



# Tony Wilkinson

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## La Muela Careada (Tango Criollo)

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-tonywilkinson.htm>

### About the piece



**Title:** La Muela Careada [Tango Criollo]  
**Composer:** Greco, Vicente  
**Copyright:** Creative Commons Licence 3.0  
**Publisher:** Wilkinson, Tony  
**Instrumentation:** Piano solo  
**Style:** Early 20th century  
**Comment:** Typeset score.

Tony Wilkinson on [free-scores.com](https://www.free-scores.com)



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*Piano Solo.*

*Vicente Greca*

1888 - 1924



*La Muela Careada*

*Tango Criollo*



# La Muela Careada

Tango Criollo

Vicente Greco

*Piano*

5

9

13

17

21

Repete la 1 parte  
poi TRIO

Detailed description: This system contains measures 21 through 24. The music is in treble and bass clefs with a key signature of two sharps (F# and C#). Measure 21 features a complex chordal texture in the right hand and a rhythmic bass line. Measures 22 and 23 continue this texture. Measure 24 concludes with a repeat sign and a fermata. The instruction "Repete la 1 parte poi TRIO" is written in the right margin.

25

Trio

*p*

Detailed description: This system contains measures 25 through 27, marked as the beginning of the "Trio" section. The time signature changes to 2/4. The dynamic marking is *p* (piano). The right hand has a melody with accents, while the left hand provides a steady bass accompaniment.

28

*mf*

Detailed description: This system contains measures 28 through 31. The dynamic marking is *mf* (mezzo-forte). Measures 29 and 31 feature triplet markings over the right-hand melody. The bass line continues with a consistent rhythmic pattern.

32

Detailed description: This system contains measures 32 through 35. The music continues with the established textures of the Trio section, featuring chordal accompaniment in the right hand and a rhythmic bass line.

36

*D.C.*

Detailed description: This system contains measures 36 through 39. The dynamic marking is *D.C.* (Da Capo). The right hand has a more active melodic line with slurs, while the left hand maintains the bass accompaniment. The piece concludes with a repeat sign and a fermata.