

فتن الذي

ريما خشيش

♩ = 61

Stabilizing the tonal center (C)

Adding colour
anticipating melodic note

Melodic countermovement

Colouring note,
mimicking a G7 chord

Following melody in unison

Stabilizing the tonal center (C), playing alternating bass notes

Doubling melody note

I IV II V

A harmonic movement is implied here

Harmonizing the melody, a diatonic 3rd lower

Reconfirming
the tonal center (C)

22

Counter melody

Alternating bass on C

Changing harmonically to Eb

Tonal center (C)

26

I

IIm7b5

V7

I

30

G7

Eb

Fm Dm7(b5)

Fm Dm7(b5)

Cm

Fm Bb

Fm

Cm

34

Tonal center, also repeating the previous 2 measures

Following melody

38

In this part the bass pedals on C, using the G to add stability

alternate between Eb-G and F-A, 2nd time

The oud follows the melody in this section

42

Bass walks down

In this part both bass and oud follow the notes of the melody to create a bassline

46

We've seen this part before, in bar 22

The oud follows the first notes of the melody

2nd time C

50

Unison with melody

Unison with melody