
Prosecco

from *Situations: A Song Cycle*

Music and Lyrics by Tony Pegler

[PG]
Parental
guidance

About

Situations: A Song Cycle (2022) is a selection of unique musical theatre numbers composed and written by Tony Pegler. The song cycle has no definitive narrative but a series of situations that occur in the life of contemporary characters who represent the present generation and how they face the ever increasing demands of the 21st century. The songs have currently been performed as solo stand-alone pieces. Still, they are being considered for a complete performance at a date to be decided soon, like so many other musicals in their development from Sondheim to Jason Robert Brown. Each song in this musical communicates images and reflections regarding our contemporary world of conflicting ideals. The musical can be seen as being inspired by many events that influence today's world platform as we rise, like a phoenix from the fire of the recent turmoil of the pandemic and social unrest. Tony Pegler has long been associated with London College of Music and has contributed to the Piano, Keyboard and Musical Theatre syllabi.

In performance

When working on the lyric, there is much for you to decide regarding characterisation, situation, place of action and what has just happened. You must create your life facts and establish your character with your audience. Why do you drink before breakfast? What has happened? The audience needs to know *who* is telling them this story and the quality of their relationship. How does the Gin appear, and is it a central focus of the entire action? The recollection of the visit to the solicitor and the divorce or separation, and the final declaration that 'it *was* the Gin' have all to be made authentic so that your audience has some empathy with you. Following a piano introduction, the song can be partly sung and spoken with lots of room for the actor/singers to tell the story. Remember your work when preparing the lyric as an acting monologue. Is your character drunk or just miserable? Does it matter? Remember, it is a great challenge to play the drunk. Following the encounter with the solicitor, how does your demeanour change musically and physically? The score has plenty of room and advice regarding how to play with tempo and phrasing without being tied to specific written rhythms. However, even when singing, it is essential to remember the acting work and tell the narrative with truth and authenticity.

Lyrics

Prosecco

Yesterday was good!
With brunchy breakfast,
sourdough bread and eggs and Prosecco.

Had too much!
Gonna pay later.
Later comes too soon
and yesterday is now today.

Feeling ugh, rubbish.
Now it's the solicitor
and I'm dreading this.
Then I'll meet with my friends for Prosecco
with a shot of gin, or two!

How is it tomorrow?
How? Maybe it was the hmm?
Or per-haps?
No! It was the gin!
Cheers.
Relationship ended today!
(Definitely was the gin!!)

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Moderato (*Molto rubato and freely expressed.*)

Introduction for the piano. The piece is in 4/4 time, starting with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with a slur over the first two measures, and a *rall.* marking above the final two measures. The left hand provides a simple accompaniment. The key signature has one flat (Bb). Chords are indicated as Fmaj9 and Bb/C. The instruction *con pedal ad lib.* is written below the bass line.

a tempo

First line of the song. The vocal line begins at measure 3. The piano accompaniment is in 4/4 time. The key signature has one flat. Chords are indicated as Fmaj9, Ebmaj9, Gm7, F/A, Bbmaj9, and Am7. The lyrics are: "Yest - er - day was good! With brun - chy break - fast, sour - dough bread".

Second line of the song. The vocal line begins at measure 6. The piano accompaniment is in 6/4 time. The key signature has one flat. Chords are indicated as Gm7/C, Gm7(sus4)/C, and D(add2). The lyrics are: "and eggs and Pros - e - cco.". The piano accompaniment includes a wavy line indicating a tremolo effect in the right hand.

molto rall.

8 Gm7(sus4) D \flat maj7(#11) B \flat /C

Had too much! Gon - na pay la - ter.

Più mosso

11 Fmaj9 E \flat maj9(#11) Gm7 F/A

La - ter comes too soon and yes - ter - day is

rall.

tempo ad lib

(with energy and rhythm)

14 B \flat maj7 C Dm 9 Am 7

now to - day. Feel - ing ough, rub - bish. Now it's the sol -

(calming)

mp

17 Gm 9 Gm Gm 7 Gm 6 Am 9 Am Am 7

- i - ci - tor and I'm dread - ing this. Then I'll

19 $B\flat$ maj9 A m7(sus4) D (add2) $D\flat$ maj7(#11) $A\flat$ (add2)/C

meet with my friends for Pros - e - cco with a shot of gin, or two!

mp

23 F maj9 $E\flat$ maj9 G m7 F/A $B\flat$ maj7 C (add2)

mf

How is it to - mor - row? How? May_ be it was the *hmm?*

mf

26 *rall.* D m9 $D\flat$ maj7 (*reflective*) $C7(\#9)$ *a tempo*

Or per- haps? No! It was the gin! Cheers. Re -

8va

29 $A\flat$ maj9 $B\flat$ 6 $C5$ (add2) (*resigned*)

- la - tion - ship end - ed to - day! (*Def - 'nate - ly was the gin!!*)

mp *p*

8vb