
SPIRAL OUT

THE STEWARD EDITION

PUBLIC EDITION

279 tracks · 21 movements

Carry what matters.
Take no receipt.

The argument underneath the music

SPIRAL OUT is a long-form work of sequencing: an argument made through the order in which songs meet one another. Its movement is from force to responsibility, from grief to presence, from the instinct to survive to the question of what survival makes possible.

The music begins before it has an explanation. It knows impact, pressure, refusal and the need to keep standing. Those things have their place. Anger can reveal that something matters. Heaviness can give a difficult experience its proper weight. There are seasons when remaining present is work.

But the record cannot stay there. A life organized entirely around the wound gives the wound permanent authority. A life organized entirely around opposition needs another enemy whenever the last one disappears. SPIRAL OUT keeps moving because strength eventually has to answer a harder question: what is it for?

The answer takes time. The sequence passes through inheritance and imposed change, devotion and grief, fellowship and defensive humor. It turns toward ordinary work, doubt, beauty and the gradual recognition that the self is only one part of a much larger world. Technical discipline becomes freedom of movement. Vast musical landscapes allow the narrator to grow quiet. Then the record returns to people.

Strength is for stewardship.

A steward is entrusted with something that will outlast the moment of possession: a friendship, a craft, a community, a place, an institution, a story, another person's trust. The obligation includes a future. What is carried should be handed forward in better condition where possible, and with honesty about what remains unfinished.

That work is often ordinary. Check the gate. Make the call. Tell the truth. Teach the next person. Stay beside someone whose situation cannot be fixed. Learn when protection has become control, when usefulness has become a hiding place, and when carrying everything alone has stopped being courage.

The characters in this book give that argument different bodies. Faramir tests conscience without approval. Éomer tests loyalty when it becomes authority. Gimli expands an inherited identity. Logan turns capacity for harm toward care. Rocket lets attachment give competence a purpose. Captain America separates principle from institutional permission. Aragorn makes service the condition of authority. Frank Castle marks the danger: endurance and discipline can become instruments of permanent war when they lose the life they were meant to protect.

The title describes the shape of the work. The same questions return: anger, duty, fear, grief, love, work, belonging, time. Returning to a question does not necessarily mean returning to the same place. A spiral can cross a familiar direction at a wider radius. The past remains part of the pattern; the room available around it can change.

This is why the ending contracts. After so much scale, the last five songs confront aging, uncertain arrival, the need for connection, finite love and memory. The work does not end by defeating mortality. It asks whether temporary things can still deserve wholehearted care.

They can. Temporariness is the reason stewardship exists. The watch changes. The work passes. The task is to carry it well while it is yours.

Spiral out. Keep going.

How to listen

Listen in order. The movements are chapters, and the transitions are part of the composition. Pause between movements when needed; the work does not require a single uninterrupted sitting.

Keep Parabol → Parabola together, and preserve Disposition → Reflection → Triad. The selected Lateralus passage runs from The Grudge through Triad at tracks 193–200; it follows the relative album order of those selections. Preserve the five-song Last Stand as the closing movement.

The notes explain each song's role in SPIRAL OUT. They are readings of placement and relationship within this work, rather than claims to settle an artist's intended meaning. A song can carry a different meaning elsewhere. Here, what precedes it and what follows it matter.

The title of a movement describes the question it holds. Its companion lens offers another way into that question. The music is allowed to complicate both.

The movement map

Follow the sequence from impact to stewardship, then into the five-song narrowing of The Last Stand. Track numbers refer to the complete 279-song edition.

I • Ignition | Tracks 1-7

Force before language

II • The Faceless Enemy | Tracks 8-28

Pressure without a target

III • The Hole | Tracks 29-42

The descent

IV • Inherited Damage | Tracks 43-55

What gets handed down

IV-B • Made, Not Born | Tracks 56-64

Damage applied from outside

V • Devotion That Costs You | Tracks 65-78

Love under pressure

VI • Grief Without A Villain | Tracks 79-100

Loss that cannot be fought

VII • Brotherhood | Tracks 101-110

Armor in company

VII-B • The Lid | Tracks 111-120

Humor as countermeasure

VIII • Watching The Change | Tracks 121-135

Becoming strange to yourself

IX • The Drift | Tracks 136-150

The long interior

IX-B • No Receipt | Tracks 151-160

Work without witness

X • Reverence Without Religion | Tracks 161-172

The sacred without certainty

XI • The Overlook | Tracks 173-179

Scale and judgment

XI-B • The Gardener | Tracks 180-189

What the climb is for

XII • Spiral Out — Losing Small Mind | Tracks 190-211

Integration and wider radius

XIII-A • The Crossing | Tracks 212-233

Discipline becomes freedom

XIII-B • The Wash | Tracks 234-252

Awe, scale, and the ego getting smaller

XIV • Landing | Tracks 253-266

Coming back without pretending the road is over

XV • The Steward | Tracks 267-274

Carry what matters; take no receipt

XVI • The Last Stand | Tracks 275-279

Time wins; meaning can still answer

The characters

Faramir • Éomer • Gimli • Wolverine / Logan • Rocket Raccoon • Captain America • Aragorn
• Frank Castle

The eight character essays follow the complete movement and song guide. A 49-track Companion Route closes the book.

I • Ignition

Tracks 1-7 • Force before language

Ignition begins before the problem has a name. These seven tracks move through impact, bodily pressure, defiance and the first admission of need. Before I Forget plants the question of identity inside that force: what was made before choice became possible, and what can now be chosen?

The opening distinguishes the spark from the thing being fought. Anger can be information before it becomes identity. By the end, the demand is no longer only to withstand the impact; it is to find language for what is happening underneath it.

The songs

001 • Mastodon - Blood and Thunder

The opening charge puts force ahead of explanation. It gives the journey a physical starting point: momentum that has not yet decided what it serves.

002 • Slipknot - Duality

Pain becomes an immediate bodily demand for relief. After the opening charge, this track turns the pressure inward and shows the cost of containing it.

003 • Slipknot - Before I Forget

Identity enters before choice. The placement asks what can be carried forward deliberately from the circumstances that formed a person without their consent; Made, Not Born will return to that question.

004 • Linkin Park - Given Up

Endurance reaches its limit. The exposed vocal intensity breaks through the opening armor and makes simple survival sound like work.

005 • Five Finger Death Punch - Under and Over It

Defiance becomes a public performance. Its role is to give the opening confidence and swagger while leaving open whether that confidence can withstand quieter questions.

006 · Killswitch Engage - My Curse

Attachment interrupts aggression. The movement needs this early reminder that force can arise from longing as well as anger.

007 · Bring Me the Horizon - Can You Feel My Heart

The opening ends by asking for connection. Vulnerability becomes audible beneath the impact, creating the doorway into a longer, less easily named struggle.

II • The Faceless Enemy

Tracks 8-28 • Pressure without a target

The pressure acquires duration without acquiring a single opponent. Exhaustion, compulsion, uncertainty and the atmosphere inside a mind resist the simple grammar of victory. The music keeps reaching for battle because battle promises an enemy that can be located.

That temptation is part of the movement's danger. When suffering has no clear face, the mind can manufacture one. Patience, a request for help and the wish to remain interrupt the aggression, but the chapter leaves the conflict unresolved and carries it into The Hole.

The songs

008 • Breaking Benjamin - Dear Agony

Agony is addressed as if it could answer. That makes it the right opening for a movement whose pressure is real but whose opponent remains difficult to locate.

009 • Breaking Benjamin - I Will Not Bow

Refusal supplies a temporary spine. The track belongs here because resolve can keep a person standing before it can explain how to live.

010 • Breaking Benjamin - Give Me a Sign

Defiance gives way to a request for evidence that help is possible. The shift prevents endurance from becoming an uninterrupted pose of self-sufficiency.

011 • Soundgarden - Fell on Black Days

Darkness arrives without a clear turning point. In this sequence it unsettles the belief that every difficult condition has a single cause or a visible beginning.

012 • Soundgarden - Blow Up the Outside World

The desire to shut the world out expands the conflict beyond the room. It makes withdrawal feel powerful while exposing how close protection can come to isolation.

013 • Thrice - Black Honey

The narrator's own actions enter the argument. This placement complicates the search for an enemy by asking how insistence on getting what one wants can reproduce the injury.

014 • Tool - The Patient

Patience becomes an active form of strength. It slows the movement's urge to strike back and introduces endurance that does not require an immediate target.

015 • Tool - Ticks & Leeches

The pressure takes the shape of extraction: the sense of being used up. Its abrasive release lets boundaries become audible before the record has learned restraint.

016 • Chevelle - Send the Pain Below

Suppression offers relief at a cost. Here the song gives a place to the impulse to push suffering out of sight rather than understand what sustains it.

017 • Chevelle - The Red

Escalation narrows perception. The track concentrates the movement's diffuse pressure into the dangerous moment when a feeling begins to dictate action.

018 • A Perfect Circle - Gravity

The pull downward is met by a decision to remain. It introduces a fragile act of agency inside a section where willpower alone has repeatedly proved insufficient.

019 • A Perfect Circle - The Hollow

Need keeps demanding to be filled. The song belongs here as a portrait of appetite that relief cannot finally satisfy, extending the conflict beyond a single confrontation.

020 • Karnivool - Goliath

The obstacle acquires enormous scale. Its weight and uneven motion make the struggle feel larger than the person trying to find a stable position within it.

021 • Karnivool - Animation

Motion becomes a way to hold an unstable self together. In this placement, the song keeps the movement searching rather than allowing refusal to harden into an answer.

022 • Karnivool - Drone

Repetition gives the pressure duration. It makes room for the grinding, ongoing part of struggle that a single dramatic outburst cannot represent.

023 · Leprous - The Sky Is Red

The tension grows until it seems to occupy the whole sky. This is the movement's expansion into dread: the problem no longer feels confined to the individual.

024 · TesseracT - King

Power enters the frame as something contested. Here the song asks whether command can produce security when the person seeking it is already under pressure.

025 · Caligula's Horse - The Tempest

The storm image gives force a moving shape. It carries the section through turbulence without pretending that surviving turbulence means mastering it.

026 · Katatonia - July

Melancholy persists beneath the heavier surroundings. The placement gives the conflict an afterimage, showing how pressure can remain when the immediate impact has passed.

027 · Five Finger Death Punch - Wash It All Away

The wish for total cleansing reaches its loudest expression. It belongs near the end because wanting everything removed is different from knowing what can actually change.

028 · Spiritbox - Circle With Me

The movement closes in a charged circle of attraction, power and risk. The unresolved lift carries the listener toward collapse rather than supplying a false victory.

III · The Hole

Tracks 29-42 · The descent

The Hole is where the record stops performing strength. Alice in Chains, Mad Season, A Perfect Circle, Nine Inch Nails, Staind and Creed make the space intimate and confined. The question is how pain changes the dimensions of ordinary life.

A hole offers low visibility and makes an outside difficult to imagine. Even Flow finally turns the camera toward another person's life. The world is still moving beyond the room, and the next question becomes where this damage came from.

The songs

029 · Alice in Chains - Down in a Hole

The descent becomes the architecture. After pressure without a target, this song places the listener inside the confined space that pressure has made.

030 · Alice in Chains - Nutshell

The defenses fall away. Its exposed scale allows loneliness to register without the protective spectacle of the opening movements.

031 · Alice in Chains - Angry Chair

The confinement becomes repetitive and immediate. It holds the listener in the interior of the descent, where even familiar surroundings can feel inescapable.

032 · Alice in Chains - Would?

Judgment enters a space already full of damage. The question at the heart of the title unsettles any easy division between the person suffering and the person observing.

033 · Mad Season - River of Deceit

A quieter current interrupts the descent. In the sequence, reflection begins to coexist with pain without becoming an easy explanation for it.

034 · A Perfect Circle - Weak and Powerless

The gap between intention and control becomes explicit. It gives the movement a vocabulary for wanting change while feeling unable to direct it.

035 • Five Finger Death Punch - Coming Down

The downward motion becomes an appeal to another person. That relational opening matters in a section otherwise dominated by isolation.

036 • Nine Inch Nails - Hurt

Pain reaches a floor. This first appearance of Hurt stays close to damage itself; the later Johnny Cash recording will return to the song from the distance of time.

037 • Staind - Outside

Distance becomes a point of view. The song belongs here because being able to see a situation from outside does not automatically mean being free of it.

038 • Staind - It's Been Awhile

Regret stretches across time. The track adds the difficulty of living with one's own history to the movement's immediate experience of confinement.

039 • Creed - My Own Prison

The prison becomes something the narrator must confront within the self. Its placement makes accountability part of the descent without reducing suffering to blame.

040 • Creed - One Last Breath

The movement reaches toward an edge and asks for a hand. The song keeps a narrow possibility of connection open before the sequence turns back toward the world.

041 • Sleep Token - Caramel

Sweetness and abrasion occupy the same space. Here that friction complicates the exposed self: being heard or seen can carry its own pressure.

042 • Pearl Jam - Even Flow

The camera finally leaves the private room. Another person's precarious life becomes visible, preparing the transition from inner suffering to the circumstances that shape people.

IV • Inherited Damage

Tracks 43-55 • What gets handed down

The record turns toward inheritance: the relationships, absences, patterns and instructions received before a person understands what is being handed over. Gifts and wounds can travel through the same bond. The movement makes room for both.

Its concern is responsibility across time. What deserves to continue, what needs examination, and what must end? Snuff closes the chapter where attachment and injury have become difficult to separate, preparing the shift toward harm imposed more directly on the self.

The songs

043 • Pearl Jam - Alive

Survival opens the inheritance question. The song places identity beside a past the narrator did not choose, turning endurance into something more complicated than celebration.

044 • Five Finger Death Punch - Remember Everything

Memory becomes a demand to be understood. Its role is to make the need for recognition audible before the movement asks what can be carried beyond that need.

045 • Pearl Jam - Jeremy

The consequences of failed attention move into public view. The track gives inherited damage a social dimension: what is ignored can return with terrible force.

046 • Pearl Jam - Release

The address to an absent father changes confrontation into longing. It lets inheritance contain an unfinished need for connection as well as anger.

047 • Tool - Prison Sex

The possibility of harm repeating itself becomes unavoidable. Its place in the movement sharpens the responsibility to interrupt what should never be handed forward.

048 • Nothing More - Fade In / Fade Out

Inheritance becomes a passage between generations. Love and limited time enter together, showing that what is passed down can include guidance as well as injury.

049 • Nothing More - Jenny

Care confronts a struggle it cannot simply solve. The song broadens the movement beyond fathers and sons into the difficult responsibilities carried between people who love one another.

050 • Everclear - Father of Mine

Absence becomes part of a person's formation. Here the song makes room for the long consequences of a missing relationship without treating those consequences as destiny.

051 • Everclear - Wonderful

A child's need for reassurance exposes the distance between adult explanations and lived experience. It gives the movement a perspective that cannot be satisfied by appearances.

052 • Puddle of Mudd - Blurry

Protection and distance pull against each other. The track belongs here because wanting to shelter someone does not guarantee being able to remain close.

053 • Cat Stevens - Father and Son

Two generations speak from different positions. The song makes separation part of inheritance: love can remain real even when advice cannot settle the argument.

054 • Harry Chapin - Cat's in the Cradle

Time turns a pattern into a consequence. The repeated distance between parent and child makes ordinary choices matter long before anyone recognizes their final shape.

055 • Slipknot - Snuff

Intimacy closes the movement in distrust and hurt. The unresolved ending prepares the next distinction: some damage comes through relationships, and some is imposed directly on the self.

IV-B · Made, Not Born

Tracks 56-64 · Damage applied from outside

Here the self is treated as material: altered, controlled or used for somebody else's purpose. The mechanized force of the music gives imposed change a bodily form. Rocket, Bucky and Logan offer versions of weaponization; Ben Grimm broadens the question to a bodily transformation that was never chosen.

The distinction matters: these are related conditions, not identical histories. Their shared question is whether an imposed identity has the authority to determine every future action. Silvera closes the movement with the possibility of refusal and a different direction for change.

The songs

056 · Slipknot - Sulfur

The body carries the pressure of transformation. It opens Made, Not Born with a self that has been altered but has not surrendered the right to choose its next direction.

057 · Nine Inch Nails - Mr. Self Destruct

An invasive voice makes control feel internal. The song gives the movement its first full image of a person being organized around a destructive command.

058 · Nine Inch Nails - The Becoming

Transformation reaches the machinery of identity. It belongs here because the question is no longer only what hurts, but what the hurt is making the person become.

059 · Meshuggah - Bleed

The relentless pulse turns repetition into bodily coercion. Its function is to make imposed force felt before the movement begins to imagine refusal.

060 · Fear Factory - Linchpin

Connection becomes the vulnerable point inside the mechanism. Here the song holds open the possibility that a person is more than the system that uses them.

061 · Code Orange - Swallowing the Rabbit Whole

The movement erupts against containment. Its rupture gives the imposed transformation an unstable edge, as though the mechanism can no longer hold what it has made.

062 · Loathe - Aggressive Evolution

Change arrives with violence attached. This placement asks whether transformation is being chosen or simply endured under another name.

063 · Author & Punisher - Nazarene

The industrial weight brings the manufactured self close to ritual. It gives the section a severe pause before the closing act of refusal.

064 · Gojira - Silvera

The movement turns outward toward a different possibility. It closes on the premise that being altered by force does not end the capacity to act against that force.

V · Devotion That Costs You

Tracks 65-78 · Love under pressure

Devotion can rescue, expose, consume or demand surrender. Sleep Token's long opening passage gives attachment an immense scale before the duets, the Anathema pair and the more grounded turn of Cover Me Up bring its consequences close to ordinary life.

The movement asks how much of a self love can reasonably require. Care needs attachment; attachment needs boundaries. Its unresolved ending passes into grief, where even the strongest devotion cannot guarantee that someone will remain.

The songs

065 · Sleep Token - Gethsemane

Devotion enters under the sign of sacrifice. The song opens a movement in which surrender can feel meaningful while still demanding examination of what it costs.

066 · Sleep Token - Damocles

Attachment carries the expectation of a fall. Here the suspended threat makes love feel inseparable from the fear that what holds a person up may also undo them.

067 · Sleep Token - Ascensionism

The desire to rise is entangled with the desire to escape a damaging bond. Its scale gives devotion the force of transformation while keeping the price visible.

068 · Sleep Token - Are You Really Okay?

A direct question interrupts the grandeur. Concern for another person's actual condition becomes more urgent than the drama surrounding devotion.

069 · Sleep Token - The Summoning

Attraction regains physical momentum. The placement gives desire its persuasive energy, explaining why a bond can remain compelling even when its consequences are uncertain.

070 · Sleep Token - Euclid

A backward glance opens a different future. The song gives the Sleep Token sequence a moment of release without pretending that memory has disappeared.

071 · Seether - Broken (feat. Amy Lee)

Need is shared between two voices. That exchange makes vulnerability mutual and gives the movement a more grounded form of companionship.

072 · Bad Omens - Just Pretend

Hope persists inside uncertainty. Its role is to hold the uncomfortable interval between a relationship as it is and the version someone still wants to believe in.

073 · Bad Omens - The Death of Peace of Mind

Attachment becomes a cost measured in inner stability. Here the song sharpens the question of when devotion begins consuming the person offering it.

074 · Anathema - Untouchable, Part 1

Separation first arrives as forward motion. The song begins a paired passage in which love has to confront the limits of possession.

075 · Anathema - Untouchable, Part 2

The second part turns that motion inward. Keeping the pair together lets release become a difficult recognition rather than a sudden clean break.

076 · Jason Isbell - Cover Me Up

Devotion becomes a practical choice made within an imperfect life. Its grounded scale prevents the movement from leaving love entirely inside ritual and catastrophe.

077 · A Perfect Circle - 3 Libras

Being overlooked becomes an intimate injury. The song belongs here because attention itself is one of the things devotion asks for and cannot compel.

078 · A Perfect Circle - Judith

Love ends the movement in an argument with belief. It carries attachment toward the next chapter's central problem: suffering that cannot be answered by finding someone to defeat.

VI • Grief Without A Villain

Tracks 79-100 • Loss that cannot be fought

This is where the vocabulary of battle fails. Absence cannot be punished into reversing itself. Grief may contain anger, but anger cannot supply every loss with a villain or make competence sufficient to undo it.

The movement changes strength into presence: remembering, noticing, remaining nearby, doing the next ordinary thing. Its long duration allows several kinds of mourning to coexist. Brotherhood follows because the limits of rescue reveal the importance of company.

The songs

079 • Pearl Jam - Black

Grief begins with love that cannot secure the future it imagined. The placement lets loss be real without turning the absent person into an enemy.

080 • Pearl Jam - Nothingman

Absence moves into the aftermath of relationship. The song gives grief a quieter register of regret and the knowledge that a life together cannot simply be recovered.

081 • Temple of the Dog - Say Hello 2 Heaven

Address becomes memorial. The movement needs this act of speaking toward someone who cannot answer, making grief communal without claiming to resolve it.

082 • Sevendust - Angel's Son

Remembrance carries an obligation to those who remain. It shifts the emphasis from the fact of loss toward the care that must continue around it.

083 • Seether - Rise Above This

Grief reaches for an answering voice. Its lifting energy allows the wish to help to enter a chapter defined by what help cannot undo.

084 • Breaking Benjamin - Anthem of the Angels

A farewell is given ceremonial scale. The song lets the movement acknowledge the need for ritual when ordinary speech no longer seems sufficient.

085 • Fuel - Hemorrhage (In My Hands)

The wish to hold on becomes urgent and physical. Here the track represents the painful distance between refusing a loss and being able to prevent it.

086 • Live - Lightning Crashes

Life and death pass through the same frame. The song expands grief beyond a single story into the fragile continuity of lives touching one another.

087 • Alter Bridge - In Loving Memory

Memory becomes something that can be carried. Its role is to show attachment changing form after loss, without requiring grief to vanish first.

088 • 3 Doors Down - When I'm Gone

The possibility of absence is voiced before a final separation. It gives the movement the perspective of someone trying to remain connected across distance and uncertainty.

089 • Gojira - The Gift of Guilt

Responsibility shadows grief. This placement makes room for the burden of what cannot be repaired and the need to live without making guilt the whole self.

090 • Spiritbox - Constance

Recognition becomes fragile. The song belongs here as a meditation on holding someone in love when access to the familiar person begins to change.

091 • Architects - Doomsday

Loss returns as an event that keeps happening inside the survivor. Its force breaks any expectation that grief will move neatly from shock to acceptance.

092 • Parkway Drive - Wishing Wells

Anger searches for somewhere to land. It belongs precisely because the movement offers no satisfying villain: rage can be part of grief without becoming its solution.

093 • Karnivool - Salva

The scale widens into a long passage of endurance. It gives the listener time inside unresolved feeling rather than rushing toward the next declaration.

094 • Steven Wilson - The Raven That Refused to Sing

The wish to call someone back takes imaginative form. Here the song lets art approach an impossible reunion while leaving the reality of loss intact.

095 • Porcupine Tree - Lazarus

A voice seems to offer passage out of isolation. The song gives the movement a tender interval between the desire for reunion and the necessity of continuing.

096 • Opeth - To Bid You Farewell

Farewell is allowed to take time. The length and restraint make parting an experience to inhabit rather than a line to move past.

097 • Mark Lanegan - One Hundred Days

A small horizon of possibility appears. It belongs late in the movement because hope can return before anyone has found an answer to loss.

098 • David Bowie - Lazarus

Mortality is met from close range. The second Lazarus changes the angle of the earlier song, bringing the person facing departure into the foreground.

099 • Warren Zevon - Keep Me in Your Heart

The request becomes simple: remember. Its intimate scale prepares the movement to close with attention and presence instead of explanation.

100 • Linkin Park - One More Light

One life is given full weight. The final song turns the chapter's accumulated grief into a reason to notice and remain beside other people.

VII • Brotherhood

Tracks 101-110 • Armor in company

Strength becomes plural. The promise is to stand beside someone through the part that cannot be endured by declaration alone. Protection begins to acquire a purpose outside the self.

The risk remains. Loyalty can become tribalism; aggression can borrow the language of care. This chapter asks whether capacity can become useful to other people without taking control of them. Its weight also creates the need for the release that follows.

The songs

101 • Five Finger Death Punch - Got Your Six

Strength becomes a promise made to someone else. It opens Brotherhood by moving the center of the record from individual endurance toward mutual protection.

102 • Killswitch Engage - In Due Time

Hope is held across a difficult interval. The track gives that promise a sense of duration: standing beside someone means staying through the unfinished part.

103 • Lamb of God - Ghost Walking

The past remains present inside the march forward. It keeps Brotherhood from becoming a fantasy that company can erase what each person carries.

104 • Lamb of God - Walk With Me in Hell

Companionship enters the worst terrain. Its position makes loyalty concrete: the promise is to accompany, even where rescue is uncertain.

105 • Machine Head - Darkness Within

The armored group makes room for an inward confession. This track matters because shared strength requires somewhere for the unguarded person to speak.

106 • Nothing More - Go to War

Conflict tests the language of loyalty. It asks whether a bond can survive strain without treating the other person as the next opponent.

107 · Slipknot - 'Til We Die

Belonging is voiced as something that lasts beyond the immediate fight. It gives the movement a collective identity built around staying together.

108 · Alter Bridge - Metalingus

Renewed motion arrives through the body. The song supplies a surge of agency after the more vulnerable center of the movement.

109 · Architects - Animals

Collective force acquires a disturbing edge. Its place reminds the sequence that moving together does not by itself guarantee freedom or judgment.

110 · Trivium - The Sin and the Sentence

Accusation and consequence close the chapter. Brotherhood must answer for what it serves, setting up the need to release some of that pressure through humor.

VII-B · The Lid

Tracks 111-120 · Humor as countermeasure

The Lid gives the record wit, swagger, deflection and a crowded room. After sustained emotional exposure, the story can be told sideways. People who have carried something together are allowed to laugh without proving that it was easy.

This is Rocket's register. Humor can make enough room to breathe, or it can keep everyone too far away to help. The movement holds that ambiguity through its final elaborate exit plan, then turns toward the changing self underneath the performance.

The songs

111 · Clutch - The Regulator

Restraint replaces the previous movement's declarations. The darker, more contained opening gives The Lid room to begin speaking sideways.

112 · Clutch - Electric Worry

Swagger lets the room breathe. The track brings bodily enjoyment into a sequence that has spent a long time asking force to carry pain.

113 · The Hold Steady - Stuck Between Stations

The scene becomes crowded, talkative and human. It allows awkwardness and story to interrupt the solitary gravity of the earlier chapters.

114 · Titus Andronicus - No Future Part Three: Escape from No Future

Defiance becomes something a room can shout together. Here communal energy makes a temporary opening inside bleakness without requiring a tidy resolution.

115 · Drive-By Truckers - Hell No, I Ain't Happy

The refusal to pretend becomes funny as well as forceful. It gives The Lid its clearest permission to remain difficult without surrendering to silence.

116 · Baroness - Shock Me

Brightness arrives with instability still inside it. The song keeps the lighter movement from becoming a claim that the wound has healed.

117 · Queens of the Stone Age - Go With the Flow

Motion offers a way through the moment. Its role is to let momentum function as temporary relief while leaving the deeper reckoning for later.

118 · Japandroids - The House That Heaven Built

A shared night acquires the scale of a refuge. The track gives the movement exuberance that belongs to company rather than solitary invulnerability.

119 · Modest Mouse - Float On

Perspective becomes deliberately plainspoken. It allows everyday mishaps to remain survivable, giving the chapter a small, useful form of optimism.

120 · Warren Zevon - Lawyers, Guns and Money

The exit plan becomes a joke with consequences. This closing flourish gives Rocket's register its full shape: trouble, improvisation, bravado and the hope that somebody will answer.

VIII · Watching The Change

Tracks 121-135 · Becoming strange to yourself

Transformation becomes uncanny. The person observing the change can no longer assume that the familiar outline means the familiar self. Deftones, Radiohead, Failure, Portishead, Massive Attack and the later tracks make recognition unstable.

An observer remains inside the process. Awareness offers the first possibility of choosing what change becomes, even when control is incomplete. Right Where It Belongs ends by questioning the world that has been assembled. The record answers with distance and quiet.

The songs

121 · Deftones - Change (In the House of Flies)

Transformation becomes something watched with unease. It opens the movement at the moment change is visible but its meaning remains unsettled.

122 · Deftones - Rosemary

Distance becomes spacious and inviting. The song gives the changing self somewhere to drift before uncertainty becomes more disorienting.

123 · Deftones - Milk of the Madonna

A new image enters the familiar Deftones atmosphere. In this sequence it keeps transformation active, preventing the movement from becoming only a backward glance.

124 · Deftones - Infinite Source

The frame opens beyond a fixed identity. Its role is to extend the Deftones passage toward the possibility that change may exceed the narrator's ability to describe it.

125 · Radiohead - How to Disappear Completely

Withdrawal reaches the point of imagined disappearance. The song makes the distance between bodily presence and inward absence central to the movement.

126 · Radiohead - Everything in Its Right Place

Order is stated while the surroundings feel unstable. That tension belongs here because arranging the world does not guarantee feeling at home inside it.

127 • Failure - The Nurse Who Loved Me

Care, dependence and distorted perception occupy the same room. The track gives the uncertain self a human relationship through which that uncertainty can be felt.

128 • Failure - Heliotropic

The gaze keeps turning toward an elusive source of light. In this placement, drift and attraction become part of the same unsettled motion.

129 • Portishead - The Rip

A delicate opening passes into a different kind of movement. The transition allows change to be heard as a process rather than announced as a conclusion.

130 • Massive Attack - Angel

Presence grows until it feels overwhelming. The song gives attachment a shadow, making closeness difficult to separate from threat.

131 • Chelsea Wolfe - 16 Psyche

The self becomes heavy and strangely unfamiliar. Its place intensifies the chapter's sense that inner experience can feel almost external to the person living it.

132 • Chelsea Wolfe - Feral Love

Instinct pushes against the softer explanations of love. Here the track gives transformation a feral register that cannot be made entirely orderly.

133 • Loathe - Two-Way Mirror

The mirror offers no simple confirmation. It belongs near the end because recognition and estrangement have become inseparable in the movement's changing self.

134 • Slipknot - Dead Memories

Memory is treated as something that can no longer hold the present in place. The song prepares the listener to question the reality built from those memories.

135 • Nine Inch Nails - Right Where It Belongs

The movement closes by asking whether the familiar world is what it seems. The unanswered question makes the quieter distance of The Drift necessary.

IX · The Drift

Tracks 136-150 · The long interior

The world opens into roads, weather, rooms and long thoughts. The crisis loses its cinematic shape. There is time to notice what remains after intensity stops organizing experience.

This is decompression with an emotional purpose. Grief and attachment return in smaller forms; uncertainty becomes something to live beside. The movement makes room for the next question: what if worthwhile work produces no proof that it mattered?

The songs

136 · Neil Young - After the Gold Rush

The frame opens into dream, landscape and time. It begins decompression by giving the listener distance from the enclosed rooms of the previous movement.

137 · Songs: Ohia - Farewell Transmission

A transmission travels through uncertainty. Its unfolding scale gives the drift a sense of company without demanding a clear destination.

138 · Magnolia Electric Co. - Hold On Magnolia

Holding on becomes a gentle instruction. The track belongs here because continuation can be sustained by tenderness rather than another surge of force.

139 · Bill Callahan - Drover

Ordinary work acquires inward space. It moves the record toward lives whose effort is sustained and practical, preparing the later No Receipt movement.

140 · Bill Callahan - Too Many Birds

Attention settles on small repeated presences. The song slows the argument enough for observation itself to become meaningful.

141 · Bonnie 'Prince' Billy - I See a Darkness

Darkness is brought into a relationship. It gives the long interior a voice that wants to be understood, keeping solitude from becoming total separation.

142 • Phosphorescent - Song for Zula

Love is seen through the experience of confinement. Its placement carries the earlier devotion movement into a more spacious, reflective register.

143 • John Moreland - Hang Me in the Tulsa County Stars

A specific landscape holds the feeling. The song gives drift an ordinary human scale: somewhere to stand while a larger longing remains unresolved.

144 • Bon Iver - Holocene

Smallness becomes a form of clarity. It prepares the record's later encounters with awe by allowing perspective to arrive quietly.

145 • Sufjan Stevens - Death with Dignity

Grief returns inside the quieter life after crisis. That recurrence is essential to the spiral: passing a subject once does not finish it.

146 • The National - About Today

Distance is measured in a relationship's present tense. The song makes a small exchange carry the weight that earlier movements gave to much larger declarations.

147 • Big Thief - Not

Definition proceeds by refusal. The accumulating intensity gives the drift an edge, showing that quiet reflection can reach its own limit of language.

148 • Gregory Alan Isakov - Amsterdam

Place becomes a vessel for longing. Its position opens another horizon without claiming that travel alone can settle the interior journey.

149 • Fleet Foxes - Helplessness Blues

The wish to be useful meets uncertainty about one's place. It brings the record close to the work and belonging that No Receipt will examine directly.

150 • Iron & Wine - Naked as We Came

Mortality is held at an intimate scale. The movement closes with tenderness small enough to carry into ordinary life.

IX-B · No Receipt

Tracks 151-160 · Work without witness

The record turns toward labor, communities, practical advice, overlooked people and the objects that carry memory. The scale is ordinary because this is where much of responsibility actually happens.

Faramir's question is central: can the right action remain binding when it brings no vindication? Take no receipt means that recognition cannot be the condition of conscience. Gratitude, decent treatment and being known still matter; the work does not need to become a performance in order to count.

The songs

151 · Bruce Springsteen - The Ghost of Tom Joad

The record looks toward lives pushed out of view. It opens No Receipt by making attention to overlooked people part of the work itself.

152 · Bruce Springsteen - Youngstown

Labor is placed beside the fate of a community. The track gives the movement a scale beyond individual effort and asks what remains when that effort is no longer valued.

153 · Bruce Springsteen - Long Walk Home

Home becomes a moral question. The song belongs here because loyalty to a place may require examining whether it still honors its own promises.

154 · Jason Isbell - Outfit

Advice becomes an inheritance of practical care. Its directness gives stewardship a voice that can be used in daily life.

155 · Jason Isbell - Something More Than Free

Work carries dignity without requiring spectacle. This is a central statement of the movement: a life can have purpose before anyone turns it into a heroic story.

156 · Drive-By Truckers - Puttin' People on the Moon

Economic pressure tests the language of responsibility. The track prevents the chapter from romanticizing hard work while ignoring the conditions under which it is done.

157 · Tyler Childers - Nose on the Grindstone

Instruction comes with wear and warning attached. It shows how experience is passed forward as an attempt to spare someone else avoidable harm.

158 · Colter Wall - Sleeping on the Blacktop

Restless momentum complicates the portrait of labor and duty. The movement needs this unsettled road alongside its steadier accounts of carrying on.

159 · John Prine - Hello in There

Attention itself becomes service. The song brings overlooked lives close enough that noticing another person can count as an action.

160 · Guy Clark - The Randall Knife

An ordinary object carries a relationship across time. It closes the movement by making inheritance tangible while leaving its emotional meaning larger than the object.

X · Reverence Without Religion

Tracks 161-172 · The sacred without certainty

Reverence here is a posture of attention toward something larger than appetite: beauty, mercy, mortality, truth, another person. The songs approach those matters from different relations to belief and doubt.

The sequence does not require a theological agreement. Its movement is toward a capacity to remain open without pretending uncertainty has ended. Darkness retains its place. The change is in how it is met.

The songs

161 · Sturgill Simpson - Turtles All the Way Down

Wonder opens beyond the demand for a settled explanation. The song begins a movement willing to ask sacred questions without requiring everyone to answer them alike.

162 · Nick Cave - Into My Arms

Love speaks in the presence of doubt. It gives reverence a human center that does not depend on resolving belief first.

163 · Nick Cave - Bright Horses

Hope remains imaginable inside sorrow. Here the song widens the movement's emotional space without turning wonder into certainty.

164 · Leonard Cohen - Anthem

Imperfection becomes a place through which possibility enters. Its role is to loosen the demand that something must be whole before it can carry meaning.

165 · Leonard Cohen - You Want It Darker

Darkness is addressed directly. The song makes reverence answerable to suffering rather than allowing the movement to remain comfortably uplifted.

166 · Johnny Cash - The Man Comes Around

Judgment enters with ceremonial weight. It places mortality and consequence beside the chapter's gentler language of mercy.

167 • Bob Dylan - Not Dark Yet

Exhaustion becomes a measure of time. The track lets the approaching dark remain unresolved and gives the movement a weathered human voice.

168 • Blind Willie Johnson - Dark Was the Night, Cold Was the Ground

Words recede while lament remains. This placement makes room for spiritual feeling that does not need to become an argument.

169 • Tom Waits - Come On Up to the House

Welcome becomes the answer to accumulated weariness. The song offers a threshold where being tired need not disqualify anyone from belonging.

170 • Peter Gabriel - Washing of the Water

Release is imagined as a difficult passage through water. It belongs here because letting go requires participation as well as the desire to be relieved.

171 • Radiohead - Reckoner

Lightness and reckoning coexist. The track gives the movement a suspended interval between accountability and acceptance.

172 • Audioslave - Like a Stone

Waiting becomes an image of belief under uncertainty. The closing song leaves the question open, preparing The Overlook to answer through scale rather than doctrine.

XI • The Overlook

Tracks 173-179 • Scale and judgment

Seven songs create a pause at altitude. Hurt returns through Johnny Cash's recording; Grand Canyon opens the horizon; The Humbling River brings limits and cooperation into view. The remaining songs look across catastrophe, belief, division and time.

Scale changes judgment. Personal suffering stays real while becoming one part of a larger landscape. The overlook is brief because a view is useful only if something is eventually carried back down from it.

The songs

173 • Johnny Cash - Hurt

Hurt returns with the perspective of time. Set against the earlier Nine Inch Nails recording, it turns the same title into a reckoning with what a life has accumulated and lost.

174 • Puscifer - Grand Canyon

The horizon expands beyond the narrator. This is the central change of scale: the self remains real while ceasing to occupy the whole landscape.

175 • Puscifer - The Humbling River

A limit cannot be crossed by strength alone. The song brings cooperation into the overlook's lesson, making humility practical rather than decorative.

176 • Peter Gabriel - Here Comes the Flood

The flood image strips away ordinary assurances. It asks what remains worth carrying when the structures around a life cannot be relied upon.

177 • Talk Talk - I Believe in You

A restrained act of belief holds space inside uncertainty. Its quiet insistence keeps the movement close to people even while the view becomes immense.

178 • Tool - Right in Two

Human division is seen from a distance. The song asks what habitual conflict looks like when the frame is wide enough to expose its cost.

179 • Chris Cornell - Seasons

Time returns as change that cannot be commanded. The movement closes by bringing the vast view back toward a solitary life within it.

XI-B • The Gardener

Tracks 180-189 • What the climb is for

The Gardener gives warmth its own chapter. Affection, welcome, steadiness and support no longer need to prove their seriousness through injury. The record makes room for the small things that justify the climb back down.

Samwise is the companion figure here: care made practical, goodness expressed through tending and remaining. Lean on Me closes with a plain invitation. The person who always carries others must also learn to receive care.

The songs

180 • Tom Petty - Wildflowers

Affection opens a space in which someone can simply belong. It begins The Gardener with the warmth the harder chapters have been working toward.

181 • The Band - The Weight

A burden passes between people. The song grounds care in encounters and obligations, making the small world after the overlook feel inhabited.

182 • Van Morrison - Into the Mystic

Wonder becomes companionable. Its position gives the movement a sense of passage that feels welcoming rather than threatening.

183 • John Prine - Summer's End

Return is offered gently. The song allows longing and grief into The Gardener without making tenderness prove itself through spectacle.

184 • The Avett Brothers - No Hard Feelings

Release becomes a moral hope. It belongs at the center of this movement because a wider life needs some way to loosen resentment.

185 • Nick Drake - Northern Sky

Closeness makes the world newly visible. The song gives affection a quiet, luminous scale after the record's long association between love and strain.

186 · Brandi Carlile - The Story

A life can be witnessed by another person. Its role is to make being known feel sustaining, in contrast with the earlier fear of exposure.

187 · Bob Dylan - Make You Feel My Love

Devotion speaks plainly. The song gives the movement a direct promise of presence without surrounding that promise with a grand theory.

188 · Waxahatchee - Right Back to It

A relationship returns to its ordinary rhythm. It makes steadiness feel alive, preparing the record to distinguish growth from permanent crisis.

189 · Bill Withers - Lean on Me

Support becomes reciprocal. This clear invitation closes *The Gardener* by asking the person who carries others to accept being carried too.

XII · Spiral Out — Losing Small Mind

Tracks 190-211 · Integration and wider radius

The title movement reorganizes what came before. System of a Down introduces instability; the selected Lateralus passage moves from grievance and division through a bodily threshold into expansion, contemplation and coordinated force. Its sequence is part of the argument.

The songs that follow keep integration unfinished. Anger, fear, longing and doubt can return inside a wider perspective. The final turn toward tenderness and distance prepares The Crossing: understanding must eventually become a way of moving through the world.

The songs

190 · System of a Down - Aerials

Perspective begins to loosen the narrow self. The opening prepares the title movement by asking how much of experience depends on where attention is held.

191 · System of a Down - Chop Suey!

Abrupt shifts unsettle a single stable reading. The song gives the movement friction before integration, keeping expansion from arriving too comfortably.

192 · System of a Down - Toxicity

Disorder becomes the environment rather than a passing interruption. It brings the opening System of a Down passage to the threshold of the more deliberate Tool sequence.

193 · Tool - The Grudge

Grievance is treated as something carried. The selected Lateralus passage begins with the weight that must be examined before a wider perspective can take hold.

194 · Tool - Schism

Division makes relationship audible as a problem of connection. Its position turns the inner work outward: integration must include what happens between people.

195 · Tool - Parabol

The threshold is quiet and bodily. Kept beside Parabola, it lets the next expansion grow from a shared foundation rather than appear as a disconnected peak.

196 • Tool - Parabola

The previous track's inwardness opens into full force. This transition converts presence into energy and gives the movement one of its essential joined passages.

197 • Tool - Lateralus

Expansion becomes the organizing principle. The title track gathers the project around returning to experience with more room for complexity, risk and attention.

198 • Tool - Disposition

Attention settles after the peak. It makes space for integration to begin, so the sequence does not confuse intensity with understanding.

199 • Tool - Reflection

Reflection takes the time that expansion requires. Its place allows the self to be reconsidered within a larger field rather than simply celebrated at greater volume.

200 • Tool - Triad

The selected album passage resolves into coordinated force. It carries the contemplative work back into motion while preserving the sequence's internal shape.

201 • Tool - Forty Six & 2

Transformation is reopened as unfinished work. Coming after the selected Lateralus passage, it keeps the spiral from being mistaken for a final arrival.

202 • Tool - Third Eye

Perception is pushed toward its limits. The track gives the movement a more destabilizing form of expansion before the later return to steadier attention.

203 • Tool - Fear Inoculum

Fear becomes something to meet without handing it command. Its placement makes the wider mind a practice of discernment rather than an escape from difficulty.

204 • Tool - Pneuma

Breath and shared existence open the scale again. It gives integration a connection beyond the isolated self without requiring individual differences to disappear.

205 • A Perfect Circle - Disillusioned

Attention is reclaimed from fragmentation. The song brings the title movement's vast language into a recognizable daily responsibility: being present.

206 • Opeth - Burden

What remains to be carried enters the expanded frame. The track prevents transcendence from becoming an excuse to forget the weight of ordinary attachment.

207 • Gojira - Another World

The wish for another world redirects the accumulated energy outward. It opens a horizon while leaving the question of how to inhabit it unresolved.

208 • Devin Townsend - Kingdom

The movement permits an unguarded surge of affirmation. Its role is to let openness sound powerful after so many earlier forms of strength required armor.

209 • Devin Townsend - Spirits Will Collide

Company becomes part of the answer again. The song joins the larger perspective to mutual support, keeping integration connected to other people.

210 • Devin Townsend - Ih-Ah!

Scale contracts to a tender human voice. It gives the movement intimacy after expansion and prepares the listener to carry that openness forward.

211 • Failure - Another Space Song

Distance becomes spacious rather than purely isolating. The closing song leaves a passage open into The Crossing's more physical, practiced freedom.

XIII-A · The Crossing

Tracks 212-233 · Discipline becomes freedom

Words largely recede, and practiced skill comes forward. The movement travels through intricate guitar music, rhythmic invention and ensemble responsiveness. Discipline becomes audible as a source of play and freedom.

This is a different use of force from the opening. Precision can create space, lightness and cooperation. The later return of voice and emotional weight keeps the crossing connected to the life that technique makes possible.

The songs

212 · Scale the Summit - The Levitated

The crossing begins in motion without requiring a narrator. It moves the argument from what a wider mind can say to what coordinated skill can do.

213 · Scale the Summit - Sabrosa

Fluidity gives discipline a lighter face. The track belongs early because freedom here should include enjoyment as well as technical demand.

214 · Scale the Summit - Odyssey

The journey acquires a longer shape. Its role is to sustain direction through changes, making the crossing feel like a passage rather than a display.

215 · Scale the Summit - Alpenglow

The Scale the Summit opening turns toward light and distance. It creates breathing room before the next sequence increases the rhythmic density.

216 · Animals as Leaders - Wave of Babies

Complexity becomes playful and physical. The track introduces another kind of dexterity, letting the listener feel motion before trying to count it.

217 · Animals as Leaders - CAFO

The movement reaches a concentrated burst of technical force. Its placement tests whether intensity can now sound like craft rather than the pressure of Ignition.

218 • Animals as Leaders - The Woven Web

Interlocking patterns make coordination the subject. It belongs here because a demanding structure can create freedom when its parts learn to move together.

219 • Plini - Handmade Cities

Craft becomes a place someone could inhabit. The song gives the technical passage warmth, reminding the sequence that skill can build an environment as well as clear an obstacle.

220 • Plini - Canyon

Space enters the line of travel. Its role is to widen the crossing after the denser rhythmic work without letting the forward motion disappear.

221 • Plini - Salt + Charcoal

Contrasting textures keep precision emotionally open. The track helps the movement avoid confusing technical control with emotional uniformity.

222 • Intervals - Libra

Balance becomes a moving activity. The placement treats steadiness as something maintained through adjustment rather than achieved once and kept forever.

223 • Intervals - A Different Light

A change of light becomes a change of approach. It gives the crossing another angle on the same terrain, echoing the project's idea of return at a wider radius.

224 • Polyphia - Aviator

Fluency takes on a sense of flight. The track belongs as a moment when practiced movement becomes buoyant enough to feel nearly effortless.

225 • Chon - Bubble Dream

Play enters the foreground. Its compact, bright motion makes room for pleasure that does not have to justify itself through struggle.

226 • Chon - Puddle

The playful register stays close to the ground. It gives the movement a smaller scale after flight, keeping virtuosity connected to touch and detail.

227 • Covet - Nero

Delicacy becomes its own form of control. The song offers an intricate passage whose purpose in the sequence is attention rather than domination.

228 • Mestís - Gentle Giant

Strength is given a lighter touch. It belongs here as a reminder that technical capacity can make room and move gently without becoming less exacting.

229 • Sithu Aye - Sunrise Over Hong Kong

A fresh horizon opens inside the crossing. The newer sequence uses this track to give the long technical passage a sense of morning and onward travel.

230 • Snarky Puppy - Lingus

Individual skill becomes an event between players. The movement widens from personal fluency into the pleasure and responsibility of a responsive ensemble.

231 • Sungazer - Sequence Start

Pattern becomes a game of expectation and surprise. It holds the crossing's rhythmic attention near its end while keeping discipline playful.

232 • Cynic - Integral Birth

A voice returns to the technical landscape. The track reconnects practiced complexity with the question of becoming a person, preparing the passage out of instrumental motion.

233 • Devin Townsend - Deadhead

The crossing closes with emotional weight restored. Craft has made more expression possible; it has not removed the need to feel.

XIII-B · The Wash

Tracks 234-252 · Awe, scale, and the ego getting smaller

Long forms and vast textures move the narrator away from the center. Crescendos pass like weather; individual feeling is held inside a landscape too large to command. Awe can be severe, abrasive, gentle or nearly still.

The wash changes proportion without erasing identity. Its great crest gives way to patient attention, remembrance and quieter repetition. By the end, enough space has opened for a return that need not announce itself as triumph.

The songs

234 · This Will Destroy You - The Mighty Rio Grande

The horizon opens and the individual voice recedes. It begins The Wash by letting a long landscape carry feeling that no single declaration could contain.

235 · Explosions in the Sky - The Only Moment We Were Alone

Shared time becomes an expansive musical space. The track gives the movement intimacy without reducing its scale to a private monologue.

236 · We Lost the Sea - Bogatyri

The long arc carries resolve across an immense setting. Its role is to let courage feel small within the landscape while still remaining consequential.

237 · Mono - Ashes in the Snow

A slow accumulation turns absence into scale. The song gives The Wash time to develop before any arrival can be mistaken for an ending.

238 · Caspian - Sycamore

Growth is allowed to unfold patiently. The track sustains the chapter's attention to forms that become visible through duration rather than explanation.

239 · Mogwai - Auto Rock

Repetition builds a structure the listener can enter. It gives the movement a clear pulse without bringing the commanding narrator back into the foreground.

240 • Amenra - A Solitary Reign

A solitary voice reappears inside the vastness. Its placement makes the wash capable of holding individual pain without allowing pain to fill the entire frame again.

241 • Cult of Luna - Three Bridges

Weight becomes a route through the landscape. The song introduces a darker crossing, preserving the movement's capacity for resistance as well as release.

242 • Neurosis - Given to the Rising

The ground seems to move under accumulated force. It gives the chapter a severe center where surrender cannot be confused with comfort.

243 • Deafheaven - Dream House

Beauty and abrasion arrive together. The track matters because awe in this project has room for overwhelm and contradiction.

244 • Russian Circles - Youngblood

Momentum returns without verbal explanation. It gives the long wash a muscular turn while keeping the self out of the position of commander.

245 • If These Trees Could Talk - Berlin

The setting carries the emotional argument. The track continues the movement's work of making place and duration bear what earlier chapters put into direct speech.

246 • Sigur Ros - Saeglopur

Loss of orientation becomes part of the passage. Its placement allows uncertainty to open into scale without demanding an immediate translation back into ordinary language.

247 • Sigur Ros - Popplagid

A final large crest pushes the expansive passage toward its limit. It prepares the transition from overwhelming motion into the quieter forms of attention that follow.

248 • Hammock - Mono No Aware

Transience becomes a gentler field of feeling. After the great crest, this track makes impermanence something to notice rather than overpower.

249 · Olafur Arnalds - Thu ert solin

The movement narrows toward a small source of warmth. Its role is to begin returning the immense landscape to a scale a person can carry.

250 · Nils Frahm - Says

Repetition gathers gradually into renewed motion. It joins stillness and momentum, making the late wash feel like preparation for return.

251 · Max Richter - On the Nature of Daylight

Grief is held with restraint. The song gives the chapter a human emotional center after its long decentering of the self.

252 · Stars of the Lid - Requiem for Dying Mothers

The wash ends in patient, nearly suspended remembrance. It leaves enough quiet for Landing to arrive as a return to life rather than another climax.

XIV • Landing

Tracks 253-266 • Coming back without pretending the road is over

Landing returns to recognizable life with the earlier needs still present. Heartache, memory, departure, hope and imperfect motion remain. What has changed is the capacity available to meet them.

The return becomes increasingly communal. A second chance leads toward learning, an old pattern can still reappear, and hope makes room for others. Thinking of a Place leaves the landing open so that The Steward can ask what will be done with the space gained.

The songs

253 • Killswitch Engage - The End of Heartache

A recognizable voice returns with the need for relief still intact. Landing begins by admitting that the expansive journey has not made heartache unreal.

254 • Alter Bridge - Blackbird

Loss is carried into an act of release. The track gives the return dignity without requiring the person returning to be untouched by grief.

255 • Deftones - Minerva

Weight becomes sheltering as well as immense. Here the sound brings the landscape of The Wash closer to a form of human reassurance.

256 • Deftones - Departing the Body

Departure remains part of arrival. Its place keeps Landing from settling too quickly into a fixed identity after the preceding transformation.

257 • Staind - So Far Away

Distance from the earlier struggle becomes audible. The song allows perspective and gratitude to enter without claiming that the past has been erased.

258 • Shinedown - Second Chance

A second beginning requires a choice. The track belongs here because returning to life can mean leaving a role that no longer fits.

259 · Shinedown - Get Up

Continuation becomes a practical instruction. After the vastness of the middle movements, the next act can be as ordinary as getting up.

260 · Shinedown - Simple Man

The standard becomes deliberately simple. It brings values back to a human scale, asking what kind of person will inhabit the life being resumed.

261 · Sleep Token - Higher

Old relational pressure returns. That recurrence is necessary: a wider perspective must survive contact with the patterns that helped make the journey necessary.

262 · Sleep Token - Take Me Back to Eden

The longing for return reaches expansive form. Its placement tests whether the imagined origin can be recovered, or whether moving forward requires carrying the longing differently.

263 · Peter Gabriel - Solsbury Hill

Departure becomes an act of trust. The song makes room for leaving an old identity even when the new one cannot yet be fully explained.

264 · Tom Petty - Learning to Fly

Learning continues without a guarantee of mastery. It gives Landing a useful humility: motion can be meaningful while skill and certainty remain incomplete.

265 · Bruce Springsteen - Land of Hope and Dreams

Hope becomes a journey with room for other people. The track widens the return beyond private improvement and prepares the ethic of The Steward.

266 · The War on Drugs - Thinking of a Place

The landing leaves space around its destination. Its unhurried reach allows the next movement to ask what the returned person will actually do with that space.

XV • The Steward

Tracks 267-274 • Carry what matters; take no receipt

The accumulated lessons arrive at a human scale: belief and doubt, leaving and inheritance, purpose and failure, public grief and ordinary courage. The movement puts the character essays and the song sequence into direct conversation.

Faramir's conscience, Éomer's duty, Gimli's expanded loyalty, Logan's protection, Rocket's competence, Captain America's standard and Aragorn's service converge here. Frank Castle remains at the edge as a warning. Strength is for stewardship, and stewardship includes boundaries, humility and the capacity to receive help.

The songs

267 • Alter Bridge - Words Darker Than Their Wings

Belief and doubt meet inside a shared ascent. The Steward opens with uncertainty held in relationship rather than settled by force.

268 • Jason Isbell - Speed Trap Town

Leaving becomes part of responsibility. The song makes room for a boundary within stewardship: carrying a place forward does not always require remaining inside it.

269 • Rush - Mission

Craft and purpose come into alignment. Its role is to state that sustained work can be meaningful in itself, beyond the recognition it might eventually receive.

270 • Aaron Lewis - Granddaddy's Gun

An inherited object carries memory and tradition. The placement asks what deserves to be preserved and what must be examined before it is handed onward.

271 • Devin Townsend Project - Failure

Worth has to survive the failure of performance. The track keeps stewardship from becoming another name for needing to be competent at every moment.

272 • Bruce Springsteen - The Rising

Grief becomes a collective response. The song gives service its public scale: people move toward responsibility because others are depending on them.

273 · Rush - Nobody's Hero

Heroism is returned to ordinary lives. This is the movement's clearest refusal to make spectacle or public recognition the measure of a person's value.

274 · Staind - Epiphany

The public ethic ends with a private difficulty in speaking. The song keeps the steward human: responsibility does not remove the need to be understood.

XVI · The Last Stand

Tracks 275-279 · Time wins; meaning can still answer

Five songs narrow the record after its long expansion. Invincible confronts aging strength. Arriving Somewhere but Not Here unsettles arrival. The Silence turns toward connection. If We Were Vampires gives love the measure of finite time. High Hopes leaves the closing horizon to memory.

Time wins, but temporariness does not make care pointless. The final stand is the decision to leave something worth carrying forward. The bell closes the sequence; the work it describes continues beyond it.

The songs

275 · Tool - Invincible

Age confronts the identity built around strength. The final narrowing begins when endurance can no longer pretend that time is an opponent it can defeat.

276 · Porcupine Tree - Arriving Somewhere but Not Here

The long journey questions its own arrival. Its expansive passage carries uncertainty into the ending before the frame contracts further.

277 · Manchester Orchestra - The Silence

The need for connection outlasts the language of heroism. The track brings the ending back toward a vulnerable human relationship.

278 · Jason Isbell - If We Were Vampires

Finite time gives devotion its urgency. At the narrowest point of the ending, love matters partly because there is no unlimited later in which to practice it.

279 · Pink Floyd - High Hopes

Memory becomes the final horizon. The closing bell leaves the journey looking backward with perspective, then hands continuation to the listener.

The Steward · The character pattern

These eight figures test the purpose of strength from different positions: the overlooked subordinate, the new ruler, the inheritor of an old grievance, the weapon, the outsider, the public symbol, the rightful king and the protector who cannot stop fighting.

Their stories ask what becomes of loyalty, competence and endurance when those qualities meet real limits. A virtue is tested by what it serves, by the freedom it leaves other people, and by whether it can help build a life after the emergency.

The Tolkien essays draw primarily on the books. The Marvel essays draw on the versions identified in the discussion, including screen Rocket and the alternate-future Old Man Logan. These are distinct stories brought into a shared reading of stewardship.

The governing question is simple: given the world as it is, what needs caring for now?

Faramir

Do the right thing without needing a receipt

Faramir may be the clearest example of the entire pattern, but reducing him to “the good brother who resisted the Ring” misses most of what makes him interesting.

He grows up inside a comparison he did not create. Boromir, his older brother, is loved by him rather than treated as a rival. The rivalry is imposed from outside by Denethor, who understands and rewards Boromir’s temperament far more easily than Faramir’s. Faramir grows toward lore, thought, music, judgment and the counsel of Gandalf while still becoming an excellent soldier and commander.

That creates his first real problem: how do you remain yourself when the person whose approval you want keeps implying that somebody else is the better version of you? He could resent Boromir. He could imitate him. He could decide that restraint and thoughtfulness are weakness because they are not what his father rewards. He does none of those things.

Faramir is capable of violence without worshiping violence. He commands Rangers, takes risks and fights well, but warfare remains a means rather than his identity. That matters because stewardship requires force sometimes; it does not require loving force for its own sake.

Then he learns what Frodo carries. The Ring is not only a temptation to power. For Faramir it is also a temptation to vindication: bring home the weapon that could save Gondor, become the son Denethor wanted, finally win the comparison. And he refuses.

The reward is not approval. Denethor condemns the choice and makes clear that Boromir remains the preferred son even in death. Faramir does the right thing and receives no receipt for it.

Then he still goes back to work. He rides to defend Osgiliath, is gravely wounded, returns to a father broken by despair, and nearly dies in Denethor’s final collapse. There is no clean reconciliation. No last-minute “I understand you now.” Faramir has to survive without it.

And Tolkien allows him to continue past the wound. He wakes. He heals. He meets Éowyn. He becomes Prince of Ithilien. He governs, loves, builds and serves a king he recognizes as legitimate. The overlooked son does not spend the rest of his life proving that he deserved to be seen. He becomes fully himself.

Would you still do what you believe is right if the person you most wanted to understand you never did?

Faramir's answer is yes. Not loudly. Not self-righteously. He simply keeps going. Do the work. Make the decision. Carry the responsibility. Take no receipt.

Éomer

When loyalty becomes responsibility

Éomer is easy to reduce to loyalty. He sees danger clearly while Théoden is compromised, acts when authority cannot, accepts punishment, and returns immediately to service when the king is restored. All of that matters. It is only the beginning.

For Éomer, family, home and duty are almost impossible to separate. After the deaths of his parents, he and Éowyn are raised in Théoden's household. Théoden is therefore king, uncle and foster father. Théodred is not merely the heir; he is family. Éowyn is his sister. When Rohan begins to fail, Éomer is not defending an abstract institution. He is watching the people and structures that formed him come apart at the same time.

When Théoden is weakened under Gríma's influence, Éomer is forced into conflict with authority he still loves. He pursues the Orcs, aids Aragorn, Legolas and Gimli because his judgment tells him they are not enemies, and is imprisoned for acting outside orders. Meanwhile Théodred's death has made him heir.

That timing is essential. Éomer could look at a weakened king and vacant succession and begin thinking about himself. He does not exploit Théoden's weakness or accelerate his own claim. He continues to treat Théoden as his king. Loyalty here is not blind compliance; it is the ability to distinguish the person, the office and the purpose the office is meant to serve.

Then Tolkien refuses to let Éomer remain merely the righteous subordinate. At Pelennor, Théoden dies and names Éomer king. In a few moments, the nephew protecting the king becomes the king responsible for everyone else.

Then he sees Éowyn apparently dead, and he breaks. His parents are long gone. Théodred is dead. Théoden has just died. Now he believes his sister is gone too. For a moment, responsibility collapses into grief, and the same fierce love that makes Éomer loyal pushes him toward self-destructive rage.

This is not perfect stewardship. It is a brief failure of it - and that is why the character works. Éomer can be overwhelmed. Grief can distort his judgment. The admirable person is not someone who never comes apart; it is someone capable of coming back before the worst moment becomes a permanent address.

When the battle changes, Éomer recalibrates. Aragorn arrives from the black ships, and Éomer returns to the battle that actually exists rather than the despair that nearly consumed him.

Then comes the quieter final test: he has to govern. The warrior becomes king. The man who spent the story judging whether authority was serving its purpose now has to carry authority himself. He renews the alliance with Gondor, rules Rohan and turns loyalty into stewardship.

What happens when responsibility arrives before you are emotionally ready for it?

Éomer's answer is imperfect. He grieves. He rages. He nearly rides himself into destruction. Then he comes back, takes the responsibility and keeps the kingdom moving.

Gimli

Growth without self-erasure

Gimli may be the purest expression of SPIRAL OUT because his story is not primarily about suffering. It is about expansion.

He enters the Fellowship carrying an inherited map. Dwarves and Elves have old grievances, old stories and old reasons for suspicion. Gimli did not invent the borders. Neither did Legolas. Their families even carry direct history with one another.

That makes the transformation realistic. Prejudice does not always begin when an individual consciously chooses it. Sometimes you simply inherit a map someone else drew, complete with labels for the dangerous places and the people who live there.

Lothlórien changes Gimli not because Galadriel demands that he abandon his identity but because she respects it. She understands his people's losses, speaks in terms he recognizes and offers dignity without requiring assimilation. His response is not self-erasure. It is enlargement.

The friendship with Legolas becomes extraordinary precisely because difference survives intimacy. Gimli never becomes less Dwarvish. Legolas never becomes less Elvish. Neither discovers that their cultures are secretly identical. Their friendship works because each becomes capable of seeing more than the inherited map allowed.

The Glittering Caves deepen the point. Gimli sees beauty Legolas does not initially understand and asks him to come see it through Dwarven eyes. In return, Legolas asks Gimli to enter Fangorn. Their friendship becomes an exchange: show me the world through your eyes and I will show you the world through mine.

After the war Gimli does not merely appreciate a larger world; he contributes back to it. He becomes Lord of the Glittering Caves, establishes a Dwarven community, and his people help rebuild places damaged by war. Exposure to other peoples does not dilute his identity. It gives his identity more places where it can be useful.

Take what is best in what formed you and give it a larger radius.

That is why Gimli belongs at the heart of this work. Growth does not require declaring war on your former self. You can remain rooted, admit you did not know enough, make room for more world, and then build something with what you learned.

Wolverine / Logan

When a weapon becomes a caretaker

Logan is the most psychologically complicated character in the group. He is violent, cynical, impulsive and has spent enormous portions of his life being used as a weapon. Weapon X manipulates and experiments on him, turning his destructive capacity into somebody else's tool.

But the interesting question is not "look how badly he was hurt." It is: what happens when everyone - including you - has evidence that you are dangerous? Logan knows what he is capable of. His fear of himself is not imaginary. He has killed, lost control and been manipulated through the very abilities that make him useful.

That creates the central contradiction: Logan's internal opinion of himself is often worse than the evidence of his repeated behavior. He thinks of himself as the animal, the weapon, the dangerous man who should stay away. Then somebody needs help, and the philosophical debate becomes irrelevant.

Someone needs protection. He protects them. Someone younger needs a mentor. He becomes one, repeatedly. Somebody needs a stronger person in the doorway. He stands there. Character becomes labor.

The better nature is usually a verb.

Logan also has to discover that usefulness and weaponization are not the same thing. Governments, enemies and even his own rage all understand what Wolverine is good at. Attachment complicates that definition because relationships create responsibilities a weapon does not have.

Old Man Logan: When the Weapon Outlives the War

Old Man Logan turns that conflict brutal. In an alternate future, Wolverine is manipulated into killing the X-Men. When he understands what he has done, he abandons the claws and builds a quiet life. The story then destroys that shelter too, and violence returns.

The important image comes after the revenge. Logan discovers an infant who still needs someone and carries the child away. After all the killing, the thing he carries out of the wreckage is not another weapon. It is a life.

The question changes from "who still deserves punishment?" to "what still needs protecting?"

Logan and Xavier: Carry the Work Without Becoming the Man

Xavier thinks in systems, ideals and futures. Logan thinks concretely. Humanity may be complicated; the frightened person standing in front of him is not. That is why their relationship matters. Logan does not need to become Xavier to carry something Xavier valued forward.

This is adulthood in miniature. Mentors die. Parents die. Leaders disappear. Eventually somebody hands you something unfinished. You cannot reproduce the person who carried it before you. You can only carry your part. Logan becomes a steward not because he becomes harmless, but because strength once organized around survival becomes available for care.

Rocket Raccoon

The joke, the exit plan, and the terror of needing people

Rocket looks like the oddest fit until you understand the mechanism. He is abrasive, criminal, sarcastic, brilliant and intentionally difficult. Underneath that is a character whose entire personality is organized around the risk of attachment.

The screen version is literally manufactured through experimentation. He is made into something he never consented to become and grows up isolated by the sense that he does not naturally belong anywhere. Sarcasm controls distance. Competence does the same thing.

If Rocket is the smartest engineer in the room, the weapons expert, the escape artist and the one with the plan, he never has to ask to be kept around simply because someone loves him. He can make himself useful enough to be indispensable. That is armor.

Then he cares. Groot changes the equation. The Guardians change it. Attachment creates possible grief, so Rocket repeatedly pushes people away before they can be lost. Yondu recognizes the mechanism because he has his own version of it.

The jokes do not disappear as Rocket grows. That would misunderstand him. The armor cracks without vanishing. He mourns Groot, mourns Yondu, keeps choosing the team and eventually becomes one of the people responsible for holding it together.

Competence as Love

Rocket adds another idea to the work: some people express care through competence. They build the device, fix the ship, find the route, plan the escape and bring the absurdly large weapon. Not all love sounds soft.

Sometimes love sounds like: “I already fixed it.”

Humor can work the same way. Joking about something difficult does not prove it means nothing. Sometimes humor is how serious people remain functional around serious things. The joke is part of the machinery.

From Outsider to Keeper of the Team

Rocket’s endpoint is leadership. The person whose first instinct is “I do not need anybody” becomes someone responsible for keeping a group alive. Attachment stops being merely a vulnerability to defend against and becomes something worth accepting responsibility for.

That is why Rocket belongs in the pattern. You can joke, be difficult, know where every exit is and still eventually decide: these are my people. I am staying.

Captain America

The standard has to survive the institution

Captain America is the major outlier. Steve Rogers gets the symbol, the uniform, public recognition and the title. His place in the pattern shows that stewardship can remain possible in full public view.

The first important thing about Steve happens before the serum. He tries to serve while physically unimpressive because he believes service is right. The power arrives after the orientation. Strength does not create character; it amplifies the character already making decisions.

The deeper test comes once Steve becomes the symbol. What happens when the institution that gave you the symbol stops behaving like the values the symbol is supposed to represent? His history repeatedly forces that separation: country is not government, patriotism is not obedience, and institutional authority is not automatically moral legitimacy.

When Steve abandons the Captain America identity or is stripped of it and continues serving as Nomad or The Captain, the principle becomes obvious: remove the costume, title and institutional approval. Does the behavior remain? Yes. Therefore the symbol was never the source.

He knows which direction north is.

The crucial quality is orientation. Steve can oppose an institution without deciding every institution is worthless. He can be disappointed without making cynicism a worldview. The symbol matters precisely because he treats it as something to steward rather than possess.

That also explains why successors matter. Bucky and Sam can carry the shield. A steward eventually has to ask whether the work can survive him. Exclusive ownership is not the point. The standard is.

Aragorn

Authority should be the result of service

Aragorn expands the pattern beyond wounded outsiders. He wins. He gets recognition, authority, the crown and the life he hoped for. None of that makes him less interesting because Tolkien makes one critical choice: the authority comes after the service.

Aragorn has a legitimate claim to kingship long before the public recognizes it. Yet he does not march into Gondor demanding the chair. He becomes a Ranger, travels, serves in Rohan and Gondor under other names, protects people who barely know Rangers exist, and spends decades practicing responsibility without the title.

That is why the crown does not feel like entitlement. Genealogy may explain why the throne can be his; his life explains why it should be.

Strider Before Elessar

Strider is essential. Before the crown he is the suspicious Ranger in the corner who knows more than people realize and carries more responsibility than they understand. That is almost pure no-receipt work. He does not appear resentful that people fail to recognize his importance. The work itself is important, so he does it.

He Does Not Claim the City When He Could

After Pelennor, Aragorn has military success, a royal standard, a dead Steward and a city desperate for leadership. It would be easy to exploit the crisis. Instead he waits. He enters primarily to heal the wounded, not to seize the throne. Legitimate authority includes knowing when not to use leverage.

The Hands of the King

Tolkien's deepest proof of kingship is healing. Aragorn tends Faramir, Éowyn, Merry and others. The rightful king is recognized not only by his ability to defeat enemies but by his capacity to restore what violence damaged.

Power is not merely the ability to defeat enemies. It is the ability to create conditions where people can live after the enemies are gone.

The Crown Is Recognition, Not Transformation

When Aragorn is crowned, the crown does not create a different man. The Ranger protecting the Shire, the commander serving other rulers, the friend guiding Frodo, the healer working through the night and King Elessar are the same person. The office finally catches up with the conduct.

And winning is not the end. After victory come government, rebuilding, diplomacy, judgment and ordinary life. The throne is not a trophy. It is a tool for the next responsibility. Service first. Authority second.

Frank Castle

The warning label

Frank Castle belongs as a warning. He demonstrates what happens when discipline, endurance and competence detach from the purpose meant to govern them.

Frank is not the destination. He is the failure mode.

He is competent, disciplined, brave, loyal, persistent and extraordinarily able to endure pain. Those are admirable ingredients. But virtue is not created by assembling enough impressive traits. The remaining question is always: what are those traits serving?

Frank's answer becomes punishment, and punishment has no natural stopping point. The murder of his family stops being something that happened inside the world and becomes the lens through which the entire world is interpreted. Victims, predators, targets, punishment. Life becomes permanent war.

When Pain Becomes a Worldview

A Steward can say: something I love can be harmed, therefore I have a responsibility to protect. Frank's logic becomes: something I loved was harmed, therefore the world must remain a battlefield. Those sentences begin in similar emotional territory and end in opposite places.

Competence Can Become a Trap

If you are extremely good at solving one kind of problem, there is a temptation to redefine every problem so your solution applies. Frank knows how to wage war. So crime becomes war. Threat becomes war. Corruption becomes war. Loss becomes war. Eventually he no longer has to ask the harder question: what am I supposed to build now?

He Can Carry Anything Except the Life Afterward

Frank can endure almost anything, but endurance cannot tell him where to go. The ability to continue is not the same as having a worthy direction. He can carry pain indefinitely; the tragedy is that he rarely sets it down long enough to discover what else might be worth carrying.

Why Frank Still Matters

Every virtue has a shadow. Loyalty can become tribalism. Strength can become domination. Responsibility can become control. Endurance can become refusal to heal. Competence can become arrogance. Protection can become possession. Anger can become identity.

Frank is the warning at the edge of the map: you can be strong enough to survive everything and still lose the argument about what strength is for.

Strength is for stewardship.

Eight characters, eight questions

Faramir: Can you remain yourself when approval is withheld? Conscience without guaranteed recognition.

Éomer: What happens when the responsibility you were supporting suddenly becomes yours? Loyalty growing into stewardship.

Gimli: Can you grow without deciding everything that formed you was wrong? Expansion without self-erasure.

Logan: Can something made into a weapon decide what its strength is for? Care expressed through action.

Rocket: Can you let people matter when needing them creates the possibility of loss? Attachment beneath armor, humor and competence.

Captain America: Can principle survive when the institution symbolizing it fails? Orientation independent of applause or authority.

Aragorn: What makes authority legitimate? Service before entitlement and healing alongside strength.

Frank Castle: What happens when strength and endurance lose a governing purpose? The warning: pain can turn protection into permanent war.

These are not eight versions of trauma. They are eight problems of adulthood.

The Practical Code

Give me the person who notices what needs carrying.

Give me the person who knows how to do something difficult and does it.

Give me the person who stays beside someone when leaving would be easier.

Give me the person who can change his mind without deciding his entire past was fraudulent.

Give me the person who can laugh when things are difficult.

Give me the person who can operate without applause.

Give me the person who has power and understands that power creates responsibility rather than entitlement.

Give me the person whose loyalty includes judgment.

Give me someone capable of fighting who understands that fighting is not the purpose of life.

Give me the person who can inherit work without needing to become the person who carried it before him.

Give me the person strong enough to understand that restraint can also be strength.

Carry what matters. Take no receipt. Spiral out. Keep going.

The Companion Route

49 tracks · All 21 movements

A shorter passage through the work, preserving the selections of the earlier Companion Edition. The numbers below point into the complete public edition so each song can be found with its note. Follow this order; keep Parabol → Parabola → Lateralus together. The complete edition retains the full five-song Last Stand.

I · Ignition

001 · Mastodon - Blood and Thunder

004 · Linkin Park - Given Up

II · The Faceless Enemy

008 · Breaking Benjamin - Dear Agony

014 · Tool - The Patient

028 · Spiritbox - Circle With Me

III · The Hole

029 · Alice in Chains - Down in a Hole

036 · Nine Inch Nails - Hurt

IV · Inherited Damage

043 · Pearl Jam - Alive

053 · Cat Stevens - Father and Son

IV-B · Made, Not Born

056 · Slipknot - Sulfur

064 · Gojira - Silvera

V · Devotion That Costs You

065 · Sleep Token - Gethsemane

076 · Jason Isbell - Cover Me Up

VI • Grief Without A Villain

- 079 • Pearl Jam - Black
- 081 • Temple of the Dog - Say Hello 2 Heaven
- 090 • Spiritbox - Constance
- 099 • Warren Zevon - Keep Me in Your Heart

VII • Brotherhood

- 101 • Five Finger Death Punch - Got Your Six
- 104 • Lamb of God - Walk With Me in Hell

VII-B • The Lid

- 111 • Clutch - The Regulator
- 120 • Warren Zevon - Lawyers, Guns and Money

VIII • Watching The Change

- 121 • Deftones - Change (In the House of Flies)
- 125 • Radiohead - How to Disappear Completely

IX • The Drift

- 137 • Songs: Ohia - Farewell Transmission
- 144 • Bon Iver - Holocene

IX-B • No Receipt

- 151 • Bruce Springsteen - The Ghost of Tom Joad
- 155 • Jason Isbell - Something More Than Free

X • Reverence Without Religion

- 164 • Leonard Cohen - Anthem
- 169 • Tom Waits - Come On Up to the House

XI • The Overlook

- 174 • Puscifer - Grand Canyon
- 178 • Tool - Right in Two

XI-B • The Gardener

180 • Tom Petty - Wildflowers

184 • The Avett Brothers - No Hard Feelings

XII • Spiral Out — Losing Small Mind

193 • Tool - The Grudge

195 • Tool - Parabol

196 • Tool - Parabola

197 • Tool - Lateralus

XIII-A • The Crossing

218 • Animals as Leaders - The Woven Web

233 • Devin Townsend - Deadhead

XIII-B • The Wash

234 • This Will Destroy You - The Mighty Rio Grande

251 • Max Richter - On the Nature of Daylight

XIV • Landing

263 • Peter Gabriel - Solsbury Hill

265 • Bruce Springsteen - Land of Hope and Dreams

XV • The Steward

272 • Bruce Springsteen - The Rising

273 • Rush - Nobody's Hero

XVI • The Last Stand

275 • Tool - Invincible

277 • Manchester Orchestra - The Silence

278 • Jason Isbell - If We Were Vampires

279 • Pink Floyd - High Hopes

About the sequence

This public edition follows the 279-track Movement & Track Guide, including Before I Forget at 003 and Sunrise Over Hong Kong at 229. Character essays are adapted from The Steward Edition Companion Book. The annotation for each recording describes its function within SPIRAL OUT.