LONG
TALL
THE SPIRE

The Spire is a symbol of hope and aspiration.
It shows what we can achieve – and yet, there's so much left to improve on for each of us as individuals or whole societies.
From the eye of a satellite, ours is but a small world.
We are here together.
We are The Spire!

Long Tall J, May 1, 2022

Long Tall J is a London-based Dutch prog rock music producer and guitarist. His main style is a fusion of progressive rock or "prog" and melodic rock. At the moment, Long Tall J is entirely a studio artist, and doesn't perform his material live.

The Spire is LTJ's third album, following his debut *Albatross* (Feb. 2020) and *2020* (Dec. 2020). As before, most of LTJ's music is instrumental with some tracks featuring a vocalist or spoken word.

LTJ creates his music almost entirely on his own. Most tracks start with mapping and arranging the drums. To that background, keyboard and guitar parts are added, then the bass. Stage by stage, more elements build on the base theme until the compostion achieves its fullness. On some tracks, various collaborators add their own mark with vocals, keyboards or bass.

1. Wakeman's Tale (feat. Eugene Moiseienko)
2. The Spire (feat. Amariia)
3. Don't let them talk to you that way
4. Seven of Nine (feat. Megabassman)
5. Sunday Blues (feat. Amariia)
6. Four Seasons (feat. Mel Melcer)
7. Falling (feat. Amariia)
8. Inge (feat. Martin Mens)
9. Novaya Zemlya
10. Ten (feat. Megabassman)

WAKEMAN'S TALE

A moving tribute to the great keyboard player Rick Wakeman, who became world famous with Yes. The epilogue is an energetic piano solo by pianist Eugene Moiseienko from Kyiv, Ukraine.

Why would you make a musical tribute to an artist who is already well known and established? Call it appreciation and admiration for amazing achievements or simply inspiration. A combination of all of these.

THE SPIRE

Inspirational vocals and rocky guitars define the title song of the album. Amariia, another collaborator from Ukraine, deals lyrically with choices and expectations in relationships. The Spire is also a symbol of hope and inspiration during these dark days of Spring 2022.

Let's say to someone
What I could do
The lights have been rising

Have me feeling all over the place
And suddenly
Your heart is on the ground

Enough we are bleeding
To go I was shocked for a moment
It's just how we are fine

Holding on or break you down
I am rising from the sun
I can put away the moment you were

Never rising from every time
My loving man is on my mind
Tell me one thing
It will be radical me

Until the day I'm dying
Another way I'm crying
And break away, so nervous inside me yes
I'm falling over and break you down
And suddenly's my heart all around

I can hold on
I can escape from this moment
And tear us apart
Without finding and knowing , inside

Try now to live for the moment
Looking up for a star shining bright
The sound of men falling over
I can have now your soul, want to stay
The tears I cried
The tears I lost
Analysing from it all
Insist I die
Insist I hope
Rising from it
Got it all

Holding the parts and saying
Holding my heart and breaking
And there's a moment I will reach you over

Shaking down and no one fool around
They gonna take me down
You wanna pick a lock
Oh body down
I want to break it up
I want to make it know
the one that I'll be yeah ah ah
And tell apart and break my heart
Yeah and no one know now where to start

Yooh yooh
And tell him another blues
Ah when the stooge
And yelling not to you!
Oooooh

And tell me!

I can tell the surrender
Let him tear our love heyy
And before there's the ending
I don't know which way to go
You are the spire

DON'T LET THEM TALK TO YOU THAT WAY

In 2020, we hoped we'd be done with Covid in a year. It was not to be. While the vaccine rollout had a tremendous effect, most of 2021 was spent struggling with new variants, renewed restrictions, overloaded hospitals, and lives still pretty much on hold. This piece was written early in 2021, without the foresight of how the year would end—and what horrors the new one would bring.

The composition consists of three parts:

'Inspiration': a mild guitar piece with just drums that transfers into keyboard-based melodies. It shows how we felt when the 2020 lockdown came to an end and things started to look better. At least we thought they did.

'Desolation': Another lockdown was a fact. People were losing loved ones; the economy was suffering. Those feelings are reflected in the guitar solo set against an almost psychedelic background. Slowly, the music changes as we arrive in the madness of a Covid hospital working at full speed. While the rhythm of the drums drones on, the insanity of it all doesn't stop until we reach the beginning of the third part.

'Hope': After the dark days of the winter, the restrictions were slowly reduced and the vaccine campaign started to take effect. But still there were and are so many problems to overcome. Jazzy chords with melodic counter play by bass guitar sound lonely and eerie but at the same time set the tone for hope—however fleeting.

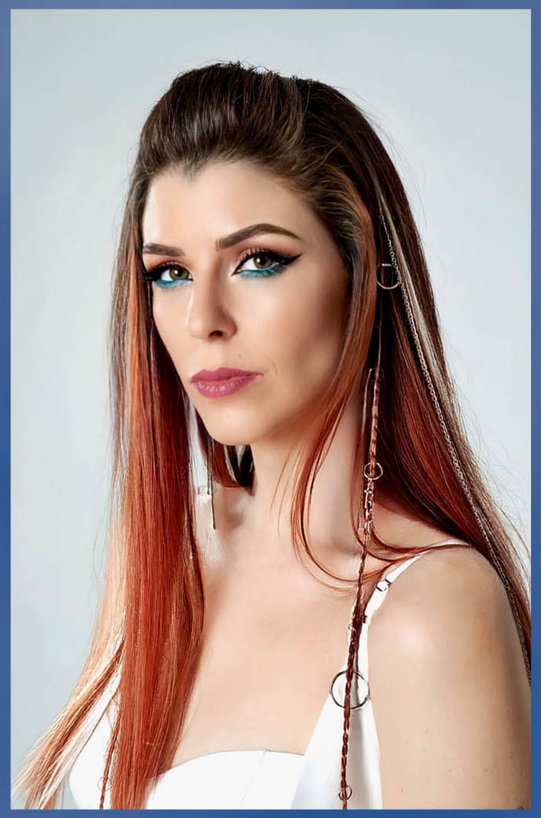
SEVEN OF NINE

Seven of Nine was a Borg drone who joined the crew of the starship Voyager as part of the sci-fi series Star Trek. She was a strong character, and although a part of the crew, she was also very independent. The association with the character happened by chance, as this was the ninth track I composed for the album, and one that somehow matches the powerful and very feminine appearance of Seven of Nine. I associated 'Nine' with 'Seven of Nine,' and the rest is history.

This track was originally intended for vocals, but I later decided that it was melodically strong enough to go without. The chorus is played with a slide and has this kind of American feel.

The bass guitar on this track is played by 'Megabassman' from Kyiv, Ukraine. Influenced by both funk, soul, and powerful rock, his style carries this track.

SUNDAY BLUES



Vocals by Amariia

Baby
Down
Met me
Fell down
Aha

Take me
Hold on
I can't
Go on
I am
The fire inside your heart
Take me
Hold on
Hold on

Take me
Pull back
And now
I'm gone

Far gone
I am
To the picking of my own

I can no not now doubt your embrace
Without your I'm hey
Hey know
Until the way
I am the wicked and done
Oooh oooh

Let my
Roam down the way
Can't see them all
I know the way
And now you flee
I'm loving
No one meet me now I'm fleeing
Break up
No more
Awake
And indrawn
Want to
This side of me oh no we hold
Now just shake me up I'm doing it so much more
Let me feel the one I haven't
I want to ignore
I want to
Before
Ah ah
Ooooooh ah

Hold on
No more
Don't stay pleading around

Not to be falling apart
Break my heart
And now I'm begging for more
And now I'm holding him for it
Ah ah aahah
Now don't break my heart

FOUR SEASONS

Four Seasons is about the contrast between the modern world: fast and easy but also corrupt and unfair, and nature as symbolised by "The Four Seasons."

The opening reflects the different sides of modern life, starting with a nervous keyboard leading to a Pink Floyd-style groove. Via a melodic lead, we arrive in a keyboard-driven part with a building dissonant guitar that culminates in a climax after which nature takes over.

The middle part represents the softness of nature. Rolling melodies and gentle soundscapes lead us to the final part that stands for a fairer and more harmonious word. And above all, hope!

In the middle, Mel Melcer recites a Polish poem by Anna Świrszczyńska, "Morze i człowiek" (The Sea and The Man).

Anna Świrszczyńska

FALLING

And I see the light
Going through my mind
Holding in the air

And I see the light
Going to my home
Suddenly I'm dreaming it's all mine

Getting stronger
Waiting longer
Falling over
Signing over in this life
I'll keep counting on the one in your life
I can see the one you wanted tonight
I can hold it to the moment of falling in the light

Flooded in my mind
My mind
Flooding in my mind

To stretch my desire
Going through my head
The falling the overdosing
Doom, me dead

The falling of nowhere
Letting me tied up back to you
My darling back to you

And now a broken heart
Not stalling the morning
Oh I'm falling down
Now I'm coming to you
I'm now a .....

Can leave my heart
Can break me down
I'm holding on
I'm burning out
I'm whole, not stressed
And still I'm owned
Hold on hold on hold on

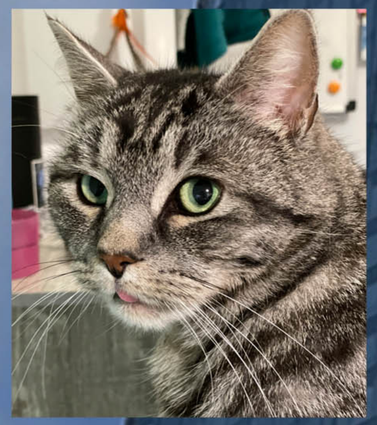
That's not cause the way I am
I will fall
You know I can

And now I'm hurting more
What is the following door
And while I'm running home
When I am feeling so free
To be fine
I don't know
For myself
And I know
My name
My name
And I can stumble
Flat on my knees
And I've just fallen
Flat on my knees

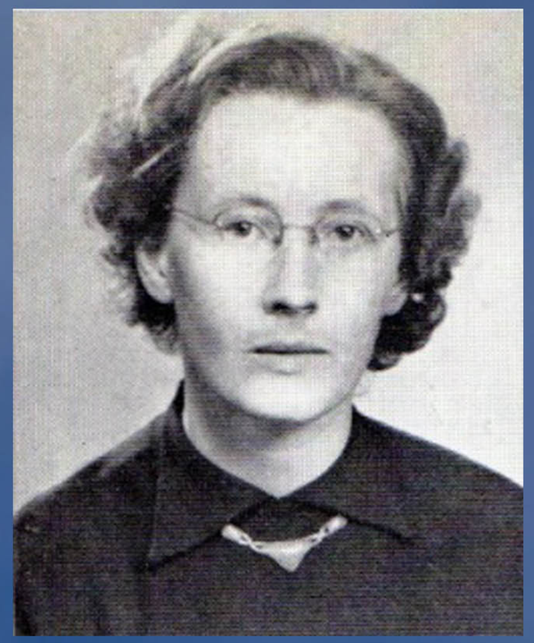
And now take me down
I'm still
Cry tears
Hurt
My pride
And though I'll mean tears
I fall

Vocals by Amariia

with a special appearance
of Earl Grey, purring



INGE



Inge Lievaart was a famous poet from the Netherlands–and my beloved aunt. Most of her work dealt with her religious faith, but also with nature and human emotions.

Born on the island of Texel, the sea made a recurring theme in her work. She left Texel when she was ten years old, the experience captured in the poem 'Op Reis Gaan,' the first of the two included in this tribute.

Inge published her first poem in 1944, with the proceeds going to people hiding from the Nazis. She remained prolific till the end of her life, publishing poetry to great acclaim. Her last work, a haiku collection, appeared in 2007, around her 90th birthday.

The second poem included in the track is called 'Relatief,' exploring the idea of how everything can be relative and the associated balance between the positive and the negative.

I believe Inge Lievaart was a poet of hope, stimulated by her Christian belief as much as by her character and soul.

The poems are read by voice actor Martin Mens from the Netherlands.

NOVAYA ZEMLYA

Novaya Zemlya is an archipelago in the Barents Sea in Northern Russia. In 1596, Dutch explorer Willem Barents came here searching for a northern passage to China. When the ship got stuck in the ice, the sailors built a hut to shelter for the winter. They all suffered from scurvy, yet miraculously managed to survive.

In June, with the ship still trapped in the ice, they tried to escape in two small boats. Willem Barents died at sea, but after seven perilous weeks, the survivors managed to reach Kola Peninsula, where they were rescued by a Dutch merchant vessel.

Long Tall J became fascinated by this story and decided to put it to music. The different parts of the piece follow the endeavours of these brave and desperate men:

- Anticipation
- Sailing
- Perseverance
- Disaster
- The House
- Darkness
- Chaos
- Resilience
- Endurance
- Survival

TEN

Religious indoctrination is as old as religion itself. Once someone is a believer, all too often they want to convert others. The next step is religious oppression, often associated with political and financial motives and sometimes ending in violence or war.

The high tempo and the short duration of this piece symbolise the many different sides of these problems, and the powerful impact they can have on society and the individual.

Bass guitar on this track features 'Megasbassman' from Kyiv, Ukraine. His powerful yet melodic style is the perfect foundation to carry the guitar melodies and embody the weight of the theme.

Sunday Blues, *The Spire*, and *Falling* written by Amariia and LTJ
All other music written and arranged by LTJ
Recorded, mixed, and produced by LTJ, London, UK
Post-production by Emiel Zwaard Recording in Delft, the Netherlands and LTJ
Mastering by Headroom Mastering, Bergen op Zoom, the Netherlands
Sleeve and booklet design by Mel Melcer

LONG TALL J

LTJ wishes to thank Mel Melcer, Bert Heikema, Emiel Zwaard, Martin Mens, and especially his Ukrainian collaborators: Amariia, Eugene Moiseienko, Dmytro Kazantsev, and Megabassman.

Slava Ukraini!

For more information visit: www.longtallj.com