

AN ICELAND SYMPHONY, Op. 1

— A Theatrical Symphony for All Ages —

2nd EDITION

XX. Love (An Iceland Symphony)

$\bullet = 48$

rit.

con sord.

a tempo $\bullet = 48$



by **Simo Sakari Aaltonen**

AN ICELAND SYMPHONY, Op. 1

— A Theatrical Symphony for All Ages —

2nd EDITION

XX. Love
(An Iceland Symphony)
By Simo Sakari Aaltonen

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by Simo Sakari Aaltonen

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*Dedicated to Iceland,
the most beautiful girl in Iceland,
and all Icelanders of all ages
who have treated me
with kindness and respect*

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The Music Box — Reprise

About the Composer

On the 2nd Edition

The first edition of this book was published in May 2021. In 2024 I saw that the sheet music software in which I'd composed this work had improved to such a point that I could create a new edition with immensely improved presentation.

To be clear, the compositions themselves needed no revising. The presentational aspects did.

In addition to perfecting the layouts for ideal clarity, readability, and use of the space available on each page, hundreds of other small improvements were possible.

I remain very happy with this work. It contains some of the best and most characteristic things I'll ever create. I've known all along, of course, that it would take someone exceptionally visionary — necessary for understanding how and why *An Iceland Symphony* works — to mount an actual production.

The work appears simple, straightforward on the surface. Underneath is a sophisticated, carefully considered design based on deep feeling and thought.

I want to extend my special gratitude to those who bought a copy of the first edition, even without this music yet being available for listening anywhere. I've also been fortunate enough to hear some of their reactions and thoughts. To them:

In the most concrete and tangible ways, you have been my patrons and supporters with this work. My heartfelt thanks to you — and to everyone who buys this new edition. As before, I'd love to hear your reactions!

—Simo Sakari Aaltonen, Tampere, 27 December 2024

Introduction

When in 2019 I found myself in Iceland composing the first parts of this work, I realised I can't possibly write an Iceland symphony that would be performed only by adult musicians playing only music dealing with adult emotions.

The child lives in all the healthy ones of us in any case —

— but more specifically than that, Iceland had impressed me as a land where childhood is still possible, in a way it may not be in many other places in the world, and as the country where I had heard in passing the purest, most unspoiled children's voices.

It is also a place where elders are honoured.

My Iceland symphony needed to reflect all of Iceland and embrace and involve all Icelanders. That's why the performance directions specify musicians of different ages for different pieces.

Where no age indication is included in the directions, the artists putting on a performance may make a free mix from various age groups.

* * *

Theatre in all its forms is another thing embraced and respected in Iceland, and the idea of incorporating specific stage actions, lighting elements, and an element of natural drama grew out of the realisation that in my dream performance of this work, it would be performed by Icelanders of all ages.

* * *

“Symphony” means “sounding together”.

An Iceland Symphony aims to evoke and stir by its fragments and their combinations. This is my first take on what a symphony can be.

Introduction

It is for all the world and all ages — but it is dedicated to Iceland.

I hope one day, if found worthy, it may be performed in Iceland by Icelandic musicians.

That would bring the circle of inspiration, appreciation, and love that started for me in 2016 full circle.

* * *

A few notes on practical matters.

On the text page before each section appear:

- an approximate timing based on the tempi indicated in the score,
- an instrument list,
- and directions on staging, lighting, and stage action.

The staging and presentational elements are an essential part of this work and may not be omitted when performing it as a whole.

This restriction doesn't apply to performances of individual sections from the work or of the later forthcoming concert suite.

If the performance space lacks a pipe organ, harpsichord, vibraphone, or some of the more uncommon instruments, these parts may be synthesised as long as the sounds remain entirely authentic.

In performance, achieving the proper balance between the instruments in some pieces may require live mixing and amplification.

For ease of reading the sheet music for a more general audience, I decided to show all transposing instruments in C. However, all instruments are still transposed according to usual conventions in terms of octave: for example, the double bass is notated an octave higher than the actual notes and pitches played.

Like Iceland itself, *An Iceland Symphony* is a compact work. A performance is likely

to last a little over half an hour.

Its 21 imaginative fragments are likewise compact, except for the calmly unfolding culminating section called “Love”.

At the time of publication, this work exists only as this sheet music and in early audio renderings on my hard drives and devices. Eventually there will be recordings and performances.

In the meantime, prospective performers of this work in part or in full, as well as music journalists, for example, may contact me for helpful basic renditions that give an idea of how the pieces are meant to sound.

* * *

I hope those who experience *An Iceland Symphony* will find in it even a small reflection of the beauty I’ve experienced in Iceland and in special Icelandic company.

These are some fragments of my love and appreciation: *An Iceland Symphony*.

—Simo Sakari Aaltonen, Tampere, 31 May 2021

P.S. Thanks to my dear friend, Michael Shaw (a writer to look out for), for not only his sterling friendship but also his expert advice on fonts, to unique composer Pierre Estève for his inspiration, practical advice, and encouragement, and to my friends Nelson Miguel, Alessandra Bertoldi, Maren Elina Guillaumon, David Lee Homb, Amanda Allen, Jan Kavan, Hana Foss, Cristina Nicolae, and the few other friends who’ve encouraged me in meaningful ways on my compositional journey, and of course to my unwaveringly supportive and loving parents and faraway siblings — such important parts of my memories of timeless childhood summers, autumns, winters, and springs, Christmases and Midsummers, days and nights.

I. The Music Box

(2:53)

Flute

Harpsichord

Vibraphone

Double Bass

The curtain rises, revealing a dark stage.

Low light comes up, only illuminating floor level fully. If there's dust in the air, we can see it.

As the music starts, spotlights from above light each of the individual performers at the moment they start playing. When a player has a break in the score, that player's spotlight turns off until his or her turn to play comes again.

Very young children dance and jump around in the low light, either in a ring or weaving around the performers, reacting to the music spontaneously. Their clothes may be luminous or reflective.

I. The Music Box

(An Iceland Symphony)

By Simo Sakari Aaltonen

Flute $\bullet = 80$ vib.

Vibraphone hard mallets *mp*

Harpisichord

Bass *f*

5

Fl. *gliss.*

Vib.

Harpsi.

Bass

9

Fl.

Vib.

Harpsi. 8'lute *let ring* *mp*

Bass

13

Fl.

Vib.

Harpsi.

Bass

let ring

let ring

let ring

17

Fl.

Vib.

Harpsi.

Bass

let ring

let ring

let ring

21

Fl.

Vib.

Harpsi.

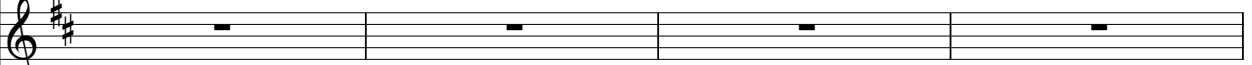
Bass

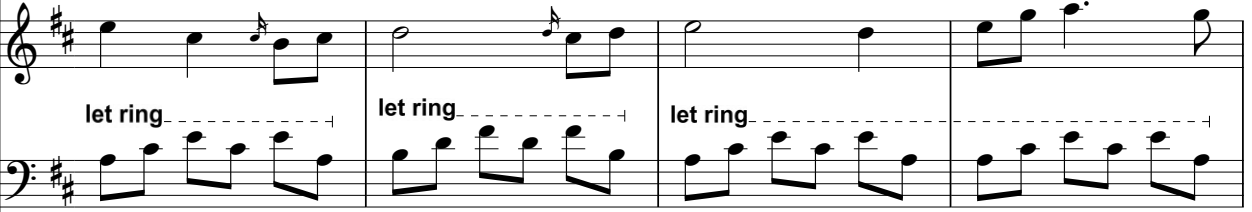
let ring

let ring

25

Fl. 

Vib. 

Harpsi. 

Bass 

29

Fl. 

Vib. 

Harpsi. 

Bass 

33

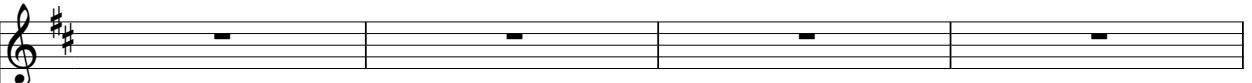
Fl. 

Vib. 

Harpsi. 

Bass 

37

Fl. 


Vib. 

Harp. 


Bass 

41

Fl. 

Vib. 

Harp. 

Bass 

45

Fl. 

Vib. 

Harp. 

Bass 

49

Fl. *gliss.*

Vib.

Harpsi. *let ring*

Bass

53

Fl. fluttertongue *pp*

Vib.

Harpsi. *let ring* *8va* *let ring* *let ring*

Bass

57

Fl. *p* *mf* normale vib.

Vib. *p*

Harpsi. *let ring*

Bass

61

Fl.

Vib.

Harpsi.

Bass

65

Fl. *gliss.* fluttertongue *p*

Vib.

Harpsi.

Bass

69

Fl. *mp* *mf* *p* normale *8va*

Vib. *p*

Harpsi.

Bass

73

Fl. *p* *pp*

Vib. *pp*

Harpsi.

Bass

The musical score is for measures 73-77. The Flute part begins with a dynamic of *p* and ends with *pp*. The Vibraphone part begins with a dynamic of *pp*. The Harpsichord and Bass parts are mostly silent, with a final measure containing a quarter rest and a fermata.

II. Preamble

(0:25)

Electric Bass

Played by the same musician in the same position and pose as for the part for electric guitar and electric bass I in section XXI. “Outro — Night”.

Spotlight on this player only. No other stage action.

II. Preamble

(An Iceland Symphony)

By Simo Sakari Aaltonen

♩ = 67
8va

E. Bass

mp

T
A
B

4/4 5/3 7/5 2/3 5/5 7/6

E. Bass

4

12

T
A
B

12/13/15 13/11 15/13 12/13/15

III. Intro

(0:53)

Mezzo-Soprano

Flute

Harp

Trombone

Glockenspiel

Wine Glasses

Xylophone

Maracas

Vibraphone

Drum Sticks

Synthesiser

Lead Pipe

Acoustic Guitar (Steel Strings)

Timpani

A sharp, hypnotic, sweeping light show, as for an unusually elegant rock concert, or some other suggestion of such a light show.

Optionally embracing the colours of the rainbow.

III. Intro

(An Iceland Symphony)

By Simo Sakari Aaltonen

Mezzo-Soprano

Harp

Glockenspiel

Xylophone

Vibraphone

Synth

Ac. Guitar

Flute

Trombone

Wine Glasses

Maracas

Drum Sticks

Lead Pipe

Timpani

$\bullet = 90$

let ring

mf

p

soft mallets

mf

mp

p

8va

fp *fp*

mp

5

4

Mezzo-S. *mf* aahs

Harp

Glock.

Xylo.

Vib.

Syn.

Ac. Gt.

Fl.

Trb.

W. Gl.

Mrc. *tr* *p > pppp*

Sticks *mf*

Ld. Pipe *mf*

Timp. *f*

Mezzo-S.

Harp

Glock.

Xylo.

Vib.

Syn.

Ac. Gt.

Fl.

Trb.

W. Gl.

Mrc.

Sticks

Ld. Pipe

Timp.

let ring

Detailed description of the musical score: This page contains the musical notation for measures 8 through 11. The instruments are arranged in a standard orchestral layout. The Mezzo-Soprano part is mostly silent, with rests in measures 8-10 and a final chord in measure 11. The Harp part has a melodic line starting in measure 9, with a 'let ring' instruction above it. The Glockenspiel, Xylophone, and Synthesizer parts are also silent. The Vibraphone part has a melodic line starting in measure 9. The Acoustic Guitar part is silent, with a TAB section below the staff. The Flute, Trumpet, and Wood Glue parts are silent. The Mallets part has a few notes in measure 8. The Lead Pipe part has a few notes in measure 8. The Timpani part has a rhythmic pattern of eighth notes throughout the measures.

Mezzo-S.

Harp

Glock.

Xylo.

Vib.

Syn.

Ac. Gt.

Fl.

Trb.

W. Gl.

Mrc.

Sticks

Ld. Pipe

Timp.

Mezzo-S.

let ring

Harp

Glock.

Xylo.

Vib.

Syn.

Ac. Gt.

Fl.

Trb.

W. Gl.

Mrc.

Sticks

Ld. Pipe

Timp.

Mezzo-S.

Harp

Glock.

Xylo.

Vib.

Syn.

Ac. Gt.

Fl.

Trb.

W. Gl.

Mrc.

Sticks

Ld. Pipe

Timp.

IV. Children

(0:47)

Flute

Harp

Celeste

To be played by musicians as young as possible.

Lighting suggesting spring and summer.

All other performers watch and listen with warmth.

IV. Children

(An Iceland Symphony)

By Simo Sakari Aaltonen

$\bullet = 90$

Flute

Celeste

Harp

mp

4

Fl.

vib.

pp

Cel.

Harp

7

Fl.

Cel.

Harp

10

Fl. *vib.*

Cel. *8va*

Harp

13

Fl.

Cel.

Harp

16

Fl. *rit.*

Cel.

Harp

V. The Long Years

(1:12)

Flute

Harpsichord

To be played by musicians of as advanced years as possible.

Lighting suggesting autumn.

The dynamics on the harpsichord require amplification. The volume should still remain modest and the tone natural.

If a harpsichord with a sufficiently beautiful lute stop isn't available, a delicate enough instrument may be used instead, forgoing that stop. But on no account should the harpsichord be loud, jangly, or harsh.

V. The Long Years

(An Iceland Symphony)

By Simo Sakari Aaltonen

Flute

♩ = 120

8'lute
let ring

Harpisichord

ppp

6

Fl.

vib.

p

let ring

pp

11

Fl.

Harpisi.

15

Fl.

Harpsi.

20

Fl.

Harpsi.

24

Fl.

Harpsi.

27

Fl.

Harpsi.

3/4 4/4

31

Fl.

Harpsi.

rit.

p

pp

4/4

VI. Three Mornings

(1:06)

Piano

Thunder Sheet

Mandolin

Rainstick

Flute Duo

Handbells

Piccolo Trumpet

Piccolo Snare

Trumpet

Wood Block

To be played by a mixture of musicians of all ages.

The light comes up slowly and fades back down slowly during each of the first two segments. With the third and last segment the light again comes up slowly but this time remains at the end.

VI. Three Mornings

(An Iceland Symphony)

By Simo Sakari Aaltonen

$\text{♩} = 87$

The score is for a 4/4 piece in G major. It features the following parts:

- Piano:** Remains silent until the final measure, where it plays a chord with a *pp* dynamic.
- Mandolin:** Remains silent until the final measure, where it plays a melodic phrase with a *pp* dynamic. Tablature for the final measure is 8 6 9.
- Flute Duo:** Remains silent until the final measure, where it plays a melodic phrase with a *p* dynamic.
- Piccolo Trumpet in C:** Plays a melodic phrase starting in the second measure, with dynamics *ppp*, *pp*, and *ppp*.
- Trumpet in C:** Plays a sustained note in the first measure with a *pp* dynamic, and a sustained note in the second measure with a *pppp* dynamic.
- Thunder Sheet:** Remains silent throughout.
- Rainstick:** Plays a sustained note in the second measure with a *ppp* dynamic, and a sustained note in the third measure with a *pppp* dynamic.
- Handbells:** Plays a sustained note in the first measure with a *pp* dynamic.
- Piccolo Snare:** Plays a rhythmic pattern in the first measure with a *pp* dynamic, and a rhythmic pattern in the second measure with a *pppp* dynamic. In the final measure, it plays a melodic phrase with a *p pp* dynamic.
- Wood Block:** Plays a rhythmic pattern throughout the piece with dynamics *mp*, *p*, *mp*, *p*, and *mp*.

Pn.

Piano part notation. Treble clef, 8/8 time signature. The right hand has a whole note chord of Bb and D in the third measure. The left hand has a whole note chord of G# and B in the second measure, and a whole note chord of G and Bb in the third measure. A dashed line indicates a connection between the two measures. A floral symbol is present in the fourth measure.

Mand.

Mandolin part notation. Treble clef. The right hand has a half note chord of G# and B in the second measure, and a half note chord of G and Bb in the third measure. A crescendo hairpin is shown between the two measures. The left hand has fret numbers 9, 6, and 7 indicated below the staff.

Fls.

Flute part notation. Treble clef. The right hand has a quarter note G in the first measure, followed by a quarter rest. In the third measure, there is a quarter note Gb, a quarter note Ab, and a quarter note Bb, all beamed together. A crescendo hairpin is shown under the beamed notes. The left hand has a quarter rest in the first measure.

Picc. Tpt. in C

Piccolo Trumpet in C part notation. Treble clef. The right hand has a quarter note Gb, a quarter note Ab, and a quarter note Bb, all beamed together. A crescendo hairpin is shown under the beamed notes. In the third measure, there is a quarter note Gb. The left hand has a quarter rest in the first measure.

Tpt. in C

Trumpet in C part notation. Treble clef. The right hand has a quarter rest in the first measure. In the third measure, there is a quarter note Gb. The left hand has a quarter rest in the first measure.

Thunder

Thunder part notation. Treble clef. The right hand has a quarter note G, a quarter note Ab, and a quarter note Bb, all beamed together. A crescendo hairpin is shown under the beamed notes. In the third measure, there is a quarter note G. The left hand has a quarter rest in the first measure.

Rainst.

Rainstick part notation. Treble clef. The right hand has a quarter rest in the first measure. In the third measure, there is a quarter note Gb. The left hand has a quarter rest in the first measure.

Handb.

Handbell part notation. Treble clef. The right hand has a quarter rest in the first measure. In the third measure, there is a quarter note Gb. The left hand has a quarter rest in the first measure.

Pic. Sn.

Piccolo Snare part notation. Treble clef. The right hand has a quarter rest in the first measure. In the third measure, there is a quarter note G and a quarter note Ab, beamed together. The left hand has a quarter rest in the first measure.

Wood Bl.

Woodwind part notation. Treble clef. The right hand has a quarter note G in the first measure, followed by a quarter rest. In the third measure, there is a quarter note G. The left hand has a quarter rest in the first measure.

Pn.

Piano part notation for measures 13-16. The right hand is mostly silent. The left hand plays a sequence of notes in the second measure, with dynamics *pp* and *p*. Pedal markings are present. A fermata is marked with an asterisk in the third measure.

Mand.

Mandolin part notation for measures 13-16. The top staff shows notes with dynamics *pp* and *p*. The bottom staff shows fret numbers 11 and 14.

Fls.

Flute part notation for measures 13-16. The flute plays a melodic line in the second measure, with dynamics *pp*, *p*, and *ppp*. An octave marking *8va* is present.

Picc. Tpt. in C

Piccolo Trumpet in C part notation for measures 13-16. The instrument plays a melodic line with dynamics *pp*, *ppp*, and *pp* in the first measure, and *ppp* in the third measure.

Tpt. in C

Trumpet in C part notation for measures 13-16. The instrument is silent throughout.

Thunder

Thunder part notation for measures 13-16. The instrument plays a rhythmic pattern with dynamics *pp* and *ppp*.

Rainst.

Rainstick part notation for measures 13-16. The instrument is silent throughout.

Handb.

Handbell part notation for measures 13-16. The instrument is silent throughout.

Pic. Sn.

Piccolo Snare part notation for measures 13-16. The instrument plays a rhythmic pattern with dynamics *p* and *pp*.

Wood Bl.

Woodwind part notation for measures 13-16. The instrument plays a rhythmic pattern with dynamics *pp* and *ppp*.

Pn.

Piano part notation for measures 17-20. The instrument is silent in measures 17-19. In measure 20, it plays a chord in the bass clef with a key signature of one sharp (F#). The dynamic is *pp* (pianissimo) with an *8vb* (eight ledger lines below) marking. The chord consists of F#3, A3, and C4. In measure 21, the dynamic is *p* (piano) with the chord consisting of F#3, A3, and C4.

Mand.

Mandolin part notation for measures 17-20. The instrument is silent in measures 17-19. In measure 20, it plays a melodic line starting on the 5th fret, moving to the 9th fret, and then the 6th fret. The dynamic is *pp* (pianissimo) in measure 20 and *p* (piano) in measure 21.

Fls.

Flute part notation for measures 17-20. The instrument is silent in measures 17-19. In measure 20, it plays a melodic line starting on a whole note, moving to a half note, and then a quarter note. The dynamic is *p* (piano).

Picc. Tpt. in C

Piccolo Trumpet in C part notation for measures 17-20. The instrument is silent in measures 17-19. In measure 20, it plays a melodic line starting on a quarter note, moving to an eighth note, and then a quarter note. The dynamic is *pp* (pianissimo) in measure 20 and *ppp* (pianississimo) in measure 21.

Tpt. in C

Trumpet in C part notation for measures 17-20. The instrument is silent in measures 17-19. In measure 20, it plays a melodic line starting on a whole note, moving to a half note, and then a quarter note. The dynamic is *pp* (pianissimo) in measure 20 and *ppp* (pianississimo) in measure 21.

Thunder

Thunder part notation for measures 17-20. The instrument is silent in measures 17-19. In measure 20, it plays a melodic line starting on a whole note, moving to a half note, and then a quarter note. The dynamic is *ppp* (pianississimo) in measure 20 and *pppp* (pianissississimo) in measure 21.

Rainst.

Rainstick part notation for measures 17-20. The instrument is silent in measures 17-19. In measure 20, it plays a melodic line starting on a whole note, moving to a half note, and then a quarter note. The dynamic is *ppp* (pianississimo) in measure 20 and *pppp* (pianissississimo) in measure 21.

Handb.

Handbell part notation for measures 17-20. The instrument is silent in measures 17-19. In measure 20, it plays a melodic line starting on a whole note, moving to a half note, and then a quarter note. The dynamic is *pp* (pianissimo) in measure 20 and *pppp* (pianissississimo) in measure 21.

Pic. Sn.

Piccolo Snare drum part notation for measures 17-20. The instrument is silent in measures 17-19. In measure 20, it plays a melodic line starting on a whole note, moving to a half note, and then a quarter note. The dynamic is *pp* (pianissimo) in measure 20 and *pppp* (pianissississimo) in measure 21.

Wood Bl.

Woodwind part notation for measures 17-20. The instrument is silent in measures 17-19. In measure 20, it plays a melodic line starting on a whole note, moving to a half note, and then a quarter note. The dynamic is *mp* (mezzo-piano) in measure 20 and *p* (piano) in measure 21.

Pn.

Piano part notation. Treble clef, bass clef. Pedal markings: Ped. (first two measures), Ped. (third measure), pp (third measure), * (fourth measure).

Mand.

Mandolin part notation. Treble clef. Fingering: 6, 2, 4. Dynamic: pp.

Fls.

Flute part notation. Treble clef. Dynamic: mp > p > pp.

Picc. Tpt. in C

Piccolo Trumpet in C part notation. Treble clef. Dynamic: p > pp, pp > ppp.

Tpt. in C

Trumpet in C part notation. Treble clef. Rested.

Thunder

Thunder part notation. Treble clef. Dynamic: pp, ppp.

Rainst.

Rainstick part notation. Treble clef. Rested.

Handb.

Handbell part notation. Treble clef. Rested.

Pic. Sn.

Piccolo Snare part notation. Treble clef. Dynamic: p, pp.

Wood Bl.

Woodwind part notation. Treble clef. Dynamic: pp, ppp.

**ABOUT
THE AUTHOR
(2026)**

**SIMO SAKARI
AALTONEN**
—WRITER & COMPOSER—



simosakariaaltonen.com

Finnish writer, composer, filmmaker, visual artist, podcaster. Has lived in Finland, Iceland, Paris, and the UK.

BOOKS

Art & Love (*series, 2020–*)

At Dawn: Early Short Stories (*2022, Large Print Edition 2024*)

The Better Patreon (*series, 2026–*)

An Iceland Symphony, Op. 1: A Theatrical Symphony for All Ages (*sheet music, 2021, 2nd Edition 2024*)

Land of Youth & Beauty: Early Poems (*2022, Large Print Edition 2024*)

Solid Gold: David Lynch — 90 Concise Chapters on Him and His World (*2026*)

Tales from the North, Book I (*sheet music, 2024*)

What Now with Simo (*series, 2020–*)

You Never Know What You'll See in the Haunted Garden (*limited series, 2019–*)

MUSIC

Early Music Archive (*2023 album*)

“In the Fog, Deep” (*2024 single*)

“Land of Youth & Beauty” (*2023 single*)

Passages Dark and Light (*2022 album*)

Passages Dark and Light II (*2024 album*)

Tales from the North, Book I (*2023 album*)

“That Dark, Dark Night” (*2024 single*)

The 13th Tale (*2024 album*)

Official site: simosakariaaltonen.com

Patreon: patreon.com/TheBetterPatreon

Bandcamp: simosakariaaltonen.bandcamp.com

Podcast hosting site: rss.com/podcasts/simo

YouTube: www.youtube.com/@SimoSakariAaltonen



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It provides to all members a regular stream of features on a weekly 3-day cycle (Monday to Wednesday):

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- ✓ 4 INTRODUCTORY POSTS
- ✓ 4 NEWSLETTER ISSUES
- ✓ 5 SHORT STORIES
- ✓ 12 POEMS
- ✓ 12 ART & LOVE CHAPTERS
- ✓ MONDAY MIDNIGHT MOVIE #1
- ✓ 4 NORTHERN EXPOSURE ENTRIES
- ✓ HEALTH & CREATIVITY: "LET'S GET BETTER"
- ✓ AN ICELAND SYMPHONY: I. "THE MUSIC BOX"
- ✓ GRANT APPLICATION FILE #1
- ✓ WORK-IN-PROGRESS CHAPTER
- ✓ CHIEF SEATTLE 1854 SPEECH VERSIONS

The Better Patreon is both a site and a book series.
Every member at the time of publication gets each
new volume for free.

*alternative way of experiencing this Patreon. Note:
by purchasing any volume directly from The Better
Patreon Shop you also receive the File Vault of all the
multimedia items not possible to include in a book.*

SOLID GOLD: DAVID LYNCH

***90 Concise Chapters
on Him and His World
by SIMO SAKARI
AALTONEN***

A kaleidoscopic, appreciative dive into the world of David Lynch via 90 chapters examining as many key facets of his life and works.

This is the first book I ever wrote fully during the existence of my Patreon, members of which were able to follow the process week by week as I posted three new chapters every Monday over a period of 30 weeks from late 2025 to early 2026.

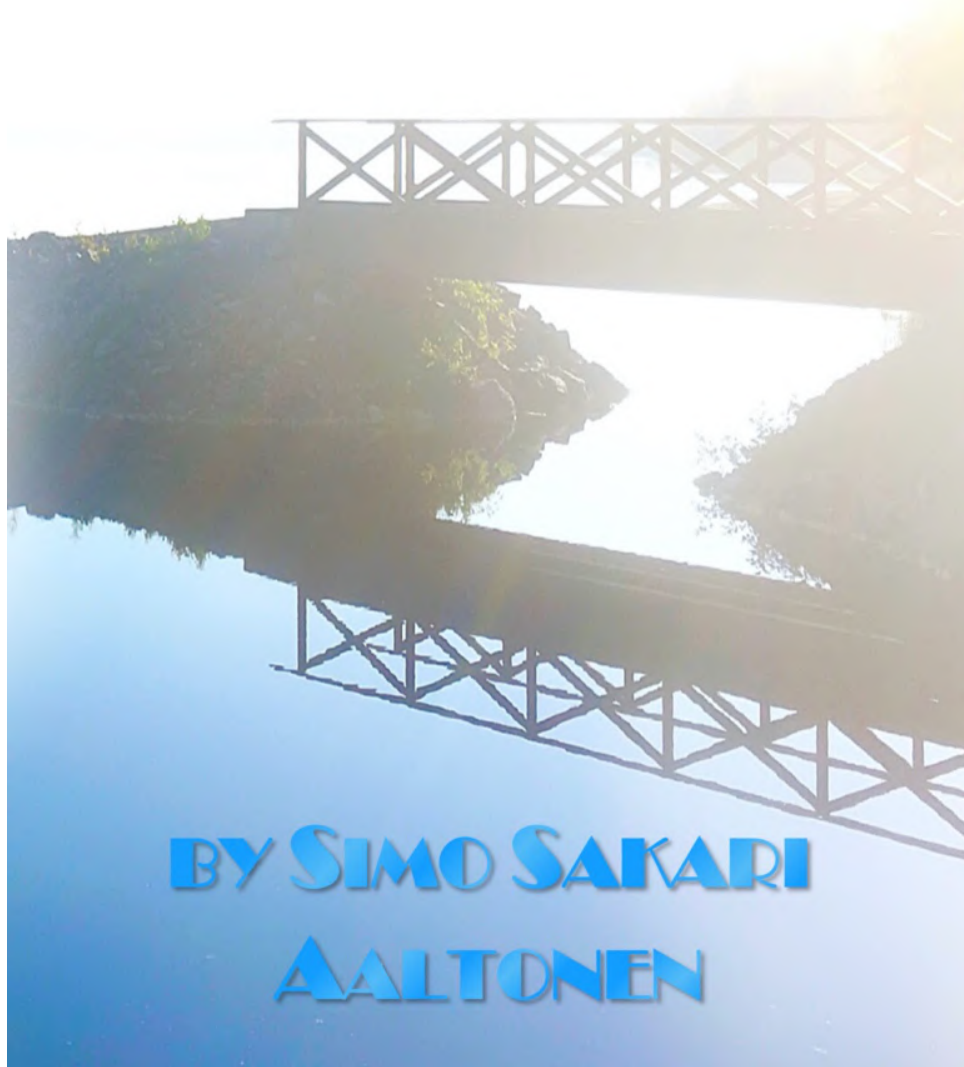
David Lynch is one of my favourite artists in all the many fields he created in. From first seeing Twin Peaks in my teens to immensely rewarding and inspiring delvings in later years, my life — and this world — would clearly be immeasurably poorer had he never existed and created.

The approach I selected grew out of the one I had adopted for my Art & Love series. This is a book about David Lynch for readers from all over the world and for all time.

Creating is the coolest thing that we can do.

—David Lynch

AT DAWN: EARLY SHORT STORIES



This book collects my short stories so far. Written over a period of many years, they explore many fields:

Prose poetry, youthful night adventure, introspective science fiction, philosophical horror, chaptered dream exploration, humorous biographical detective fiction, seafaring sequel to one of a very young H. P. Lovecraft's stories, fragments...

This is the earliest harvest of my short fiction writing, from the dawn of my life. The stories were written when I was still looking for my most special things and the truest desires of my secret heart.

Having since found them, my future writings will mostly be very different. So while some of the stories in this collection feature strands I may develop further in those future stories, others will be the only ones of their kind I'll ever write.

But now, my fellow dreamer, it's dawn. The world is young again...

— Also available in a *Large Print Edition* —



**LAND OF YOUTH & BEAUTY:
EARLY POEMS**

by Simo Sakari Aaltonen

This book collects my poems so far. Written over more than two decades, they explore life in all its hues, dark and light and the rainbow in between:

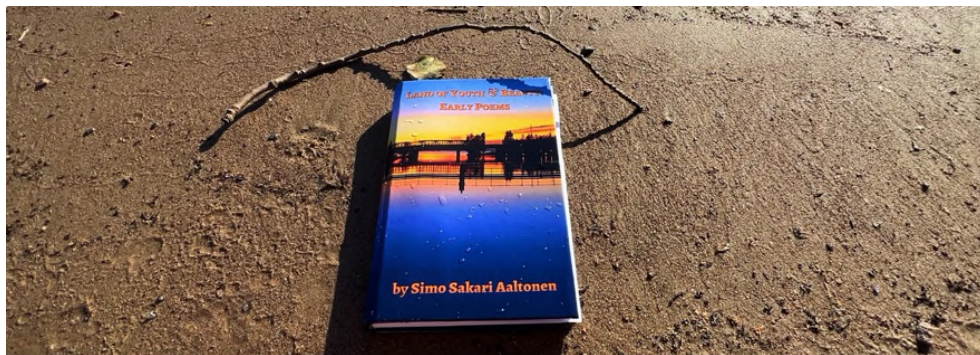
A marionette's dream, a pair of sonnets, a bayou tragedy, whirling donuts, nocturnes and nightmares, encounters in the dark and in sunlit moments...

Above and through all of it shimmers the greatest thing of all: the Land of Youth & Beauty — the magic theatre we enter when we love and feel truly loved.

“This happened when the world was young and love could never die, when the skies flamed every morning and it rained every night...”

— Also available in a *Large Print Edition* —

Land of Youth & Beauty: Early Poems — Lake Presentation



A short film (12:36) viewable on my official YouTube artist channel and my official site. The soundtrack was later released as my first single, “Land of Youth & Beauty”.

FILM



My early filmed works (2015–) are featured on my YouTube channel, presented on my Patreon, and embedded on my official site.

With few exceptions, these short works were conceived and executed entirely by me: writing, directing, cinematography, lighting, music, sound recording and engineering, featured art, editing, occasional acting, and everything else needed.

I look forward to working with actors in the future with my coming works in this field. You can find my full credits and these works listed on IMDb. I also actively continue with my screenwriting.

simosakariaaltonen.com

patreon.com/TheBetterPatreon

youtube.com/@SimoSakariAaltonen

MUSIC



From the bleakest dark to the brightest light, my music explores the full range of human experience. Behind it strives a soul hoping to reach likeminded others out there.

You can buy all my released music from my Patreon Shop or Bandcamp — where you can also read the detailed sleeve notes — and you can find it on numerous download and streaming platforms.

patreon.com/TheBetterPatreon

simosakariaaltonen.bandcamp.com

AN ICELAND SYMPHONY, Op. 1

— A Theatrical Symphony for All Ages —

2nd EDITION

XX. Love (An Iceland Symphony)



by **Simo Sakari Aaltonen**

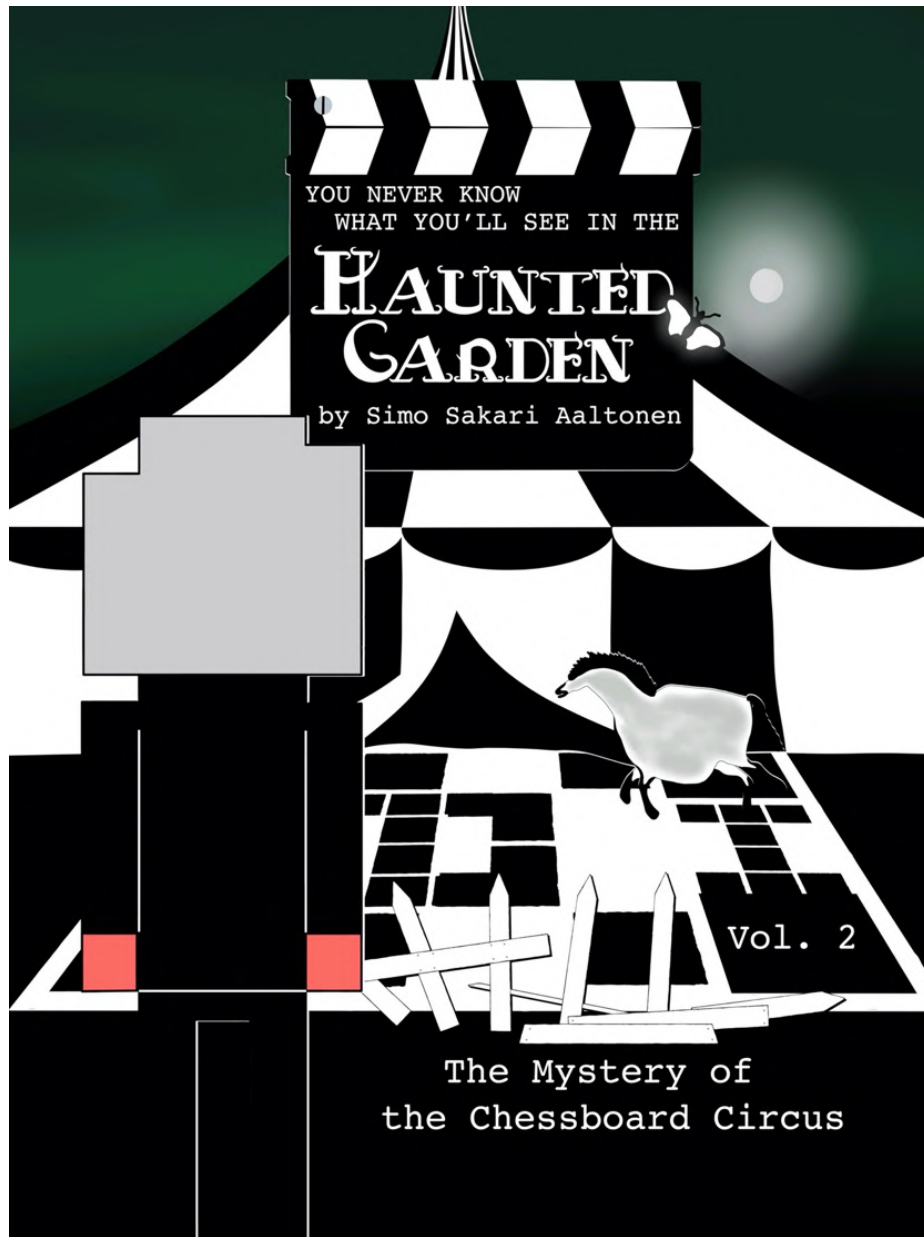
An Iceland Symphony is a musical composition of 21 sections involving theatrical elements. Its performance calls for musicians of all ages from the youngest to the oldest. This book includes the full sheet music complete with performance instructions.



Tales from the North, Book I is a set of 12 piano duets for two pianists and pianos. The pieces cover a wide range of moods, styles, and approaches using the composer's timeless musical language. 130 pages with a 10-page introduction.



You Never Know What You'll See in the Haunted Garden is a 3-part graphic novel featuring Rex the former game actor, Pregnant Horse of the Lascaux caves, and Alannah the butterfly. Vol. 1 introduces us to the mysterious Haunted Garden in Iceland with a series of visions.



Vol. 2: The Mystery of the Chessboard Circus *involves our heroes in an adventure where the visions find form in a series of events. And as with the first volume, clues to the future already await discovery in this, our second journey into the dream world known as the Haunted Garden. Vol. 3...?*



This 2020–2025 podcast used to be my central outlet for thoughts, feelings, passing fancies, memories, dreams, appreciations, and more.

Maybe a better metaphor would be a flickering campfire after a long day out in the wild — or in the inner wild. Or perhaps a random book with a flashlight under the blanket in a beautiful summer cottage, somewhere in eternity.

I recorded every episode extemporaneously, transcribed them afterwards, and eventually collected each season into these printed volumes. Part journal, part memoir, part musings on art and life, part strange humour, and part me reaching out to other souls out there.

Every edition brings every word of each season onto the printed page, for reading or leafing through at your own pace. This also makes the podcast available in its entirety to everyone with any hearing loss.

Unedited, unexpurgated, and with an introduction, a table-of-contents summary in the style of old books, and a varying number of footnotes in every volume.

—Simo



Diverse short writings about art, life, love, creativity, dreams, and more. Each volume features 124 concise chapters, perfect either for leafing through or taking in many at a time.

As a further embodiment of the things discussed on these pages, Vol. 2 evolves the series in an even freer direction. It also includes a number of extra chapters at the back, unseen since the author removed them from a website called Medium.

An Iceland Symphony is a musical composition of 21 sections involving theatrical elements. Its performance calls for musicians of all ages from the youngest to the oldest. This book includes the full sheet music complete with performance instructions. The *2nd Edition* represents a meticulous revision of all the presentational aspects: layouts, use of space, clarity, readability.

I. The Music Box

(An Iceland Symphony)

By Simo Sakari Aaltonen



Simo Sakari Aaltonen is a Finnish writer, composer, filmmaker, visual artist, and podcaster. *An Iceland Symphony* was his first large-scale composition. His written works have included short stories, poetry, screenplays, non-fiction, and more.