



paul mulcahy

Arranger, Composer, Publisher, Teacher

United States (USA), Silver Spring

About the artist

I grew up in a family of 12. I learned by ear and by one brother and one sister who took lessons. I would pick my lessons from what I liked that they were learning. My sister started me on Grieg piano concerto, my brother started me on some pop music. I practised a lot, but not reading.

After graduating from the University, I took a job in a Benedictine Abbey where I lived in an empty dorm wing near the top floor. There I lived for two years and really God was calling, but I didn't want to be a monk. So I went out the door like old fashioned apostle... except I wore shoes.

Music is good monk work. You keep busy and stay out of people's way mostly. If you know what's good for you. But you can still find ways to get in trouble.

I found I liked to spend the work day at the piano. I composed a piano concerto along with these pieces.

Now I find most modern composing takes a shortcut past the score and many composers just put the music to use on film. I have about 170 videos on Youtube.

Personal web: <http://www.youtube.com/account?feature=mhum#overview>

About the piece



Title:	Cafe Mozart
Composer:	mulcahy, paul
Arranger:	mulcahy, paul
Licence:	Copyright © mulcahy paul
Publisher:	mulcahy, paul
Instrumentation:	Piano or harpsichord
Style:	Romantic
Comment:	Dashed this piece out right before I went to a little restaurant where I played the piano.

paul mulcahy on [free-scores.com](http://www.free-scores.com)

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Cafe Mozart

Paul Mulcahy

Washington D.C. Oktober 24, 1996

freely, not fast

The musical score is written for piano and bass in 3/4 time, with a key signature of one flat (B-flat). The tempo/mood is indicated as "freely, not fast". The score is divided into four systems, each with a measure number at the beginning of the piano staff.

- System 1 (Measures 1-4):** The piano part begins with a whole rest in measure 1, followed by a melodic line in measures 2-4. The bass part features a steady eighth-note accompaniment. Measure 3 includes a triplet of eighth notes in the bass.
- System 2 (Measures 5-8):** The piano part continues with a melodic line, including a triplet in measure 7. The bass part maintains the eighth-note accompaniment. Measure 8 ends with a repeat sign.
- System 3 (Measures 9-12):** The piano part features a more complex melodic line with some accidentals (sharps). The bass part continues with the eighth-note accompaniment, which includes a sharp sign in measure 11.
- System 4 (Measures 13-16):** The piano part has a more static, chordal texture. The bass part continues with the eighth-note accompaniment, which includes a sharp sign in measure 15.