



LAMB OF GOD -
SACRAMENT
(ALBUM REVIEW)

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"Heavy Metal's most controversial band is back with revenge!"

If you are a Metalhead, you must have heard of the *"Lamb of God."* The Richmond, Virginia-based heavy-metal band has been making waves in the metal world since its inception in 1994. Their sixth album, *"Sacrament,"* *Lamb of God*, proves they are still at the top of the game. *"Sacrament"* will delight heavy metal fans with bright riffs and captivating solos. So, if you are looking for some old headbanging tunes, check out the latest *Lamb of God* releases. You will not be disappointed.

The album has received many positive reviews from music critics, who noted the band's development since its previous release. *"Sacrament"* reached #8 on the Billboard 200 and was certified Gold by the Recording Industry Association of America.

The producer *"Machine"*, who worked on *"Ashes Of Wake,"* reappeared when making *"Sacrament."* It would be a sensible reintroduction, as *"Machine"* himself admitted that he did not allow the band to reveal his vision on his previous albums as much as he would like. With *"Sacrament,"* everything changed, and with a new level of communication and partnership with the band, few metal records had unparalleled clarity and power, even the upcoming LOG's record.

Nevertheless, the journey there has not been the smoothest for everyone involved. Overcoming disagreements and compromises, the band has continued to work hard to create a series of songs that explores more pain and personal darkness than ever before. *Mark Morton* and *Randy Blythe* shared the lyrics, and their struggle resulted in sheer corruption. The rest of the band, on the other hand, honed their skills to increase their overall accuracy. There is heavy confidence in the sound and expression of the *"Sacrament,"* immediately recognizable by the fans from the first song to the last. With a sound that takes the crushing power of *Slayer* and *Dimebag Darrell's* flair for coming up with riffs that reek pure genius, *Lamb Of God* have certainly earned their reputation as mainstream metal's saviors. *"Sacrament"* is where all this promise collides with an impressive batch of songs; every single one sounded like an instant classic!

"Walk With Me In Hell" kicks matters off at a doom-weighted down mid-paced crawl, dripping with risk and a steely-eyed self-belief. *"Again We Rise"*

follows; a blistering reinvention of thrash metal's breakneck ethos, replete with a thrillingly defiant refrain and numerous riffs that command you to bang your head to the factor of mind damage. Furthermore, on it goes, through "Redneck" with "D Randall Blythe's" irresistible 'This is a motherfucking invitation!' Vocal refrain provides a hypnotic call to arms, "Pathetic," a surefire live favorite laced with euphoric, spiraling lead breaks, "Descending" is a predatory melodrama that contrasts Randy's diverse vocals with the hypnotic rhythm of the guitars and surgeandexplode dynamics, and "Beating On Death's Door," the raging dark metal knife fight that brings this masterwork to a breathless close.

Best of all is the album centerpiece, "*Blacken The Cursed Sun*," a song that swings like a recently hanged bloke, boasts an indecent number of supremely hellish riffs and proves beyond doubt what astonishingly gifted and idiosyncratic musicians *Lamb Of God* have become; simply put, it could not be anyone else. One of the prominent elements that made it even more impressive is the addictive, focused approach for many of their songs on this album. Of course, there is "Redneck," one of the teen's most addictive choruses in modern metal, and there are songs that have evoked the same level of infamy and public conscience in metal as *Laid To Rest*. It is not an easy feat. The light bounce and middle finger that elevate the song's mood are unmatched, and he adds a subtle melodic flair as he sees by exploring intonation in his screams. The main element goes on to be a lyrical reminder of the fan-favorite "*Walk With Me In Hell*," a light shining amid a seemingly eternal shadow. Not to mention the intro that still gives me goosebumps with creepy insect-like fingerboard crawls. "*Foot to the Throat*," and "*More Time to Kill*," probably are two of the only true filler songs (the other being "*Requiem*," which takes the slightly more atmospheric bent of "*Again We Rise*" but is simply less good).

Well, the most surprising element of this record is its drum and guitar hum and margins as familiar as *Lamb of God's* style but still exciting enough not to sound "perfect." Chris Adler's acting has constantly been absorbing, mainly because of the self-control he has shown with his drum parts and fills. The frequent flash of brilliance is never undermined by the mechanical powers he plays. In many ways, he is the band's backbone, so this is also a reasonable explanation for the overall sound. They often do great, but they understand the value of consistency.

"*Sacrament*" shines most in the remastered realm because it sounds like it would have been 15 years ago. It still strikes a balance between the album's innocence and meticulousness, and the seeds were sown in "*Ashes of the Wake*"

sealed what Lamb of God was. The riffs are sharper than ever, crispy, and sound just the same, and Randy Blythe's vocals are even sharper and more poisonous when he invites them to "Redneck" and hums through; the chorus of "*Forgotten (Lost Angels)*." This is probably the album where *Lamb of God* took the most risks while at the same time being the most accessible they'll ever be. This is because at this point the metalcore element of their sound is almost totally gone apart from the odd breakdown here and there, instead replaced entirely with *Pantera*-esque groove.

Years ago, *Lamb Of God* was constantly hailed as the "new *Pantera* ." *Lamb Of God* has a legacy that will live long after its disappearance. A metal veteran with more than 20 years of experience and a catalog of albums that surpassed even their most famous contemporaries, the band left a legacy for generations to come.

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