



Kaitlin White

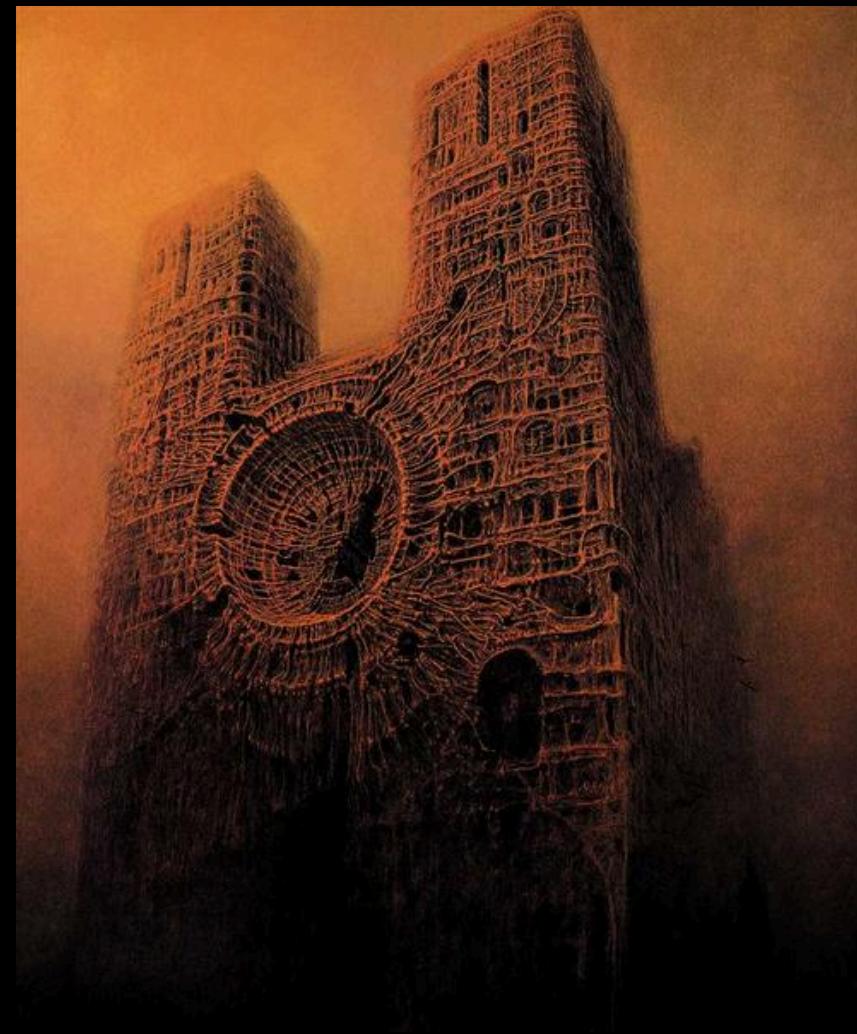
Beksiński's Hell

For Hypercube
Baritone Saxophone
Electric Guitar
Multi Percussion
Piano

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fineart
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“Beksinski’s Hell” was inspired by a series of untitled works by Polish artist, Zdzisław Beksiński (1929-2005). The artist left all of the featured works untitled and others that depict similar subject matters, as a method to avoid viewers' burdensome speculation and interpretations. Of course, consumers of any art form will always inherently interpret the works they are taking in, whether it be seeking out what the artist was trying to communicate or figure out where the artist was mentally and emotionally at the time of the pieces' creation.

In the works featured, among many others, Beksinski seems to depict scenes of a fantastical, apocalyptic Hell. Many of his untitled works are unsettling to take in but are also terrifyingly beautiful. I cannot help but wonder as I develop my own unwanted interpretations of his work, if he was depicting our world as he knew it during his lifetime through a different lens. Perhaps, the works were meant to depict his inner demons or those of the world at large? Did he consume another form of art and was in the process of constructing his own universe around it? Or if he was in the process of constructing something bigger... All of these possibilities of where and why these pieces came about are incredibly compelling and perhaps more interesting because we, the viewers, have no context as to why these pieces came to exist.

While I wanted to convey a sense of physical and emotional discomfort through rhythm, syncopations, timbre and harmony and take listeners through the Hell that Beksinski has created I also want to challenge consumers to ask themselves similar questions when interpreting pieces from various artforms regardless of whether the artist has given the work a name.

Performers Notes:

Saxophone:

An “M” above a pitch indicates to play a multiphonic that contains the written pitch

Upside down triangle noteheads = air tone (transposed)

X noteheads = slaptongue

Black wedges = key clicking — the thickness of the wedge indicates the speed and volume of the clicking

Square noteheads = sing the pitch class indicated (in concert pitch) in one of the octaves provided

Percussion:

The part labeled Piano Body indicates playing inside the body of the piano

X noteheads = hit the floor of the instrument around where the holes are

The black wedges = continuously stroke the piano strings with your fingers. Judge dynamic level based on the thickness of the wedge and volume of the rest of the ensemble

Nails can brush against the strings as well but should be mostly the pads of the fingers making contact with the strings

Use both hands where possible

Bass drum

Use bass and soft headed mallet

X noteheads = rim shots

Piano:

X shaped noteheads = mute strings of the pitches indicated while playing

Beksinski's Hell

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Agitated $\text{♩} = 112$

Baritone Saxophone

Electric Guitar

Bass Drum

Piano Body

Piano

Heavy distortion and reverb

fff

l.v.

8va

f

Reo.

4

Bar. Sax. E. Gtr. B. Dr. Pno Bdy

(8) *p*

Pno

7

Bar. Sax.

E. Gtr.

B. Dr.

Pno Bdy

use bass drum mallet
Rim Shot

Pno

use bass drum mallet
Rim Shot

f

Reo. Reo. Reo. Reo. Reo. Reo.

Beksinski's Hell

Bar. Sax. 10 *mf*
slowly depress distortion pedal

E. Gtr. 3 *f*
distortion pedal should be completely depressed
should create a heavy texture

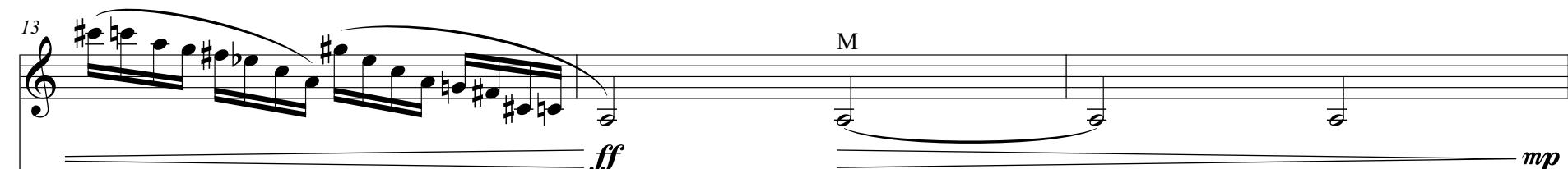
B. Dr.

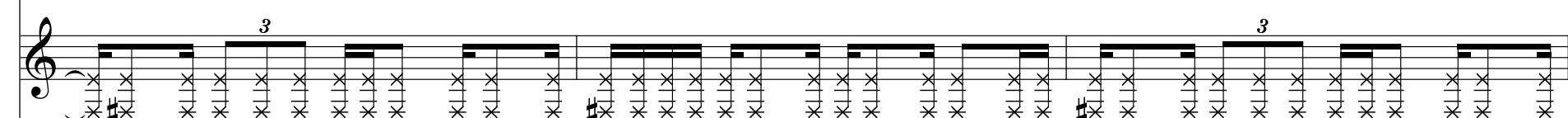
Pno Bdy

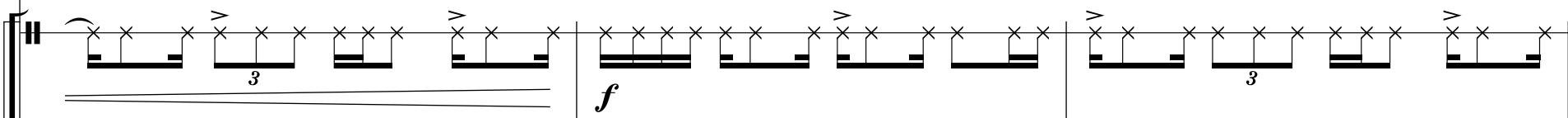
Pno (Ped.)



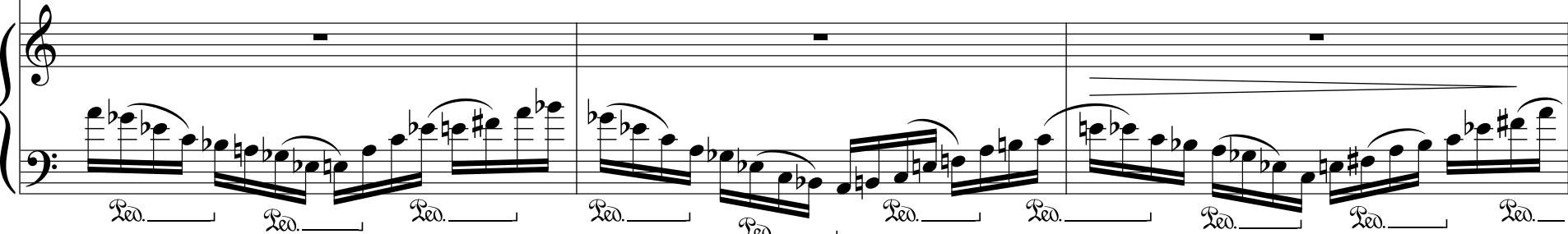
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Bar. Sax. 

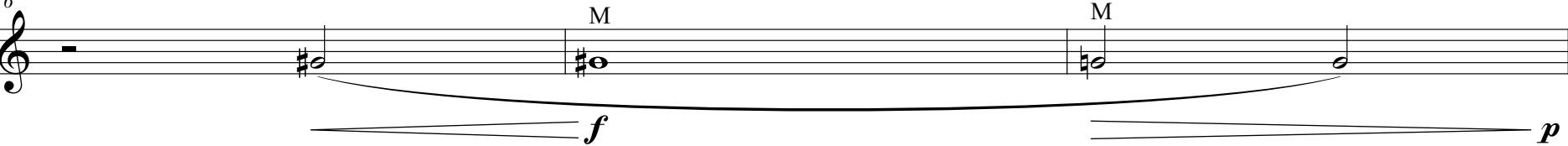
E. Gtr. 

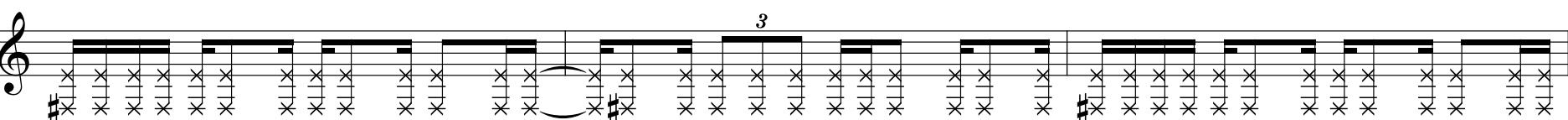
B. Dr. 

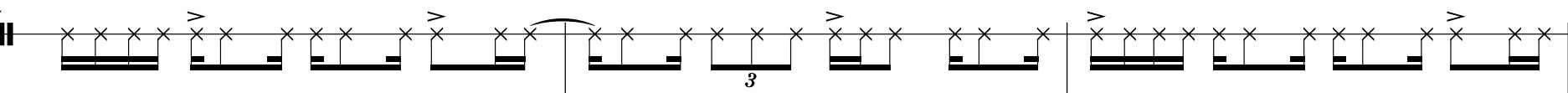
Pno Bdy 

Pno 

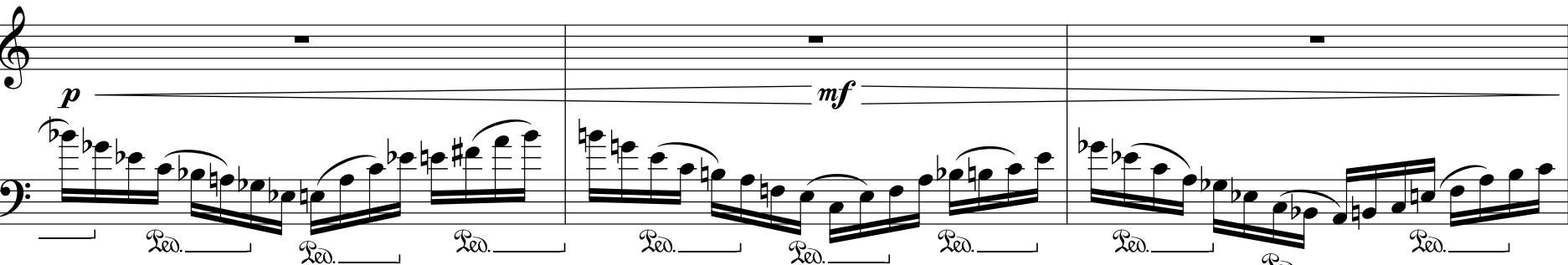
16

Bar. Sax. 

E. Gtr. 

B. Dr. 

Pno Bdy 

Pno 

19

Bar. Sax. M M

E. Gtr. 3

B. Dr.

Pno Bdy

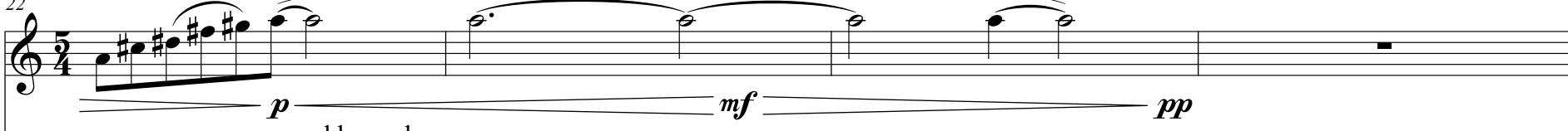
Pno p f

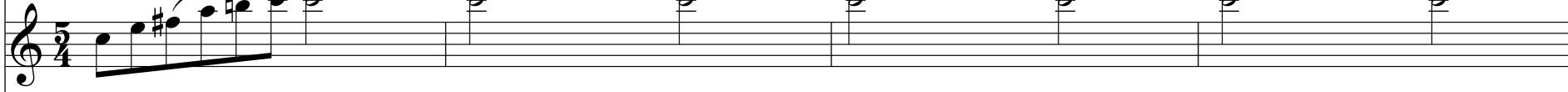
5 5 4 4

Beksinski's Hell

M

22

Bar. Sax.  *p* *mf* *pp*

E. Gtr.  *add reverb*
molto vib.

B. Dr. 

Pno Bdy 

Pno 

(Ped.)

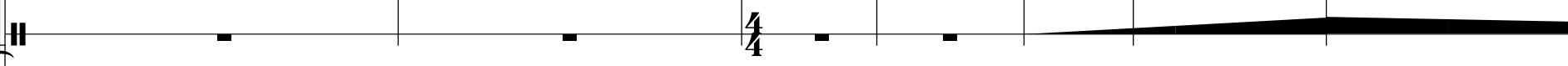
26

Apocalyptic $\text{♩} = 76$

Bar. Sax. 

E. Gtr. 

B. Dr. 

Pno Bdy 

Pno 

distortion off

Reo. *Reo.* *Reo.* *Reo.* *Reo.* *Reo.* *Reo.* *Reo.*

p ***fp*** ***pp*** ***pp*** ***ppp*** ***p***

33

Bar. Sax. *sing in concert pitch*

E. Gtr. (reverb on)

B. Dr.

Pno Bdy

Pno (Pno.)

40

Bar. Sax. *fp* \Rightarrow *pp* *p* *mf* *mf*

E. Gtr.

B. Dr.

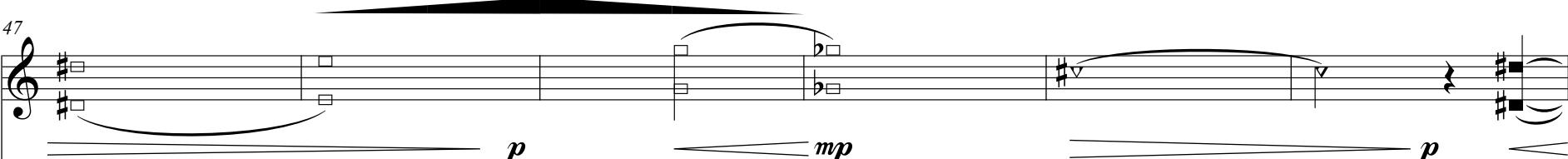
Pno Bdy

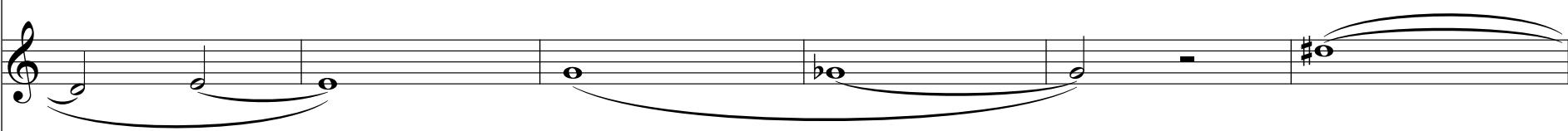
Pno { (Rec.)

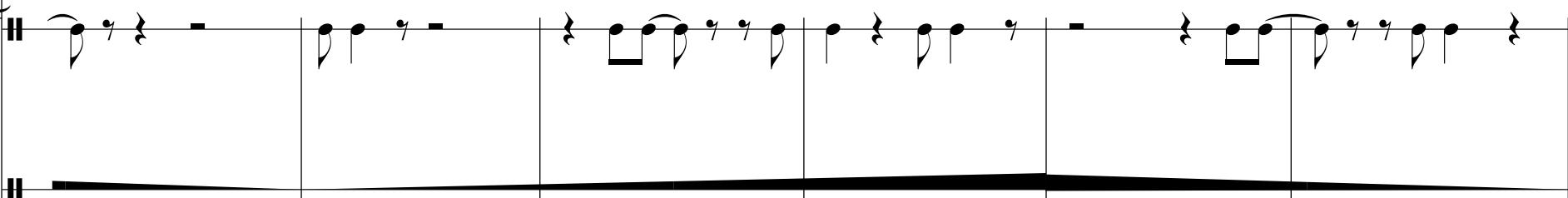
This musical score page, labeled '40', features five staves. The first staff, 'Bar. Sax.', begins with a dynamic of *fp* followed by a crescendo to *pp*, then a decrescendo to *p*, and finally a dynamic of *mf*. The second staff, 'E. Gtr.', consists of a single line of musical notes. The third staff, 'B. Dr.', shows a continuous line of vertical strokes. The fourth staff, 'Pno Bdy', features a thick, horizontal black line that rises and falls in a wave-like pattern. The fifth staff, 'Pno', is divided into two systems by a brace. The first system has a single note in the treble clef staff and a single note in the bass clef staff. The second system begins with a dynamic of *Rec.* followed by a series of eighth-note pairs in both treble and bass clefs, with some notes having vertical stems and others having horizontal stems.

Beksinski's Hell

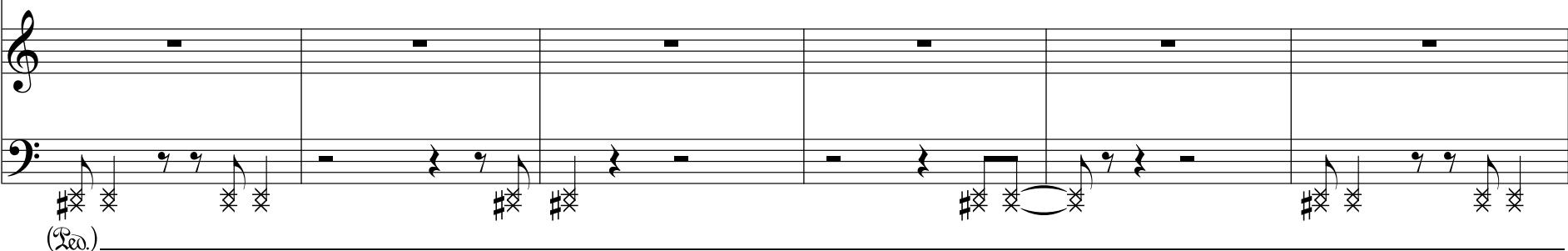
47

Bar. Sax. 

E. Gtr. 

B. Dr. 

Pno Bdy 

Pno 

53

Bar. Sax.

E. Gtr.

B. Dr.

Pno Bdy

Pno

(Rwd.)

Beksinski's Hell

accel. Eerie $\text{♩} = 84$

Bar. Sax. 59

E. Gtr.

B. Dr.

Pno Bdy

Pno

l.v.

use soft mallets

(Ped.)