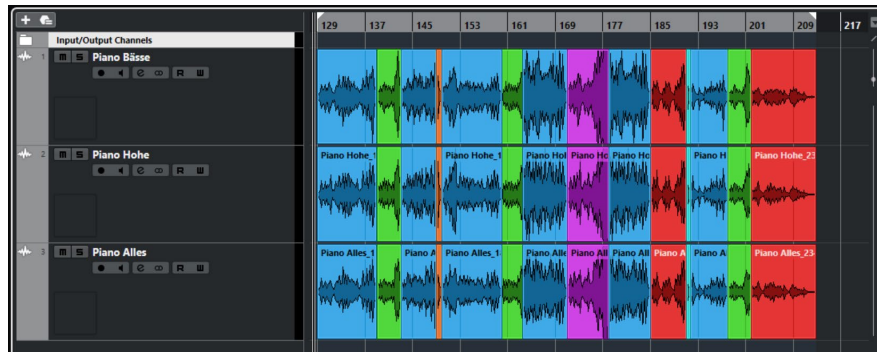


Mixing desk (front), grand piano, two pick-up microphones (Sennheiser MKH 800)

Source: S.T. (2024)

After recording all the piano accompaniment tracks, I *comped* the best parts together. The use of color was helpful for keeping an overview (see Fig. 3). Once the playback tracks were edited, I moved on to recording the vocals.

**Fig. 3: Comped piano track**



Cubase 13, comped piano track; I'd Be Lying If I Said

Source: S.T. (2024)

For the vocals, my supervisor and I spent quite some time in the studio in school, where we set up soundproof walls to minimize unwanted soundwaves from being picked up by the microphone (Sennheiser MKH 800). I found it especially challenging to come up with the backing vocals, since it is crucial that the voices do not clash and avoid monotony. I was often confronted with intonation problems in my lower range, since intonation at the border of your voice range is known to be tricky and I am not that vocally trained yet. This had to be corrected by taking multiple takes. For example, the lower harmony of 'Overflow' and the main vocals of 'Jesus Heals' were difficult to intonate.

Once the vocals for a track (main and backings) were recorded, the track was basically pre-comped, since sections were cut accordingly, and the *punch-in* function was used during the recording process. When in doubt, the *spectrum analysis* function in Cubase 13 was used to check for misintonation. After recording vocals, I adjusted the volume of the tracks (piano and vocals) to my liking relative to each track. This is a part of mixing. Martin Eigenmann did the postproduction, which included the remaining parts of mixing and full mastering.

'End of the World (just breathe)' is the only track that has a guitar accompaniment. There, the punch-in function was very useful. Furthermore, the manual pitch correction tool in Cubase 13 was used sparingly and exclusively on this track, as the vocals were recorded in only half an hour. I initially hesitated to use it, thinking it was inauthentic, but due to time constraints, it became a useful tool to finish the last vocals quickly. As I mentioned, it was used sparingly, meaning no more than five notes were manually pitch-corrected.

### 3.6.3 Mixing and Mastering

Mixing involves comping and blending individual audio tracks to produce a balanced version of a song. This process includes adjusting volume levels, panning, equalization,

and adding effects to make sure all elements work harmoniously (cf. ADG Mastering, 2021). Mastering is the final step, enhancing the mixed track by making it louder, clearer, and more expansive (cf. ADG Mastering, 2021).

As previously noted, I handled parts of the mixing, such as comping and partially adjusting volumes, while Martin Eigenmann took over the rest.

### 3.7 Finishing Process

The finishing process of the album was not only adding last details but also making sure everything fits together.

#### 3.7.1 Order of tracks

Deciding the order of the tracks was challenging. Since my aim was to create a narrative album, I wanted the songs to flow together and tell a story. I mainly focused on the content and message of each song, rather than musical development, whereas that was also taken into consideration. I will briefly go into the narrative of the album. Although it is evident that the narrator I am referring to is myself, I believe this perspective leaves more room for reflection. Writing in the third person allows me to view my experiences as an observer might, like the listener.

*'Intro (every step of the way)'* and *'Overflow'* establish a solid framework for the album's narrative. In the opening track, the narrator realizes that Jesus is present "every step of the way." This perspective suggests that she is reflecting on her story and recognizing God's nearness throughout her life.

The narrative unfolds from this pivotal point: "Scared of letting go." In the following five tracks, her character development can be observed. By the third track of the album, she uses prayer to navigate her struggles in life.

Gradually, she starts to reshape her understanding of love. She begins to understand God's never-ending love, which in turn helps her love again. *'I'd Be Lying If I Said...'* show these new revelations.

Building on this, the song *'Friend'* is themed around the significance of love and loyalty in friendships. Although this emotional ascent seems unending, *'Jesus Heals'* represents the reality of both being on the mountain and going through the valley. Remembering that Jesus healed in the past and continues to heal, offers the narrator hope and a peace which surpasses all understanding as she walks through the valley of the shadow and death (cf. Psalm 23:4, NKJV).

While *'Share a Little Faith'* does not necessarily fit the storyline, its integration into the album is explained through thematic alignment. As previously mentioned, *'Overflow'* was part of the framework encasing the other tracks. The narrative concludes with the powerful lyrics: "Lord, my joy, it overflows." This line highlights that whatever fears introduced in *'Intertwined'* have been alleviated over the tracklist. Now, her joy genuinely overflows.

### 3.7.2 Album Title

After six months of composing and writing the album, I started thinking about what I wanted to name my album. Ultimately, I decided to name it *'Breath of Faith'*. I looked at the common motifs of my tracks, yet most importantly I wanted my heart posture to be in the right place. "*Heartfelt Resonance*", "*Collections of ...*", "*Unscripted*" these names did not seem to fit. The title is meant to reflect the deep meaning the narrative carries.

In French literature class we read *Le Horla* by Guy de Maupassant, and it reminded me how acutely humanity could use a little more faith. « Le vent qui tue, qui siffle, qui gémit, qui mugit, l'avez-vous vu et pouvez-vous le voir : il existe pourtant ! » (Maupassant, 1909, p. 13)

In the 18<sup>th</sup> century themes such as invisibility, duality and mirrors marked the literary world (cf. The Editors of Encyclopaedia Britannica, 2024). The passage above demonstrates the omnipresence of wind: Although not seen, it still exists. The air we breathe is not visible, yet still it is here, and our survival is dependent on it. Similarly, faith is not visible yet still so tangible:

"Then Jesus told him, 'Because you have seen me, you have believed; blessed are those who have not seen and yet have believed.'" (John 20:29, NIV)

For me *'Breath of Faith'* conveys my dependency on my faith and trust in the Lord.

### 3.7.3 Album Cover

For the album cover I wanted one which reflected the concept of breath. Other themes were the movement of air and being in the light. I specifically wanted to portray the "just breathe" vibe. I reached out to Nadine Rusterholz, a friend of mine who is a wedding photographer and we set a date for a photoshoot. I sent her some inspiration pictures I had searched up on Pinterest. The look I was going for was something outdoors with movement of air visible. At the photoshoot we ended up with more than 500 photos which we later sorted out together. Usually photographers do not do this, but they first preselect their best photographs and then let the client choose, however, Nadine made

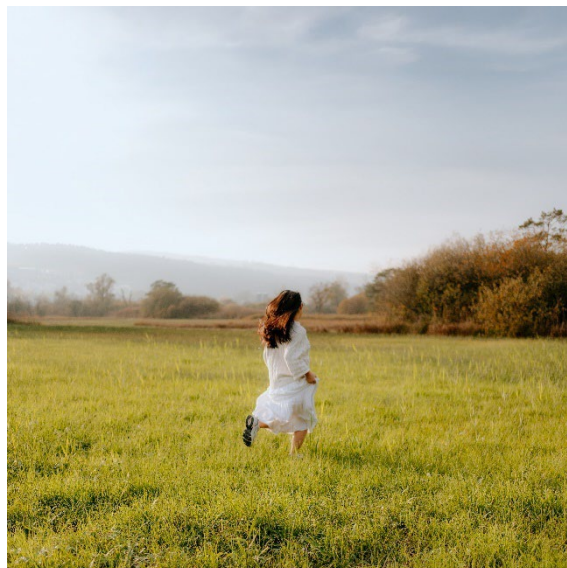
an exception for me. We reduced the 500 down to the top three. She edited these photographs for me.

**Fig. 4: Top three photos (1)**



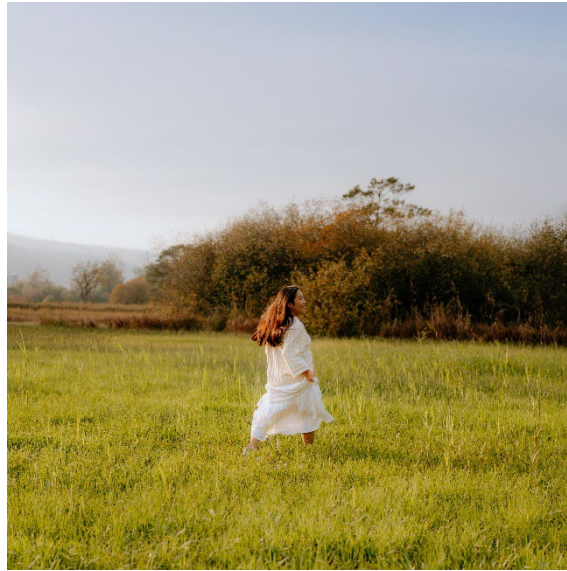
*Source: N.R. (2024)*

**Fig. 5: Top three photos (2)**



*Source: N.R. (2024)*

**Fig. 6: Top three photos (3)**



Source: N.R. (2024)

I decided on Fig. 6 because it portrays the two framework tracks, *'Intro (Every Step of the Way)'* and *'Overflow'*, especially well (see chapter 3.7.1). In contrast to the initial two pictures, the movement of air in Fig. 6 is not forced by active running but occurs by natural wind in the moment. Moreover, I would like to refer again to the last lyrics of *'Overflow'*: "Lord, my joy, it overflows." In this photograph I carry a visible joyous expression.

I edited text including album title and my name onto Fig. 6 using Adobe Express. The final (front) album cover is shown in Fig. 7. Fig. 8 shows the back cover with the tracklist.

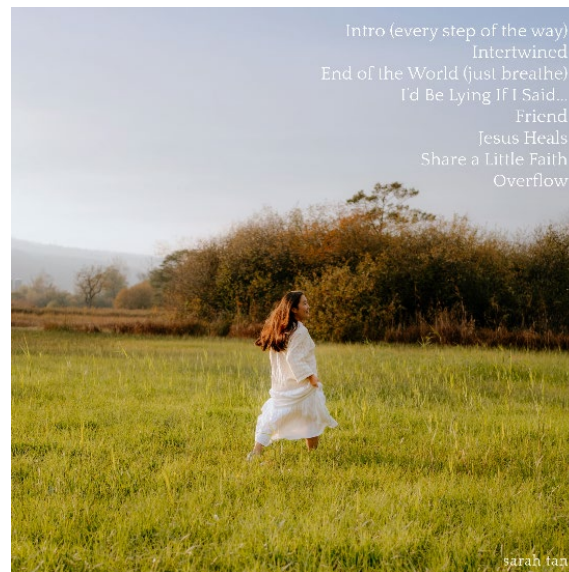
**Fig. 7: Front Album Cover**



Source: S.T. (2024)



**Fig. 8: Back Album Cover**



*Source: S.T. (2024)*

#### 3.7.4 Release

The release of the album will follow in January 2025.





## 4 Diary of each track

This section is inspired by *The New York Times—Diary of a Song Series* (Coscarelli, 2019-2021), where artists explain how their songs were made. In a similar way, I will analyze each track, focusing on a particular musical element, explaining how it is used in the song's composition. I will include music theory where it is pertinent. For some tracks, it is helpful to have the chord sheets at hand, which are provided in the third appendix at the end of this paper.

### 4.1 Track 1: *Intro (every step of the way)*

The opening track of my album, the intro, acts as the narrative prologue and sets the mood and tone for the rest of the album. It reflects God's proximity in life.

#### 4.1.1 Composition

I composed '*Intro (every step of the way)*' with the exploratory approach. I started playing around on the guitar and hummed to it. At the start it was kept simple. I used the tonic (I) and the subdominant (IV) of the D major scale.

I I: D            | D            | G            | G            :||

I played this in loops in a 6/8 feel and started humming over it till I had composed both the melody and lyrics. However, one of my goals for this introduction is experimenting with different *cadences* I had not used before. Jacob Collier does this a lot in his songs, in e.g. *Little Blue* (Collier, 2023) where he unfolds something harmonically simplistic into a masterpiece full of rich textures, intricate harmonies, and layers of melodic complexity. Having been inspired by this, I decided to switch over to the piano, where I have a better technical skillset. At first the chord progression looked something like this:

| D    | D    | G    | G    | Bm   | F#/A# | Gmaj7 | Em   | D    |

However, this did not have the tension and release factor which I wanted. I needed the chord progression to move my heart. I ended up just playing in loops and attempted to identify chords with embellishments and explore chord progressions incorporating this characteristic. The changes of the chords are marked in **bold**.

|D |D |G |G |Bm |G#m7b5 |Gmaj7 |Gm6(maj7) |D |

The tension can be found in the constant F# in the chords in the latter part of the progression. It acts as the glue that holds everything together. It gets released to an E in Gm6 only in the repetition of the second part of the song.

|Bm |F#/A# |Gmaj7|Gm6 |D |

The lyrics, melody, and chord progression were written simultaneously. Picture this: I play something in loops, figure out new chords to the melody, with the melody matching the chords, and then the lyrics flow out naturally.

Lyricaly, I knew I wanted to create something that would prepare the listener for what was to follow. By this point, I had already written most of the songs for the album. As I mentioned earlier, I compared the album's intro to the prologue of a literary work. Much like how prologues provide essential context and build anticipation, the intro serves to set the tone and establish a foundation for the themes and emotions that will unfold throughout the album. Later, in chapter 3.7.1, it is briefly explained how this track also acts as part of a framework of the album.

The following bible verses served as inspiration for the lyrics: Isaiah 43:2, Matthew 18:12, 1 Peter 1:7.

Every storm that I face, every hour that it takes, every fire I go through,  
you'll be there  
every step of the way.

#### 4.1.2 Challenges

The intro proved difficult to associate to a time signature. I had difficulty playing the whole track over a 6/8-time signature. I tried a 12/8-time signature, but that set out its own challenges, especially with scoring. Therefore, I decided to incorporate a time signature change. Since this track is not structured conventionally, I did not care to name the different sections traditionally (see chapter 3.3). Intro and Part 1 are in a 6/8-time signature and Part 2 in 4/4-time signature.

Moreover, with *'Intro (every step of the way)'* being my first song I recorded in a music studio (demo version), I quickly learned that to have a good quality recording needs sufficient practice beforehand. The old saying "practice makes perfect" is clearly demonstrated here. The demo version of the song can be found in the appendix. The final version, as all other tracks, partially mixed by me and mastered by Martin Eigenmann made the album.

## 4.2 Track 2: *Intertwined*

*'Intertwined'* opens the up the album's narrative with the bold statement: "Scared of letting go." I would like to leave the rest of the lyrics up for interpretation. This was the first song written. It was conjured in July 2023, before I had decided on this project. I ended up refining the song in November 2023 adding a bridge and transition chords.

### 4.2.1 Composition

I wrote *'Intertwined'* in my bedroom with a guitar. The core of the song was composed with the exploratory approach. One day, in heightened emotions, I picked up my guitar and wrote the main hook, verses and chorus of the song. A few months later, I revisited the song. As of then it remained a simple four-chord song. My supervisor helped me add transition chords and I wrote a bridge. For clarity, I will demonstrate this using the chord progression of the verses.

Simple four-chord progression (intro):

| |:Dm |Bb |F |C :||

Chord progression of the verses:

Dm	Gm	Bb	F	<b>C/E</b>	
Dm	Gm	<b>F/A</b>	Bb	F	

The chords in **bold** function as transition chords. By examining the bass notes, their descend or ascend within the Dm scale is evident, seamlessly connecting one chord or bass note to the next. This movement offers a smoother and more fluid progression between the chords.

Moreover, the bridge was composed using the harmonic approach. A melody was written over the chords, the lyrics following. I already knew the song was going to be called *'Intertwined'*, but prior to this, I had not even mentioned the word. Hence, it fit perfectly in the bridge.

### 4.2.2 Challenges

Recording the vocals was difficult, especially the verses, because the stresses on the syllables needed to be placed accordingly.

### 4.3 Track 3; *End of the World (just breathe)*

"Take a breath, say a prayer and breathe." These lyrics capture the essence of the song. When it feels like the end of the world, I am reminded of how God is in control and that all I need is to take a breath, say a prayer and breathe.

#### 4.3.1 Composition

The first draft of this song was composed with the exploratory approach. The instrumental was directly recorded on Cubase 13, where I experimented with the MIDI keyboard for the bass and E-guitar parts. A first draft of the song can be found in the second appendix. Later, I rerecorded the song, transposing it up a few keys and stripping it back to its acoustic core.

#### 4.3.2 Live Performance (Challenges)

Performing this song was a big stretch. Sometimes things do not go as planned, and in the recording, we hear misplaying of chords and forgetting of lyrics. How could this happen, even after so much practice? During live performances, when chaos ensues, staying composed and continuing to play and sing, no matter what, is vital. Art is not always perfect, and neither are humans. We fail. But in those moments where my voice cracks and where I misplay, I remember, there is a greater love that never fails.

On stage, I faced several challenges: I forgot the lyrics, panicked and did not know what to do next, played the wrong chords, repeated the same mistakes, and even bumped into the mic. I had given myself a real challenge. These moments reminded me that imperfection is part of the performance and that the beauty of art lies in the raw, unfiltered expression of being human.

### 4.4 Track 4; *I'd Be Lying If I Said...*

In a nutshell, *'I'd Be Lying If I Said...'* breathes off God's love, meaning through his love, I can love others — "I'd be lying if I said, there wasn't love for you."

#### 4.4.1 Composition

From a piano piece to a song, *'I'd Be Lying If I Said...'* took more than six months to finish writing. This was one of the harder ones to complete due to its harmonic complexity. Let us take a closer look at the chord progression:

Intro:

|Gb(add9)|Db/F | Absus | Gb |

Verse (first line):

|Gb(add9)|Db/F | Eb7sus4 | Gb |

What key is the song in? It is important to note that the key of a song is not always easily defined, making a deeper analysis necessary here. In this analysis I refer to harmony theory and employ functional harmony, using terminology that describes the functional roles of chords based on its position in the scale.

At first glance, Gb(add9) can be seen as the potential tonic (I) chord with an added ninth making it sound a little unresolved, but nevertheless still strongly suggesting Gb as the home base. Db/F can be interpreted as the dominant (V). This common movement from tonic (I) to dominant (V) reinforces Gb as the tonic (I). The progression is expected to move to the submediant (vi), Ebm. Instead, it moves to Absus4, a suspended which adds tension, however the chord is still *diatonic*. The progression then returns back to Gb.

The second time around, instead of moving to Absus4, it now moves to Eb7sus4. This chord does not fit directly in the key of Gb.

While it could be interpreted as the secondary dominant of the supertonic (V7 of ii), it would want to resolve to the supertonic (ii) Abm, however, this resolution never happens. We could also see it as a chord embellishment that would resolve to the submediant (vi), Ebm, which would then want to move to the subdominant (IV), Bb. Again, this does not happen.

Now, here are the last chords of the song:

|Gb(add9) | Db/F | Ebm7 | Db |

But if Gb were the harmonic center, why does the song resolve so well in Db? Arguably, the song is not to be conceived of in Gb major but in Db major. With this assumption, reanalyzing the first eight bars is logical.

By viewing Db as the tonic (I), the harmonic ambiguity becomes clearer. The song begins with a subdominant (IV) to tonic (I) movement.

On the one hand, Absus4 easily functions as a suspended dominant (V). The suspended fourth still creates unresolved tension by avoiding a clear major or minor sound. Eb7sus4

now functions as a secondary dominant (V7 of V), which wants to resolve to the dominant (V) Ab, but instead resolves to the subdominant (IV) Gb. The expected resolution to the dominant (V) happens later in the second line of the verse.

Verse (second line):

|Gb(add9) |Db/F Eb |Ab |

Finally, looking at the last chords of the song (refer from before), Db as the tonic (I) becomes even clearer. The final cadence reinforces Db major through both a IV to I plagal cadence and ii7 to I cadence. This confirms Db major as the harmonic center, rather than Gb major. The absence of both a supertonic (ii) and subdominant (IV) in Gb major and the last cadences confirm that Db major is the true key of the progression.

#### 4.4.2 Live Performance (Challenges)

Live performances can be nerve-wracking. Performing in front of people takes practice, gathering confidence and trust in yourself to stand up there, sing and bare one's soul. During practice I noticed a challenge for this song was figuring out how to manage the transitions between pre-chorus and chorus, since the melody jumps up an octave swiftly. I decided to change the lyrics for the live performance from "I still believe..." to "I believe". This enabled more vocal plasticity, also making the transition from chest to head voice easier. Having performed the song before recording the vocals made the recording process easier, as I had already practiced the song a substantial amount and gotten my voice used to the high note in the chorus.

### 4.5 Track 5; *Friend*

'*Friend*' is about supporting one another as good friends do. Anecdotally, we follow the stories of Ruth and Naomi as well as King David and Jonathan from the Old Testament. Ruth shows true devotion and loyalty to Naomi when she decides not to leave her although her husband (Naomi's son) died, meaning she is no longer bound to remain with her mother-in-law, Ruth. Similarly, both King David and Jonathan demonstrate deep loyalty to each other. Jonathan warns David about his own father Saul, who is out to kill David (cf. 1 Samuel 19:7). Once David becomes King, he finds Jonathan's son Mephibosheth, crippled in both feet, and takes him up as his own. For the rest of Mephibosheth's life he should eat at the King's table, since Jonathan was loyal to him and

now in return, he would afford the same loyalty and care for Johnathan's son (cf. 2 Samuel 21:7).

How beautiful both stories are! These two stories served as inspiration underlining the beauty of friendship. When we fall, all we can and should do is pick each other up again.

#### 4.5.1 Composition with a friend (Jaira Zoé)

Jaira and I brainstormed about this concept of amicable love and put our heads together to figure out the lyrics for a verse. Since we were not making progress in this aspect, we moved to the piano, where I looped a chord progression, and she sang over it. Eventually we came up with the pre-chorus and the chorus using the exploratory approach.

The songwriting process was put on hold after drafting the hook, first verse and chorus. I finished writing it a few months later, adding the second verse with the lyrical approach. After writing the second verse I was not completely happy with it yet, and I asked Jaira for her opinion. We both agreed that the song needed a bridge. I ended up speaking over chords instead of singing for the first time. It is beautifully unique.

#### 4.5.2 Arranging and Recording Together

Before recording together, we arranged the song. The arrangement of the vocals was inspired by the song '*I Know What You Did Last Summer*' (Shawn Mendes & Camila Cabello, et al. , 2015). We took inspiration where Camila and Mendes do not sing the same lyrics. For our song, there are certain lines, where I sing in first person whilst Jaira sings in second person. The interplay between our two voices unfolds a story, in which the voices and their lines support and encourage each other.

It was impressive how Jaira was able to record the vocals so well. For the harmonies, we had to closely listen to the recordings to make sure the vocals did not clash with each other. My supervisor helped with that as well.

### 4.6 Track 6; *Jesus Heals*

I composed '*Jesus Heals*' in a season walking through a valley. To me it is a comforting song, knowing that Jesus has healed and will continue to heal brings me great peace.

I used the lyrical approach for the verses of the song (see chapter 3.2.2.). The song was also inspired by the following verse: "'Father, if you are willing, take this cup from me; yet not my will, but yours be done.'" (Luke 22:42, NIV)

## 4.7 Track 7; *Share a Little Faith*

'*Share a Little Faith*' follows a girl who struggles to be fully devoted to her faith. In the end she chooses to trust God, fully immerse herself in faith and lean on God's reckless love.

### 4.7.1 Composition

This song was similarly written to '*Intertwined*'. Consequently, the exploratory approach was used. For the most part, the song stays diatonic with a few embellishments; suspended chords and seventh chords. In the first lyrics I use a grammatically wrong phrase: "She goes by her day like he **don't** exist." This was deliberately chosen, because it sounds smoother than the grammatically correct sentence.

### 4.7.2 Ad-libs

While recording the backing vocals, I added *ad-libs*, which were really fun to do. Prior to recording, I listened to the main vocals with the piano accompaniment on repeat, working on both the harmonies and the ad-libs. In the studio, my supervisor had the brilliant idea to incorporate the ad-lib "Amazing grace" using a melody similar to the hymn '*Amazing Grace*', over the altered chorus at the end. This process demonstrated how ad-libs can add a unique and personal touch, enriching the overall emotional impact of a song and also its dynamics.

## 4.8 Track 8; *Overflow*

As the last track of the album, '*Overflow*' is first and foremost a worship song. It is not only a thank you to Jesus but also reflects the joy that following Him entails and the promise that He will always open the door for me, always be there for me, and blessing me with his peace. Joy is no longer based on circumstances but is found in Him.

### 4.8.1 Composition

The lyrical approach was used for this song. For this song, I wanted to express a state of overflow. As inspiration I took the following verse: "You prepare a table before me in the presence of my enemies. You anoint my head with oil; my cup overflows." (Psalms 23:5, NIV)

The song does not necessarily follow the classic Verse-Chorus-Verse format. Instead, I let the song structure evolve. Initially, I started with a basic plan in mind—verse, chorus,



and bridge <sup>3</sup>—but while recording the demo, I improvised an alternate verse with a different melody from the first two, layering it over the backing track. It is hard to explain—sometimes music speaks what words cannot, and in this case, it also conveyed worship. Exploration through improvisation is enjoyable and often leads to unexpected, spontaneous changes that were not planned from the start.

#### 4.8.2 Challenges

Especially challenging were the recordings of the harmonies in the bridge. It took us a while to record those. Since there are two backing vocals and, at the end, even three—I cannot emphasize this enough—ensuring that none of the voices clashed was important! It was also especially hard to sing the lower harmony. As I have mentioned before, intonation in my lower vocal range is difficult.

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<sup>3</sup> The bridge was taken from another worship song I composed (*'Greater'*) that did not make the album.



## 5 Reflection

### 5.1 Working experience

Writing this album has been a dream realized, with a few challenges that felt all too real along the way. This reflection provides an insight into the rough changes I made to the original concept and the lessons learned during the process.

The composition part of the album was fun. Some tracks, such as *'Intertwined'* and *'Share a Little Faith'*, unfolded swiftly, while others took longer to mature. I have learned to enjoy and appreciate making my own music to express and process my emotions and thoughts. However, the logistical demands of deciding where to record and produce the album haunted me at times. Additionally, the worry of not being able to compose enough material to complete the album stole not only my time but also, at times, my joy. I found myself constantly thinking about compositions, even when trying to rest. Looking back, though it seemed reasonable at the time, I did not need to worry so much. Somehow, I managed—by His strength, not mine (cf. Philippians 2:13, AMP).

I realized that I wanted to focus more on the composition of my album rather than the production (see chapter 3.6). Therefore, in March 2024, I decided to outsource the production, but this came with its own set of misunderstandings and miscommunications between a producer and myself. There I faced some issues regarding the reliability of other musicians. These moments were frustrating; nevertheless, they taught me not only the weight of responsibility in creative projects but also the importance of trust and effective communication when collaborating with others. Looking back, I am grateful for having had the opportunity to record with my supervisor. In collaboration, having a dependable team is essential.

Recording with my supervisor went extremely well. At first, I thought a full band produced album was what I wanted, however, I decided against that, because I wanted to strip everything back to the core of the album. *'Breath of Faith'* was meant to be personal. It was meant to be intimate. It was meant to be tangible. Therefore, recording the album acoustically and minimally producing it was how I wanted it.

I learned composing outside of my comfort zone by using more than just the exploratory approach, and thus allowing songs to mature over time. Composing, especially using the harmonic approach, deepened my understanding of harmonic structures and composition. Now, when I read sheet music or listen to songs, I better understand what the composer is doing harmonically. The lyrical approach made me learn even more about the power our words hold.

When it came to time and stress management, I could have avoided putting so much pressure on myself. Creativity does not thrive under pressure. Having said this, I am still thankful I started composing in December 2023. I also learned to trust more in myself, in the process and in God. For a while I feared not being able to finish the album on time. This fear was neither healthy nor rational, considering I did plan enough time. For future compositions and recordings, however, I could optimize time spent in the studio by prerecording the backing vocals and practicing those parts more to make the recording process smoother. Moreover, I would avoid doing vocal recordings in winter, to reduce the risk of illness.

Would I change anything in the album if I had more time? Well, I could “perfect” till the sun goes down. Perhaps I would record some piano parts again which are not as rhythmically precise as I would like. Nonetheless, I have learned not to strive for perfection anymore, but instead for excellence. Excellence means I do my best and give all I have, without burning myself out with an unhealthy obsession of unattainable perfection.

Making this album, I learned to enjoy the process by adapting plans when necessary, composing outside my comfort zone, allowing my compositions to develop and grow, trusting instead of worrying, and, finally, striving for excellence over perfection.

## 5.2 Conclusion

In conclusion, the primary objective of composing an authentic album centered around faith and personal growth was successfully realized in the creation of *'Breath of Faith'*, an eight-track acoustic narrative that showcases a storyline with the hope of resonating with others. Through this process, I achieved my goal of being able to consciously compose, particularly through the lyrical and harmonic approaches. One key insight gained was the importance of striving for excellence over perfection. I will apply the lessons learned in this project to future undertakings. Above all, I have learned to embrace the creative journey, trust in myself, and rely on my faith.

## 6 Acknowledgements

I would like to thank everyone who was involved in the making of this album.

First and foremost, I would like to express my heartfelt gratitude to my supervisor, Martin Eigenmann, without whom this project would not have seen the light of day as easily. For his generous support and patience, not only as a supervisor, but also as a collaborator behind the scenes, advising me on my compositions and producing the album.

A special thanks to my friend Jaira Zoé, who composed with me on a duet that holds so much meaning. Composing with her was smooth sailing and reflected exactly what we convey in our duet. I am also deeply grateful for the support of Nadine Rusterholz, who helped bring the album cover to life. I am in awe of what a generous giver she is.

I would like to acknowledge the help of others in the creation of this paper, specifically for advice and proofreading. A huge shoutout to my friend Tenzin Dällenbach for her time and effort in proofreading. Parts of this paper have also been linguistically improved with the help of AI tools such as *DeepL Write*, but the content has not been revised.

I am truly grateful to those who have served as inspiration for my songs.

I cannot begin to express my gratitude towards God. Truly, I do not know how I would have completed this project without Him, who always provided and made a way for everything to fall into place. Thank you, Jesus, for your guidance and love, for reminding me why I do what I do, because of what you have done.

My heartfelt thanks to my friends, especially my small group, for praying for the completion of this album, for my health to perform live and record, and beyond. Thank you.

I am deeply grateful to my family; my parents who raised me in the faith, supported me in prayer, and gave me honest feedback; my brother who helped motivate me to finish this paper.

Finally, to the reader and listener, thank you for your time. It is my hope that you will be encouraged and moved by a little '*Breath of Faith*'.



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## Appendix 1. Glossary

### **Ad-lib:**

**Ad-lib** refers to a form of musical improvisation. It allows performers to add their own flair through spontaneous sung words, melodic embellishments, or even seemingly insignificant hums and sighs (Steen, 2024).

### **Boundary microphone:**

A **boundary microphone** is a type of microphone that is designed to be placed on a flat surface (Hodos, 2023). Placed inside the piano lid, it can capture both the sharp transients and gentle undertones of the piano effectively (Wikipedia, 2024).

### **Cadence:**

A **cadence** is the end of a phrase where the melody or harmony creates a sense of resolution, either full or partial (Wikipedia, 2024).

### **CCM:**

**CCM** (Contemporary Christian music), also known as Christian pop and occasionally inspirational music, is a genre of modern popular music that focuses lyrically on matters related to the Christian faith and is stylistically rooted in Christian music (Wikipedia, 2024).

### **DAW:**

A **DAW** (Digital Audio Workstation) is a software application that runs on a computer and allows users to record, edit, and produce music (Jones, n.d.).

### **Diatonic:**

A **diatonic** scale is a seven-note musical scale consisting of five whole steps and two half steps within one octave. These scales form the basis of Western music (Music Pandit, 2023).

**DI tracks:**

**DI tracks**, or Direct Input tracks, are audio recordings made by connecting an instrument directly to a recording interface (cf. Wikipedia, 2024)

**Narrative album:**

A **narrative album** is a type of concept album which tells a cohesive story through its songs (cf. Boykin, 2023)

**Punch in:**

**Punch in** refers to the process of recording over a specific section of an existing track to fix mistakes or improve performance, while leaving the rest of the track untouched (Wikipedia, 2024).

**Sonata Form:**

The **Sonata Form** is a musical structure that was commonly used during the Viennese Classical era (Wikipedia, 2024).

**Spectrum Analysis:**

**Spectrum Analysis** within the context of a DAW is a powerful tool used to visualize and analyze the frequency content of audio signals. (cf. Miraglia, 2024)

**Tone color:**

**Tone color**, also known as timbre, is the unique quality of sound that distinguishes different musical instruments or voices (Study Smarter, n.d.).

**MIDI keyboard:**

A **MIDI keyboard** is an electronic musical keyboard that sends Musical Instrument Digital Interface (MIDI) commands to other devices or computers (Wikipedia, 2024).

**Comping:**

**Comping** refers to the process of creating a composite track by combining the best parts of multiple recorded takes.

**Viennese Classical era:**

The **Viennese Classical era** (1750-1830) was a period in music characterized by an emphasis on melody with chordal accompaniment (homophony) (cf. Alexander L. Ringer and Peter Crossley-Holland, 2024)

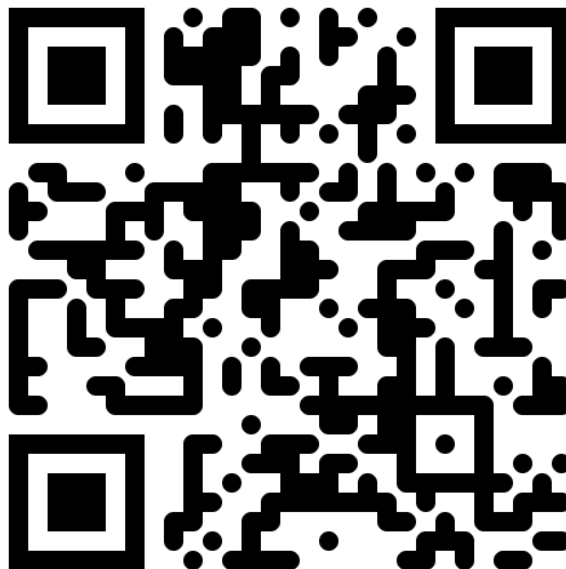


## Appendix 2. Audio Files

In the QR code below, you will find the final album as well as the first drafts and demo versions mentioned in the paper above, all linked to Google Drive.



In the QR code below, you will find the link to my Linktree, where the album—released on all streaming platforms—is available. (Note added after the album's release in March 2025.)







## Appendix 3. Chord Sheets

The following pages contain chord sheets that I have drawn up by hand. The lyrics of these songs are inspired by scripture, and I will reference the specific scripture passages that served as inspiration for each song.

Intro (every step of the way)	Isaiah 43:2, Matthew 18:12, 1 Peter 1:7
Intertwined	-
End of the World (just breathe)	-
I'd Be Lying If I Said...	Psalms 139:13-14
Friend	1 Samuel 19:7, 2 Samuel 21:7, Psalms 147:4, Matthew 10:30, John 5:8
Jesus Heals	Psalms 147:3, Luke 9:23, Luke 22:42
Share a Little Faith	1 John 4:10
Overflow	Psalms 23:5, Matthew 7:7



# Intro (every step of the way) (D)

Intro (154 bpm)

mf

2.

6/8 D D G G

## Part 1

p mp

D G

There's a lo - ng - lost sheep waiting on you - u

D G

Take my bre - ath away and fill me up new

## Part 2 (150 bpm)

mf

4/4 Bm G#m7b5 Gmaj7

Every storm that I face, every hour that it takes every fire I go through

Gm6(maj7) Bm G#m7b5

You'll be there. Every step of the wa - a -

Gmaj7 Gm6 Bm

a - y. Every step of the wa -

>		subito p	
F#/A#	Gmaj7	Gm6	
a -	a -	y.	Every step of the
rit.			
D			
way.			

# Intertwined (Dm) 94bpm

## Intro

4/4 Dm | Bb | F | C | :

## Verse 1

Dm | Gm | Bb | F | C/E |

Scared of letting go, yet so eager for the future is there hope in this fallen wor - ld?

Dm | Gm | F/A | Bb | F |

Take me to a place where there's no hurt or confusion, cause if there's somewhere I want to go.

## Pre-Chorus

Dm | Gm | Bb | Dm | Gm | C7 |

But is reality even real? How can words stab a heart?

## Chorus 1

Dm | Bb | F | C |

Show me what the wor - ld has bro - ken, fill me with Joy it is spo - ken. Even when the

Dm | Bb | C | C |

darkness creeps i - n, I know, I know, I know...

## Instrumental

Dm	Bb	F	C
----	----	---	---

## Verse 2

Dm	Gm	Bb	F	C/E
----	----	----	---	-----

(He) told me it was love, but he didn't know the definition. We're children merely playing grown up.

Dm	Gm	F/A	Bb	F
----	----	-----	----	---

We took our lives for granted and he took me for it too. That's okay, (I) kinda did it to - o...

## Pre-Chorus

Dm	Gm	Bb	Dm	Gm	C7
----	----	----	----	----	----

But is reality even real? How can words stab a heart?  
 1. Show me what the  
 2. You'll show me what the

## Chorus 2 + 3



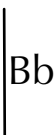
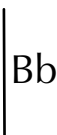
Dm	Bb	F	C
----	----	---	---

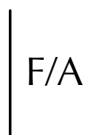

world has broken, fill me with Joy it is spoken. Even when the  
 world has stolen. Overwhelming peace I have chosen. Even when the

Dm	Bb	C	C
----	----	---	---

darkness creeps i - n, I know, I know, I know...  
 darkness creeps i - n, I know, I know, I know...

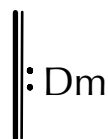
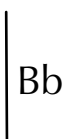


## Bridge

			
1. Even when I'm lost,	even when I'm sinking.	Even when the wor - ld	seems to be shaking;
2. Intertwined and locked	stuck in the	status quo. The earth starts quaking but	no I am not afr -

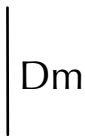
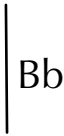



	
I kno - w...	
aid.	

		
For I	kn	ow.
		1. Show me what the
		2. You'll show me what the


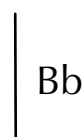



## Chorus 4 + 5

			
wor - ld has	bro - ken, fill me with	Joy it is	spo - ken.
wor - ld has	sto - len.	Overwhelming peace I have	cho - sen.
		Even when the	
		Even when the	

				
darkness creeps	i - n,	I know,	I know,	I know...
darkness creeps	i - n,	I know,	I know,	I know...

## Outro

				
I can trust	you.			





# End of the world (just breathe) (G#m) 84bpm

## Intro

6/8 G#m

G#m F#/A# B B C#m C#m B F#/A# F#/A#

## Verse 1

1. Every step I take now. hu-rts. And I'm breaking  
2. The waters cold but I'm moving fast. My sleeve can't

down. Don' you under - stand?  
hold, this many tears...

## Pre-Chorus 1

For a moment I am still. Then I wa - lk.

Eadd9

## Chorus

B	B	G#m	G#m
---	---	-----	-----

Take a breath say a prayer and breathe. Take in the sun the air and breathe.

C#m	C#m	F#	F#
-----	-----	----	----

Every worry let go, every thought set free at his feet.

B	B	G#m	G#m
---	---	-----	-----

See the stars in the sky and breathe. Living water pour out of me.

C#m	C#m	Aadd9	Aadd9
-----	-----	-------	-------

Take a breath and finally breathe. You are loved.

F#	F#	
----	----	--

Just breathe.

## Verse 2

G#m	G#m	F#/A#	B	B	
-----	-----	-------	---	---	--

Distracting myself with the world.

And I'm

C#m	C#m	B	F#/A#	F#/A#	
-----	-----	---	-------	-------	--

okay, that's what I say.

## Pre-Chorus 2

C#m	C#m	G#m	F#/A#	Eadd9
For a moment	I cry.	Then I sle	-	ep.

Eadd9	

## Chorus

B	B	G#m	G#m
Take a breath say a prayer and breathe.	Take in the sun the air and breathe.		

C#m	C#m	F#	F#
Every worry let go, every thought set free at his feet.			

B	B	G#m	G#m
See the stars in the sky and breathe.	Living water pour out of me.		

C#m	C#m	Aadd9	Aadd9
Take a breath and finally breathe.	You are loved.		

F#	F#	
Just breathe.		

## Bridge

	G#m	G#m	C#m
Does this feel like the end of the world,			
when I can't think straight?			
C#m	F#	F#	G#m
And I can't grasp anything?		You see it in the news you see it	
G#m	C#m	C#m	Aadd9
everywhere. And time to spare?		When time was a given	
Aadd9	G#		
and it didn't stop.			

## Chorus

C#	C#	A#m	A#m
Take a breath say a prayer and breathe.		Take in the sun the air and breathe.	
D#m	D#m	G#	G#
Every worry let go, every thought set free at his feet.			
C#	C#	A#m	A#m
See the stars in the sky and breathe.		Living water pour out of me.	

| D#m

Take a breath and finally breathe.

| D#m

You are loved.

| Badd9

| Badd9

|

| E

Just breathe.

rub.  
| E

| C#

Just breathe.

|

||



# I'd be lying if I said... (Db) 88bpm

## Intro

4/4 Gb(add9) | Db/F | *sim.* Absus4 | Gb |

## Verse 1

Gb(add9) | Db/F | Eb7sus4 | Gb |

We're getting older, praise the Lord we're al - i - ve.

Gb(add9) | Db/F Eb | Ab |

Growing closer, I've been praying all night.

## Pre-Chorus

Gb(add9) | Dbmaj7/F |

And a little bit of hope and your little remarks of turtles, they swam.

Gb(add9) | Eb7 Ab |

And your little blue scarf how it comforts my heart you don't under - stand.

## Chorus

Gb(add9) | Db/F | Eb7sus4 | Eb7 |

I still beli - e - ve in the promises made.

Gb(add9)	Db/F Eb7sus4	Ab		
I'm just a child	sing - ing,	but you're	wonderfully	made.

### Instrumental Tag

		<i>sim.</i>	
Gb(add9)	Db/F	Absus4	Gb

### Verse 2

Gb(add9)	Db/F	Eb7sus4	Gb
It took my breath, the colors I've been sho - - wn.			

Gb(add9)	Db/F Eb	Ab

In the depths I've seen you come home.

### Pre-Chorus

Gb(add9)	Dbmaj7/F
And a little bit of hope and your little remarks of turtles, they swam.	

Gb(add9)	Eb7	Ab
And your little blue scarf how it comforts my heart you don't under - stand.		



### Chorus

Gb(add9)	Db/F	Eb7sus4	Eb7
----------	------	---------	-----

I still be- lie- ve in the promises made.

Gb(add9)	Db/F Eb7sus4	Ab
----------	--------------	----

I'm just a child sing- ing, but you're wonderfully made.

### Instrumental

Gb(add9)	Db/F	Eb7sus4	Gb
----------	------	---------	----

Gb(add9)	Bb7	Ebm7	Absus4 Ab
----------	-----	------	-----------

### Chorus

Gb(add9)	Db/F	Eb7sus4	Eb7
----------	------	---------	-----

I still be- lie- ve in the promises made.

Gb(add9)	Db/F Eb7sus4	Ab
----------	--------------	----



I'm just a child sing- ing, but you're wonderfully made.

### Outro Announcement

(Gb)add9	Db/F	(Gb)add9	Db/F
----------	------	----------	------





And I'd be lying if I said...

I'd be lying if I said...

	
<div style="border-left: 1px solid black; padding-left: 5px;">(Gb)add9</div>	<div style="border-left: 1px solid black; padding-left: 5px;">Eb7</div> <div style="border-left: 1px solid black; padding-left: 5px;">Ab</div>
<div style="border-left: 1px solid black; padding-left: 5px;">I'd be lying</div>	<div style="border-left: 1px solid black; padding-left: 5px;">if I said...</div>



### Chorus

<div style="border-left: 1px solid black; padding-left: 5px;">Gb(add9)</div>	<div style="border-left: 1px solid black; padding-left: 5px;">Db/F</div>	<div style="border-left: 1px solid black; padding-left: 5px;">Eb7sus4</div>	<div style="border-left: 1px solid black; padding-left: 5px;">Eb7</div>	<div style="border-left: 1px solid black; padding-left: 5px;"></div>
<div style="border-left: 1px solid black; padding-left: 5px;">So, I still believe in the promises made.</div>				

			
<div style="border-left: 1px solid black; padding-left: 5px;">Gb(add9)</div>	<div style="border-left: 1px solid black; padding-left: 5px;">Db/F</div>	<div style="border-left: 1px solid black; padding-left: 5px;">Eb7sus4</div>	<div style="border-left: 1px solid black; padding-left: 5px;">Ab</div>
<div style="border-left: 1px solid black; padding-left: 5px;">I'm just a child</div>	<div style="border-left: 1px solid black; padding-left: 5px;">sing</div>	<div style="border-left: 1px solid black; padding-left: 5px;">ing, but</div>	<div style="border-left: 1px solid black; padding-left: 5px;">you're wonderfully made.</div>

### Pre-Chorus

<div style="border-left: 1px solid black; padding-left: 5px;">Gb(add9)</div>	<div style="border-left: 1px solid black; padding-left: 5px;">Dbmaj7/F</div>
<div style="border-left: 1px solid black; padding-left: 5px;">And a little bit of hope and your little remarks of turtles, they swam.</div>	

	
<div style="border-left: 1px solid black; padding-left: 5px;">Gb(add9)</div>	<div style="border-left: 1px solid black; padding-left: 5px;">Eb7</div> <div style="border-left: 1px solid black; padding-left: 5px;">Ab</div>
<div style="border-left: 1px solid black; padding-left: 5px;">And your little blue scarf how it comforts my heart you don't understand.</div>	

### Outro

<div style="border-left: 1px solid black; padding-left: 5px;">Gb(add9)</div>	<div style="border-left: 1px solid black; padding-left: 5px;">Db/F</div>	<div style="border-left: 1px solid black; padding-left: 5px;">Gb(add9)</div>	<div style="border-left: 1px solid black; padding-left: 5px;">Db/F</div>
<div style="border-left: 1px solid black; padding-left: 5px;">And I'd be lying if I said... I'd be lying if I said...</div>			

<div style="border-left: 1px solid black; padding-left: 5px;">Gb(add9)</div>	<div style="border-left: 1px solid black; padding-left: 5px;">Db/F</div>	<div style="border-left: 1px solid black; padding-left: 5px;">Ebm7</div>	<div style="border-left: 1px solid black; padding-left: 5px;">Db</div>
<div style="border-left: 1px solid black; padding-left: 5px;">And I'd be lying if I said... I didn't love you.</div>			

# Friend (A) 100bpm

## Pre-Chorus 1/2

No matter how you feel,	no matter how you are;	I'm gonna dry your tears,	gonna fight your fears!

## Verse 1

You can't walk this road alone friend.	If you fall who helps you up?		

Not through my strength, but through Jesus.		Stand up and walk.		

## Pre-Chorus

No matter how you feel,	no matter how you are;	I'm gonna dry your tears,	gonna fight your fears!

No matter how you feel,	no matter how you are;	I'm gonna dry your tears,	gonna fight your fears!

## Chorus

I'll go wherever you go,	like Ruth went with Naomi.

Bm		D	
I'll warn you	from the evil,	like Jonathan	warned David.

E		F#m	
I'll be with you	when you're at your worst.	Forgive you over and	over again...



E			E7	
Al - though	there's much to fear,	Don't be	afr - aid!	

### Instrumental

F#m	A	D	Esus4	
-----	---	---	-------	--

### Verse 2

A	F#m	A	E6	
We've been giv - en	a new life.	Grace and mercy say it	all.	

				
A	E/G#	(F#m7)11	G	E
All through Jesus	Hallel - ujah!		He'll guide us through	every storm.

### Pre-Chorus

F#m	A	D	Esus4	
No matter how you feel,	No matter how I am;	I'm gonna dry your tears,	gonna fight my fears!	

F#m	E	D	E	

No matter how I feel, no matter how I am; You're gonna dry my tears gonna fight my fears!  
 (No matter how you feel, no matter how you are; I'm gonna dry your tears, gonna fight your fears!)

### Chorus

A		F#m		

I'll go wherever you go, like Ruth went with Naomi.

Bm		D		

I'll warn you from the evil, like Jonathan warned David.

E		F#m		

I'll be with you when you're at your worst. Forgive you over and over again...

E			E7	

Al - though there's much to fear, Don't be afr - aid!

### Spoken Bridge

:F#m		Dmaj7		

A		Esus4		:

- When shadows overshadow a field  
 And the flowers seem like they're withering away  
 Don't give up, there's still hope  
 In our lord, in our God!

2. He's the God who makes the impossible possible  
 With just little mustard seed of faith  
 He's the God who knows every strand on you head, every tear that you've ever cried  
 And he calls you by your name





### Outro Chorus

 A		 F#m		
He'll	go	wherever	you	go, like Ruth went with Naomi.
 Bm		 D		
He'll	warn you	from the evil,	like	Jonathan warned David.
 E		 F#m		
He'll be	with you	when you're at your worst.	Forgive	you over and over again...
 E		 E7	 A	
Al - though	there's much to fear,	Don't be	afr - aid!	





# Jesus heals (Em) 96bpm

## Intro

4/4

					
Em	D/F#	Gsus2	Em	D/F#	G

## Verse 1

					
Em	D/F#	Gsus2	Em	D/F#	G

I've sinned more than I can count.

I've been stubborn time and time again.

C	Em7	G	D
---	-----	---	---

I've walked away from the cross, and taken refuge in the world.  
turned my back towards you

C	D7
---	----

Tell me Lord: What does it take?

## Chorus

Em	C	G	D
----	---	---	---

It's not my will that be done, not my wishes be fulfilled. It's your stead - fast love.

Em	C	G	D
----	---	---	---

(You) always know what is best, I try to trust but fail at times yet you still heal my heart.

 Em 	 D 	 Em 	 D 	 C 	
Yes, Jesus	he - als,	he	he - a - ls,		
 Em 	 D 	 G 			
he	he -	als the broken	- hearted.		

### Instrumental

 Em 	 D/F# 	 Gsus2 	 Em 	 D/F# 	 G 	
------------	--------------	---------------	------------	--------------	-----------	--

### Verse 2

 Em 	 D/F# 	 Gadd9 	 Em 	 D/F# 	 Gadd9 	
You've shown me mercy in the dark.			Once, I believed death was pretty near,			

 C 	 Em7 	 G 	 D 	
but one thing you didn't let, there was no fear in me. You were right there besides me.				

 C 		 D7 		
Not a moment		leaving me.		

### Chorus

 Em 	 C 	 G 	 D 	
It's not my will that be done, not my wishes be fulfilled. It's your stead - fast love.				



Em	C	G	D	
Always know what is best,	I try to trust but fail at times yet you still heal	my	heart.	

Em	D	Em	D	C	
Yes, Jesus	he - als,	he	he - a - ls,		

Em	D	G		
he	he - als	the broken - hearted.		

### Verse 3

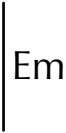

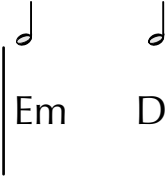
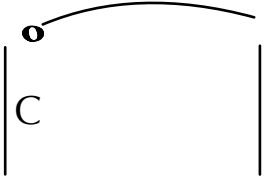
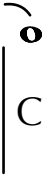
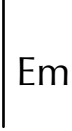


Em	D/F#	Gadd9	Em	D/F#	G	
Now	all I long is your	love.	Nothing else	fulfills me any -	more.	

C	Em7	G	D	
I'm gonna take up that cross, leave my old ways behind. Oh my God,	what an	honor!		

C		D7		
Not a moment		You're never leaving me.		

### Outro

Em	D	Em	D	C	
Yes, Jesus	he - als,	he	he - a - ls,		

			
Jesus	he - als,	he he - a - ls,	
			
he he - a - ls,	rub. he he -	als the broken -	hearted.

# Share a Little Faith (F) 90 bpm

## Intro

<div style="display: inline-block; vertical-align: middle;"> <div style="border-left: 3px double black; height: 60px; position: relative;"> <div style="position: absolute; top: 0; left: 5px;">4</div> <div style="position: absolute; bottom: 0; left: 5px;">4</div> </div> <div style="display: inline-block; vertical-align: middle; margin-left: 5px;">F</div> </div>	F	
--	---	--

## Verse 1

F	C/E	Dm	Bbsus2
---	-----	----	--------

She goes by her day like he don't exist. Is she delusional to think he doesn't care?

F	C	Dm7	Bb
---	---	-----	----

When problems they seem, pretty damn big... A step further away she takes,

## Verse 2

F	C/E	Dm	Bbsus2
---	-----	----	--------

Now they're driving down this o - old town road and silence hau - nts them.

F	C	Dm7	Bb
---	---	-----	----

The news of cancer's spread and it's all so hard to comprehend.

## Chorus

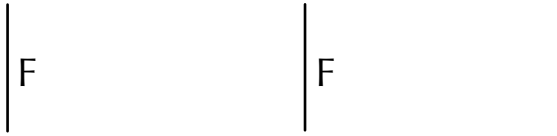
F	C	Dm	Bb
---	---	----	----

I can't help but share a little faith. I've seen you go through this hazardous maze.

F	C	Dm7	Bb
---	---	-----	----

I can't help but share a little faith. I can't help but share the love God gave.

### Instrumental Tag



### Verse 2



Now her grandmama she doesn't even know her. But, all she wants is her to know him.



And her brother he's a little too clever. And when there's nothing left to say.

### Chorus



So, I can't help but share a little faith.

I've seen you go through this hazardous maze.



I can't help but share a little faith.

I can't help but share the love God gave.

### Instrumental



### Altered Chorus



1. So, I can't help but share a little faith.
2. I can't help but share a little faith.

I've seen you go through this hazardous maze.  
I can't help but sing amazing grace.

 F 	 C 	 Dm7 	 Bb 	 : 
Is it wrong to share a little faith? I can't help but share a little faith.		I can't help but share the love I've received. I can't help but share the love Jesus gave.		

### Outro

 F 	 F 	dim. 
-----------	-----------	----------



# Overflow (Am) 135bpm

## Intro

: 4/4	Am	F	C	C	:
-------	----	---	---	---	---

## Verse 1+2

: Am	F	C	C	
------	---	---	---	--

1. Lord, your arms are open.  
2. Over - come the grave,

Am	F	C	C	
----	---	---	---	--

So I'll run into those.  
And promised your - self by my si - de.

Am	F	C	C	
----	---	---	---	--

When my heart is weary,  
Lord how great your mercy!

Dm	Dm	G	G	:
----	----	---	---	---

your comfort's worth more than gold.  
How un - de - ser - ving I am.

## Chorus

Am	Am	F	F	
----	----	---	---	--

When I knock the door it opens. When I seek, I find.

C	C	Gsus4	G	
You embrace me		as your chi - ld	and I wonder why.	

Am	Am	F	F	
When I knock the door	it opens.	When I ask,	you answer.	

C	C	G	Gsus4	
You hear my every	cry	and worry.	And Lord	

	G	
my joy....	it over -	

### Instrumental

Am	Fadd9	C	C	
flows.				

Am	F6	C	C	
----	----	---	---	--

### Altered Verse

Am	F6	Csus2	Csus2	
Lord, your	arms are	open.		

Am	Dm/F	Cadd9	Cadd9	
So I'll run	into	tho -		



Cadd9	Cadd9	G	G
		se.	

### Bridge A

Am	Am	Fadd9	Fadd9
I stand	here in your presence,	I remember	all you did and I can't start to
C/E	C/E	Gsus4	Gsus4
comprehend.	You've been so good to	me.	

### Bridge B

Am	Am	F	F
I stand	here in your presence,	I remember	all you did and I can't start to
C	C	G5	G5
comprehend.	You've been so good to	me.	

### Verse 3 (Repeat of Verse 1)

Am	F	C	C
arms are	open.		
Am	F	C	C
So I'll run into	those.		

Am	F	C	C	

When my heart is weary,

Dm	Dm	G	G	

your comfort is worth more than gold.

### Chorus

Am	Am	F	F	

When I knock the door it opens. When I seek, I find.

C	C	Gsus4	G	

You embrace me as your child and I wonder why.

Am	Am	F	F	

When I knock the door it opens. When I ask, you answer.

C	C	G	Gsus4	

You hear my every cry and worry. And Lord

	G	C	C	

my joy... it over - flows.

## **Declaration of Authenticity (Eigenständigkeitserklärung)**

Die Unterzeichnete bestätigt mit Unterschrift, dass die Arbeit selbständig verfasst und in schriftliche Form gebracht worden ist, dass sich die Mitwirkung anderer Personen auf Beratung und Korrekturlesen beschränkt hat und dass alle verwendeten Unterlagen und Gewährspersonen aufgeführt sind.

Zürich, den 6. Januar 2024

A handwritten signature in black ink, consisting of several overlapping loops and a long horizontal stroke extending to the right.

Sarah Tan