
FARUK MEHIĆ

Aforizam op. 13 br. 3 / Aphorism Op. 13 No. 3
Za harfu / For Harp

Vlastito izdanje partiture / Self-published Score

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Bihać, 2026.

NAZIV PUBLIKACIJE / PUBLICATION TITLE:

Aforizam op. 13 br. 3 / Aphorism Op. 13 No. 3

IZDANJE / EDITION:

Prvo / First

AUTOR I IZDAVAČ / AUTHOR AND PUBLISHER:

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NOTOGRAF / MUSIC ENGRAVER:

Faruk Mehić

GODINA IZDANJA / YEAR OF PUBLICATION:

2026

AUTORSKO PRAVO / COPYRIGHT:

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ISMN 979-0-9015516-3-3

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UVODNA RIJEČ

INTRODUCTION

Kompozicija *Aforizam* op. 13 br. 3 je napisana za harfu, a njezin datum završetka komponovanja, prema podacima u notografskom softveru, jeste 9. mart 2025. godine. Praizvedba je bila 1. maja 2026. godine u Culture Lab u New Yorku (Sjedinjene Američke Države) i to u sklopu festivala *Queens New Music Festival*, a kompoziciju je praizvela Alyssa Reit. Naime ova kompozicija je prošla na konkursu *Fifteen-Minutes-of-Fame featuring Alyssa Reit with lever harp* – međunarodnog konkurs za kompozitore kojeg organizira Vox Novus¹ u saradnji sa pomenutom harfistkinjom.

Poetika ove kompozicije prati neoimpresionističke tendencije. Cijela kompozicija je izgrađena na cjelostepenoj ljestvici, a iz koje proizilazi većina sazvučja koja čine harmonski fond ove kompozicije. Povodom formalnog aspekta kompozicije nailazimo na formu male trodjelne pjesme (aba). Faktura je izrazito prozračna i pročišćena, što uz specifičan harmonski jezik i formu dodatno doprinosi spokojnom karakteru kompozicije. Ovo izdanje nota sadrži originalnu verziju kompozicije za harfu kao i klavirsku verziju. Kompozicija se može izvoditi na polugastoj/manualnoj harfi kao i na pedalnoj harfi. Svaka verzija kompozicije sadrži potrebne upute za interpretaciju, bilo da se radi o pedalnim dijagramima za harfu ili pedalnim oznakama za klavir.

Poznato je da su aforizmi oduvijek bile koncizne i jezgrovite izreke i samim tim muzički ekvivalent tome jeste ova kompozicija. Svim harfistima, a i pijanistima, koji budu izvodili ovu kompoziciju želim puno sreće i da uživaju tokom izvođenja!

Faruk Mehić

¹ Vox Novus je organizacija u New Yorku koja se bavi razvojem i promocijom savremene muzike, a nju je osnovao Robert Voisey 2000. godine.

The composition *Aphorism* Op. 13 No. 3 was written for harp and according to the notation software, it was completed on March 9, 2025. The premiere took place on May 1, 2026, at Culture Lab in New York (The United States of America), as part of the *Queens New Music Festival*, and it was performed by Alyssa Reit. The work was selected for the *Fifteen-Minutes-of-Fame featuring Alyssa Reit with lever harp*, an international call for scores competition organized by Vox Novus² in collaboration with with previously mentioned harpist.

The poetics of the piece follow neo-impressionist tendencies. The entire composition is built on the whole-tone scale, from which most of the chords that we find in harmonic fond of the composition are derived from. In terms of form, the piece follows a ternary structure (ABA). The texture is highly transparent and refined, which, together with the specific harmonic language and form, contributes to the calm and contemplative character of the work. This edition includes both the original version for harp and a piano reduction. The composition may be performed on either a lever harp or a pedal harp. Each version contains the necessary performance instructions, including pedal diagrams for the harp and pedal indications for the piano version.

Aphorisms have traditionally been concise and condensed expressions and this composition represents a musical equivalent of that idea. I wish to all harpists, as well as pianists, great success and enjoyment in performing this work!

Faruk Mehić

² Vox Novus is an organization in New York which focuses on development and promotion of contemporary music and it was founded in 2000 by Robert Voisey.

RECENZIE

REVIEWS

U *Aforizmu*, op. 13 br. 3 Faruka Mehića, muzički motiv simbolično preuzima ulogu kondenzovane misli – aforizma, čiji se smisao postepeno otkriva kroz samu formu minijature (aba), koja uspostavlja sugestivnu analogiju sa fazama ljudske percepcije i obrade informacije.

Motiv se najprije javlja kroz ponavljanja koja postupno rastu u intenzitetu, nakon čega njegova inverzija može biti shvaćena kao svojevrsna faza razmatranja, otvarajući prostor za prepoznavanje i oblikovanje muzičke misli nakon čega *glissando* kulminacija sugerše transformaciju prethodno uspostavljene ideje. Reprizni povratak motiva, nakon procesa predstavljanja, razmatranja i prepoznavanja, postupno iščezava, ostavljajući trag u prozračnom ozračju neoimpresionističkog senzibiliteta i specifične zvučnosti cjelostepene ljestvice i njenih sazvučja.

U ovoj minijaturi od svega petnaest taktova kompozitor oblikuje put od percepcije do estetskog doživljaja, potvrđujući da sažetost aforizma i muzičke minijature nije ograničenje, već prostor intenzivne umjetničke i misaone koncentracije.

Melina Šišić

Kompozicija *Aforizam* op. 13 br. 3 za harfu solo napisana je u neoimpresionističkom izričaju koji je potvrđen isključivom uporabom cjelostepene ljestvice. Početni nastup motiva djela ukazuje na to svojom intervalskom građom uzlazne velike terce te dviju silaznih koje zajedno čine rastvorbu povećanog kvintakorda. Osim navedenog, sâm motiv jest jedini tematski materijal cjelokupne skladbe napisane u monotematskoj varijanti trodijelnog oblika. Premda naslov *Aforizam* može podsjećati na poznate klavirske primjere Dmitrija Šostakovića, te broj njegova opusa, zatim cjelostepena ljestvica čiji je njezin izgledno najpopularniji korisnik među skladateljima Claude Debussy, skladatelj Faruk Mehić spretno koristi navedene podatke obaju kompozitora bez replikacija.

Zgodnom i nenametljivom igrom imitacije motiva, čija ponavljanja na prvu daju ugođaj trodobne mjere iako je djelo napisano u četverodobnoj, te ekonomičnošću materije cijele kompozicije, njezin autor nas vješto podsjeća na dvije iznimno važne kvalitete koje nedostaju u današnjoj suvremenoj klasičnoj glazbi: transparentnost i pristupačnost.

Ivan Makar

In *Aphorism*, Op. 13, No. 3, by Faruk Mehić, the musical motif symbolically assumes the role of a condensed thought – an aphorism – whose meaning gradually unfolds through the very structure of the miniature (aba), establishing a suggestive analogy with the successive stages of human perception and information processing.

The motif first appears in repeated statements of increasing intensity, after which its inversion may be understood as a phase of reflection, opening a space for recognition and the shaping of the musical idea. The climactic *glissandi* suggest a transformation of the previously established idea, while the recapitulation of the opening motif, following its presentation, reflection, and recognition, gradually fades away, leaving its imprint within the translucent atmosphere of a neo-Impressionist sensibility and the distinctive sonority of the whole-tone scale.

Within this fifteen-measure miniature, the composer traces a path from perception to aesthetic experience, demonstrating that the brevity of both the aphorism and the musical miniature is not a limitation, but rather a space for profound artistic and intellectual density.

Melina Šišić

The composition *Aphorism* Op. 13 No. 3 for Solo Harp is written in a neo-impressionistic style which is confirmed by the exclusive use of a whole-tone scale. The first entrance of a motif from the piece indicates that with its own intervallic structure of an upward major third and two downward ones which together make an arpeggiated augmented third chord. Apart from the aforementioned, the motif itself is the only thematic material of the whole work written in a monothematic variant of a ternary form. Even though the title *Aphorism* can remind of famous piano examples by Dmitri Shostakovich, and his opus number, then a whole-tone scale whose most likely famous user among

composers is Claude Debussy, the creator Faruk Mehic skillfully manages to use these specified facts from both authors without replications. Through a pleasing and unobtrusive play with motivic imitations, whose repetitions at first give a mood of a triple meter although the work is written in a quadruple meter, and its material economy of the whole piece, its author knowingly reminds us of two exceptionally important qualities missing in today's contemporary classical music: transparency and approachability.

Ivan Makar

PARTITURA

SCORE

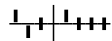
Aforizam / Aphorism

op. 13 br. 3 / Op. 13 No. 3

Posvećeno Alyssi Reit / Dedicated to Alyssa Reit

Faruk Mehić

Largo calmo (♩ = 60)



Harp

accel. -----

B

a tempo

6

A

11

Aforizam / Aphorism

op. 13a br. 3 / Op. 13a No. 3

Posvećeno Alyssi Reit / Dedicated to Alyssa Reit

Faruk Mehić

Largo calmo (♩ = 60)

Piano

Red. * Red. * Red. *

accel. -----

6 **A**

Red. * Red. * Red. * Red.

(accel.) -----

B a tempo

9

(Red.) * Red. * Red. * Red.

13

Red. * Red. *

BIOGRAFIJA

BIOGRAPHY

Faruk Mehić (Bihać, 2002) je mladi bosanskohercegovački kompozitor. Diplomirao je kompoziciju u klasi profesorice dr um. Tatjane Milošević Mijanović na Akademiji umjetnosti Univerziteta u Banjoj Luci, a gdje trenutno pohađa master studije. Njegove kompozicije su izvođene širom Bosne i Hercegovine, Crne Gore, Srbije, Albanije, Slovenije, Hrvatske, Italije, Danske, Ujedinjenom Kraljestvu, Njemačke, Kine i Sjedinjenih Američkih Država, a izdvajaju se nastupi na sljedećim manifestacijama: *34. Međunarodna tribina kompozitora* u Beogradu, *Prime Esecuzioni* festival savremene muzike u Italiji, *Queens New Music Festival* u New Yorku, *Radiophrenia* u Glasgowu, *Minimalistička prožimanja* – 9. međunarodna konferencija o muzici i minimalizmu u Beogradu, *Electroacoustic Sounds* u Foggiji, *Dani Vlade S. Miloševića* u Banjoj Luci, *Dani Vojina Komadine* u Istočnom Sarajevu, *Contemporaneamente Fisarmonica* - festival savremene muzike za harmoniku u Italiji, *Forte Piano* - festival savremene klavirske muzike u Podgorici, *KoncertiDa* u Sarajevu, *Festival Novog zvuka* u Sinju, *BLISS* - festival kamernе muzike u Gornjem Milanovcu, Festival kulture *Zeničko proljeće*, *Belgrade Piccolo Weekend* u Beogradu, *Bašćaršijske noći* u Sarajevu, *Veče horske muzike Bihać 2024* i drugi. Također se bavi komponovanjem elektroničke muzike kao i primijenjene muzike za pozorište i film. Iz tog domena izdvaja se scenska muzika za predstavu *Trnova ružica* u režiji Andreja Drljače igrana u Dječijem pozorištu Republike Srpske, scenska muzika za predstave *Pad sa neba*, *Akobogda*, *Naša tragedija* i *Gdje nojevo jaje padne* u produkciji pozorišta Novi teatar u Novom Gradu, muzika za pet kratkih animiranih filmova nastali tokom festivala Animacikl, izvedba elektroničke kompozicije *eSubstratum* op. 18 br. 7 na petom izdanju *Electroacoustic Sounds*, festivala za elektroničku muziku u Foggiji kao i radijsko emitiranje kompozicije *ePrelude* op. 18 br. 3 na radio festivalu *Radiophrenia* u Glasgowu.

Pohađao je masterclass za mlade kompozitore u okviru projekta ARSFID, kojim je rukovodila Aleksandra Vrebalov, uz saradnju sa Radoslavom Vorgić Žuržovan vokalnom umjetnicom i Nevenom Sovtić pijanistkinjom. Također se usavršavao u oblasti elektroakustičke muzike kod Nikole Monopolija u okviru Erasmus+ razmjene. Učestvovao je u projektu *U potrazi za našim muzičkim korijenima* koji je organizovao Jazz Art, finansiran od strane Western Balkans Fund, a gdje je komponovao kompoziciju *Jazz rukovet* op. 3 br. 5. Kompozicija je izvedena u Podgorici, Tirani i Banjoj Luci, a dirigovao ju je Toni Kitanovski. Dobitnik je MEP nagrade za kompoziciju *Bosanski guslar* op. 24 br. 3 u Italiji, plakete Federalnog ministarstva kulture i sporta za horsku kompoziciju *IV rukovet* op. 1 br. 4, priznanje Muzikološkog društva Republike Srpske za izuzetne rezultate tokom studija i povelje Ministarstva obrazovanja, nauke, kulture i sporta Unsko-sanskog kantona kao učenik generacije. Pored kompozitorske djelatnosti aktivno se bavi izvođaštvom (kao pijanista, harmonikaš i dirigent), muzičkim izdavaštvom vlastitih djela kao registrovani samostalni izdavač muzikalija u ISMN sistemu, orkestracijom i aranžiranjem za različite ansamble, horove i orkestre.

Faruk Mehić (Bihać, 2002) is a young composer from Bosnia and Herzegovina. He completed his bachelor's studies in composition under the mentorship of professor Tatjana Milošević Mijanović, DMA, at the Academy of Arts of the University of Banja Luka, where he is currently pursuing his master's studies in composition. His works have been performed across Bosnia and Herzegovina, Montenegro, Serbia, Albania, Slovenia, Croatia, Italy, Denmark, The United Kingdom, Germany, China and The United States of America, and notable appearances include: *The 34th International Review of Composers* in Belgrade, *Prime Esecuzioni* - contemporary music festival in L'Aquila, *Queens New Music Festival* in New York, *Radiophrenia* in Glasgow, *Minimal Intersections* – 9. International Conference on Minimalist Music in Belgrade, *Electroacoustic Sounds* in Foggia, *Days of Vlado S. Milošević* in Banja Luka, *Days of Vojin Komadina* in East Sarajevo, *Contemporaneamente Fisarmonica* - contemporary music festival for accordion in Rome, *Forte Piano* - contemporary piano music festival in Podgorica, *KoncertiDa* in Sarajevo, *Festival of New Sound* in Sinj, *BLISS* - chamber music festival in Gornji Milanovac, *The Zenica Spring* cultural festival, *Belgrade Piccolo Weekend* in Belgrade, *Bašćaršija Nights* in Sarajevo, *Evening of Choral Music Bihać 2024* among others. He also composes electronic music and incidental music for theatre and film. In this field, highlights include the music for the play *Sleeping Beauty* directed by Andrej Drljača and performed at the Children's Theatre of the Republic of Srpska, incidental music for plays *Fall from the Sky*, *God willing*, *Our Tragedy* and *Where the Ostrich Egg Falls* produced by the New Theatre in Novi Grad, music for five short animated films created during the Animacikl festival, the performance of electronic composition *eSubstratum* Op. 18 No. 7 at the fifth edition of *Electroacoustic Sounds*, festival of electronic music in Foggia and radio broadcast of *ePrelude* Op. 18 No. 3 at radio festival *Radiophrenia* in Glasgow.

He attended a masterclass for young composers within the ARSFID project, led by Aleksandra Vrebalov in collaboration with vocal artist Radoslava Vorgić Žuržovan and pianist Nevena Sovtić. He also specialized in the field of electroacoustic music with Nicola Monopoli as part of the Erasmus+ exchange. He took part in the project *In Search of Our Musical Roots*, organized by Jazz Art and funded by the Western Balkans Fund, where he composed *Jazz Garland* Op. 3 No. 5, performed in Podgorica, Tirana, and Banja Luka under the conductor's baton of Toni Kitanovski. He is the recipient of the MEP Award in Italy for his composition *Bosnian Fiddler* Op. 24 No. 3, a plaque from the Federal Ministry of Culture and Sports for his choral composition *Fourth Garland* Op. 1 No. 4, a recognition from the Musicological Society of the Republic of Srpska for outstanding academic achievements, and a diploma of excellence from the Ministry of Education, Science, Culture, and Sports of the Una-Sana Canton as the top student of his generation. In addition to composing, he is actively engaged in performance (as a pianist, accordionist and conductor), as well as in publishing his own works as a registered independent music publisher within the ISMN system, and in orchestration and arranging for various ensembles, choirs, and orchestras.

ISMN 979-0-9015516-3-3