

Guide to Evanescent Horizons
A Companion Through the Journey

Darkwave

EVANES

Preface – The Road to a Credo

It is the night of July 14, 2026. Tomorrow, my fifth Darkwave album, *Evanescent Horizons* — the most important work I've ever created — will finally be released. It's past midnight and as I'm sitting in my dimly lit room, I think back to all those years that led to the release of this album. For the past months, I have spent countless hours working on it: writing, arranging, recording, re-recording, mixing, doubting, rewriting, and starting over. Still, this is not just the work of the last couple of months — it started decades ago. And now, on the eve of its release, as I finally approach the finish line, I find myself reflecting on what this album truly means to me.

The songs themselves may be new, but their roots are much older. Most of the lyrics began their lives as poems, written years (sometimes even decades) before the music existed. They were born from loss, grief, anger, love, memories, and the slow process of learning to let go while searching for meaning — and for something enduring — within them all. Turning them into songs of an 11-track concept album was not simply a matter of fitting words to riffs and melodies.

It meant reshaping deeply personal texts originally written in Hungarian (my native language) as poems, so they could live and breathe within the language of metal music without losing their original meaning. It also meant finding musical structures capable of expressing the complex emotions and thoughts condensed into lyrics. Without going into details (I'll have enough space to dig deep into the intricacies of songwriting while discussing the individual songs), it became a transformative experience, shaping not only the music itself, but also the person behind these words and music. Throughout the entire process, I gradually realized that this album had become something more than a collection of songs: it became a personal statement. A testament to what I believe about the ultimate meaning of love in its broadest sense, loss, memory, as well as the human capacity to endure and to create meaning that transcends our mortal reality. It tells the story of descending from joy and hope into darkness, confronting pain, rage, despair, and the overwhelming weight of absence. While the storyline is entirely fictional, the emotions and memories that shaped it are not: they are my own personal experiences, my feelings, my struggles, my desires and my battles. So, in that sense, it is a self-portrait wrapped in a fictional framework that helped me to unfold the entire depth of those feelings.

Yes, it's a sad story. It's even a tragic story. It's about the emotional journey of a soul grappling with unrequited love, grief, anger, acceptance, and the search for meaning in the aftermath of profound loss. Yet at its core, it is not a story about defeat. It is a story about learning to live with what cannot be changed, carrying memories that never truly fade, and discovering that acceptance does not mean forgetting. Some wounds remain with us forever, but over time they cease to define

us. We learn to carry them differently, and in doing so, we find a way forward without betraying what we have lost. Throughout that journey, we, too, gradually discover a deeper meaning that extends beyond our finite lives.

Perhaps the deepest question running through the entire album is whether selfless love (and by "love" I mean the original, broader sense of the word that encompasses all forms of altruism, not merely romantic affection) possesses an intrinsic value independent of its usefulness, recognition, or whether it is ever returned. Whether devotion, loyalty, sacrifice, and compassion carry meaning beyond reward or even acknowledgment. I have come to believe that they do. That genuine love is not validated by acceptance, nor diminished by rejection. Its worth does not depend on whether it is reciprocated, understood, or even remembered. The tragedy of the album lies in the fact that difficult questions rarely have comforting answers. The story reaches its conclusion not through triumph, but through transcendence: the protagonist ultimately accepts his own mortality, yet the love that shaped his journey does not disappear with him. It endures beyond loss, beyond failure, beyond death itself.

The path toward that conclusion is far from peaceful. There are moments of fury on this album. There are moments of sorrow. There are moments when everything seems broken beyond repair. Yet I never wanted the final message to be one of hopelessness and despair. If there is a final message hidden within these songs, it is the belief that love possesses an intrinsic value that exists independently of human judgment. It remains real even when unanswered, meaningful even when unseen, and lasting even when everything else fades away. This is the picture that we see in the kaleidoscope: that love is not valuable because it succeeds. Love is valuable because it is love.

Now that I'm sitting in my room past midnight, I'm anxious. The closer I get to releasing *Evanescent Horizons*, the louder the doubts become. Not because I think the album isn't good enough: I did not create *Evanescent Horizons* to chase trends, algorithms, or commercial success. My greatest fear isn't low streaming numbers. I created it because I felt compelled to. Because some stories demand to be told, and some emotions refuse to stay silent. What terrifies me is the possibility that people will simply walk past it without ever giving it a chance: that the album won't reach the people who might genuinely need what it has to say. Only one thought brings me comfort — that someone reminded me of something I'll probably need to remember more than once in the coming weeks: that my job wasn't to make sure everyone finds the album. My job was to make an album worth finding. Whether many people hear it or only a few, I can honestly say that I gave it everything I had. And in this moment *Evanescent Horizons* becomes more than a philosophical exploration of the theoretical question of what remains when everything seems lost. The practical aspect is that while I don't want to (and can't) offer an escape from darkness — I offer

companionship while walking through it. This is what I hope you'll see when you're gazing into the kaleidoscope of my music.

I don't know what will happen after tomorrow. None of us do. But I do know why I made this album. Maybe that's enough to keep walking.

Because this album is not merely music.

It is my personal credo.

A large, stylized, light gray logo for the word "Darkwave". The text is in a gothic or blackletter font. The letters are interconnected with elaborate, flowing flourishes that extend above and below the main text, giving it a decorative and ethereal appearance.

The narrative

At first glance, *Evanescent Horizons* appears to be a story about loss. In reality, it is a story about what remains after loss.

The album tells the story of a relationship between two people. Yet the relationship itself is ultimately not the point. Whether it is understood as romantic love, friendship, or any other profound human bond is deliberately left open. It serves as a lens through which the album explores a much broader question, and it applies equally to every person, cause, dream, conviction, or anything to which we choose to give ourselves completely.

Across eleven songs, the protagonist pours his heart into something he deeply cares about — in this case, his relationship, which gradually slips beyond his reach. What begins with hope and enthusiasm gradually transforms into disappointment, bitterness, grief, anger, and despair. He comes to believe that everything he has invested — his love, dedication, loyalty, sacrifice, and compassion — has been wasted, because there is no one at the other end of the line. No response. No reward. No fulfilment. The story therefore first poses a very simple question: What does one do with love when there is nowhere left to direct it? As the story unfolds, however, the protagonist descends into darkness, reaches his lowest point, and ultimately arrives at a moment of catharsis. He bids farewell not only to the person he can no longer reach, but also to the belief that the value of his love is measured solely by results. He learns to let go — not only of a relationship, but of the expectation that meaning must always be validated from the outside. Gradually, the initial question gives way to a deeper one: are there things in human existence whose worth exists independently of recognition, usefulness, success, or reward? The answer he ultimately arrives at determines how he understands himself and the world around him.

As the album progresses, the protagonist arrives at an answer — but it's not an easy one. The album's answer does not arrive through victory. The protagonist never recovers what he lost. He never receives the love he hoped for. He never escapes suffering. Instead, he arrives at a realization: genuine love is neither validated by acceptance nor diminished by rejection. Its worth does not depend on whether it is reciprocated, understood, or even remembered. Kindness does not lose its meaning when it goes unnoticed, nor does sacrifice become meaningless when it goes unrewarded.

This realization, however, does not magically heal the protagonist. The path toward that conclusion is far from peaceful. He remains wounded, vulnerable, and human until the very end. There are moments of fury on this album even after the catharsis. There are moments of sorrow. There are moments when everything seems broken beyond repair. Still, it changes the way he understands

his own suffering. Yet the album's final message is not one of hopelessness. The story therefore ultimately reaches its conclusion not through triumph, but through transcendence. In the end, the protagonist dies, yet accepts his own mortality: by the final song, death itself ceases to be the central issue. He dies, yet the love that shaped his life does not disappear with him. It survives loss, failure, and death itself. And so, even after the protagonist's death, love remains. Unanswered, perhaps. Unseen, perhaps. Yet still real. Still meaningful. Still enduring.

Like an echo that resounds through the stars and shall not decay.



Following the Journey – The Eleven Chapters

1. Gaslight Elegy

This song establishes the album's initial setting. A lonely and lost man wandering through an alien yet terrifyingly beautiful world suddenly encounters someone who seems to see his true self — not merely the mask he presents to others, but the deepest and most carefully concealed layers of his personality. At first, the feeling seems to be mutual. It feels like a sudden revelation, as if both individuals are finally able to see beyond appearances and perceive each other exactly as they are. For a brief moment, genuine connection appears possible. As a result, the song is infused with energy, optimism, and hope.

Musically, Gaslight Elegy introduces many of the elements that define the album as a whole. It opens with a guitar melody later enriched by orchestral harmonies, church organ, and strings. The verse transitions into a metalcore-inspired section featuring a lead guitar line influenced by Baroque music, gradually intensifying through increasingly aggressive drumming that eventually reaches blast-beat territory. The chorus is built around a simple baritone vocal polyphony, providing a memorable melodic anchor amid the growing intensity. A blast-beat-driven bridge supported by orchestration leads into a brief instrumental respite that culminates in a guitar solo. The chorus then returns with renewed intensity before giving way to a piano interlude and a second solo, ultimately dissolving into an unsettling, dissonant piano coda. Finally, the main motif reappears, this time accompanied by harpsichord, lending it a surprisingly playful character — just before the final calamity brings everything to a dramatic conclusion.

Gaslight Elegy captures the only moment in the album when hope still seems effortless — before illusion slowly begins to reveal its true nature.



Read the complete lyrics:

<https://www.darkwavemetal.com/2026/07/14/1-gaslight-elegy/>

2. Blood-Sealed Solitude

The album's second song is already filled with tension. It captures the realization that initial enthusiasm often gives way to disappointment and bitterness, even when the intentions of both parties are sincere. To "see the stigma on the foreheads of the dead" means that the protagonist begins to recognize that both individuals are burdened by their past and marked by their own forms of brokenness. Yet despite these differences, hope for a genuine connection still remains. Exile — understood here as exclusion from mainstream society, as the condition of being outsiders — appears capable of binding two lost souls together. A sense of worthlessness permeates the song, revisiting a theme first explored in *Legacy of the Worthless* from *Thanatology*. The stigma of being different becomes both a burden and a defining characteristic. The song also contains a subtle reference to *Horror Sacri*: the "holy-painted fields" seem to belong to the symbolic landscape of the previous album and its exploration of sacred dread. The song reaches a bittersweet conclusion. The two characters "seal their interlude with blood, within each other's solitude." It marks the first visible crack in the relationship: the gradual acceptance that something is fundamentally flawed, yet perhaps still manageable precisely because both individuals carry their own wounds.

Musically, the song opens with an orchestral introduction built around unsettling church organ, strings, and brass, establishing a sense of tension that culminates in a tapping-based guitar lead. The verses feature raw, bitter vocals, contrasted by a brighter polyphonic chorus that recalls the playful atmosphere heard at the end of the previous track. A brief vocal section built around an epic guitar motif and acoustic accompaniment leads into one of the album's most unusual passages: an orchestral section in an unconventional time signature. Here the music deliberately steps away from the familiar Baroque- and Viennese-inspired vocabulary of symphonic metal, venturing into more uncharted territory reminiscent of bands such as Mekong Delta. Following another chorus, the song enters a Balkan folk-inspired section that builds toward its emotional climax: the declaration of sealing the interlude with blood within each other's solitude. The playful chorus then returns twice despite the underlying tension, suggesting that hope, however fragile, still survives beneath the widening cracks.

Even as disillusionment begins to spread, hope refuses to disappear entirely.



Read the complete lyrics:

<https://www.darkwavemetal.com/2026/07/14/2-blood-sealed-solitude/>

3. The Parchment Night

If Blood-Sealed Solitude reveals the first crack, The Parchment Night opens the wound. It is driven by the fear of vanity, futility, and meaninglessness. The lyrics begin with an accusation. It is born from the realization that the bond in which the protagonist invested so much hope may have been temporary from the very beginning. He recognizes a familiar pattern that has haunted his life for years: hope, devotion, and dedication — followed by dismissal, disappointment, and ultimately rejection. As a result, the song is saturated with resentment and disillusionment, to the point where it even begins to question the reality of the “shared solitude” described in the previous track. What once seemed like a genuine connection now appears fragile, uncertain, and perhaps even illusory. The recurring chorus — *"Vanitas vanitatum, dixit Ecclesiastes; vanitas vanitatum, et omnia vanitas"* (Ecclesiastes 1:2) — serves as a haunting reminder of the protagonist's deepest fear: that everything may ultimately be in vain. Not merely the relationship, but human existence itself. The fear that nothing is permanent, nothing is lasting, and nothing truly endures.

With this song, the album begins to transcend the boundaries of a personal story and enters explicitly philosophical territory. The loss is still deeply personal, yet the questions it raises become universal. What is the meaning of our suffering, devotion, sacrifice, and love when no one benefits from them? What remains of our efforts when there is no one left to receive them? Biblical imagery further expands the song's scope beyond the personal. The protagonist's grief becomes intertwined with a search for transcendence. Is there anything within human existence that possesses a meaning capable of surviving beyond the fragile bonds of mortal life? Although the song depicts a man still trapped in anger and grief, it also subtly points toward the album's future direction. Hidden beneath the bitterness lies the first glimpse of a possibility: that understanding may ultimately come not through possession, but through letting go.

Musically, the song begins with church organ, a recurring motif throughout the album. Its progressive and symphonic introduction soon gives way to a pulsating, almost thrash metal-inspired section, accompanied by melodic polyphonic choruses whose repeated appearance becomes intentionally unsettling. The middle section abandons the song's initial structure through a progressive symphonic passage built around unconventional time signatures before returning to the main lead motif, verses, and choruses. The final minutes are dominated by growing tension. Repetitive acoustic patterns gradually evolve into increasingly aggressive guitar arrangements, culminating in an almost thrash-metal symphonic climax. The resulting sense of unease serves as a bridge toward the next chapter of the story and prepares the listener for the depressive, doom-laden atmosphere of the following track.

What began as disappointment now grows into a crisis of meaning itself.

 Read the complete lyrics:

<https://www.darkwavemetal.com/2026/07/14/3-the-parchment-night/>

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4. *Transitio mundi*

Transitio mundi literally means "the passing of the world." Here, it marks the end of one world and the beginning of another. In many ways, it is the end of a world once believed to be permanent. The song portrays the moment when the loss becomes undeniable. The relationship is gone, the beloved person is gone, and life can no longer continue along the path the protagonist once imagined. He realizes that history has repeated itself and that he finds himself alone once again. Silence becomes oppressive. The absence itself becomes a presence. The lyrics are filled with bitterness, despair, and self-deprecation. The protagonist questions his own worth and struggles with the feeling of not being enough, despite having gone as far as he possibly could. Yet the song is not built around self-pity. At its core lies the painful acceptance that a desired future has become impossible. The protagonist does not face this realization calmly. He mourns. He rages. He mocks himself. Yet beneath the turmoil, the album's transcendental dimension becomes increasingly visible. Although he is not yet able to draw any conclusions from it, he instinctively performs a kind of inner burial. He mentally entombs both the relationship and the person he has lost and begins the long process of mourning.

Musically, the song opens with a doom-metal-like atmosphere. However, it is not intended to be a traditional doom metal composition. Instead, it seeks to combine the weight of mourning with a broader symphonic and epic perspective. The music seeks to express not only personal loss, but also the presence of something larger than any individual life, suffering, or existence. The church organ, a recurring voice throughout the album, becomes more prominent here through repetitive motifs that foreshadow its important role later in the record, particularly in the emotional climax of the seventh track. The middle section suddenly accelerates, reflecting the protagonist's inner turmoil. This ultimately leads to the song's emotional centerpiece: an expansive symphonic passage in which guitars and violins echo one another. The intentionally epic character of this moment transforms a personal tragedy into something larger, elevating the conflict toward the realm of the transcendent. After this climax, the song gradually returns to the vocal narrative and slowly settles into a quieter state, as if exhausted by the emotional storm it has just endured.

The world has changed — and the protagonist must now learn to live within its silence.



Read the complete lyrics:

<https://www.darkwavemetal.com/2026/07/14/4-transitio-mundi/>

5. The Godhook Silence

The Godhook Silence marks the beginning of the protagonist's search for a way forward after the inner burial depicted in the previous song. From this point onward, the album enters a sequence of tracks intended to portray the fragile, unpredictable, and often contradictory emotional states associated with mourning. The song is closely connected to the themes explored on *Horror Sacri*, particularly its fascination with transcendence and the search for ultimate meaning. The first few songs of the album revolve around a personal relationship and its gradual collapse. In *The Godhook Silence*, however, the conflict shifts beyond the relationship itself. The protagonist is no longer asking, "Why did this happen to me?" Instead, he confronts reality itself and asks a far more difficult question: "Why is the world like this?"

At its core, the song is an act of rebellion against the apparent order of existence. The protagonist turns his anger toward God, questioning a reality in which suffering and loss seem to be unavoidable features of human life. He finds himself alienated from the world around him, unable to identify with zealots, hypocrites, or modern-day Pharisees. Yet the song is not anti-religious. Its anger does not arise from indifference toward God, but from the exact opposite. The protagonist cries out because the answer still matters desperately to him. His questioning is not an attempt to reject transcendence, but a desperate attempt to find it. Beneath the bitterness lies a longing to believe that suffering serves a purpose, that loss is not merely random, and that the pain he has endured is not entirely without meaning. Throughout the song, distorted biblical imagery reflects this struggle. Saints crawl from cathedrals. Psalms become screams. Human beings hang from the hooks of God. These images do not simply portray blasphemy or rejection. Rather, they depict a man confronting a reality he neither understands nor accepts, while desperately searching for a reason to continue believing that something greater exists beyond it. The song's final line, in which the protagonist collapses into God's pincers, can be interpreted as a temporary truce. It is not understanding, nor reconciliation, but the first faint suggestion that endless resistance may eventually give way to surrender.

Musically, the song stands somewhere between thrash and death metal. However, its extensive use of church organ, orchestral arrangements, and progressive structures distinguishes it from either genre. The result is a composition in which aggression gradually gives way to grandeur without ever losing its underlying tension. The middle section ventures into progressive territory through the use of unconventional time signatures and shifting musical ideas, creating a feeling of instability that mirrors the protagonist's inner state. The song concludes with a tapping-based guitar solo that gradually leads into a more structured and contemplative musical landscape. Elements of Baroque-

inspired writing emerge once again, providing a temporary sense of calm after the preceding turmoil. Although no answers have yet been found, the storm briefly subsides, preparing the listener for the next stage of the journey.

When the world no longer makes sense, even faith must pass through silence.



Read the complete lyrics:

<https://www.darkwavemetal.com/2026/07/14/5-the-godhook-silence/>

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6. TrES-2b

TrES-2b is the only instrumental track on the album, and its title is far from accidental. TrES-2b is a Jupiter-sized gas giant located in the constellation Draco. It is known as the darkest planet yet discovered, reflecting less than one percent of the starlight that reaches it. Darker than coal, it appears almost completely black.

The song serves as the emotional abyss of the album. If The Godhook Silence represents the protagonist's rebellion against the apparent order of existence, TrES-2b depicts what happens when even that rebellion collapses. This is the point where everything seems to fall apart. Meaning disappears. Hope disappears. Even anger loses its direction.

The decision to make the track entirely instrumental is intentional. Throughout the previous songs, the protagonist continually searches for answers through words — questioning, accusing, mourning, and struggling against reality itself. Here, language finally fails. The emotional state portrayed by the music lies beyond articulation. Nothing remains except confusion, terror, and collapse. This is the lowest emotional point of the entire album. Everything within the composition is designed to reinforce this sensation. The church organ becomes more dominant than ever before, carrying dissonant melodies that feel unsettling, hostile, and almost inhuman. Unusual time signatures constantly undermine any sense of stability, preventing the listener from finding a comfortable footing. There are no easily accessible melodies, no moments of relief, and no conventional resolution. The only recurring motif is a haunting organ melody that almost resembles laughter. It can be interpreted as the universe itself — or perhaps God — laughing at the protagonist in the midst of his deepest suffering.

The song offers no answers and no comfort. It does not attempt to resolve the questions raised throughout the album. Instead, it depicts the complete collapse that precedes transformation. For this reason, TrES-2b occupies a crucial position within the album's narrative. It stands at the very bottom of the journey. Only after everything has been lost can the journey continue. The next track begins where this one ends.

Only when every certainty has vanished can something new begin to emerge.

7. Farewell to the Angel of Sardis

"Farewell to the Angel of Sardis" is the emotional and philosophical centerpiece of the entire album. Everything that precedes it ultimately leads here. Following the complete collapse depicted in TrES-2b, the story reaches a decisive turning point in this song. What began as a personal tragedy of loss is finally elevated into the realm of transcendence.

The song is, above all, a farewell. The title refers to the Angel of Sardis from the Book of Revelation, the spiritual messenger of the ancient church of Sardis. In the song's symbolic language, the protagonist identifies himself with the inhabitants of Sardis: those whom Scripture describes as having "a reputation of being alive yet being dead." On the other hand, the beloved yet unattainable figure becomes the Angel of Sardis itself.

As the "night of teeth" closes around him, the protagonist returns to the "speechless shore" where he stands alone, no longer waiting for what will never arrive. The beloved has been stripped of every illusion and projection until nothing remains except her humanity: the image of God itself. Yet it is precisely at this moment that the album undergoes its most important transformation. After songs filled with grief, bitterness, despair, rebellion, and collapse, the chorus introduces a radically different perspective. The protagonist chooses to continue loving despite everything. Despite rejection. Despite loneliness. Despite the fire that nearly consumed him.

This is not martyrdom. This is the realization that love possesses value in and of itself. Its worth does not depend on reciprocation, recognition, success, or reward. On a metaphysical level, love is revealed as a reality that exists independently of how it is received. The protagonist does not arrive at this understanding easily. The revelation is painful. He still speaks of wounds reopened, gardens lost, and a separation that can never fully be undone. Yet for the first time, he ceases to measure love by its outcome.

This realization transforms the song into something almost apocalyptic in scope. The beloved is symbolically entrusted to the North Star, traditionally associated with divine guidance, steadfastness, and hope. At this stage, however, the North Star remains a distant and somewhat cold presence. The healing process has begun, but it is not yet complete. Its message nevertheless changes everything: "What once was bound together shall never be unveiled." The statement expresses one of the central convictions of the album: that genuine love does not cease to exist simply because its earthly form has ended. Likewise, the promise that "the gardens will arise, for rivers always find each other where their delta lies" carries an eschatological significance. Love ultimately survives loss, separation, and even death itself. What appears broken within the limits of mortal existence may still belong to a larger reality that transcends it.

The song concludes with an act of profound humility. Rather than conquering suffering, the protagonist bows before a truth he can neither fully understand nor deny.

Musically, the composition mirrors its thematic ambition through a series of distinct yet interconnected movements. A framed structure opens and closes the song with neoclassical symphonic metal passages supported by prominent church organ and orchestral arrangements. The chorus erupts through tremolo-picked guitar lines and blast-beat-driven intensity, alternating with heavy death-metal-inspired verses reminiscent of classic Bolt Thrower. At the appearance of the North Star, the song expands into a lengthy orchestral intermezzo that forms one of the emotional summits of the entire album. A second climax follows as the returning chorus and verses fully reveal the meaning of the North Star metaphor and the enduring nature of love itself. A final breakdown gives way to narration before the song closes by returning to the opening neoclassical theme, bringing the journey full circle.

This is the point at which Evanescent Horizons finally reveals its answer. Love is not valuable because it succeeds. Love is valuable because it is love.



Read the complete lyrics:

<https://www.darkwavemetal.com/2026/07/14/7-farewell-to-the-angel-of-sardis/>

8. The Good Friday Exsultet

The title itself is a deliberate paradox. The Exsultet is the great proclamation of Easter in the Catholic liturgy of Holy Saturday, celebrating Christ's victory over death through resurrection. Good Friday, on the other hand, commemorates his crucifixion and death. By bringing these two images together, the song suggests that even our personal deaths may contain the seed of something greater than our immediate understanding. In this sense, the song continues the message introduced in Farewell to the Angel of Sardis.

At first glance, however, it may appear to be a step backward. After the grand, apocalyptic vision of the previous track, the listener is suddenly returned to something much more intimate and fragile. Yet this apparent retreat is entirely intentional. The purpose of the song is to prevent the album's central realization from becoming something simplistic, performative, or artificially uplifting. The protagonist has experienced a moment of genuine understanding. He has accepted that love possesses value independent of its outcome. Yet understanding does not instantly heal wounds, erase grief, or transform human nature. After the farewell, after the revelation, life continues. And so, the protagonist returns to the reality of everyday existence as the same vulnerable, insecure, and wounded person he has always been. He remains burdened by doubt, bitterness, loneliness, and incompleteness. The song serves as a reminder that even after profound spiritual insights, we do not cease to be human.

In many ways, this is one of the album's most realistic moments. The protagonist slips back into familiar patterns of thought and speech. He once again addresses the person he loves, despite knowing she will never hear him. He speaks bitterly, not because he has rejected the truth discovered in the previous song, but because living according to that truth proves far more difficult than recognizing it. When he refers to himself as "the thing he became," he acknowledges the wounds he carries, and the permanent marks left by loss. The song is therefore not a rejection of the previous revelation, but an exploration of its consequences. Understanding is not the end of the struggle. It is the beginning of learning how to live with it.

Good Friday Exsultet portrays a soul caught between acceptance and pain, between wisdom and weakness, between hope and lingering grief. It acknowledges that even when we glimpse a deeper truth, we continue to wrestle with ourselves, our flaws, and our wounds until the very end.

Musically, the song mirrors this emotional instability through dissonant and unsettling melodic material that gradually develops into a death-metal-oriented composition. The bridge briefly introduces lighter, more neoclassical themes that ease the tension and suggest that the revelation of the previous track has not disappeared entirely. Yet the peace remains fragile. The song

ultimately returns to dissonance and uncertainty, leading naturally into the atmosphere of the next chapter and reminding the listener that healing is rarely a straight path.

Some revelations change us instantly. Learning to live by them takes a lifetime.



Read the complete lyrics:

<https://www.darkwavemetal.com/2026/07/14/8-the-good-friday-exsultet/>

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9. On the Turning of the Years

“On the Turning of the Years” begins with a simple image: the protagonist sits alone in a café, watching the sunset and remembering. The atmosphere is initially calm and contemplative. Once again, he addresses the person he loves, returning to the familiar patterns of thought and speech that have accompanied him throughout much of the album. Memories surface one after another, carrying both tenderness and sorrow.

Although the song still contains moments of intense emotion, it is noticeably calmer than its predecessor. The raw turmoil of grief has not disappeared, but it has begun to settle into something quieter and more reflective.

Yet the song's most important transformation occurs not in its emotions, but in its perspective. In the middle section, the narrative unexpectedly shifts from the first person to the third. For the first time, the protagonist is no longer speaking directly. Instead, he becomes the subject of observation. The identity of the narrator is deliberately left unclear. Whether it is another person, an inner voice, a transcendent observer, or merely the passage of time itself is never revealed. What matters is the change of perspective. The focus moves away from the immediacy of personal suffering and toward a broader view of the individual experiencing it.

This shift carries profound significance within the album's narrative. The external voice acknowledges the protagonist's pain without diminishing it. It recognizes that his suffering is real, that his losses are genuine, and that his grief is not merely self-indulgence or self-pity. For a brief moment, the story transcends the boundaries of a single subjective perspective. Yet the transformation remains incomplete. By the end of the song, the narrative returns to the first person. The protagonist once again speaks for himself, and the final emotional tone is one of lingering hopelessness. The pain has not vanished. The questions have not entirely disappeared. The wounds have not fully healed. What has changed is something subtler: the ability to see oneself, however briefly, from the outside.

Musically, the song embodies contradiction. It begins with a peaceful and contemplative atmosphere that evokes the image of the café and the fading light of evening. Gradually, however, the tempo becomes more agitated and fragmented, mirroring the increasing emotional intensity of the lyrics. Oriental and Balkan folk-inspired violin melodies weave around the vocal lines, creating a sense of nostalgia and restless movement. These elements eventually culminate in a progressive middle section built upon unconventional time signatures and intricate interactions between classical and metal instrumentation. After this instrumental centerpiece, the vocals return and carry the song toward a final crescendo of hopelessness. Yet after the emotional peak has passed, the

composition returns to its opening theme, allowing the peaceful atmosphere of the beginning to frame the entire journey. In this way, the song resembles memory itself: a cycle of reflection, turmoil, and return.

For the first time, the protagonist is no longer only the one who suffers, but also the one who witnesses that suffering.



Read the complete lyrics:

<https://www.darkwavemetal.com/2026/07/14/9-on-the-turning-of-the-years/>

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10. The Last Dance of the Unchosen

“The Last Dance of the Unchosen” is the song of final acceptance — but not of passive resignation. It serves as the protagonist's final testimony.

The entire scene unfolds after sunset, symbolizing the approaching end. The cosmic and apocalyptic imagery introduced earlier in the album returns once more, indicating that the story continues not only on the level of personal drama, but also on a higher, more universal plane. A "vast sign rises on the midnight wall," and throughout the lyrics there are increasing references to mortality and the inevitability of departure.

Yet this is not merely a song about death. It is a song about facing death after having found meaning. The protagonist openly acknowledges that his journey is drawing to a close: "my body leans to death." However, this is neither despair nor defeat. His approaching death bears meaning, and he accepts it with a remarkable sense of dignity and inner peace. The reference to “ut omnes per illum crederent” (from the Gospel of John 1:7: "so that all might believe through him") is not intended as a theological statement, but as a reflection of the album's central idea: that love, devotion, kindness, and sacrifice possess a value independent of success, recognition, or reward. Having arrived at this conviction, the protagonist no longer fears the end.

The imagery throughout the song reinforces this sense of composure. The glass of wine in his hand. The signet ring. The final waltz. These are not symbols of tragedy, but of dignity. Even while preparing for the inevitable, he remains elegant and unbroken, looking directly into the eyes of his approaching fate. He asks forgiveness from those he has wronged: "And all whom I wronged forgave me in kindness." Above him, a star is lit. Before departing, he asks for one final dance. He raises a toast to the heavens, symbolizing not only a reconciliation with God, but also a reconciliation with existence itself. The rebellion, questioning, bitterness, and despair that dominated earlier chapters of the album have finally given way to peace. References to the beloved remain, but they now occupy a different place within the narrative ("My lover was summer, and winter I knew.") The personal story is no longer the center of gravity. It has become part of something larger. The relationship that initiated the journey has transcended its own boundaries and now serves a universal message. The final word is no longer loss. The final word is love. And the final word is kindness.

Musically, the composition reflects this atmosphere of acceptance. The song progresses with a steady and peaceful pulse, built primarily around a sequence of neoclassical themes. While the music remains an essential part of the storytelling, it does so with unusual restraint, allowing the protagonist's final testimony to resonate with particular clarity. Instrumental intermezzi based on

Baroque-inspired harmonies provide moments of reflection between the verses, reinforcing the contemplative nature of the piece. The composition concludes with a church organ coda that gently opens the door to the album's final chapter.

The protagonist's journey is almost complete. One final step remains.



Read the complete lyrics:

<https://www.darkwavemetal.com/2026/07/14/10-the-last-dance-of-the-unchosen/>

Darkwave

11. Compline Over the World

And finally, we reach the end. Yet this ending is not merely a conclusion. It is the final answer to the question that has accompanied the album from its very beginning. On the surface level of the story, this is the death of the protagonist. His earthly journey comes to an end. He does not recover what he longed for. He does not regain the beloved person whose loss shaped his path. The relationship remains lost. The hopes attached to it remain unfulfilled. From this perspective, death appears to be the ultimate defeat. Yet it is not. Because something remains. Throughout the album, the protagonist has struggled with a single question: whether love, devotion, sacrifice, and kindness possess any value when they fail to achieve their desired result. Whether something can remain meaningful even when it appears ineffective, unrecognized, or unrequited.

Compline Over the World finally provides its answer. A compline is the final prayer of the day, spoken before sleep. Appropriately, the song functions as the protagonist's final prayer before departing from the world. As he begins his journey toward the stars, his final words are neither regret nor bitterness. They are words of peace. More importantly, they are words of victory. Not victory over death, not victory over loss: but victory over the belief that love is worthless when it is not returned. The line "My love resounds through stars, shall not decay" contains the ultimate testimony of the album. The value of love is not determined by its effectiveness. It is not determined by success. It is not determined by reciprocity. It exists in and of itself. And because of that, the protagonist's life was not meaningless. His love was not meaningless. His suffering was not meaningless. The final word is not death. The final word is love.

Musically, the song reinforces this perspective from its very first moments. The opening classical passage intentionally evokes the atmosphere of a Christmas carol, suggesting birth rather than death, beginning rather than ending. The mood is calm, almost playful, as though the protagonist has finally laid down a burden he carried for a very long time. The liturgical references throughout the lyrics further strengthen the song's transcendental perspective. Yet this transcendence is not an impersonal dissolution into nothingness. The protagonist does not disappear into abstraction. Instead, he remains himself until the very end. The Baroque-inspired church organ motif (the instrument that has accompanied the listener throughout the entire album) returns one final time. Gradually slowing down, it creates space for the protagonist's last declaration. As he drifts away among the stars, he finally speaks aloud the truth he has spent the entire album searching for: "My love shall never decay." And so the journey ends where it was always destined to end.

Not with death. But with love.

 Read the complete lyrics:

<https://www.darkwavemetal.com/2026/07/14/11-compline-over-the-world/>

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Epilogue — The Search for What Endures

Evanescent Horizons was inspired by a question that stayed with me long after the music itself began to take shape: does love lose its value simply because it is not returned?

What began as a deeply personal reflection gradually evolved into something far more universal. As the album gradually took shape, it transcended the framework of a story about a broken relationship and grew into a broader reflection on the human experience of loss, disappointment, hope, and the search for meaning when life refuses to provide easy answers.

I never wanted to create a few songs just for the sake of writing songs. In all my albums (even in the instrumental ones) I wanted to tell stories that mirror those emotional journeys many of us face at some point in our lives. Musically, the album allowed me to bring together everything Darkwave has become over the years: progressive songwriting, symphonic orchestration, cinematic atmosphere and philosophical storytelling. Every musical decision was made in service of the narrative. This time, that narrative became a synthesis of the most intense, haunting, and transformative experiences of my life — a search for what endures after we seem to have lost everything.

When I began writing these songs, I thought I was trying to understand loss. Somewhere along the way, I realized I was searching for something else entirely: for what remains after loss. The final answer of Evanescent Horizons is therefore not a logical conclusion, but a credo: “If there is anything eternal in human existence, it is love itself.” Love is always companionship — and perhaps that is what music ultimately is: an act of companionship. Ultimately, Evanescent Horizons is an invitation to anyone who has ever felt lost, unseen, or alone. It does not offer easy answers or an escape from darkness. Instead, it offers companionship while walking through it.

So, here we are. July 15, 2026. The album is out. I’m sitting in my chair, tired and peaceful, wondering what tomorrow will bring. If these songs accompany even one person through their own darkness, they have already fulfilled the purpose for which they were written.

Evanescent Horizons doesn't offer an escape from darkness — it offers companionship while walking through it.

Thank you for walking this journey with me.



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<https://www.darkwavemetal.com/>