

"ENTRANCE OF THE CONFLAGRATION" Trivium

As heard on *The Crusade* (ROADRUNNER)
 Words and Music by **Matthew K. Heafy** • Transcribed by **Jeff Perrin**

A Intro (0:08)

Fast ♩ = 184

(hi-hat count-off following vocal intro)

1 **E5** **B5** **C5** **D#5** **E5**

Gtrs. 1 and 2 (elec. w/dist.) P.M. P.M. P.M. P.M. P.M.

Bass *Bass Fig. 1* *repeat previous chord

4 Gtr. 2 * P.M. P.M. P.M. P.M. P.M. P.M. **E5**

6 **B5** **C5** **D#5** **E5** P.M. P.M. *end Bass Fig. 1*

B 1st Verse (0:19)

A common **woman** **lives** **by** **the** **Bible**
 Brings life to the earth while losing her mind

9 **E5** **B5** **C5** **D#5** **E5** P.M. P.M. P.M. P.M.

Bass plays *Bass Fig. 1* (see bar 1)

12 **E5** **B5** **C5** **D#5** P.M. P.M. P.M. P.M.

Wedlocked **Trying** **a** **suicide** **prison**

Gtr. 2 * P.M. P.M. P.M. P.M. P.M. P.M.

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"ENTRANCE OF THE CONFLAGRATION"

of antiquation
Hallucinating

Satan

1. N.C. 2. Cmaj7

Gtrs. 1 and 2 15 P.M. Gtr. 2 Gtr. 1 plays Rhy. Fill 1 (see below)

C 1st Chorus (0:41)

Forcing her own blood down beneath the waters to drown

C6 C5 C6 B/D# Em Am B5

Gtr. 2 19 P.M. P.M. P.M. Gtrs. 1 and 2 P.M. P.M. P.M. P.M. end Bass Fig. 2

lying dead with eyes wide open

Bsus4 B B5 D5 D#5 E5 B/D# E5

23 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

D 2nd and 3rd Verses (0:51, 3:39)

2. Spiraling downward refusing all help
Dagger licks her neck desiring escape

3. Conditions worsen searching for answers
Water fills the tub all of her children

B5 C5 D#5 E5

Gtrs. 1 and 2 27 * P.M. P.M. P.M. P.M. * P.M. P.M. P.M. P.M.

* chord tied first time only
Bass plays Bass Fig. 1 (see bar 1)

*Gtr. 1 plays bottom notes; Gtr. 2, top.

self-mutilation Succumbing Satan Neglects the children
floating helplessly in holy scriptures robbed by the seventh deadly
innocence stays plan down

E5 B5 C5 D#5 E5

31 P.M. P.M. P.M. P.M.

Rhy. Fill 1 (0:39)

Gtr. 1 (let ring next 3 beats)

Fill 1 (3:16)

Gtr. 5

“ENTRANCE OF THE CONFLAGRATION”

E 2nd and 3rd Choruses (1:15, 4:01)

2. **and sin drowns** **Believing** **Forcing her own Satan** **blood down was inside**

N.C. **Cmaj7** **C6** **C5** **C6** **B/D#** **Em**

Gr. 2 *Gr. 1 plays Rhy. Fill 1 (see previous page)* **Gtrs. 1 and 2**

35 **Bass Fill 1**

39 **beneath the waters to drown lying dead**
ordering to abide to destroy

Am **B5** **Bsus4** **B** **B5** **D5** **D#5** **E5**

43 **with her eyes cursed wide open children** **(2nd time) hold and fade out (end of song)**
(Gr. 1 let ring next four bars)

B/D# **E5** **C5** **B/D#** **E5**

F (1:36) **F#5**

47 **Gtr. 2 Rhy. Fig. 1** **P.M.** **(let ring next two bars)**

49 **G5** **D#5** **E5**
Gtr. 2 **P.M.** **Gtrs. 1 and 2**

52 **C5** **D#5** **B5** **end Rhy. Fig. 1**

The musical score is written for guitar and bass. It includes two systems of guitar staves and one system of bass staves. The guitar parts feature various techniques such as bends, slides, and harmonics, indicated by slurs and specific notes. Chord diagrams are provided above the guitar staves. The bass part consists of a single line with fret numbers and rhythmic notation. Lyrics are placed above the guitar staves, and performance instructions like 'P.M.' (pedal point) and 'let ring' are included. The score is divided into sections E and F, with bar numbers 35, 39, 43, 47, 49, and 52 marking the beginning of each system.

"ENTRANCE OF THE CONFLAGRATION"

G Bridge (1:46)

Entrance of the conflagration
 E5 F#5 G5 D#5

Gtrs. 1 and 2 repeat Rhy. Fig. 1 (see bar 47)

Bass

55 Bass Fig. 3

end Bass Fig. 3

(Oh)

59 E5 C5 D#5 B5

Entrance of the conflagration
 E5 F#5 G5 D#5

Gtr. 2 plays Rhy. Fig. 1 (see bar 47)

63 Gtr. 1 P.M.

Bass plays Bass Fig. 3 (see bar 55)

(Oh)

67 E5 C5 D#5 B5

Bass

H Interlude (2:05, 3:16)

Go (1st time)

(Oh) (2nd and 4th times)

E5 E(b5) E5 N.C.(Cm) (D#m)

Gtr. 5 plays Fill 1 third time (see page 119)

Gtrs. 1 and 2

71 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Bass

Substitute Bass Fill 1 second and fourth times (see bar 35)

E5 E(b5) E5 N.C.(Am) (G#m)

75 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Bass

"ENTRANCE OF THE CONFLAGRATION"

(2nd time) go back to **D** 3rd Verse

79 (Em) (D#m) (Cm) (Bm) (Em) (D#m)

I (2:28)

82 D5/A C5/A G C5/G G

Rhy. Fig. 2 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

* Chord is tied when recalled as Rhy. Fig. 2.

Bass Fig. 4 **

** Note is tied when recalled as Bass Fig. 4.

86 C5/E F C5/G G C5/A

Gtr. 3 (elec. w/dist.) (Corey)

Gtrs. 1 and 2 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

end Rhy. Fig. 2

Bass end Bass Fig. 4

J 1st Guitar Solo (2:37)

90 D5/A C5/A G C5/G G

Gtrs. 1 and 2 play Rhy. Fig. 2 twice (see bar 82)

Gtr. 3 P.M. P.M. P.M. P.M.

Bass plays Bass Fig. 4 twice simile (see bar 82)

94 C5/E F C5/G G C5/A

*top notes played by Gtr. 4 (elec. w/dist.)

full

"ENTRANCE OF THE CONFLAGRATION"

98 (full) D5/A C5/A G C5/G G

104 Gtr. 5 (elec. w/dist.) C5/G G C5/A (Matt) full (let ring one more beat)

K 2nd Guitar Solo (2:57)

D5/A C5/A G

Gtrs. 1 and 2 play Rhy. Fig. 2 twice (see bar 82)

106 Gtr. 5 full full

Bass plays Bass Fig. 4 twice simile (see bar 82)

108 C5/G G full C5/E

111 P.M. P.M.

115 P.M. P.M. go back to H

118 C5/E F C5/G G Gtrs. 1 and 2 substitute Rhy. Fill 2 (see below) Bass substitutes Bass Fill 2 (see below)

Rhy. Fill 2 (3:15)

Gtrs. 1 and 2 P.M. P.M.