

# *Christopher Best*

## Lakewood

Op.67a (*shorter version*)  
for Classical Guitar (with drop D tuning)

2025

## COMPOSER'S NOTE

Lakewood was written at the request of Polish guitarist Aleksandra (Ola) Sapok. It takes its title and inspiration from the circular walk around Loe Pool, Cornwall's largest freshwater lake near Helston.

The work exists in two versions, one slightly shorter than the other to allow for more flexible concert programming. Each version is available with the option of additional guitar tablature.

## DURATION

Shorter version (Op 67a): c.9½ minutes

Longer version (Op 67b): c.10½ minutes

for Aleksandra

## Allegro espressivo e poco rubato

poco rall. \_ \_

## A tempo

[illegible]

19

Musical score for measures 19-24. The score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The time signature changes from 4/4 to 2/4 at measure 20, then to 3/4 at measure 21, and back to 4/4 at measure 22. The melody consists of eighth and quarter notes, with some measures containing beamed sixteenth notes. There are several fermatas and repeat signs. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' (m19), 'Rose' (m20), 'Tree' (m21), 'The' (m22), 'Rose' (m23), 'Tree' (m24).

25

Example 10

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546

35 CII ————— CIII —————

The first system of the musical score for 'The Swan Song' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The music starts with a half note G4, followed by a quarter note A4, and then a half note B4. A fermata is placed over the B4 note. The tempo marking 'Allegretto' is written above the staff. The dynamics 'mf' and 'mp' are indicated below the staff. The system ends with a double bar line.

41



45

*p*

*mp*

50

*mf*

*mp*

*p*

*ten.*

CII

62

*mf*

74 CII CII

*mf* *mp*

80 *poco accel.*

*mf* *ff*

86 CII CII

♩ = c.150

D D U D D D D X (palm)

92 *fff* *p*

U D U D X D D D (damp)

96 *mf* *mp* *f*

100 *pp* *mp*

**A** Allegro assai  
♩ = c.110

104 *ten.* *mf* *mp* *ten.* *ten.* *rit.*

107 *A tempo* *rit.* CIV

110 **B** Poco meno mosso *più f* *ten.* *ten.* *più f (sim.)* *p* *(p)*

115 *ten.* *sim. 5* *ten.* *CI* *mp* *5* *(p) sim.* *sim.*

*poco rall.* *A tempo* *accel.* *rall.* 119 *ten.* *CX* *CIV* *mf*

*A tempo* **C** Più mosso  $\text{♩} = \text{c.130}$  *CII* *p*

*rit.* *A tempo* 129 *ten.* *CIV* *CIV*

134

CVI

ΦII

**D** Allegro molto

♩ = c.144

139

*mp*

142

146

151

155

160

rall. . . . .

..... ♩ = c.106

**E** accel. . . Allegro (tempo primo)

♩ = c.140

165

*p* *mf* *mp*

171

CVII CIX CVII

176

181

CIII (hinge barré)

187

CIV

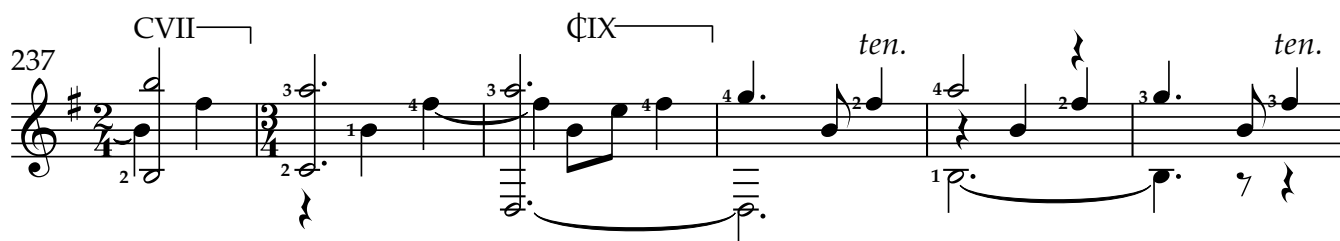
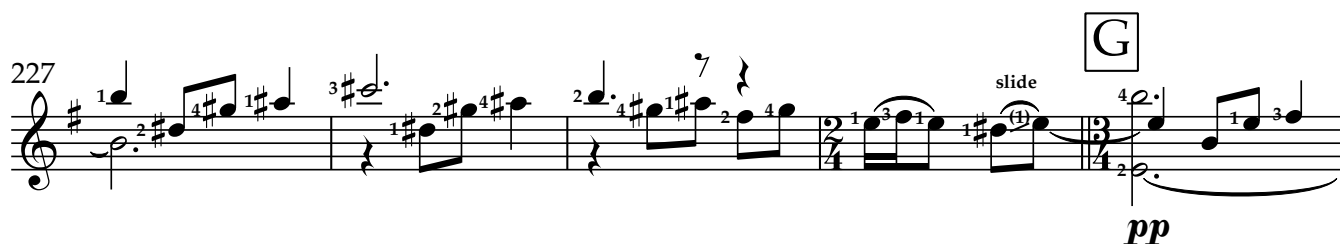
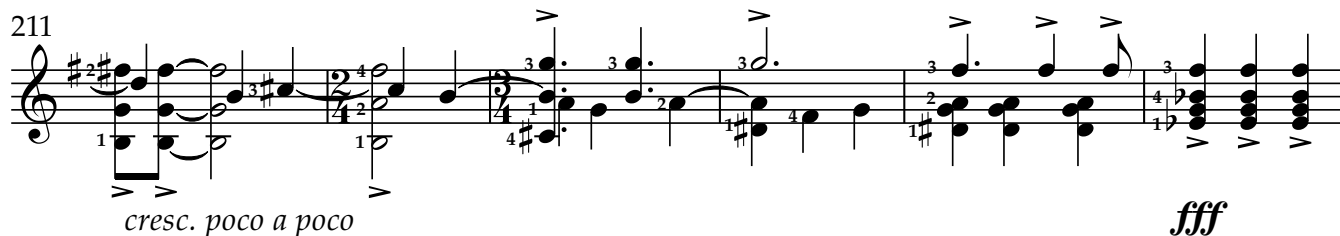
193

199

CII poco accel. . . . .



205 **Poco più mosso**



243

*mf*

poco rall. . . . . **H** Allegro molto

248

*p* *mp*

253

257

262

266

270

*rall.*

275

*p* cresc. poco a poco *mf* *mp*

**I Prestissimo**  
♩ = c.126

280

*mf* *p*

287

294

301

poco rall. . . . . **Meno mosso**

308

*mp* più marcato *mf*

**J** A tempo  
♩. = c.126

314

*mp*

320

326

332

non arp

**K**

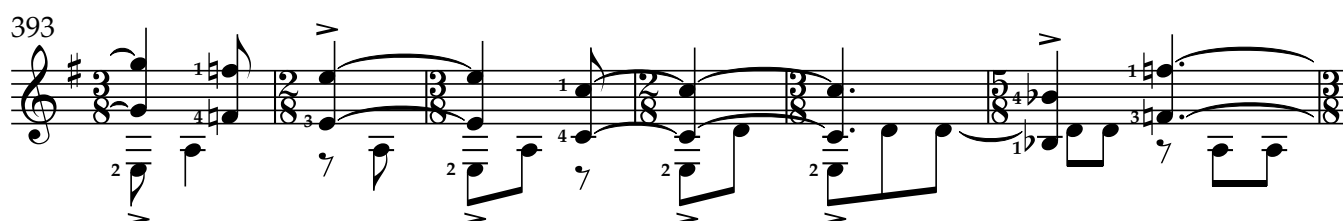
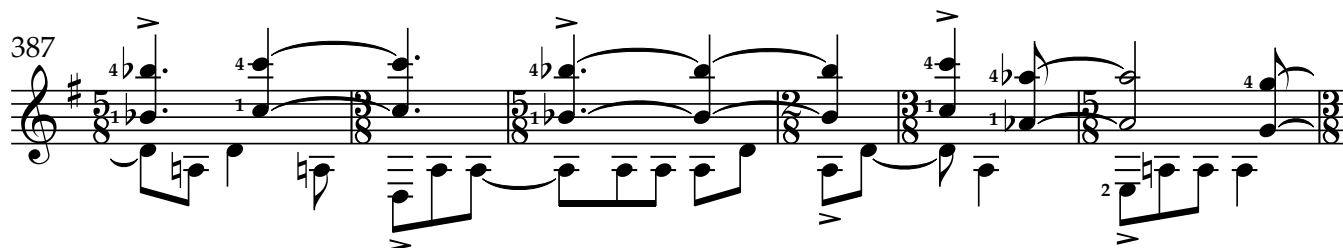
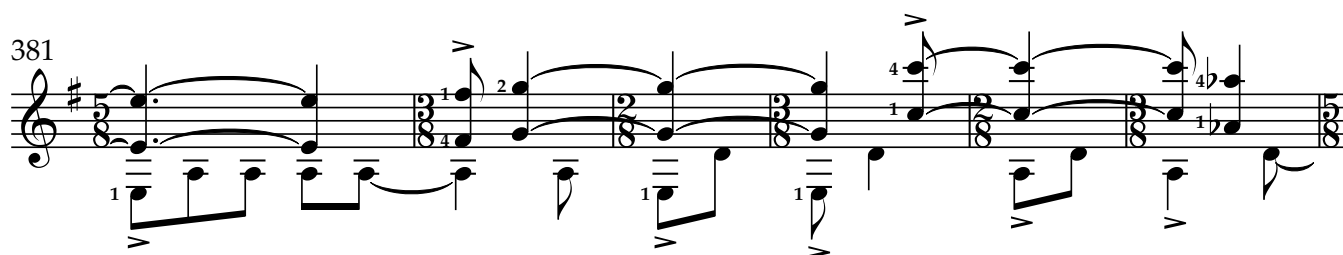
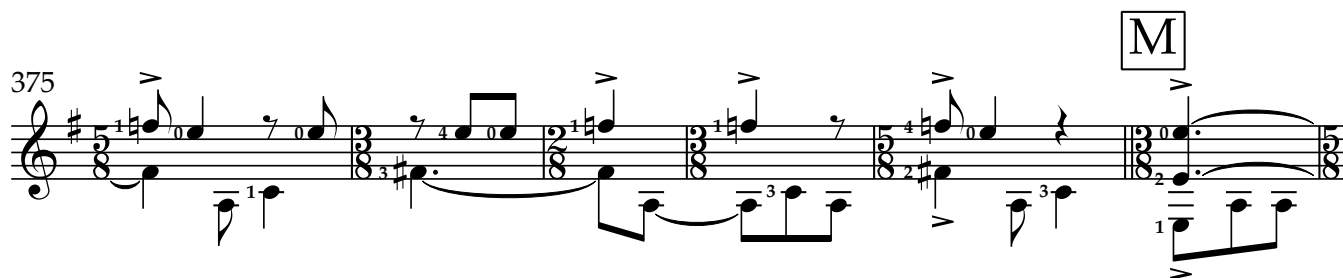
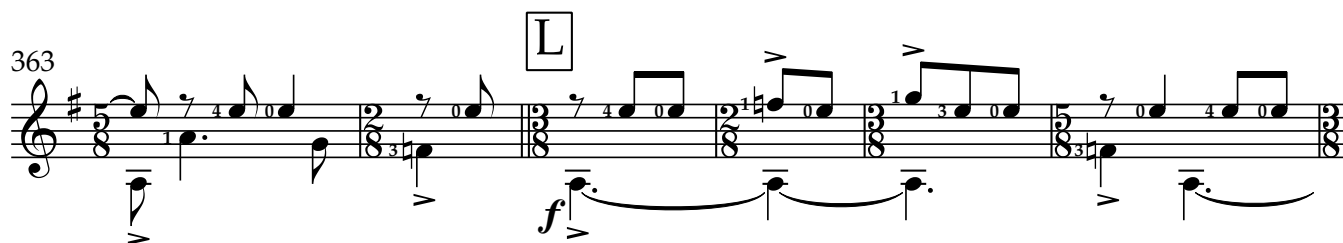
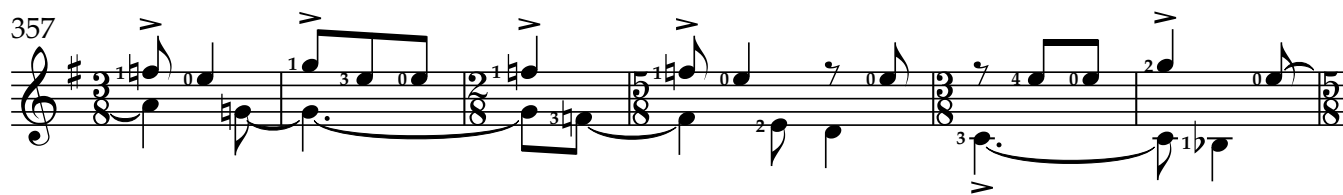
*f*

*mf*

338

344

351



399

**N** Poco meno mosso  
♩ = c.176

405

**A** tempo (Prestissimo)  
♩ = c.190

410

D D U D U

**O** L'istesso tempo  
♩ = c.126

412

416

423

430

437

443

449

456

463

469

476

483

490

non arp

R

*ff*

*f*

496

503

510

S

517



523

530

536

542

549

556

564

570

576

582

589

595

602

608

570 non arp (tempo giusto)

*ff* *ppp*

571 Poco meno mosso  
(♩ = c.180)

CIII — CV — 9 D non arp

*p* *mf*

574 C̣VIII —

*f* *mf*

Ancora meno mosso (Allegro)  
♩ = c.160

*f* *mf*

582 Prestissimo  
♩ = c.192

*fff* *f*

585 Meno mosso  
♩ = c.174

*fff* *mf*



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