C.SAHASRA

(b.2005)

Flames

Composed in 2025

(For guitar quartet and double bass)

Sahasra Chakkirala

C.SAHASRA

(b.2005)

Flames

Composed in 2025

(For guitar quartet and double bass)

About the Composer

Sahasra Chakkirala (b.2005) (She/Her/Hers) is a composer, classical guitarist, pipe organist, and educator based in Tucson, Arizona. Known for blending innovation with emotional depth, her music transports listeners into rich, multi-layered sonic worlds. With a distinctive voice that combines narrative-driven storytelling, minimalist textures, and inventive instrumental techniques, Sahasra invites audiences to experience music as a journey.

She is currently pursuing studies in Composition and Classical Guitar under the mentorship of Dr. Pamela Decker, Dr. Kay He, and Professor Tom Patterson at the University of Arizona. Throughout her academic career, she has showcased her versatility through solo and ensemble performances, as well as conducting choral ensembles across a range of skill levels. She has arranged and directed repertoire for middle school choirs, serving as a guest conductor and fostering musical growth in emerging musicians.

On classical guitar, Sahasra has performed extensively and participated in masterclasses with the renowned David Russell. She has premiered works by leading contemporary composers, including Olga Amelkina-Vera, and has been an active member of the Tucson Guitar Society Orchestra. As a composer, her original works for guitar orchestra have been performed nationally and internationally, including by the Glendale College Guitar Orchestra and the Essex Classical Guitar Society Orchestra in the United Kingdom. Her acclaimed trilogy *Stars*—featuring *Tracing Orion*, *Constellations*, and *The Sky Remembers*—exemplifies her immersive, story-driven approach to music.

A passionate educator, Sahasra operates a private studio teaching guitar across a wide range of styles and to students of all ages. She provides private composition lessons for K–12 students, emphasizing both the history and craft of music, and offers specialized instruction in counterpoint, focusing on 16th-century techniques. As a mentor and tutor, she cultivates creativity, technical skill, and artistic expression in her students.

Looking forward, Sahasra continues to expand her compositional horizons through collaborations with visual artists and multimedia projects while writing for guitar orchestras and solo instruments worldwide, establishing herself as a dynamic and visionary voice in contemporary music

Program Notes

Flames for guitar quartet with double bass is a study in intensity and transformation, evoking the unpredictable energy of fire. The piece explores contrasts between rapid, flickering gestures and sustained, smoldering textures, capturing both the volatile and contemplative aspects of a flame. The addition of double bass expands the ensemble's range, providing a grounding resonance that contrasts with the lighter, more agile timbres of the guitars.

The work unfolds through a series of interwoven layers. The guitars often ignite in quick, staccato bursts, passing motifs and rhythmic sparks between parts, while the double bass anchors the harmonic landscape with deep, resonant pulses. Moments of tension alternate with passages of fluid, flowing motion, mimicking the way flames leap, curl, and subside. The interplay between the instruments creates a dynamic choreography of light and shadow, highlighting both individual brilliance and collective energy.

As Flames progresses, its layers gradually converge into a luminous climax, where previously scattered gestures fuse into a cohesive blaze of sound. The final moments leave a lingering warmth, echoing the afterglow of a fire. The piece invites listeners to experience both the raw power and the subtle beauty inherent in combustion, celebrating the ever-changing, alive quality of musical fire.

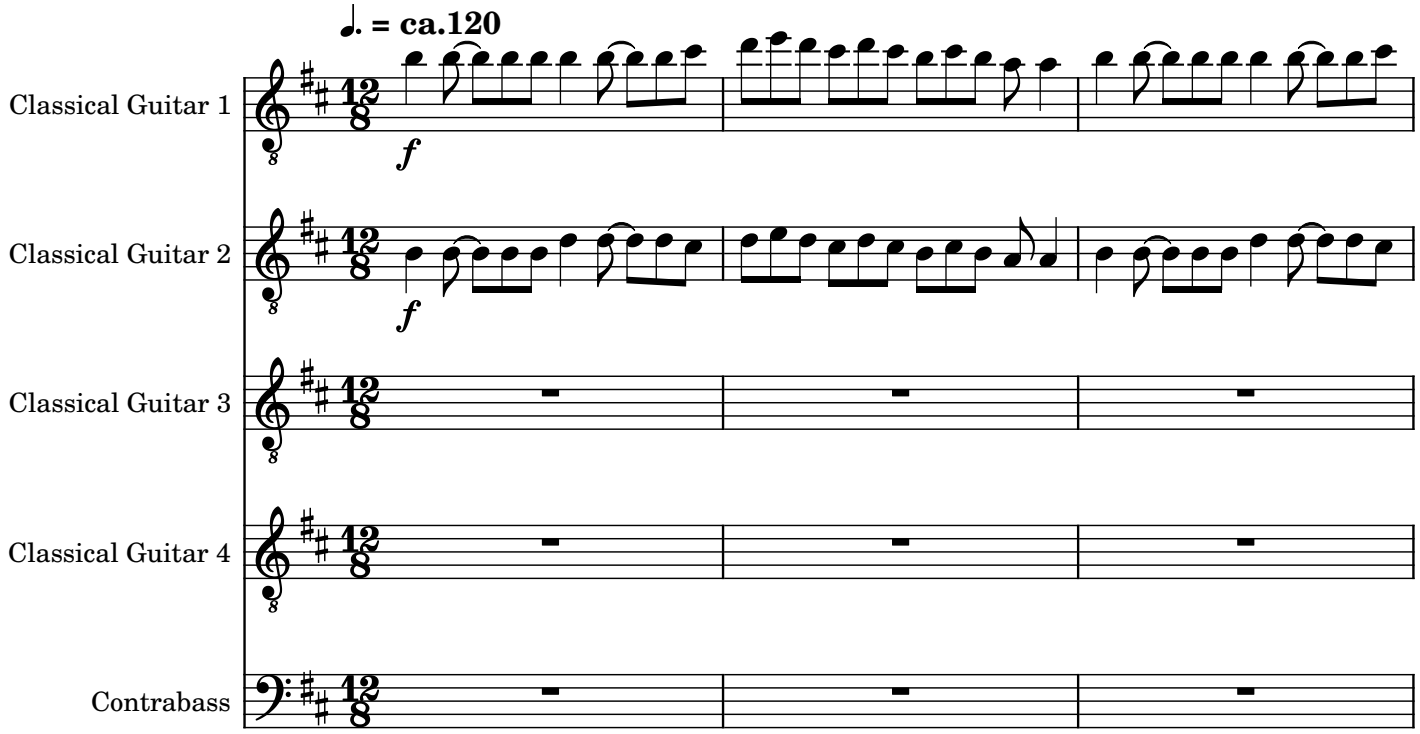
Instrumentation -

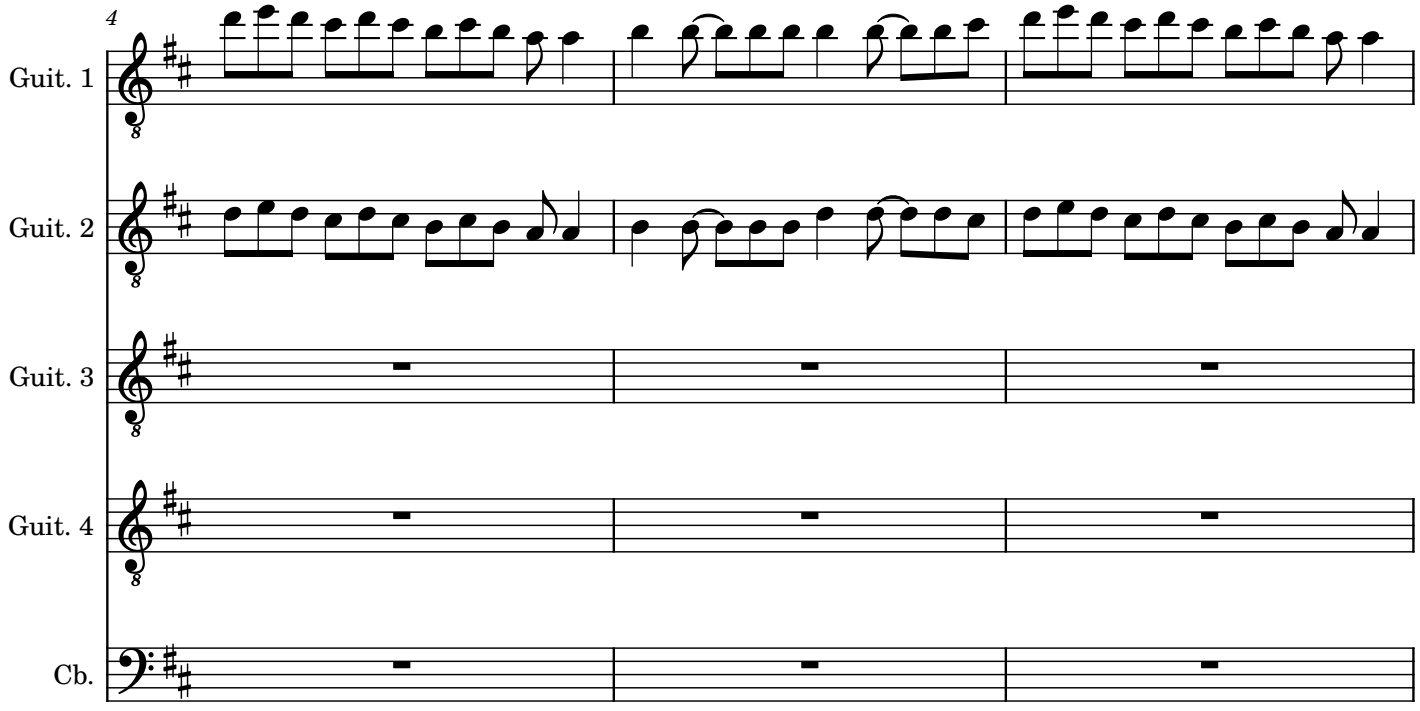
Guitar One
Guitar Two
Guitar Three
Guitar Four
Double Bass

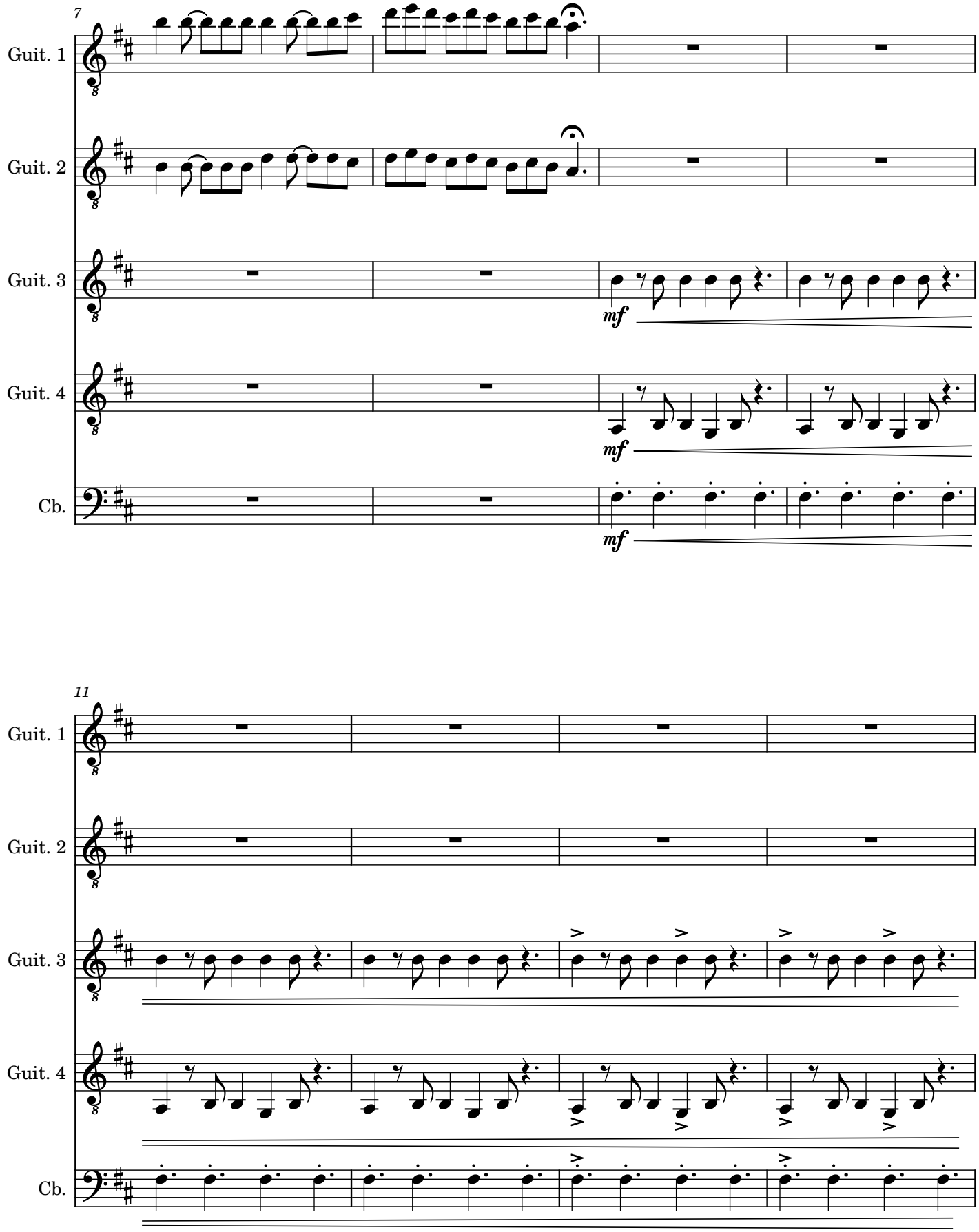
Flames

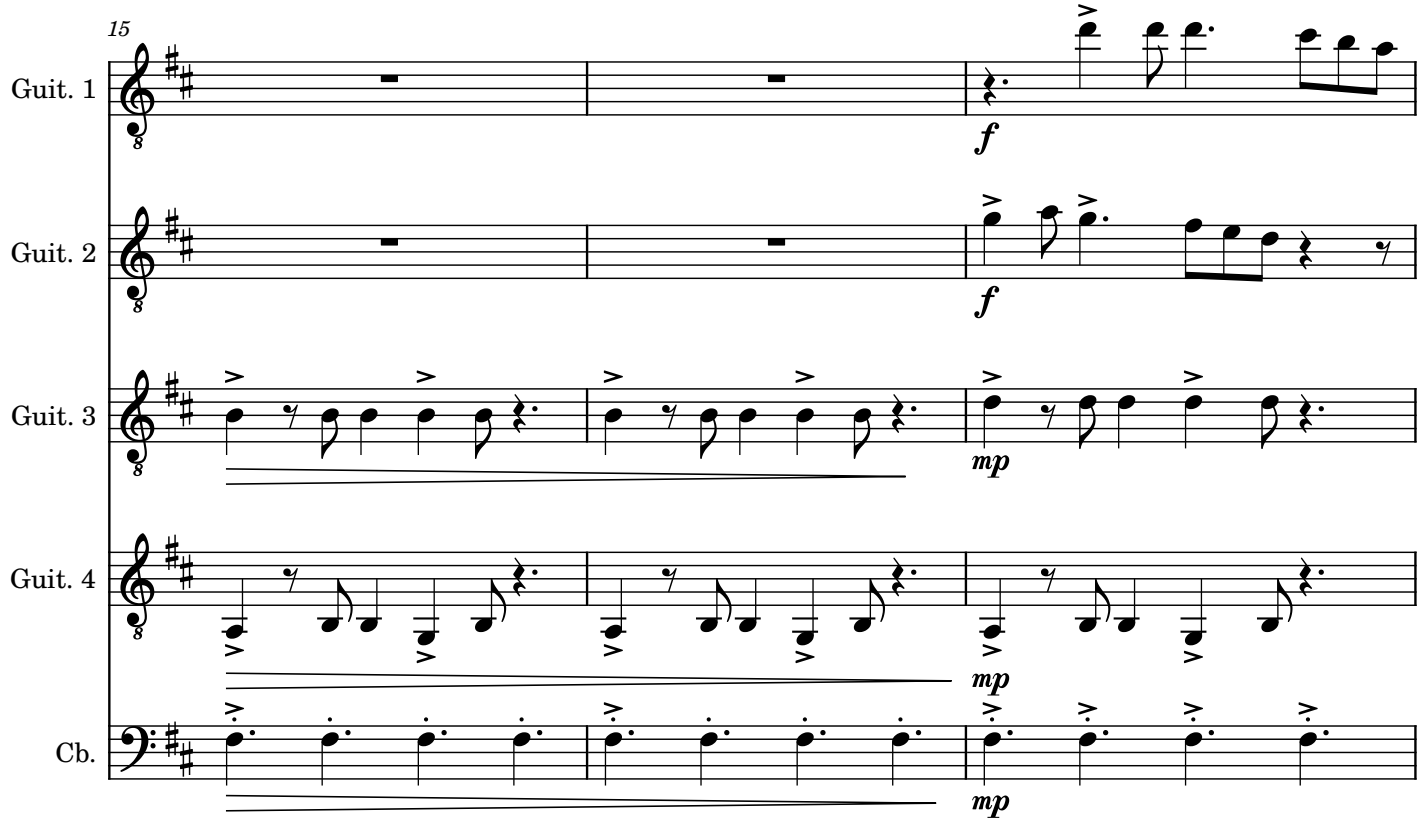
for guitar quartet/orchestra

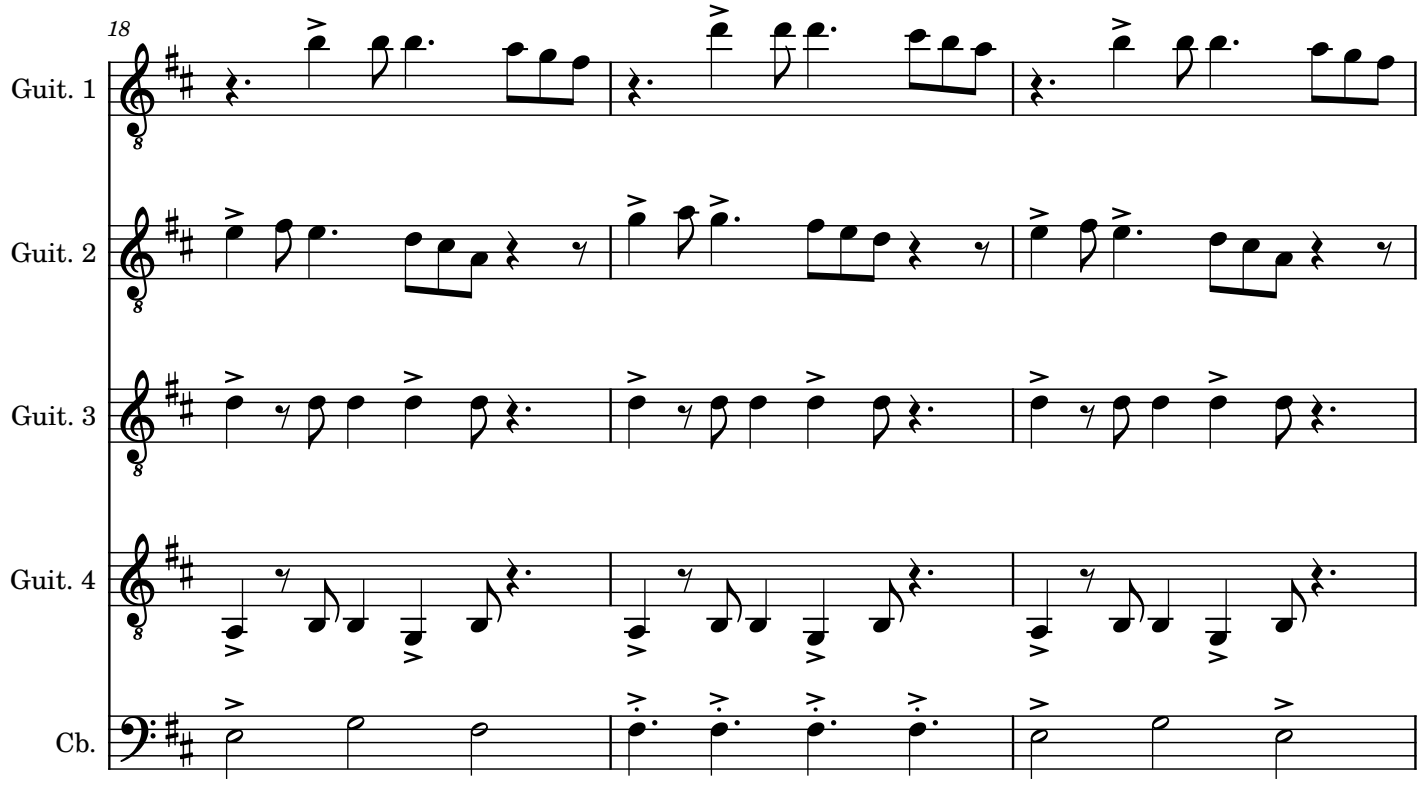
Composed by C.Sahasra
Composed in 2025

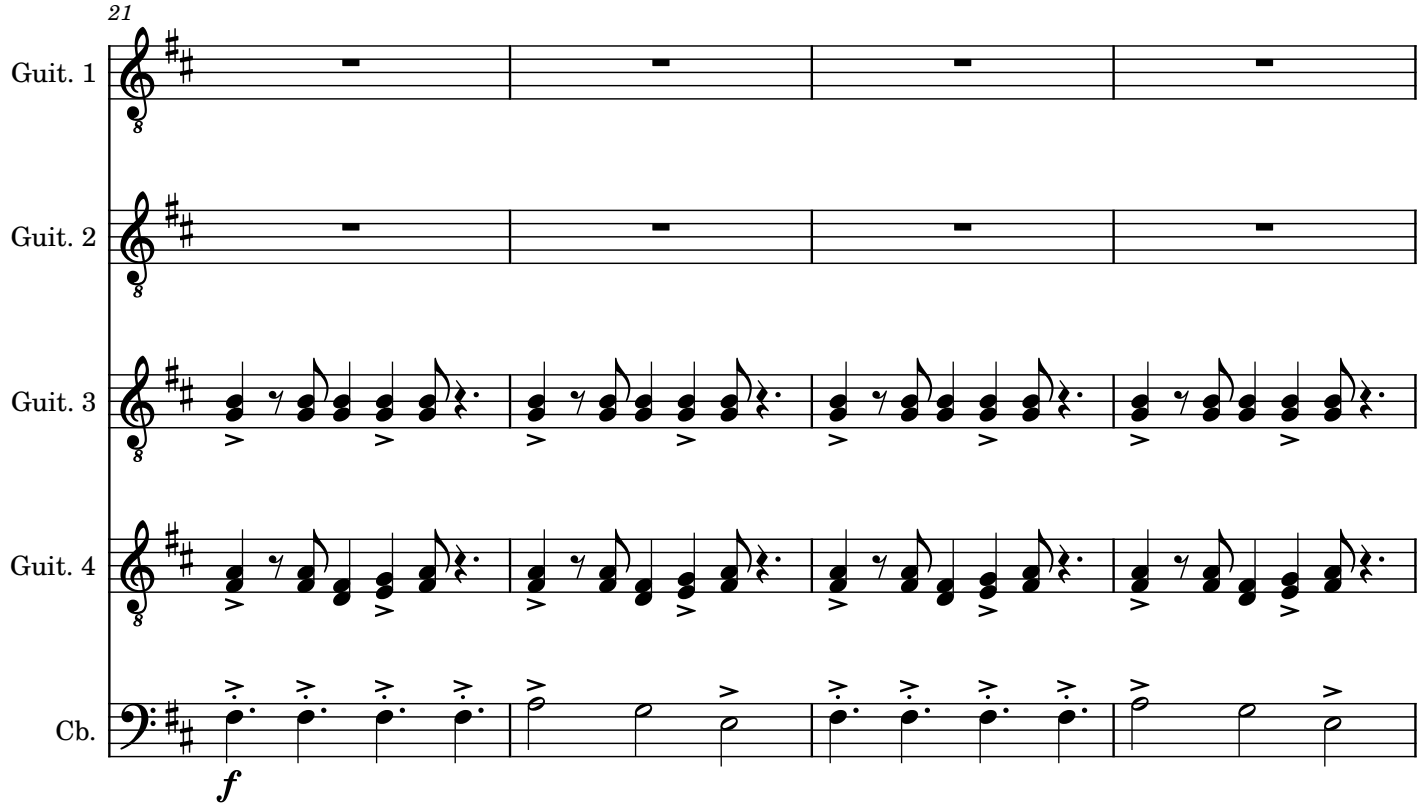


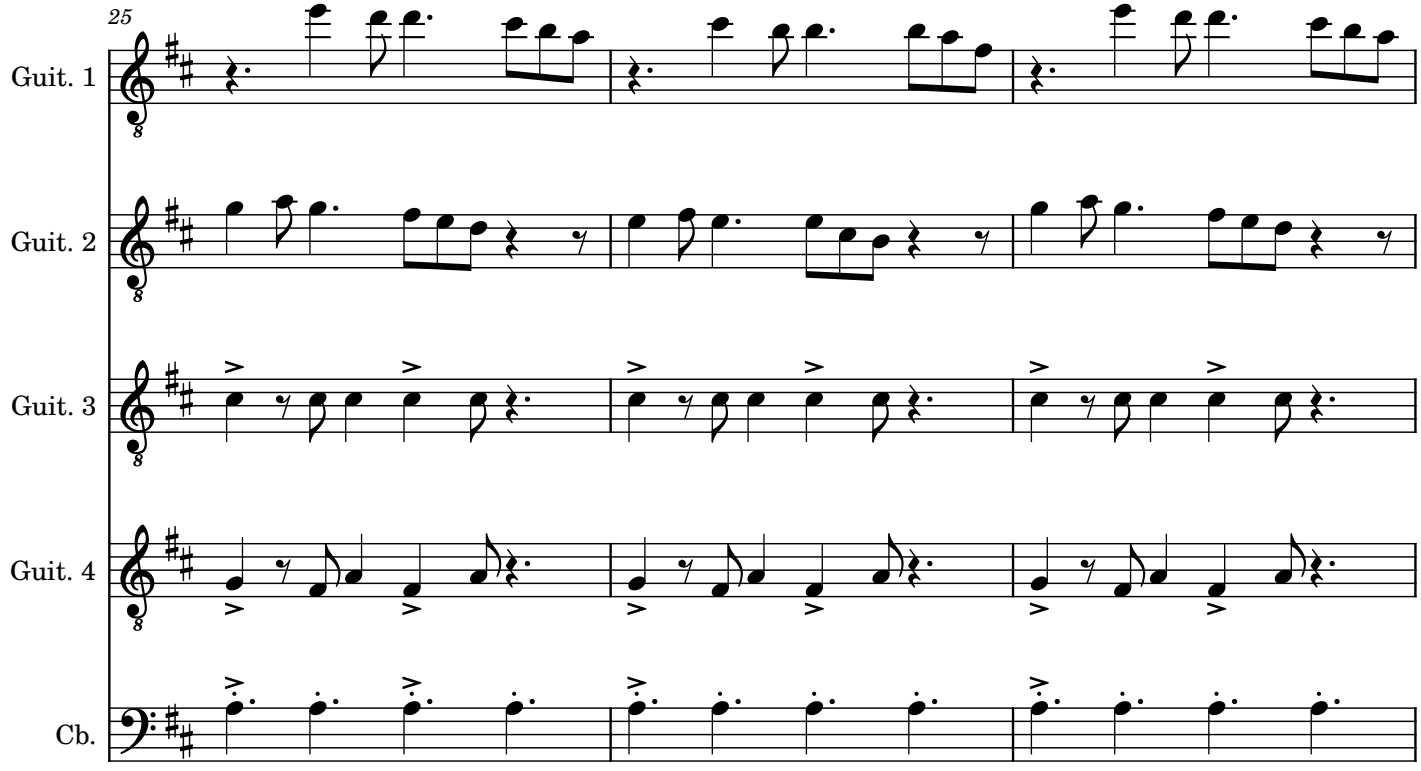


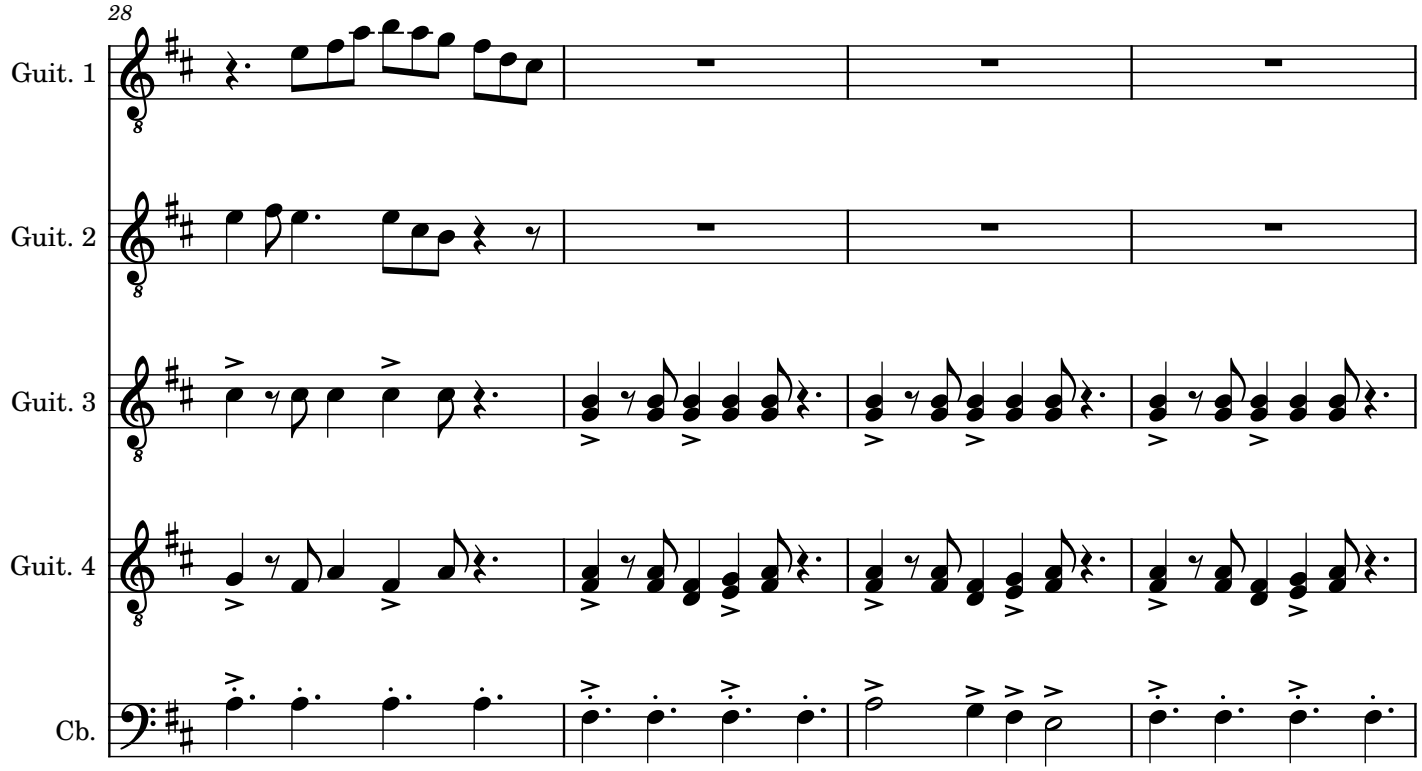

7
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.
mf
mf
mf
11
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.

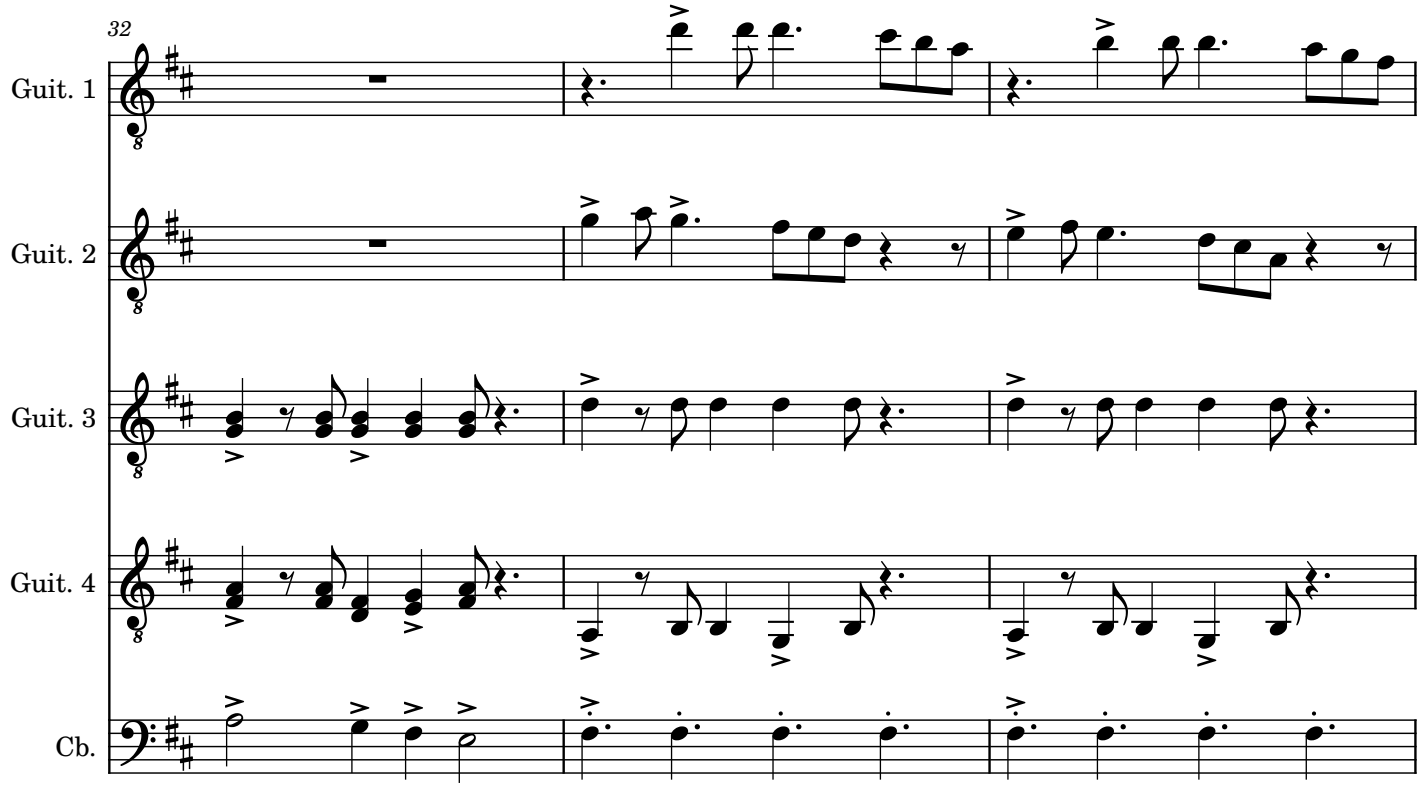

15
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.
f
f
mp
mp
mp

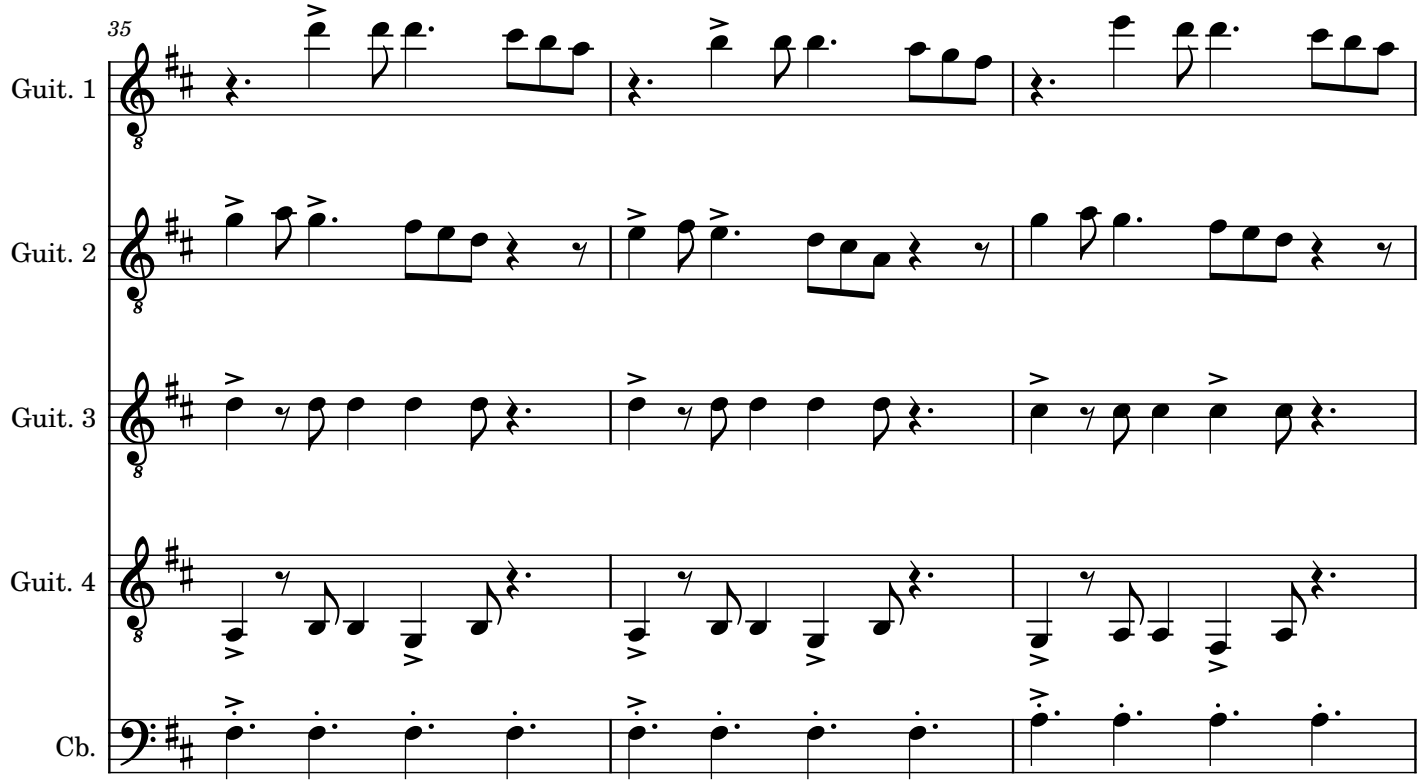

18
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.

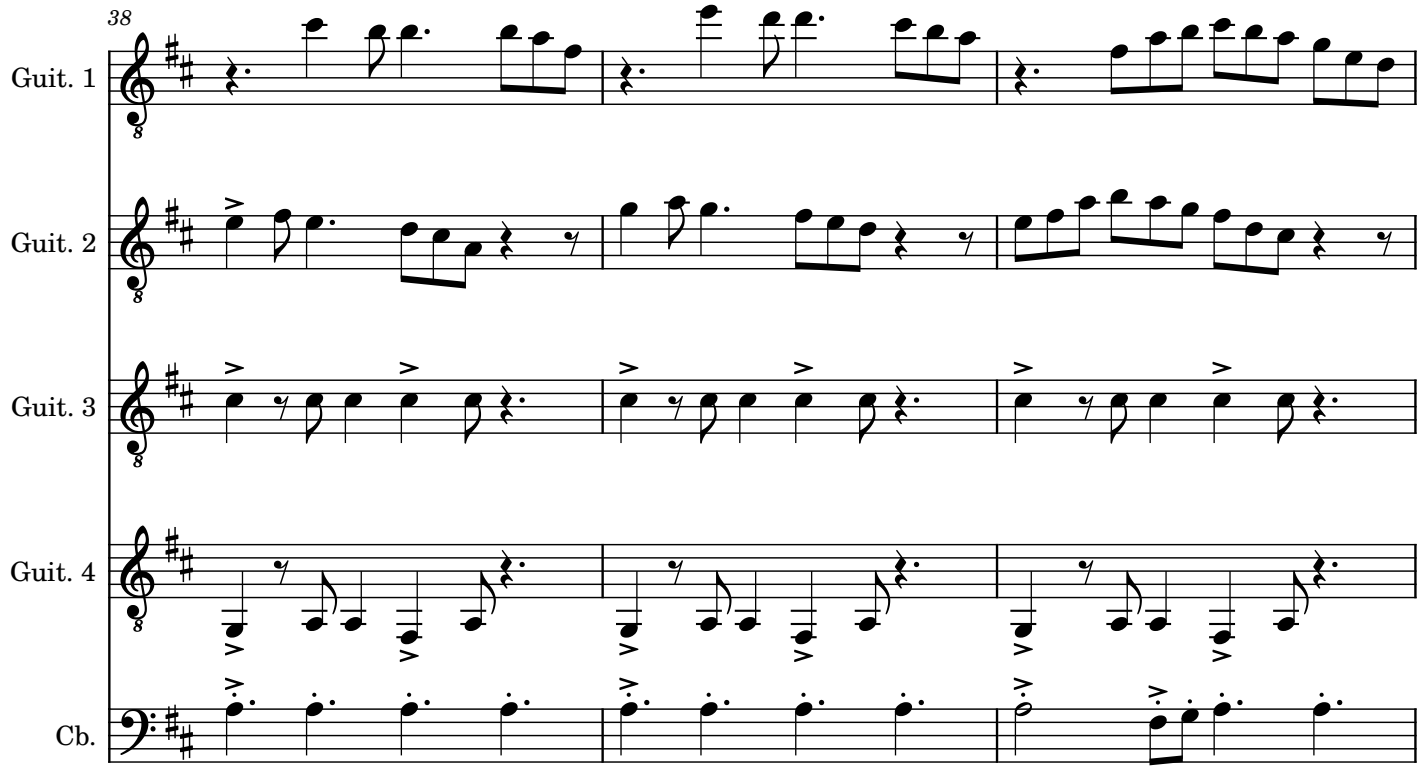

21
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.
f

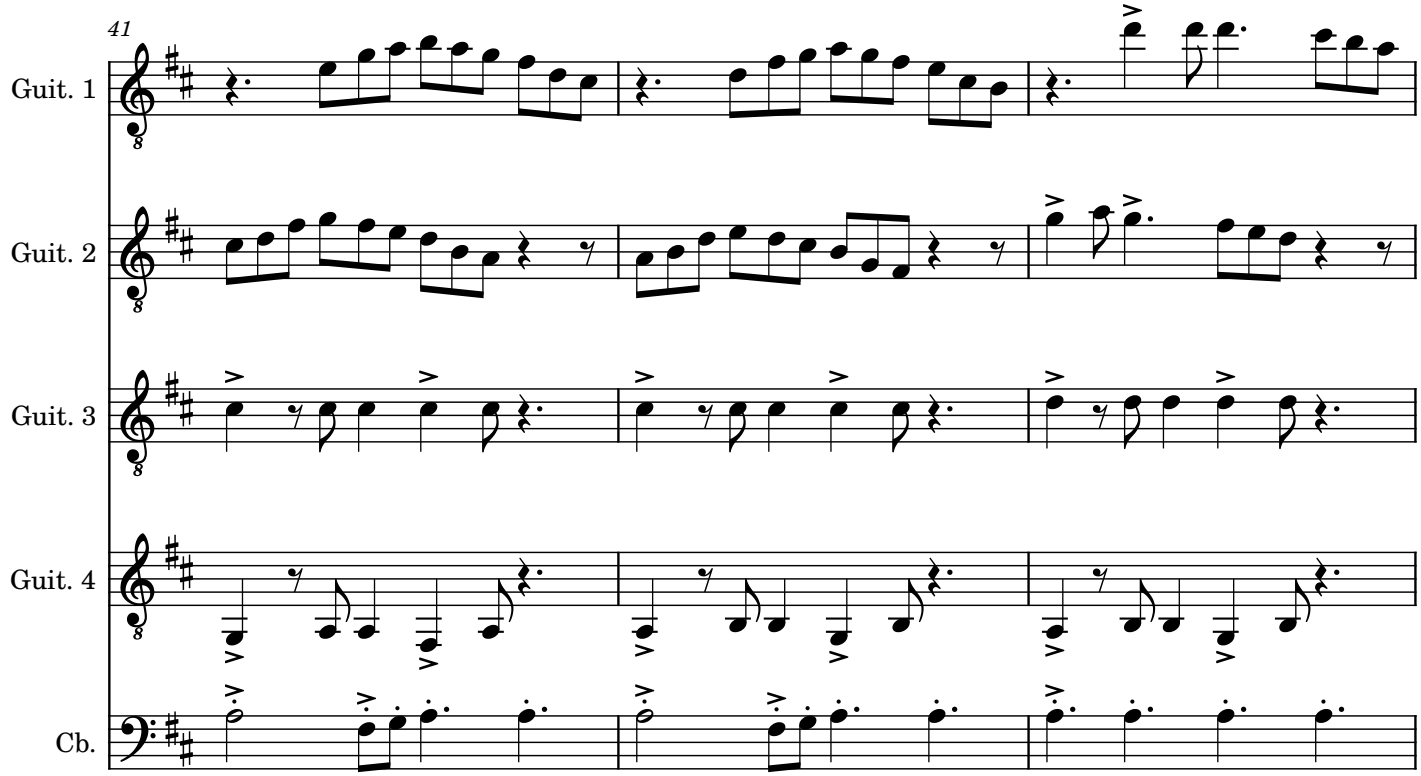

25
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.

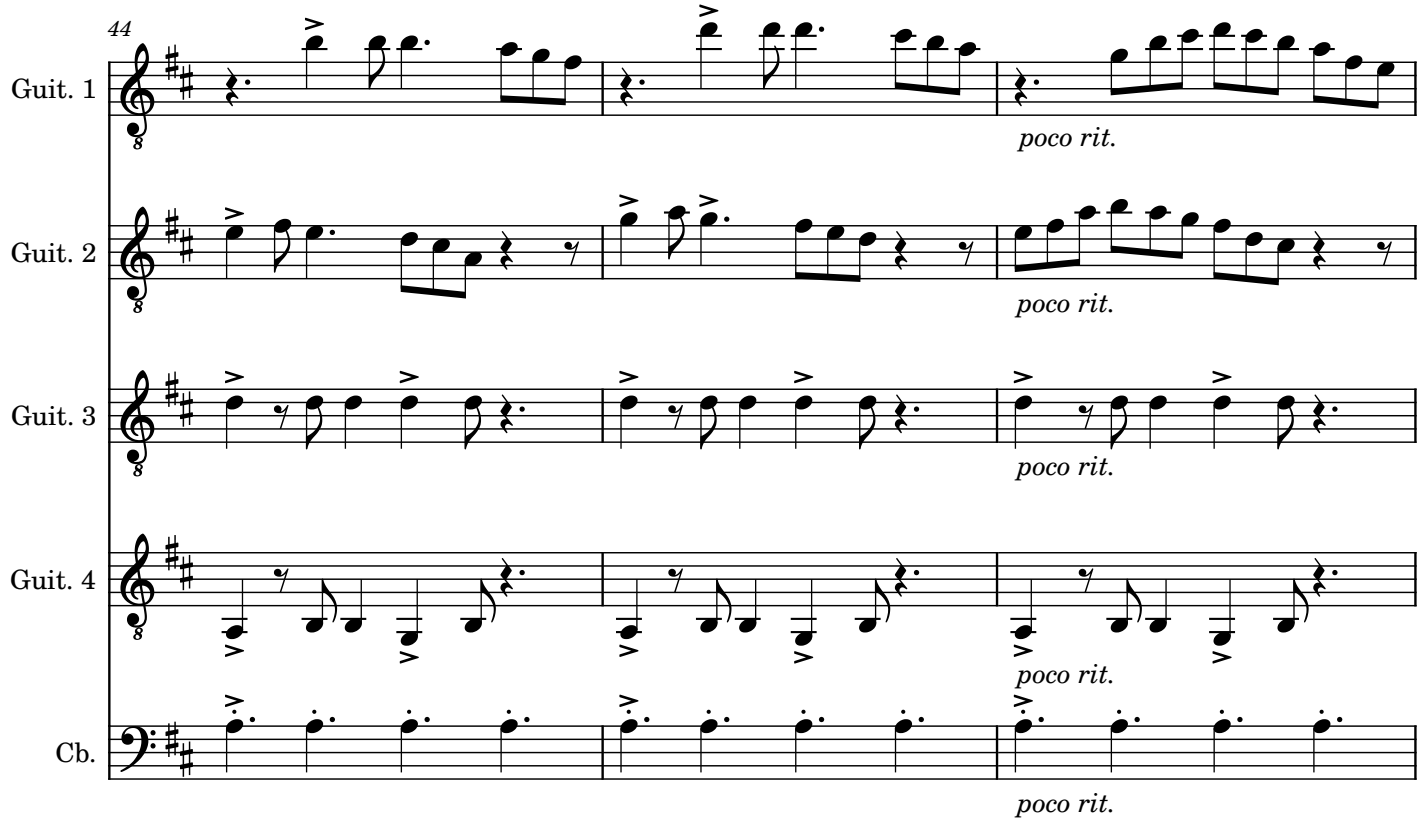

28
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.

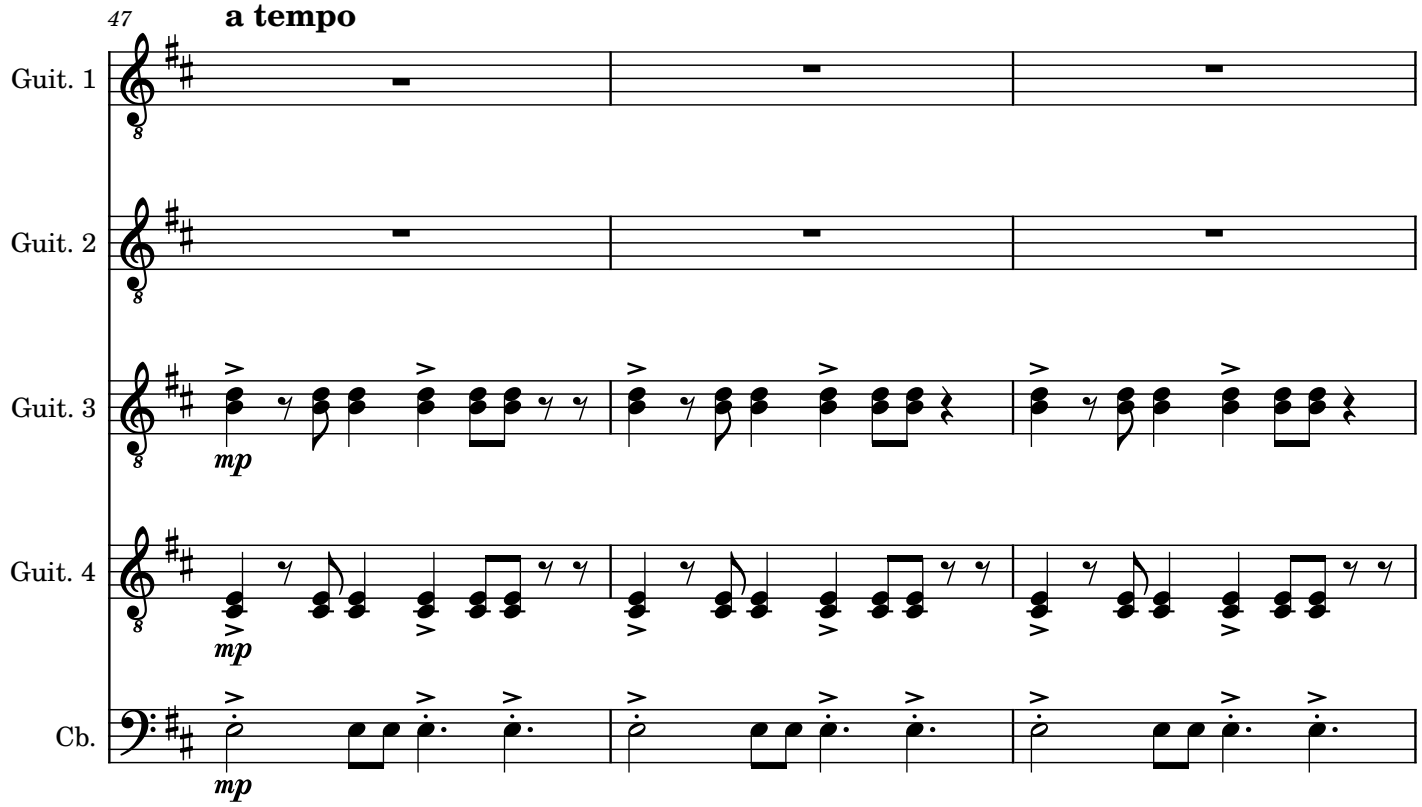

32
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.

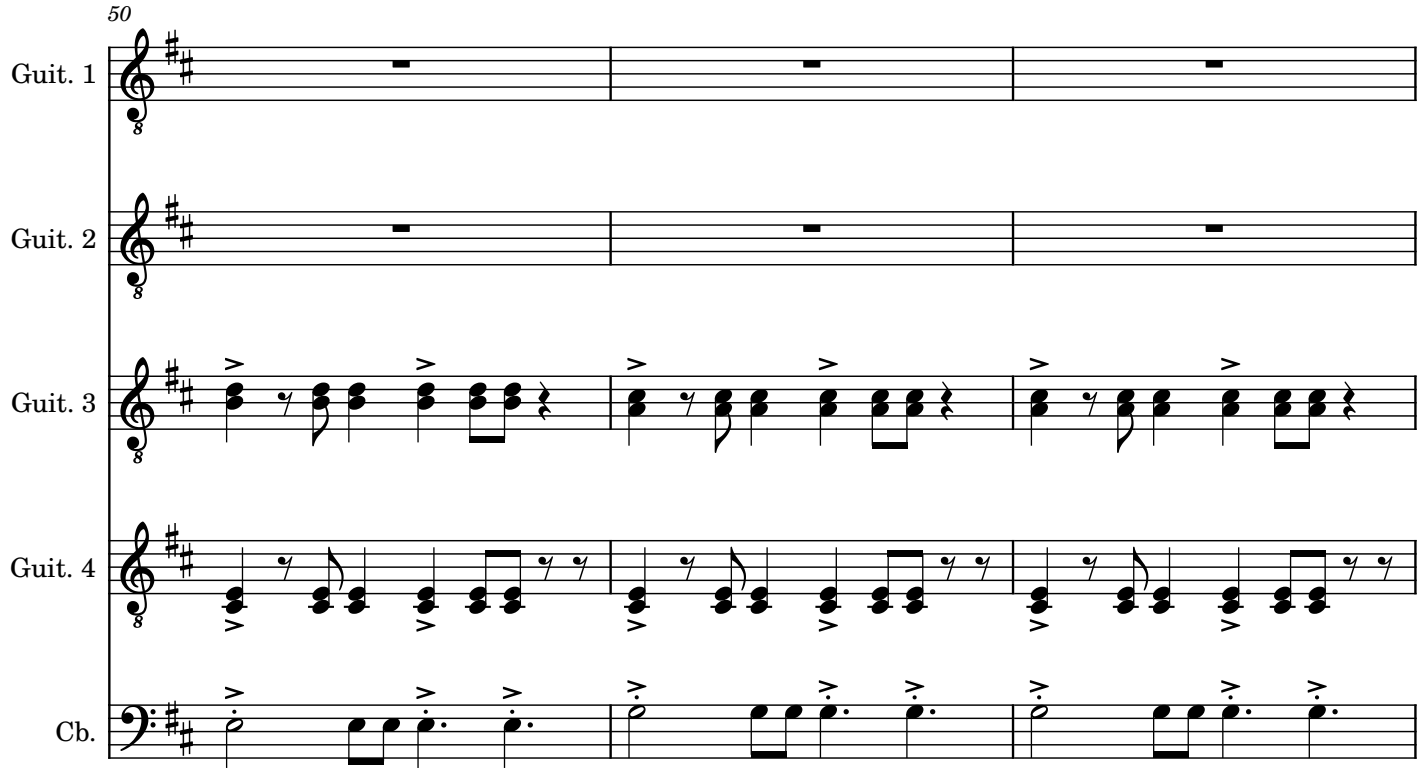

35
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.

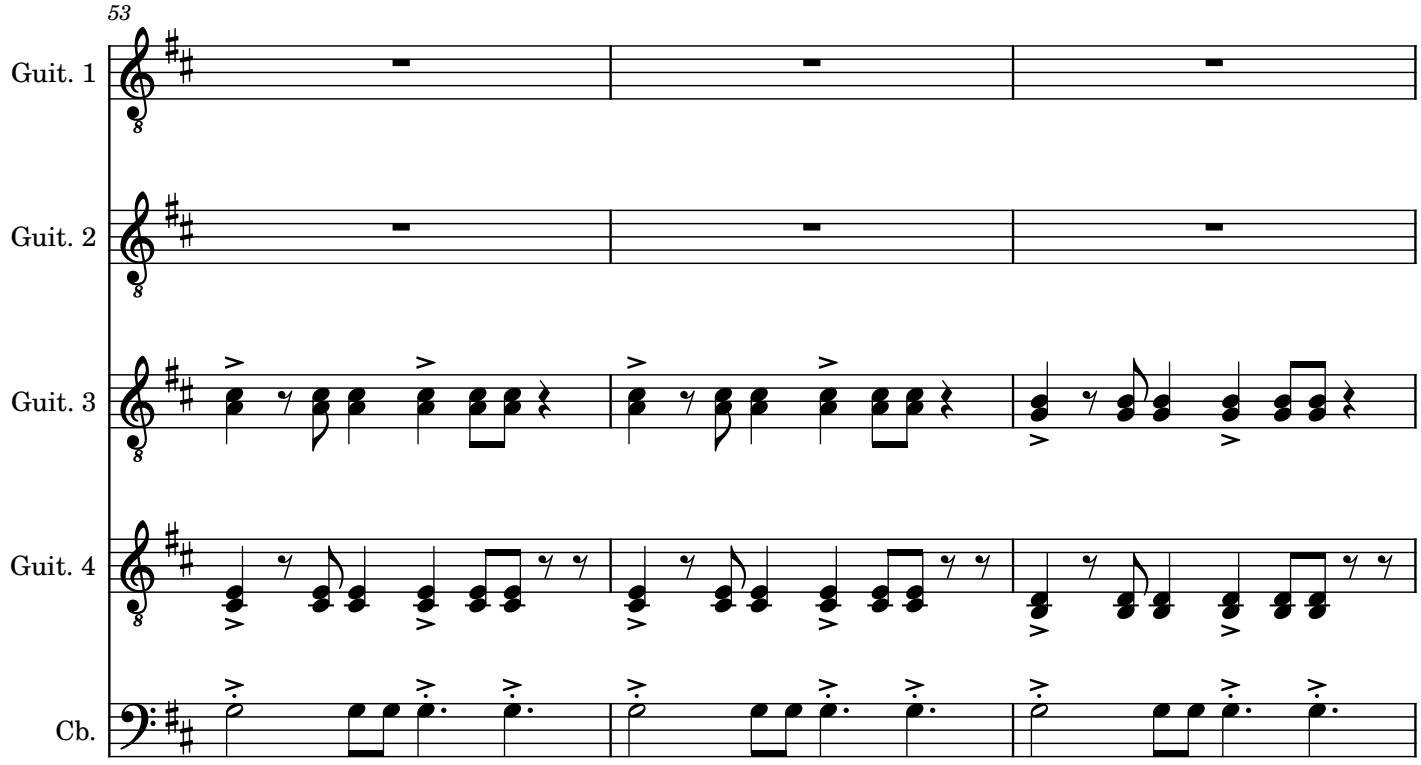

38
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.

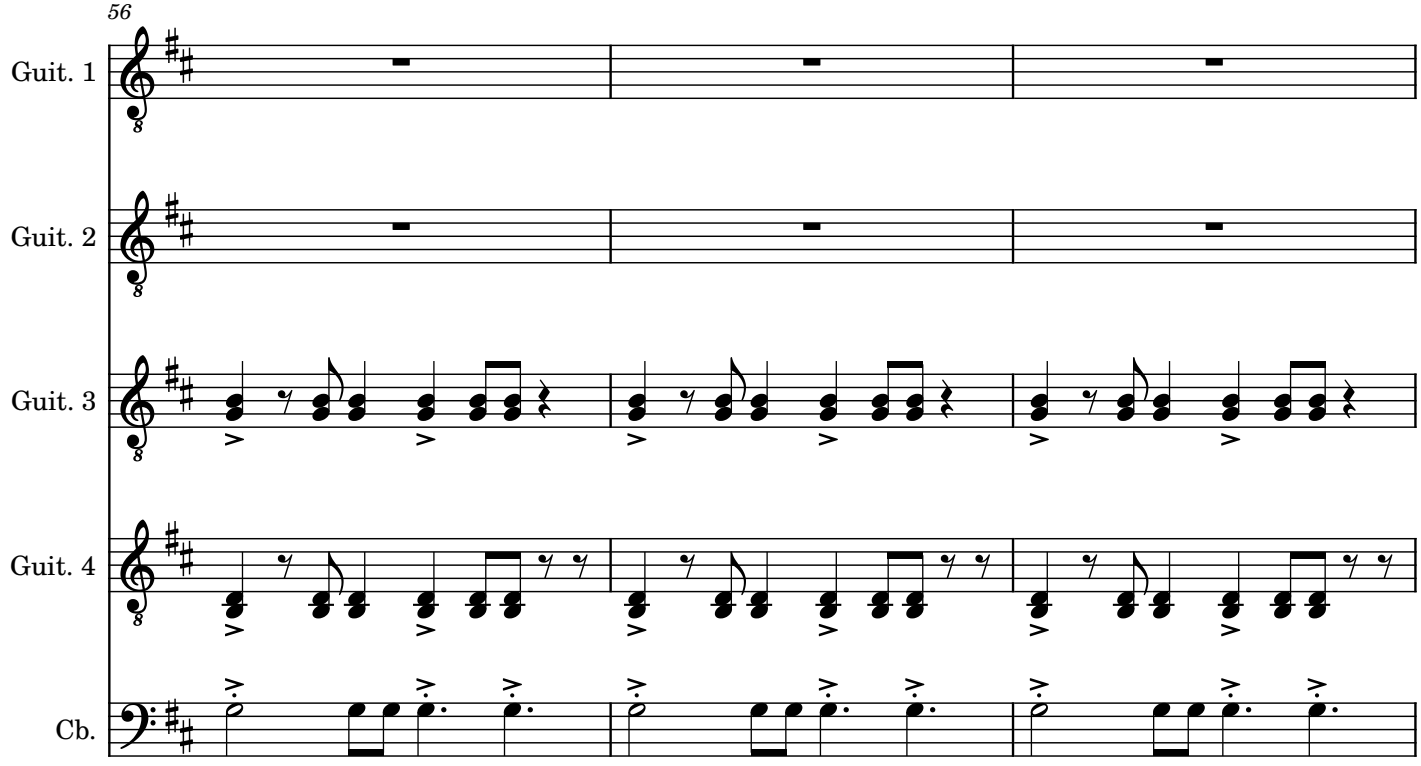

41
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.

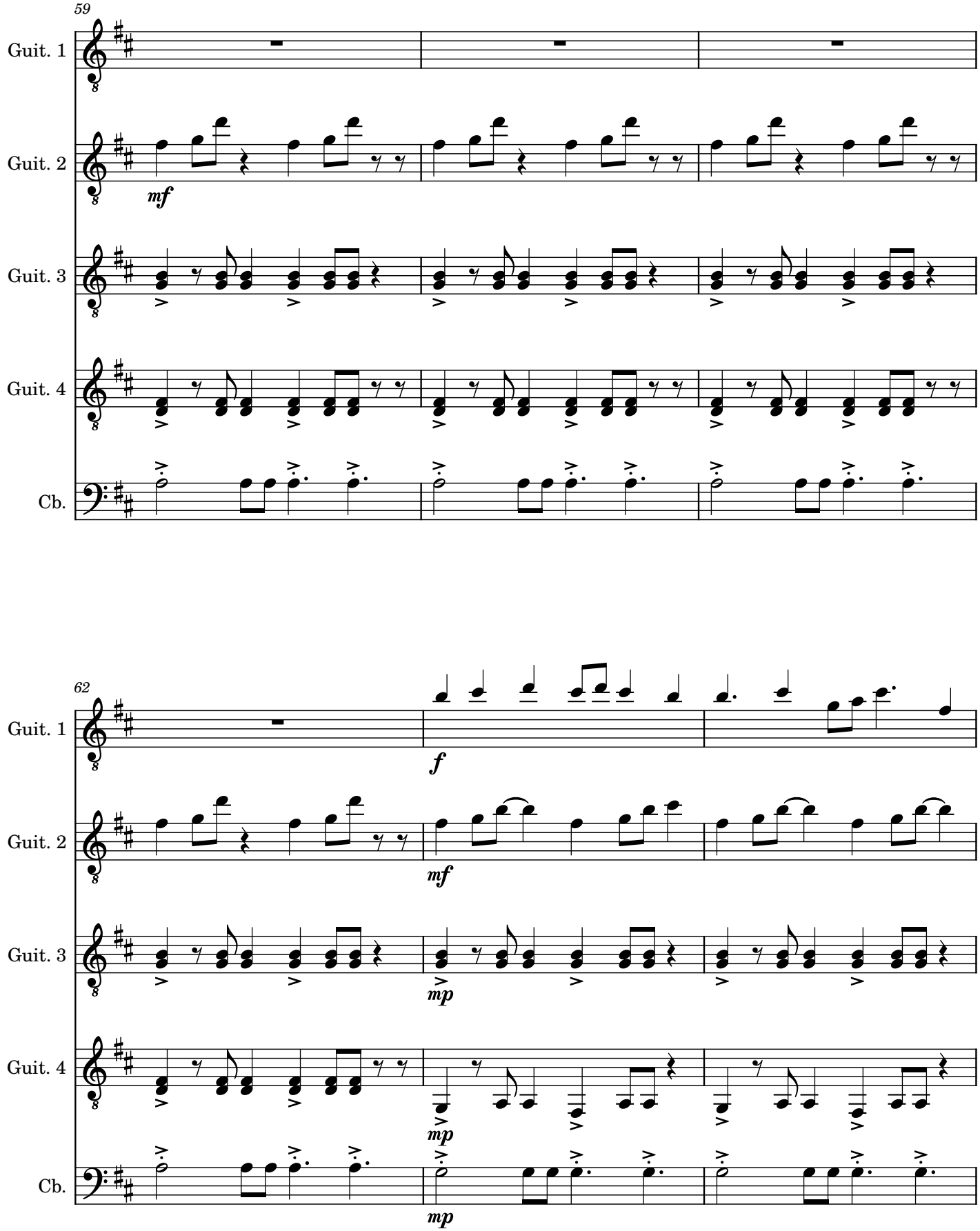

44
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.
poco rit.
poco rit.
poco rit.
poco rit.

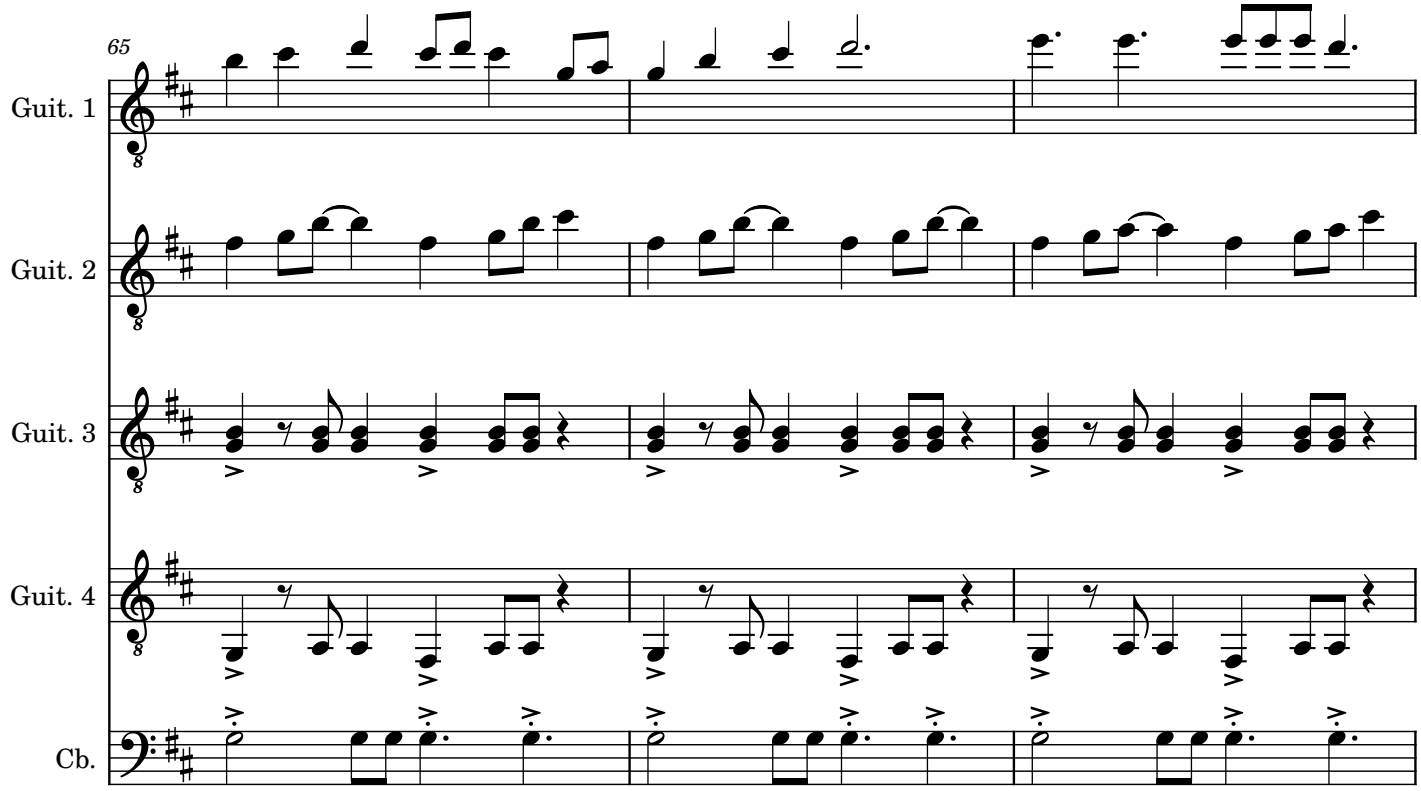

47
a tempo
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.
mp
mp
mp

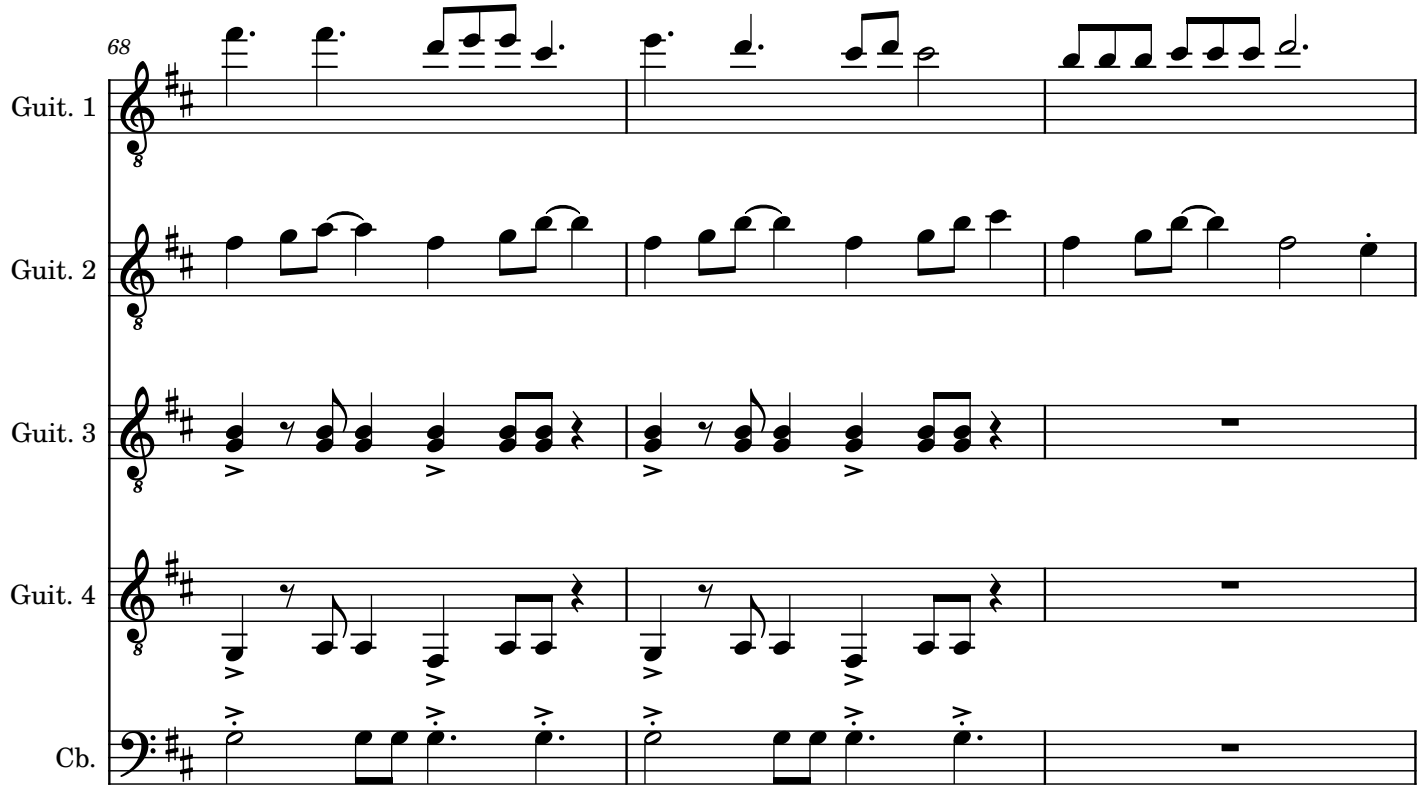

50
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.

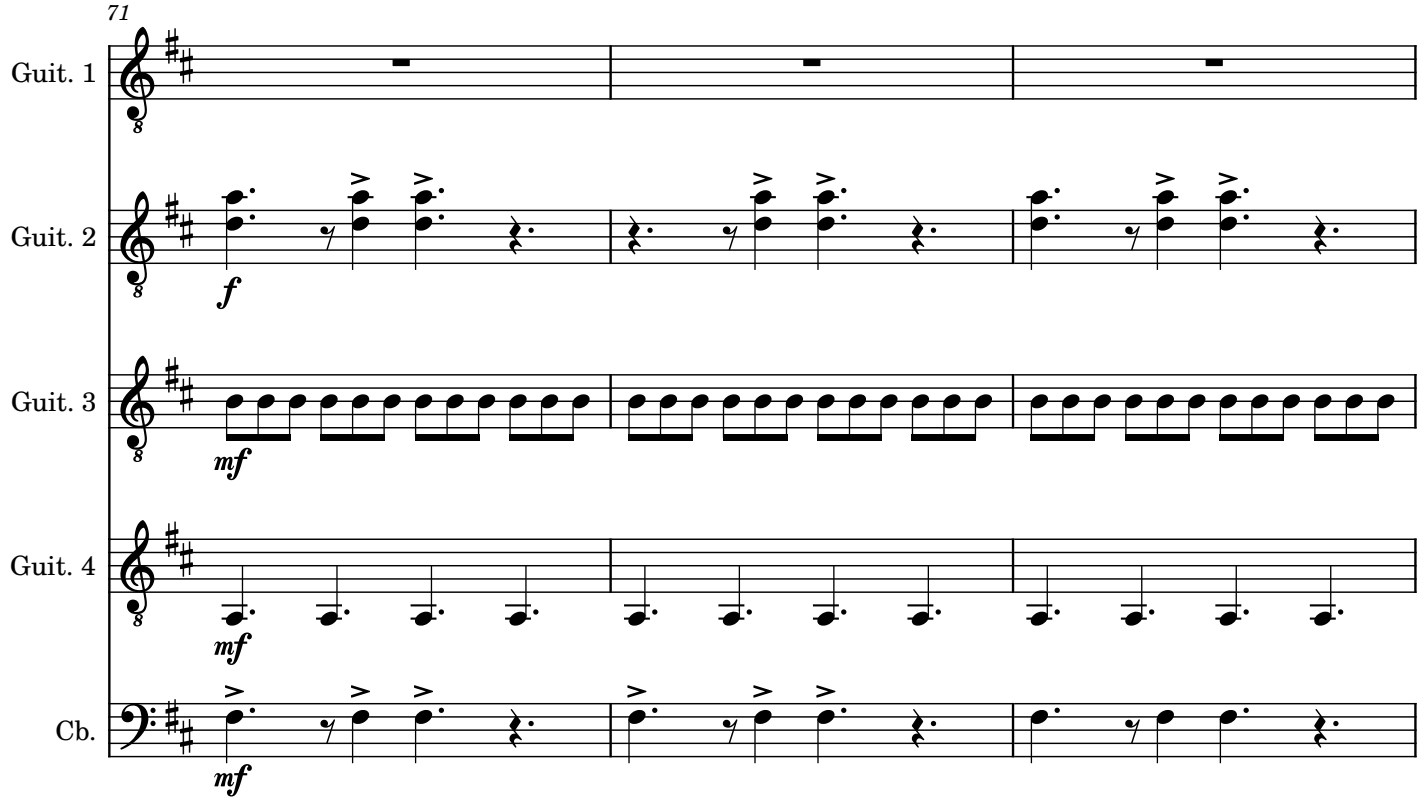

53
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.

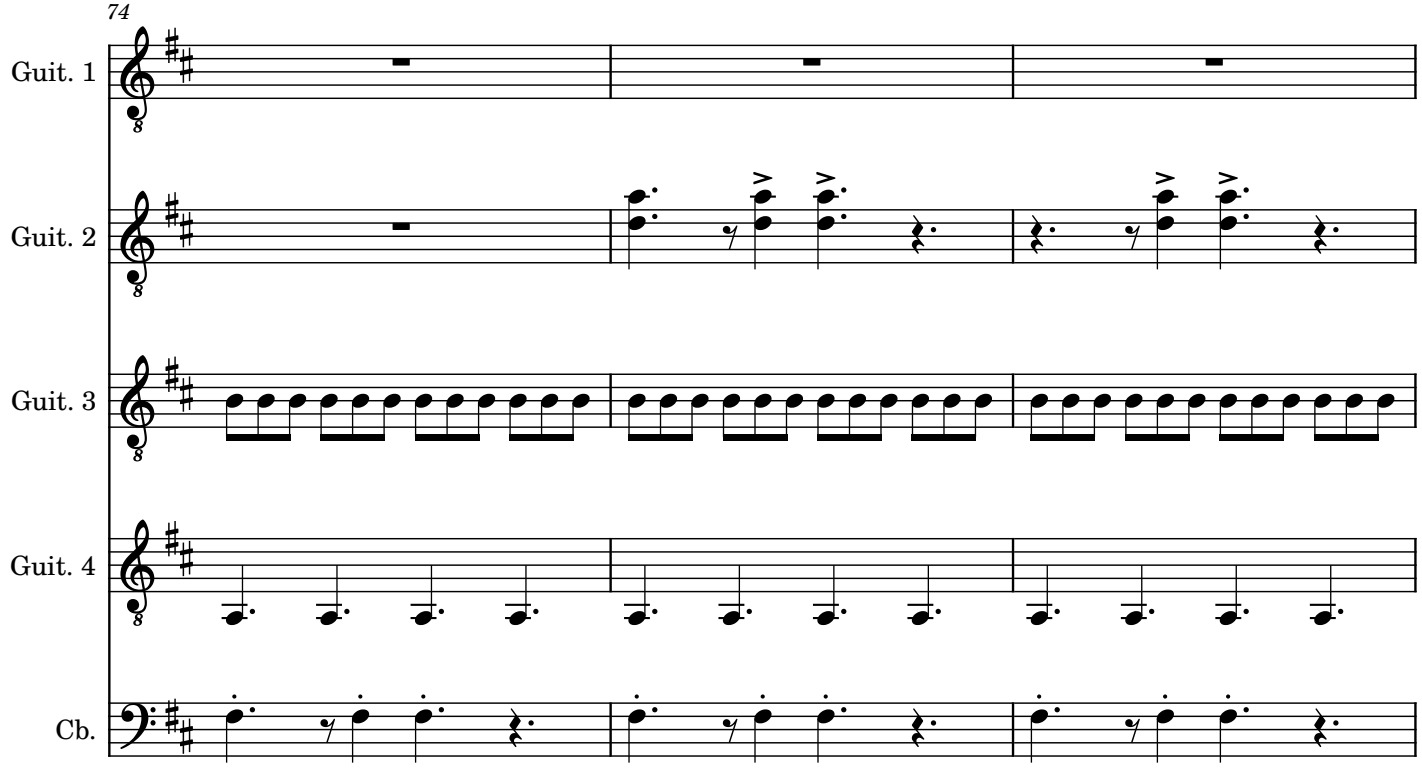

56
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.

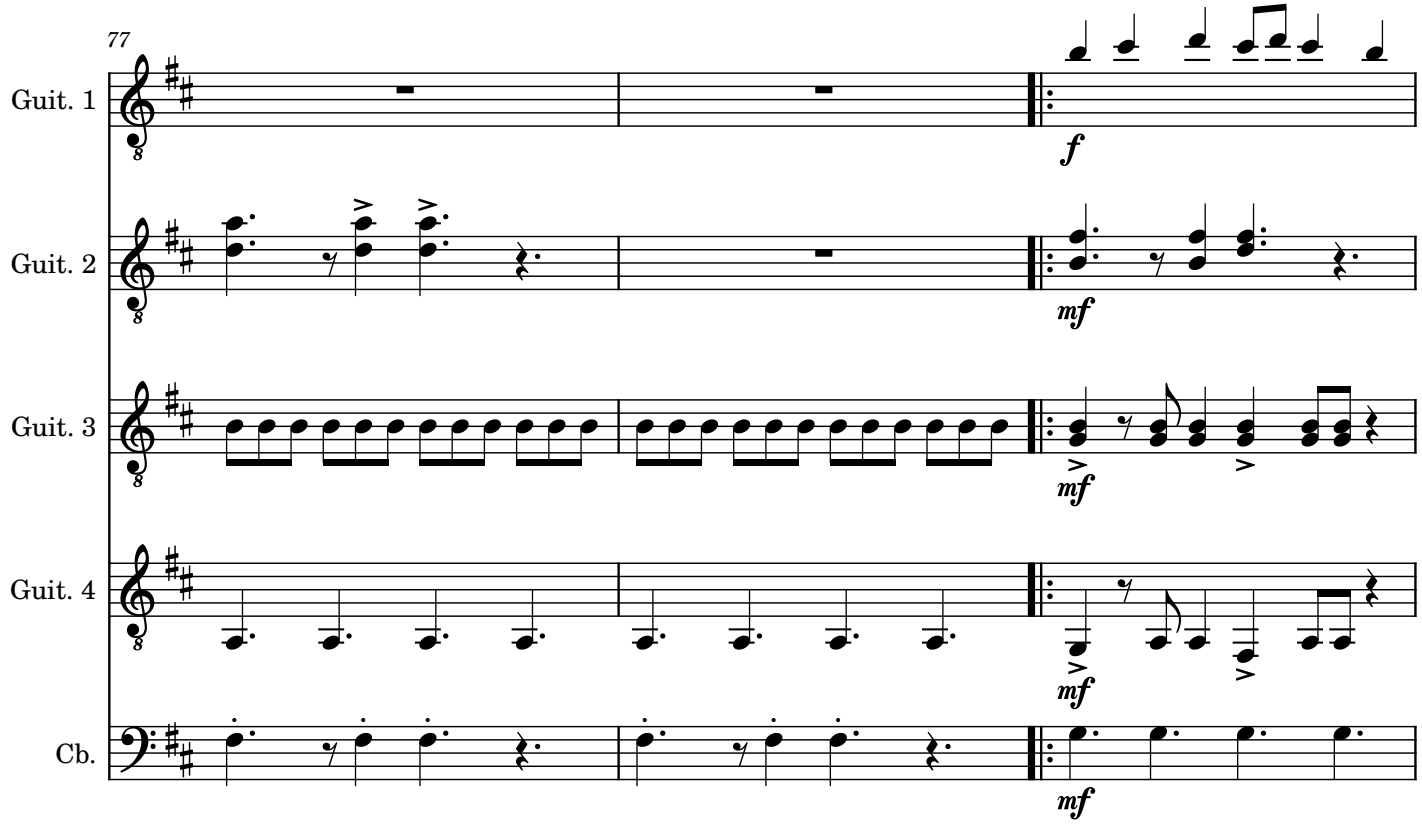

59
Guit. 1
Guit. 2
mf
Guit. 3
Guit. 4
Cb.
62
Guit. 1
f
Guit. 2
mf
Guit. 3
mp
Guit. 4
mp
Cb.
mp

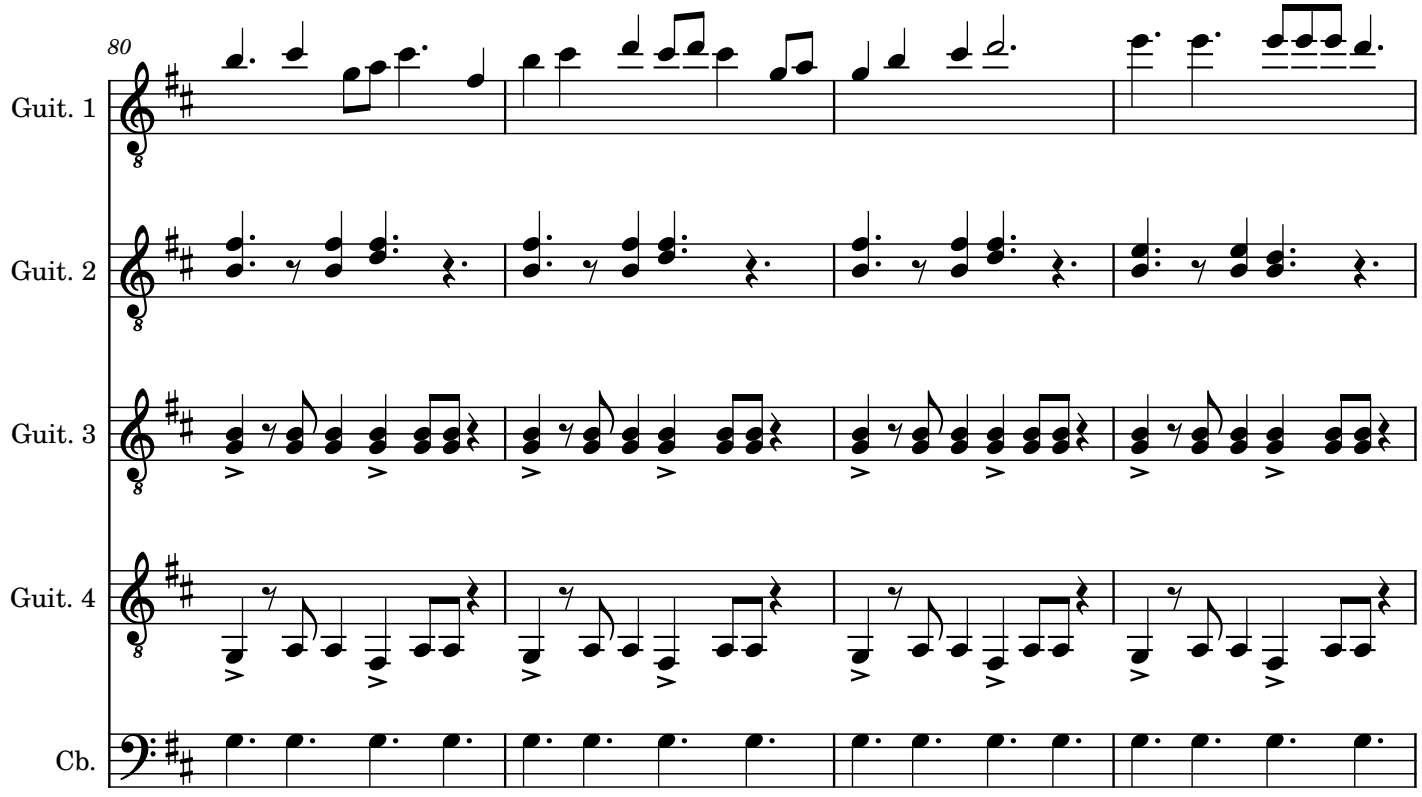

65
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.

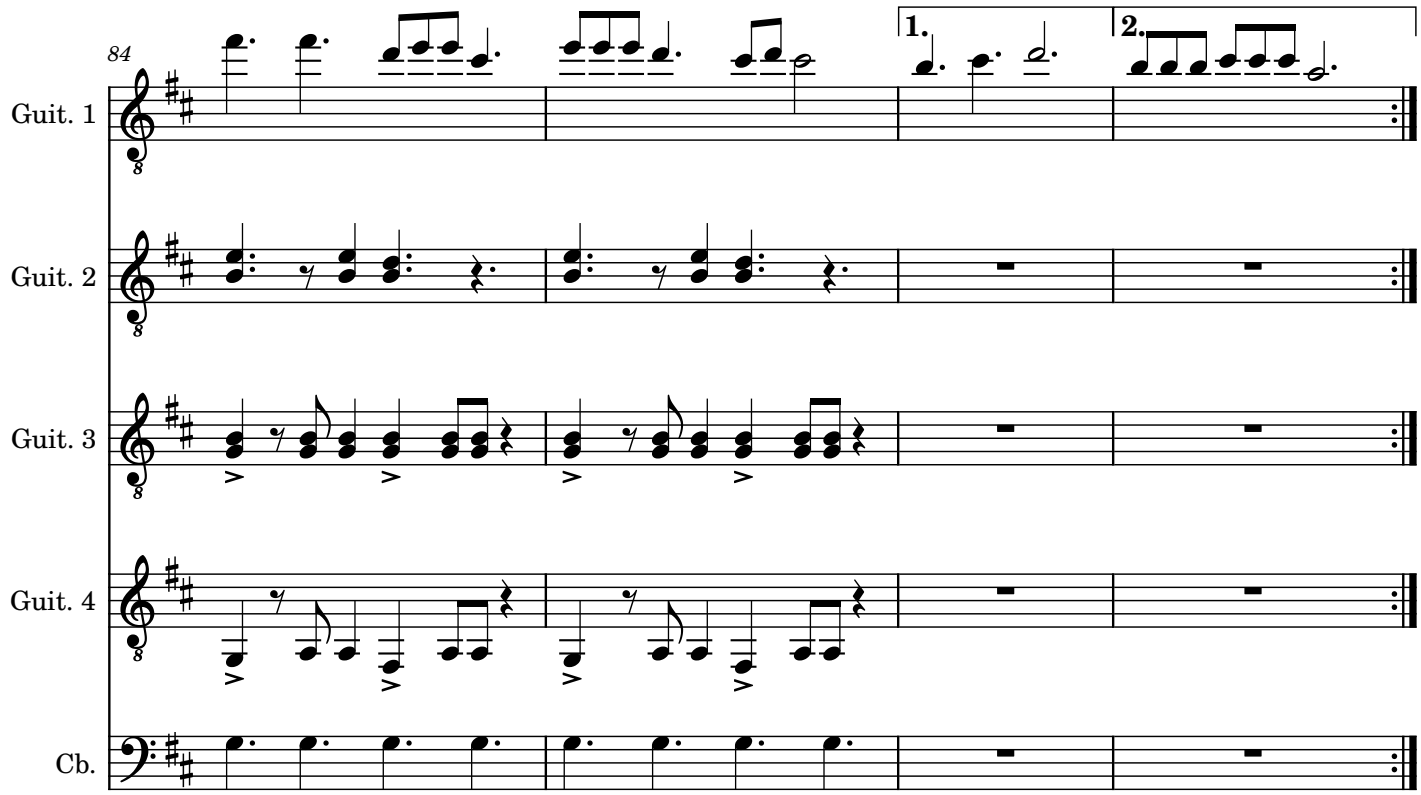

68
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.

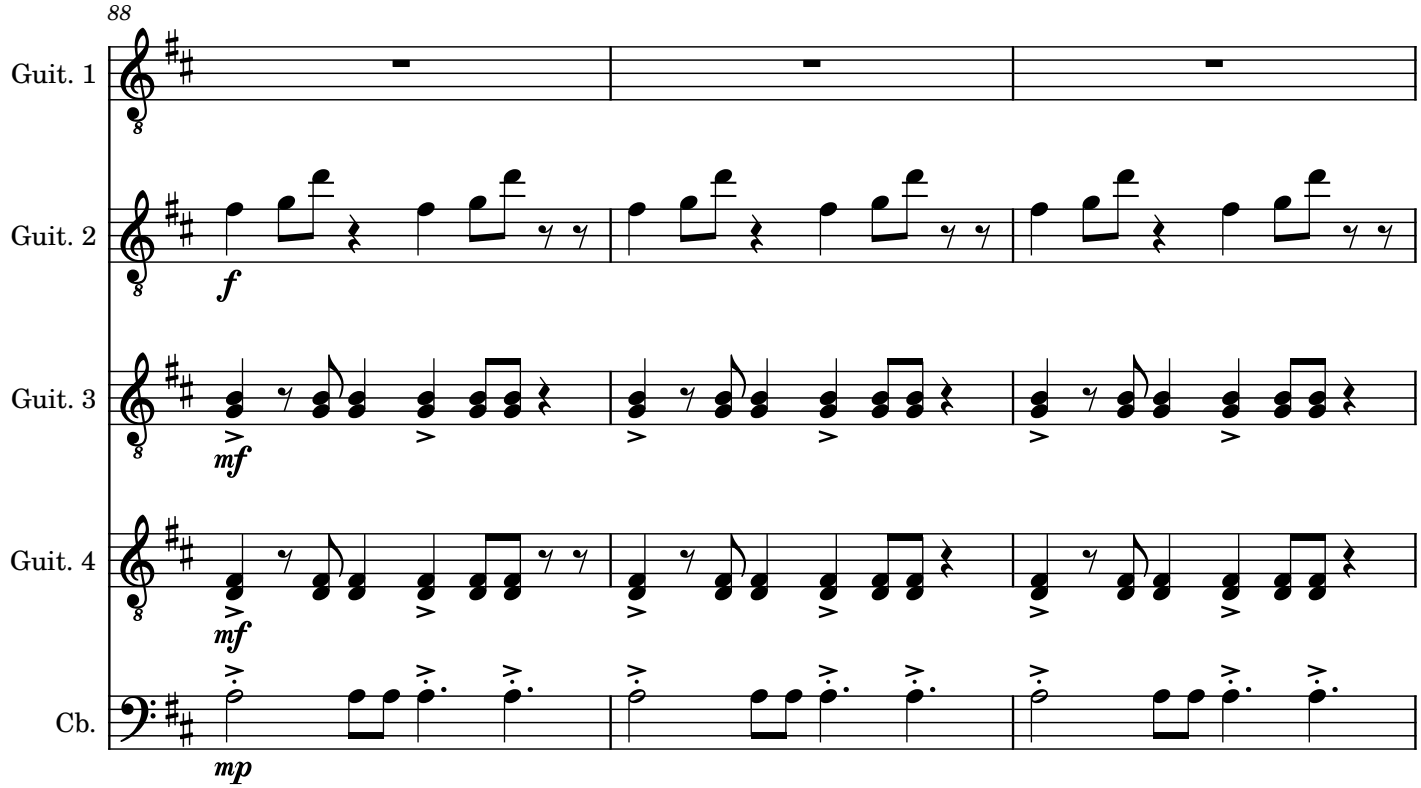

71
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.
f
mf
mf
mf

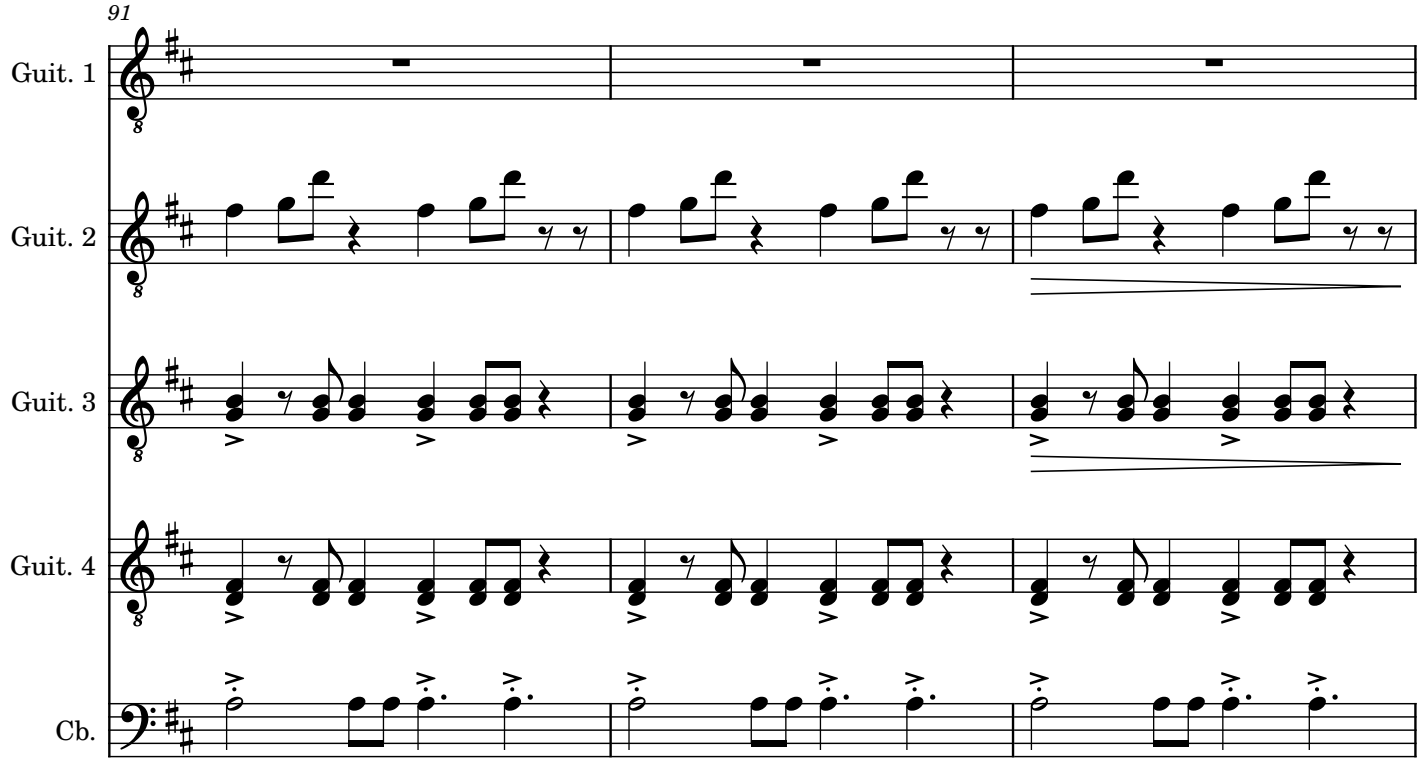

74
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.

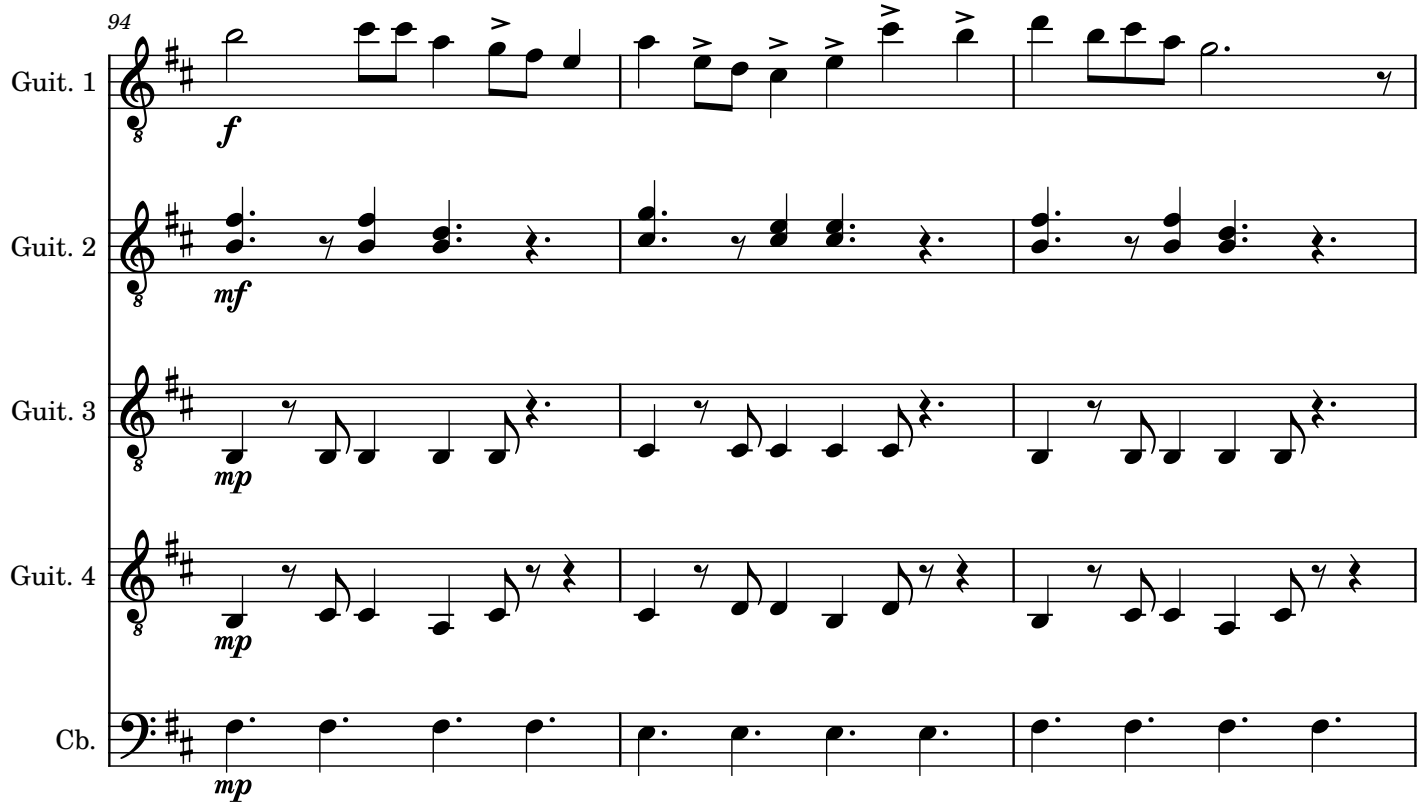

77
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.
f
mf
mf
mf
mf

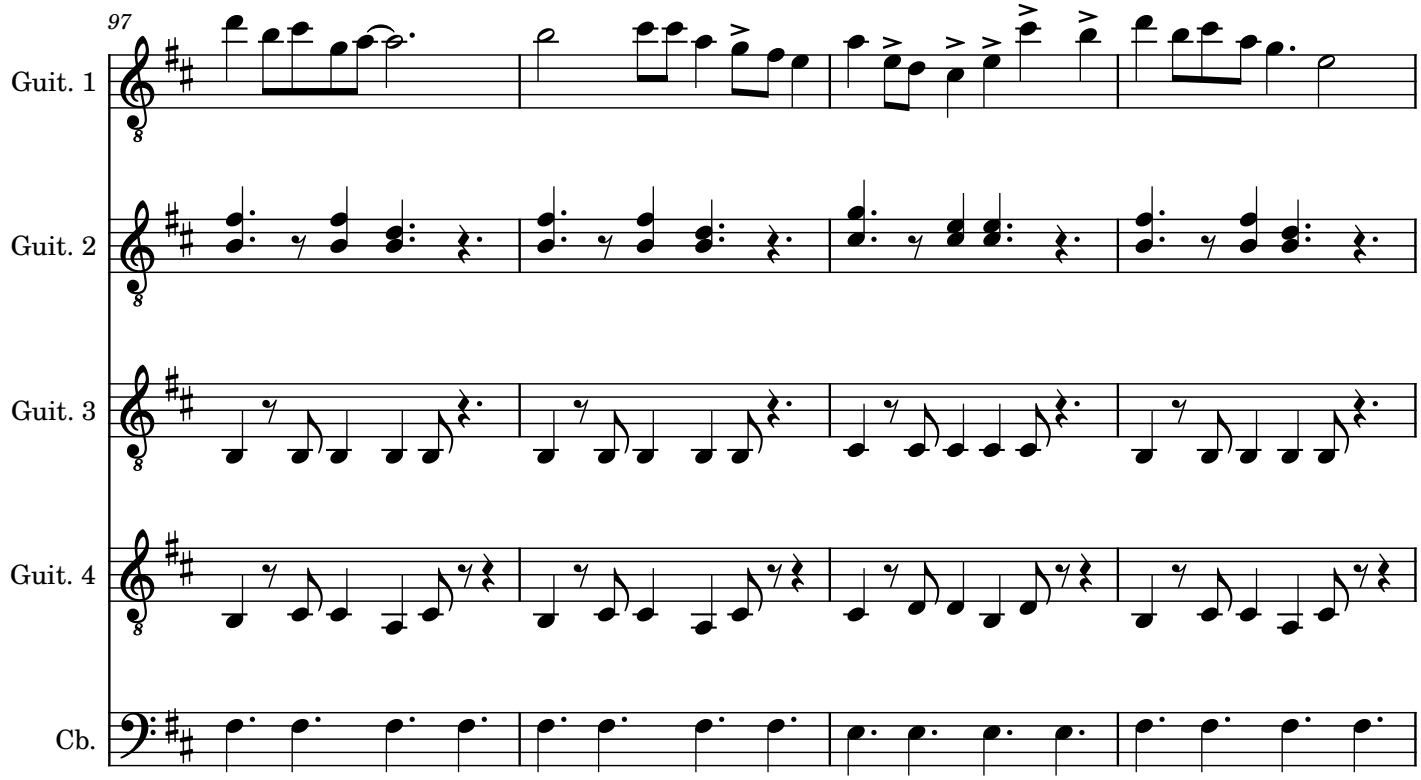

80
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.

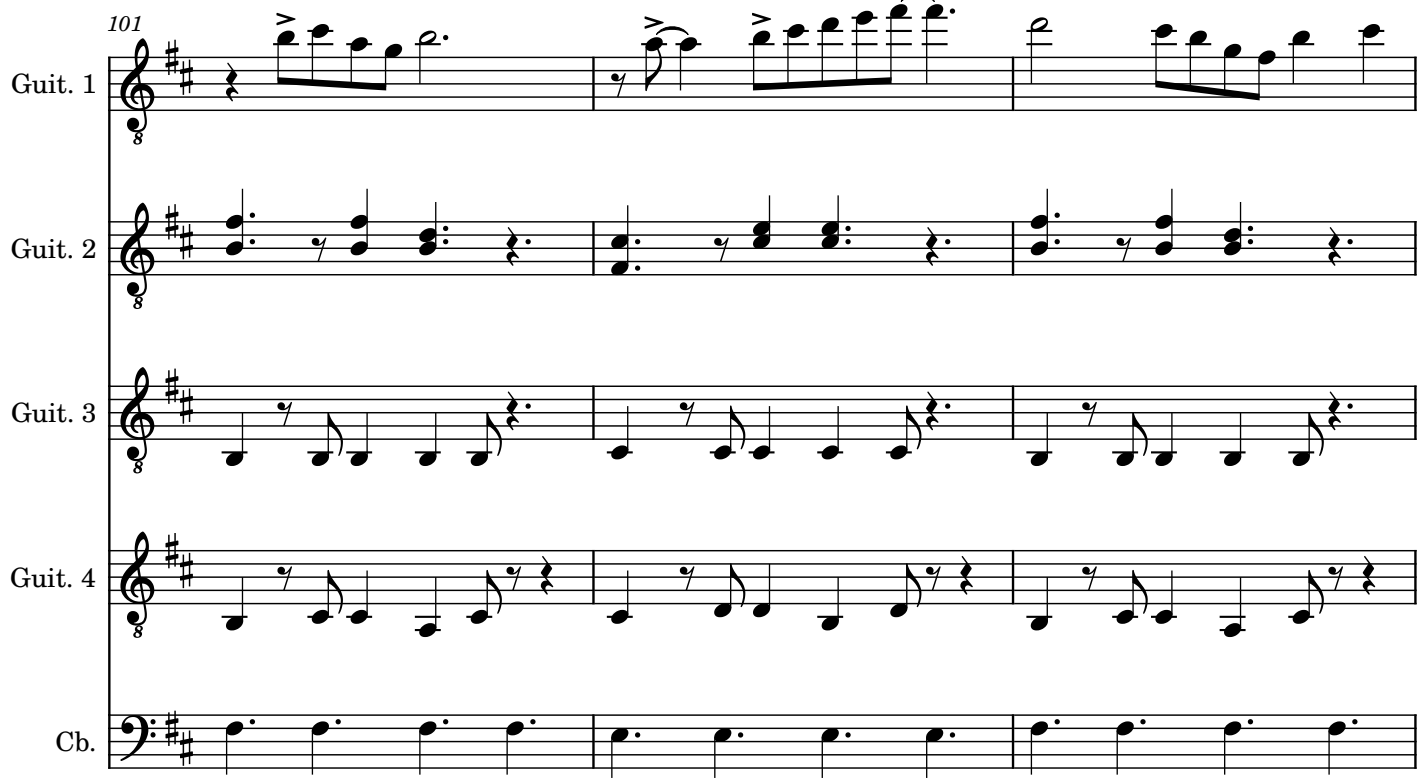

84
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.
1.
2.

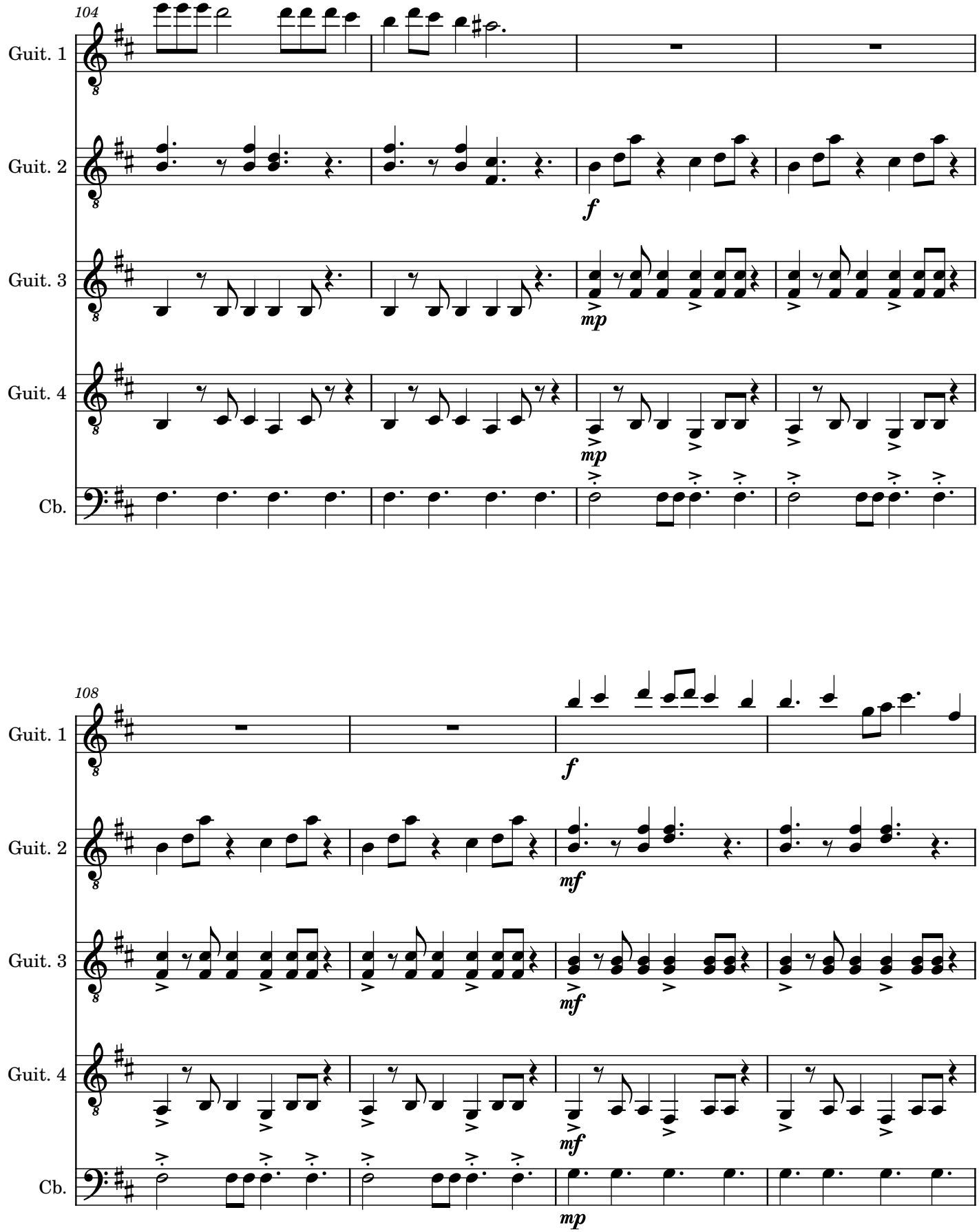

88
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.
f
mf
mf
mp

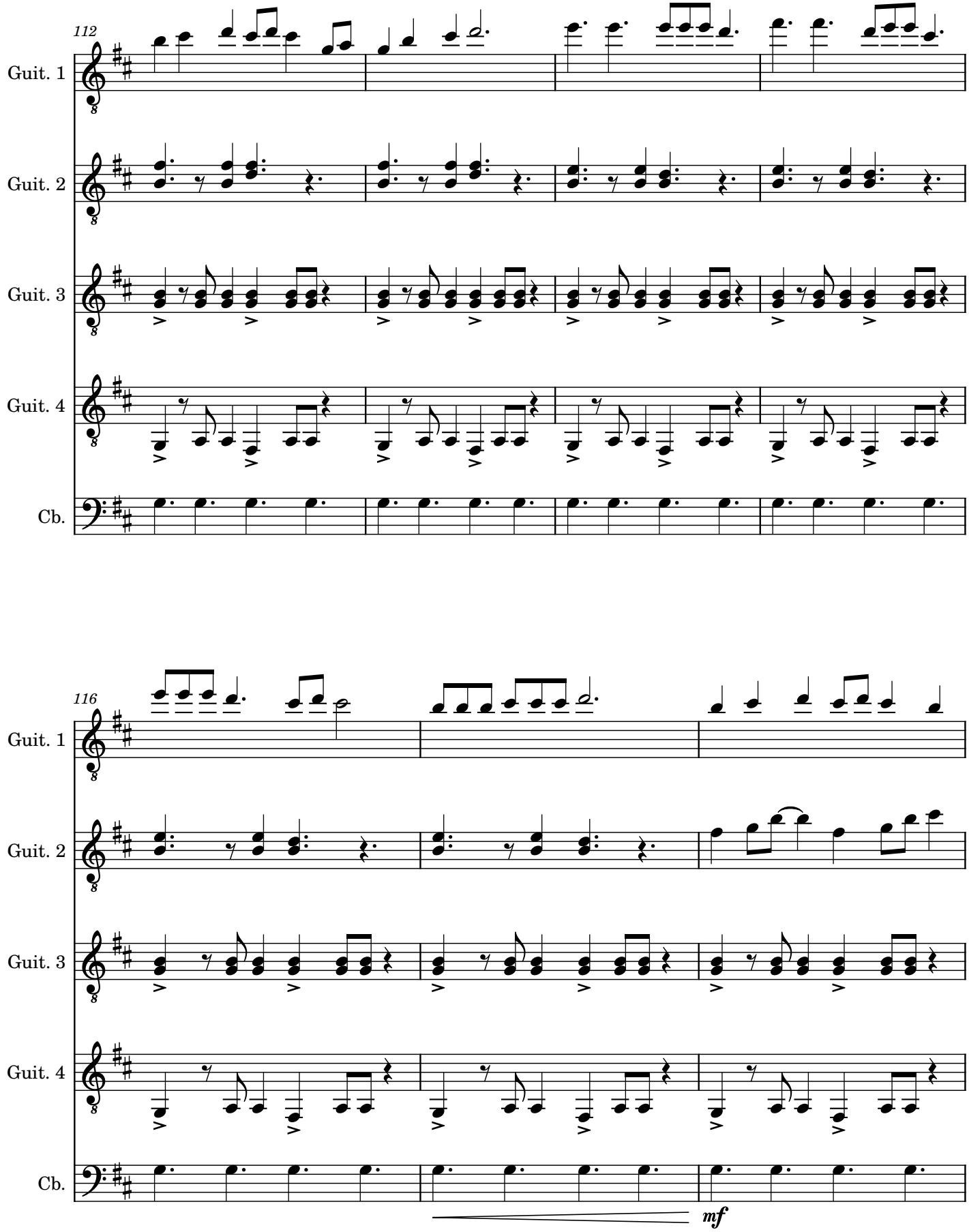

91
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.

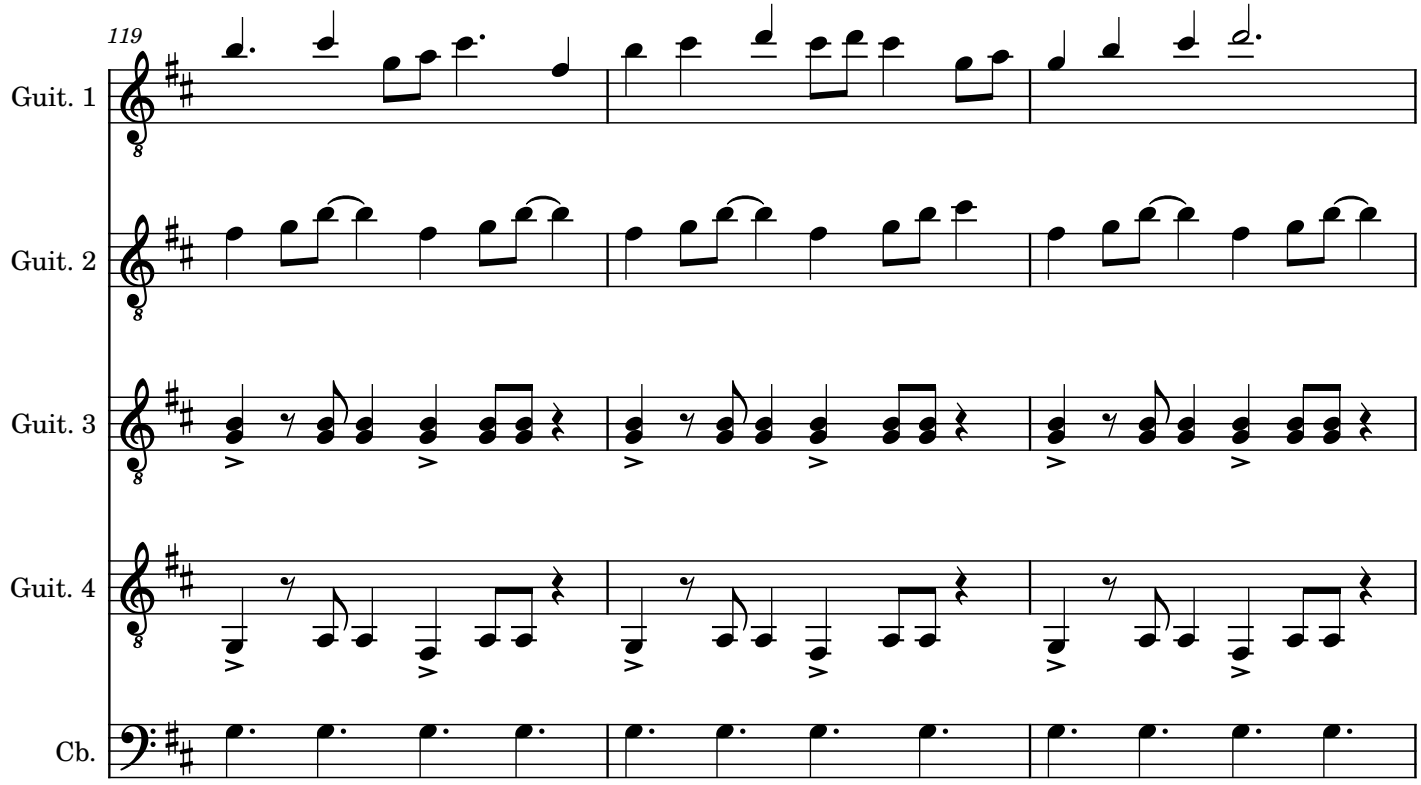

94
Guit. 1
f
Guit. 2
mf
Guit. 3
mp
Guit. 4
mp
Cb.
mp

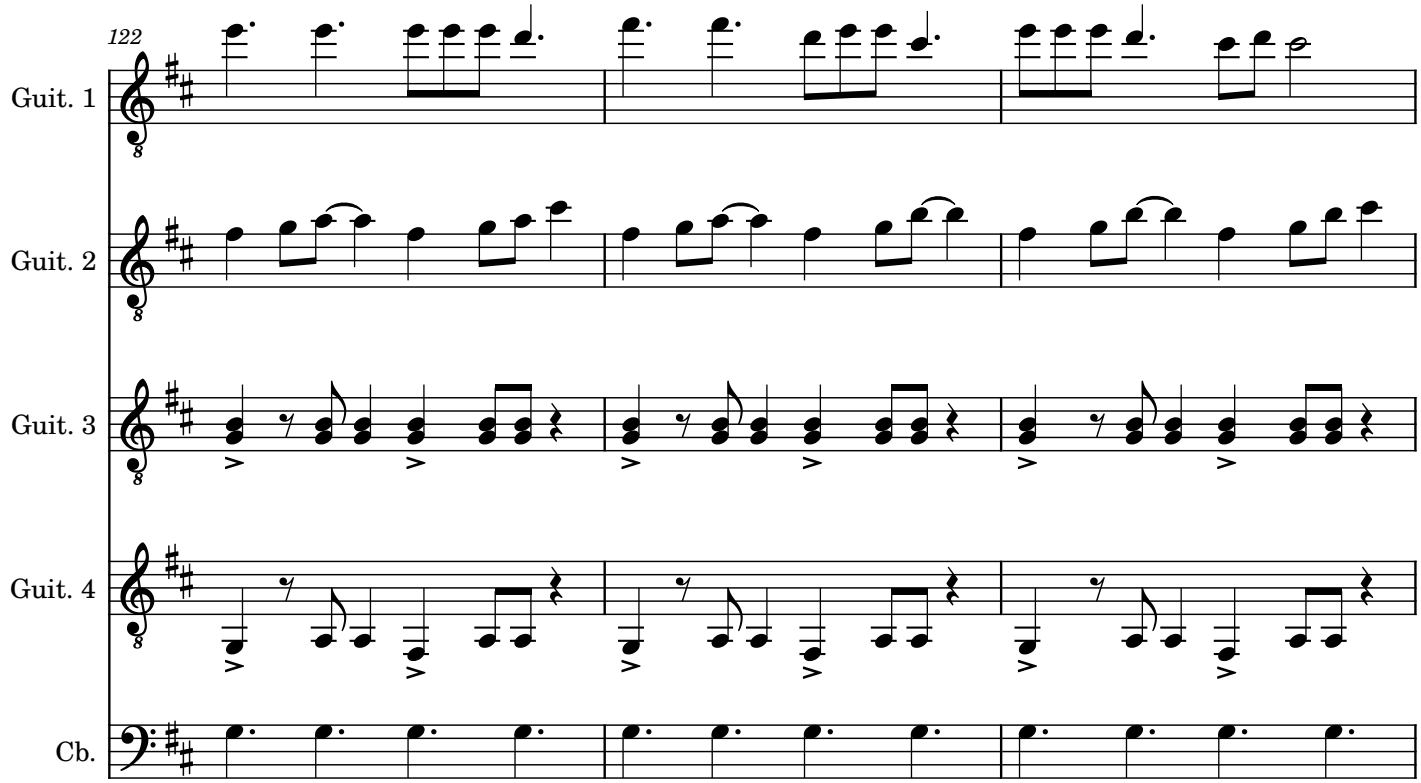

97
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.

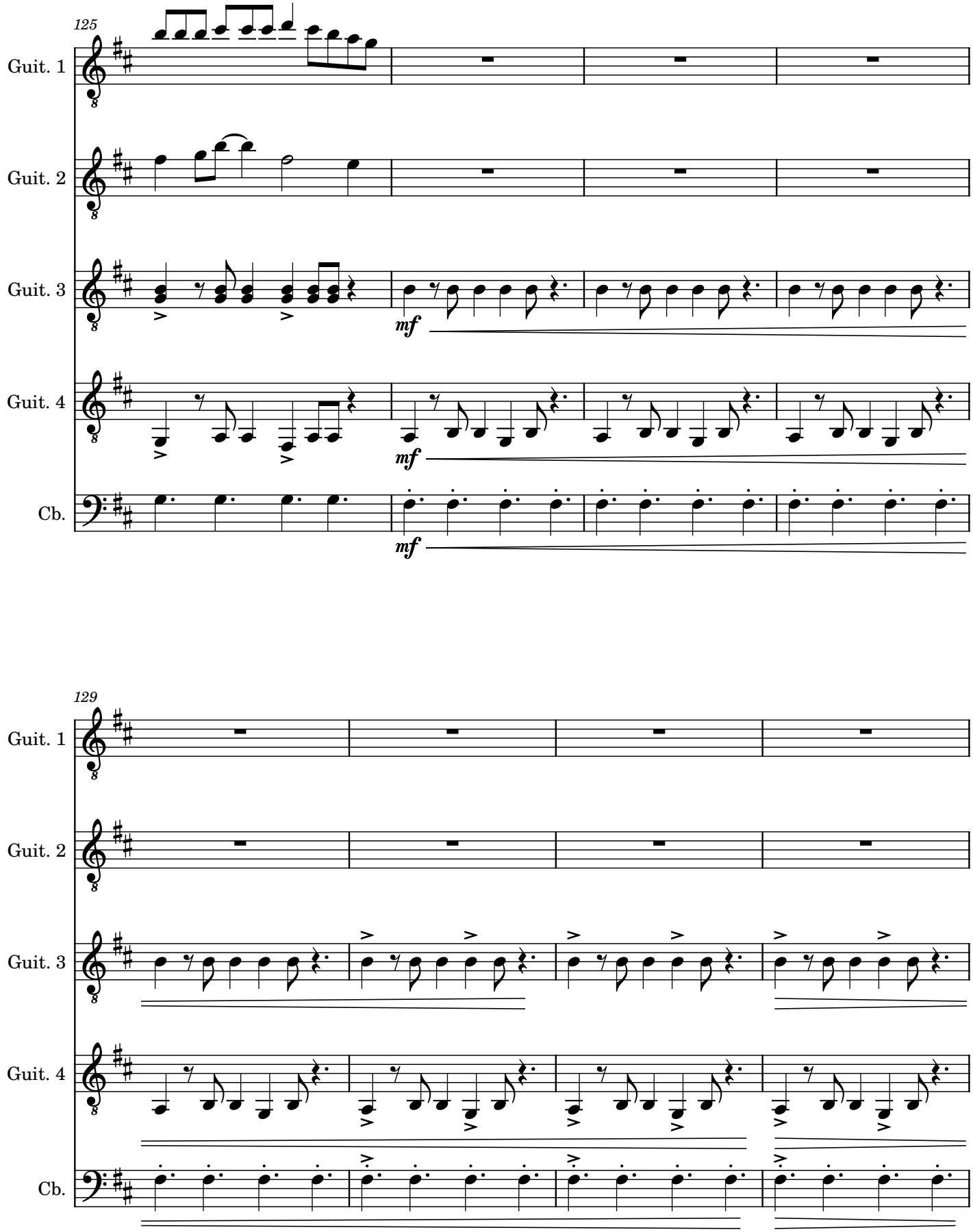

101
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.

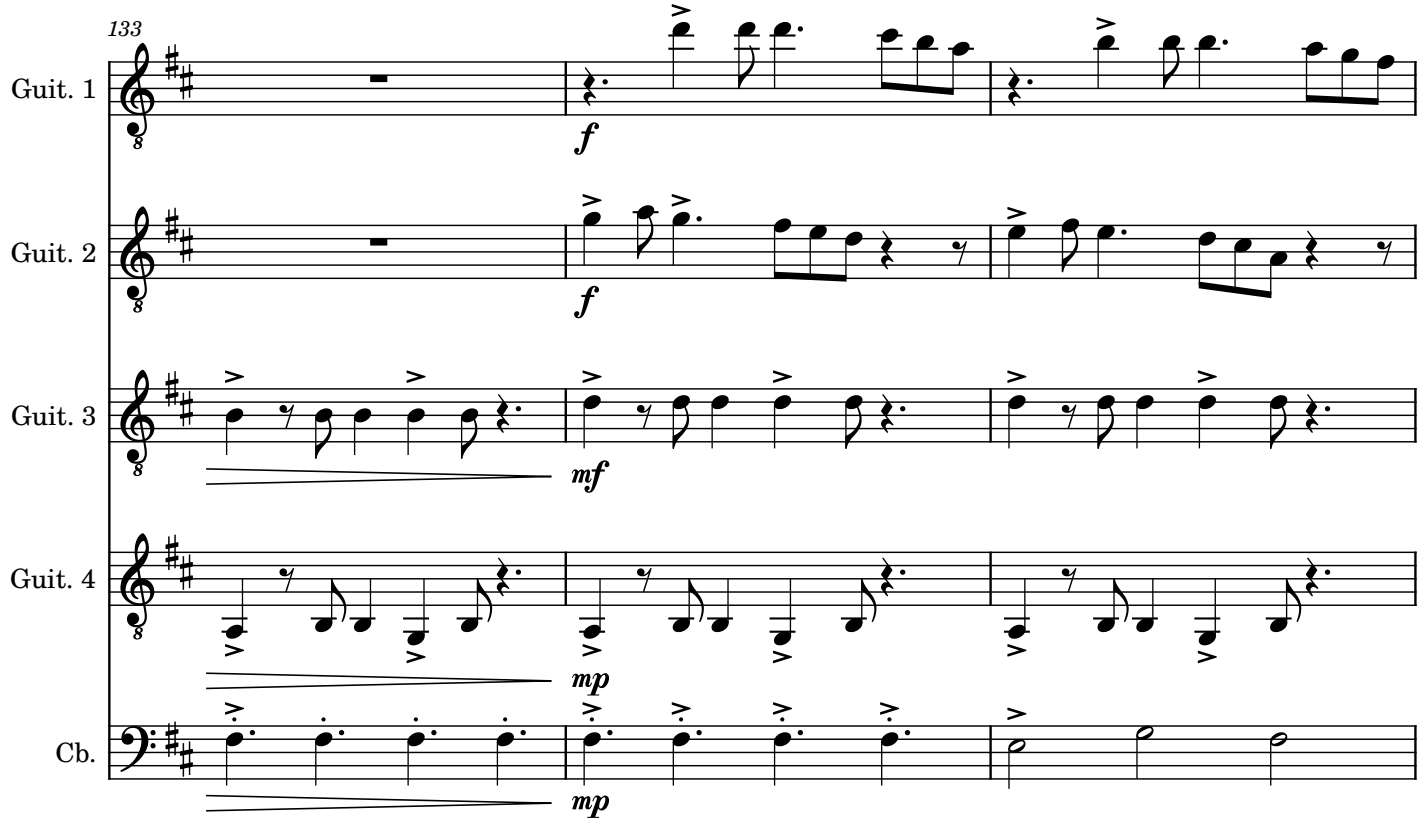

104
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.
f
mp
mp
108
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.
f
mf
mf
mf
mp

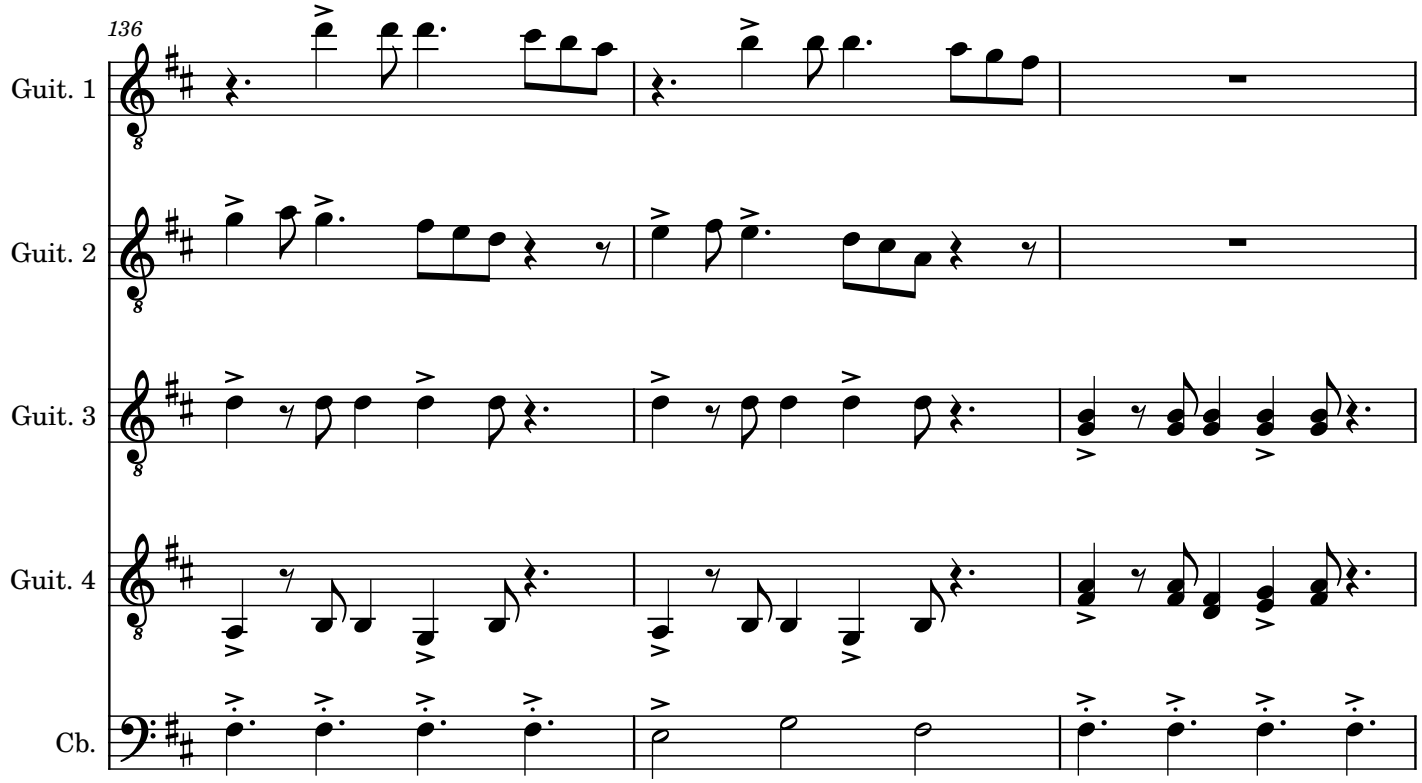

112
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.
116
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.
mf

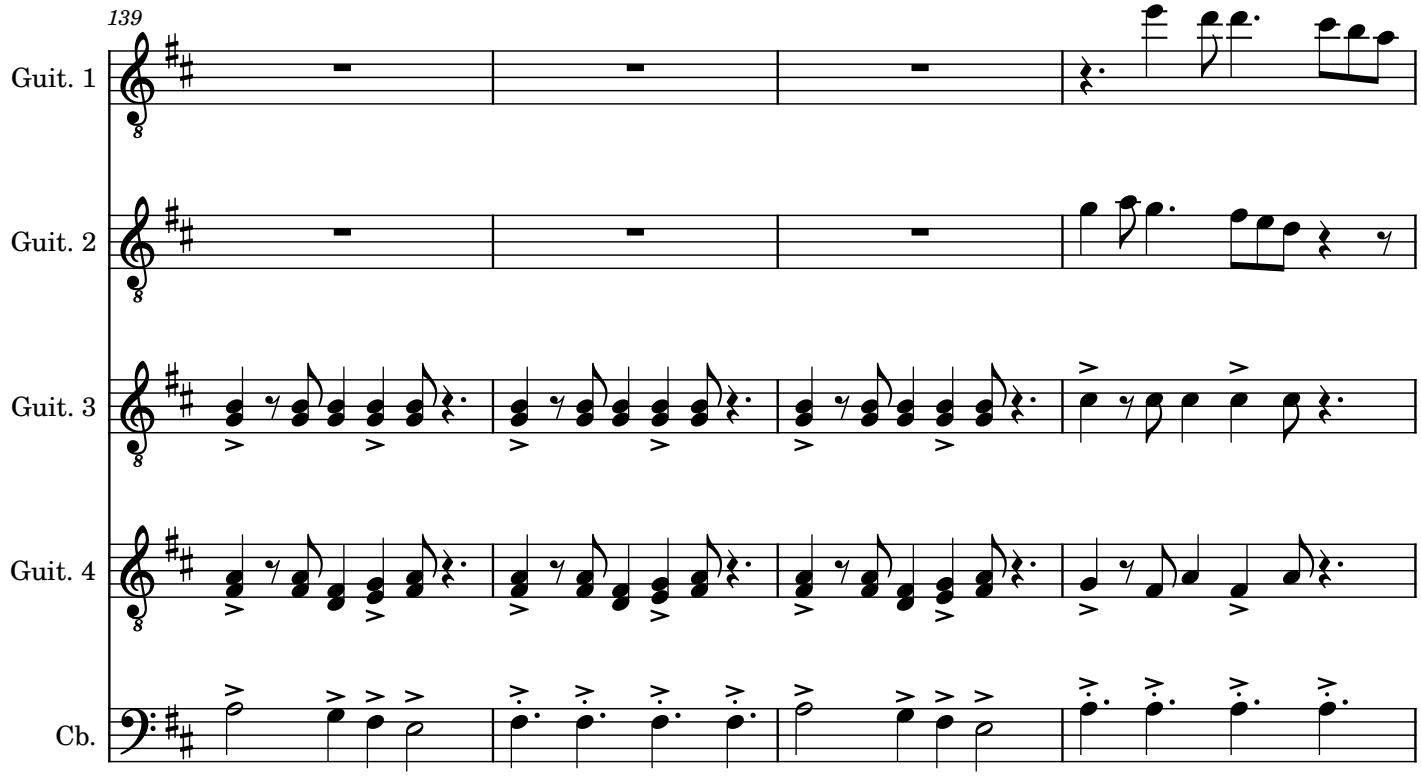

119
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.

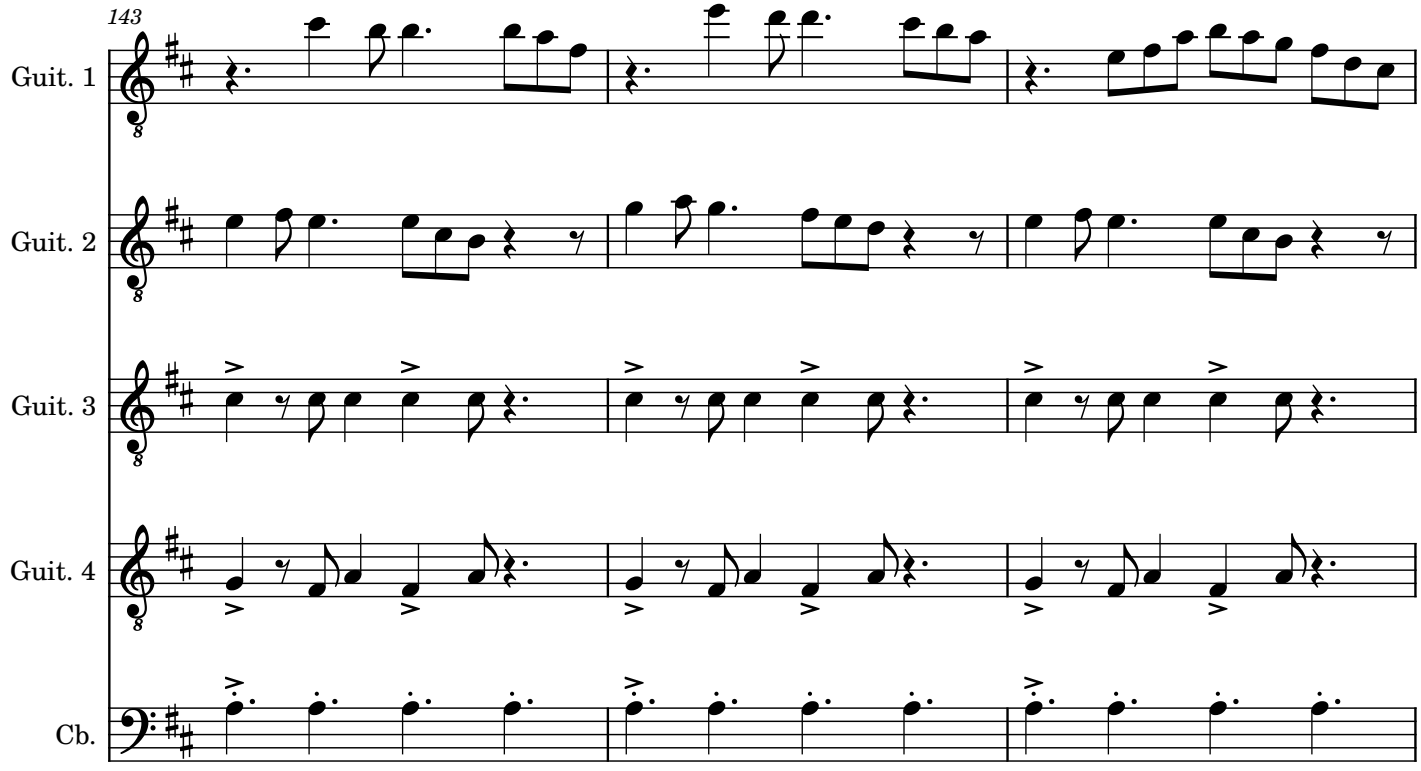

122
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.

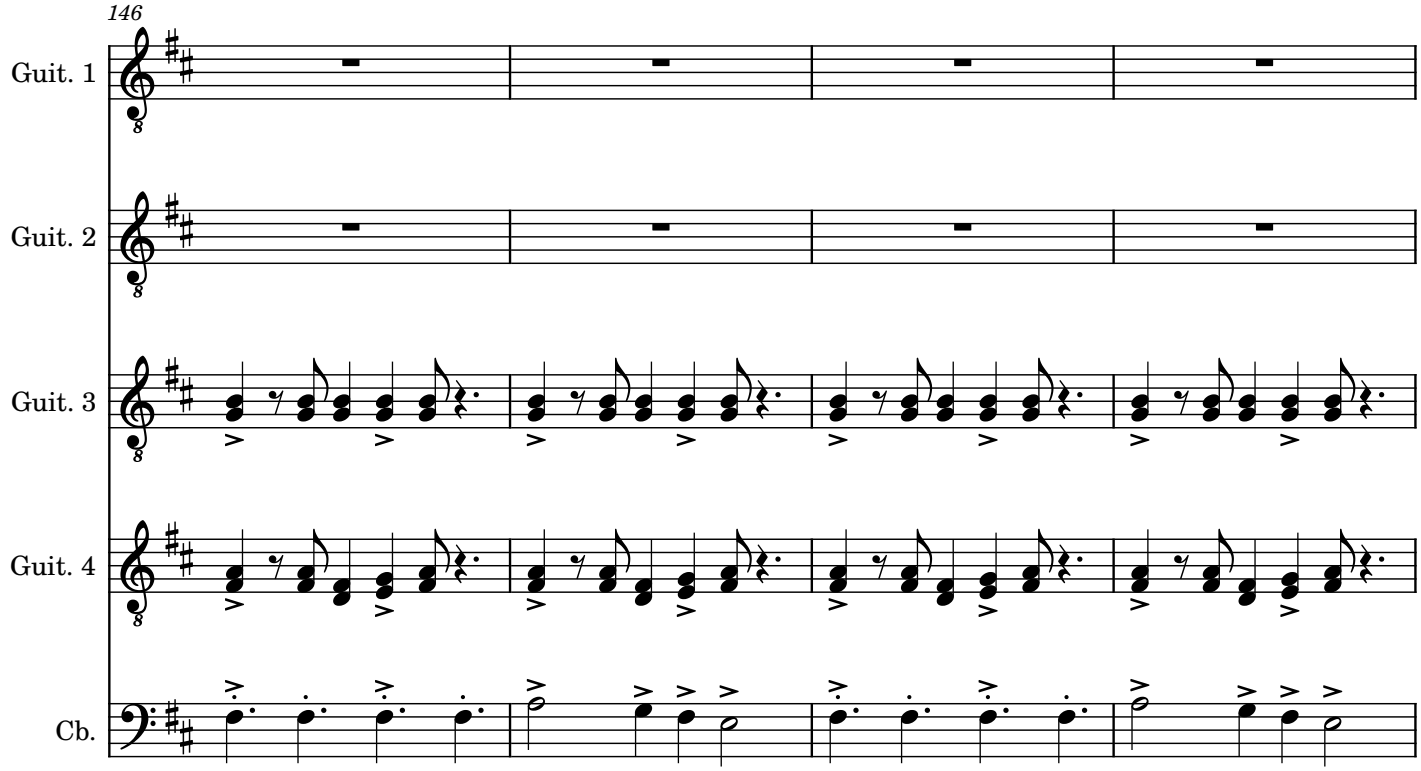

125
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.
mf
mf
mf
129
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.

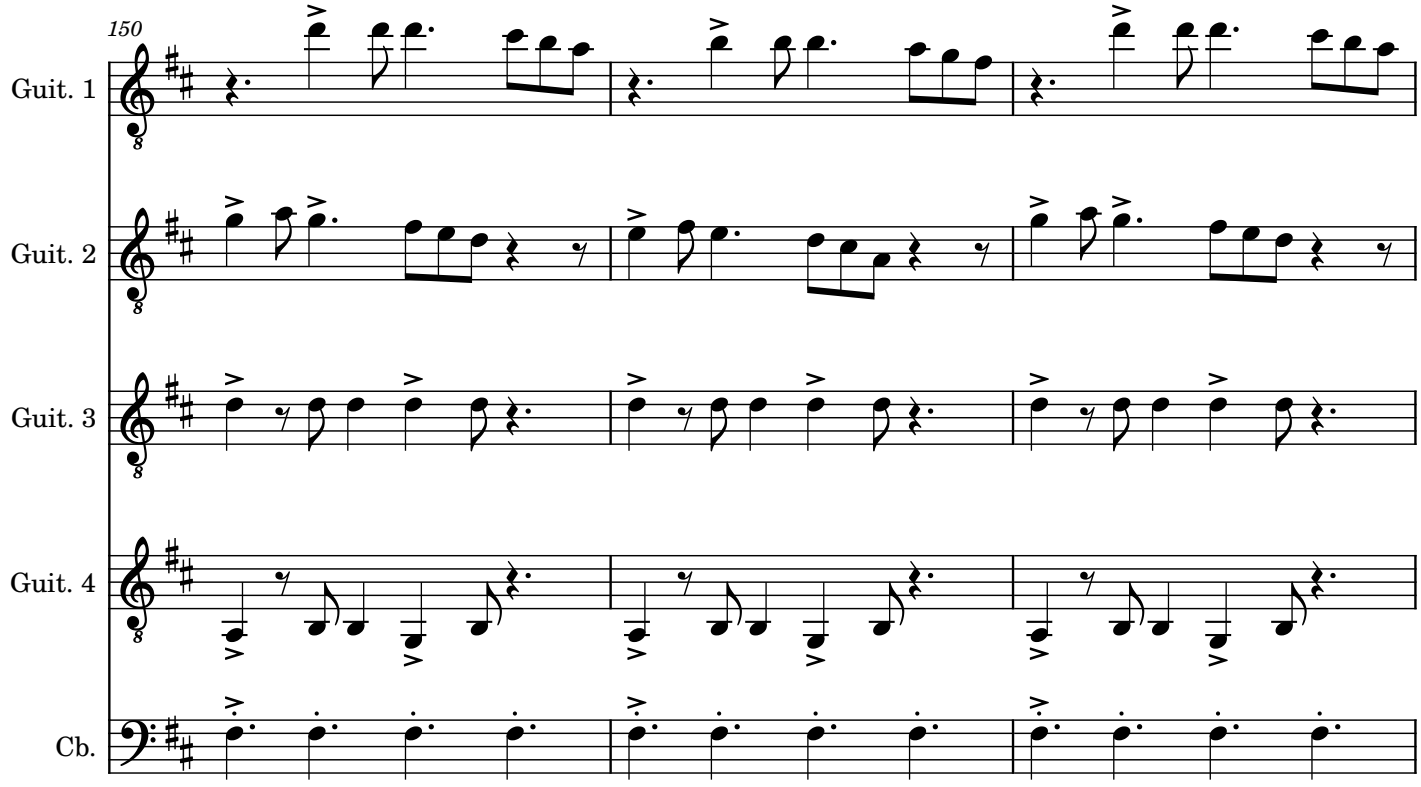

133
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.
f
f
mf
mp
mp

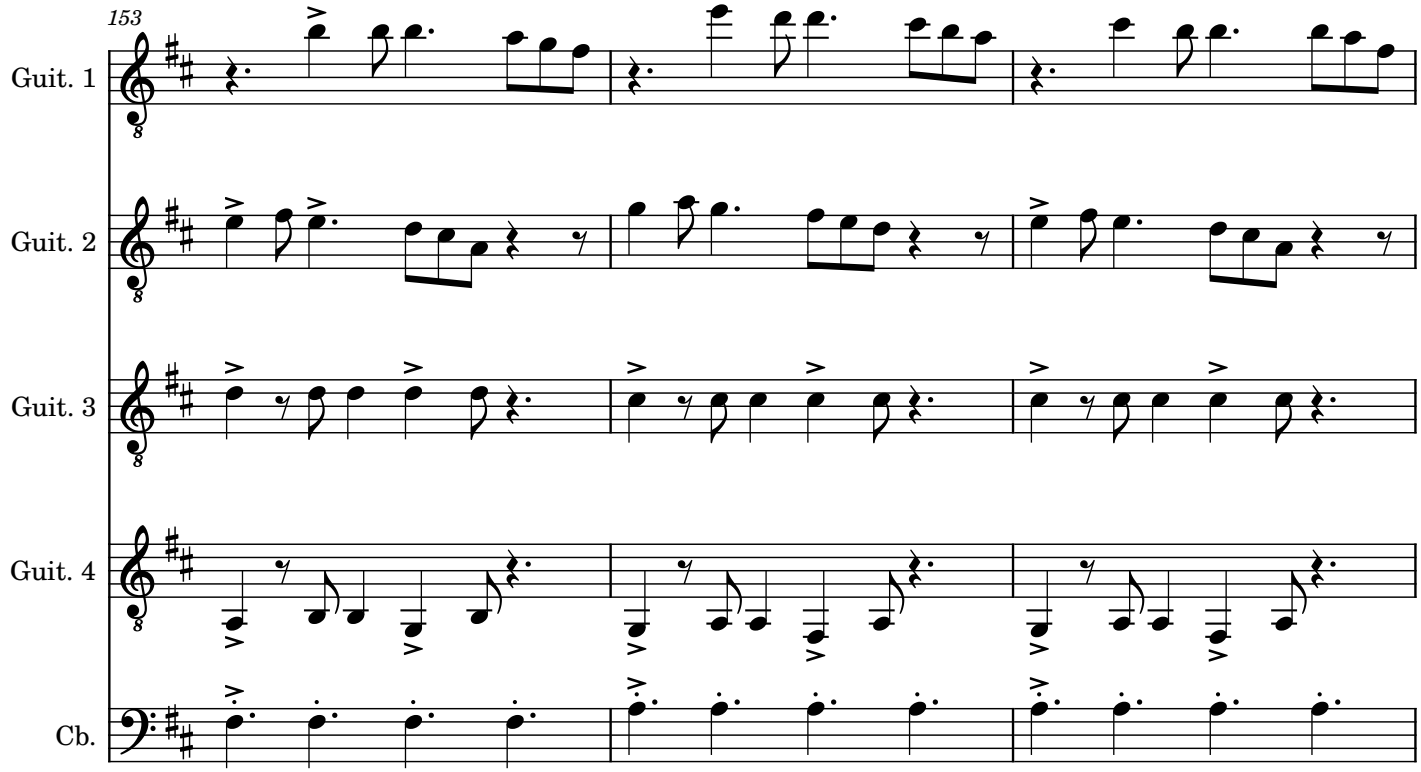

136
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.

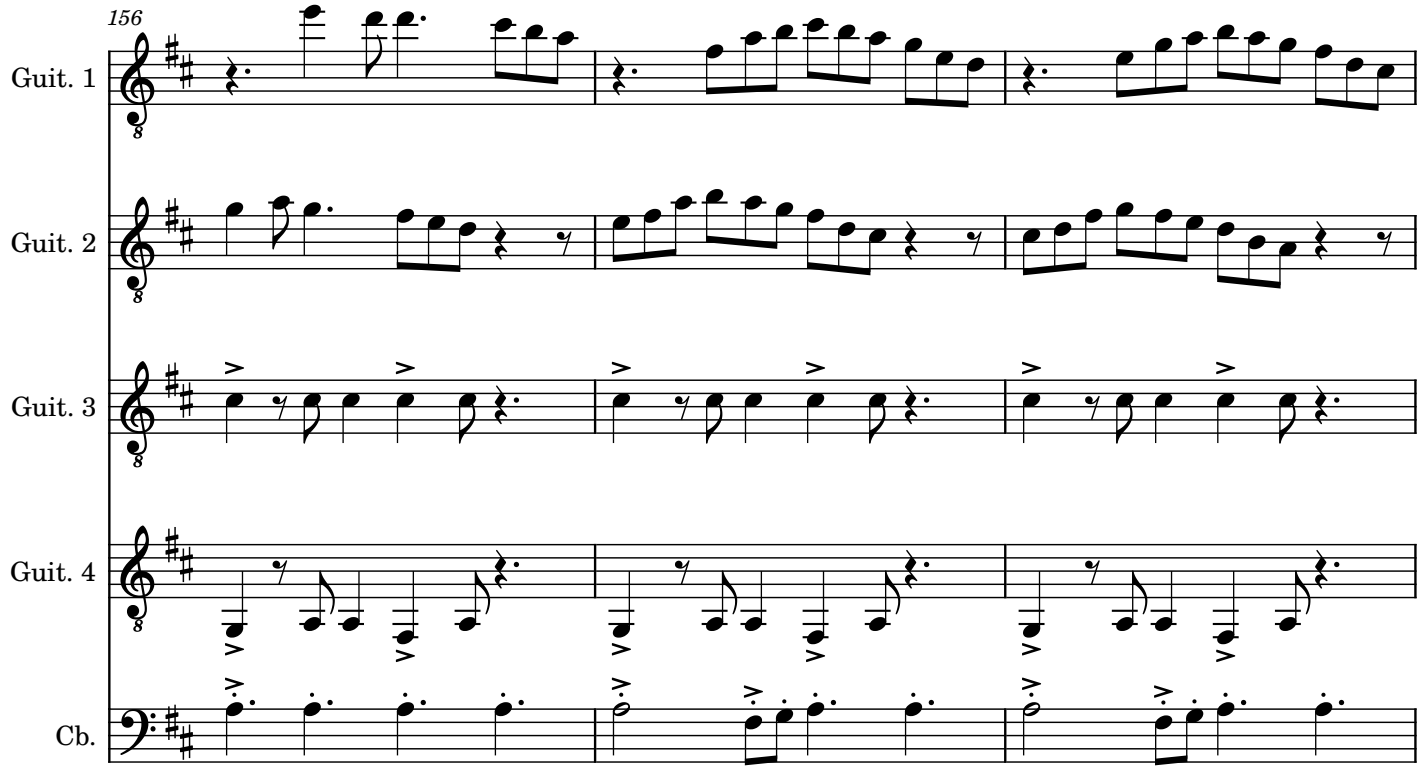

139
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.

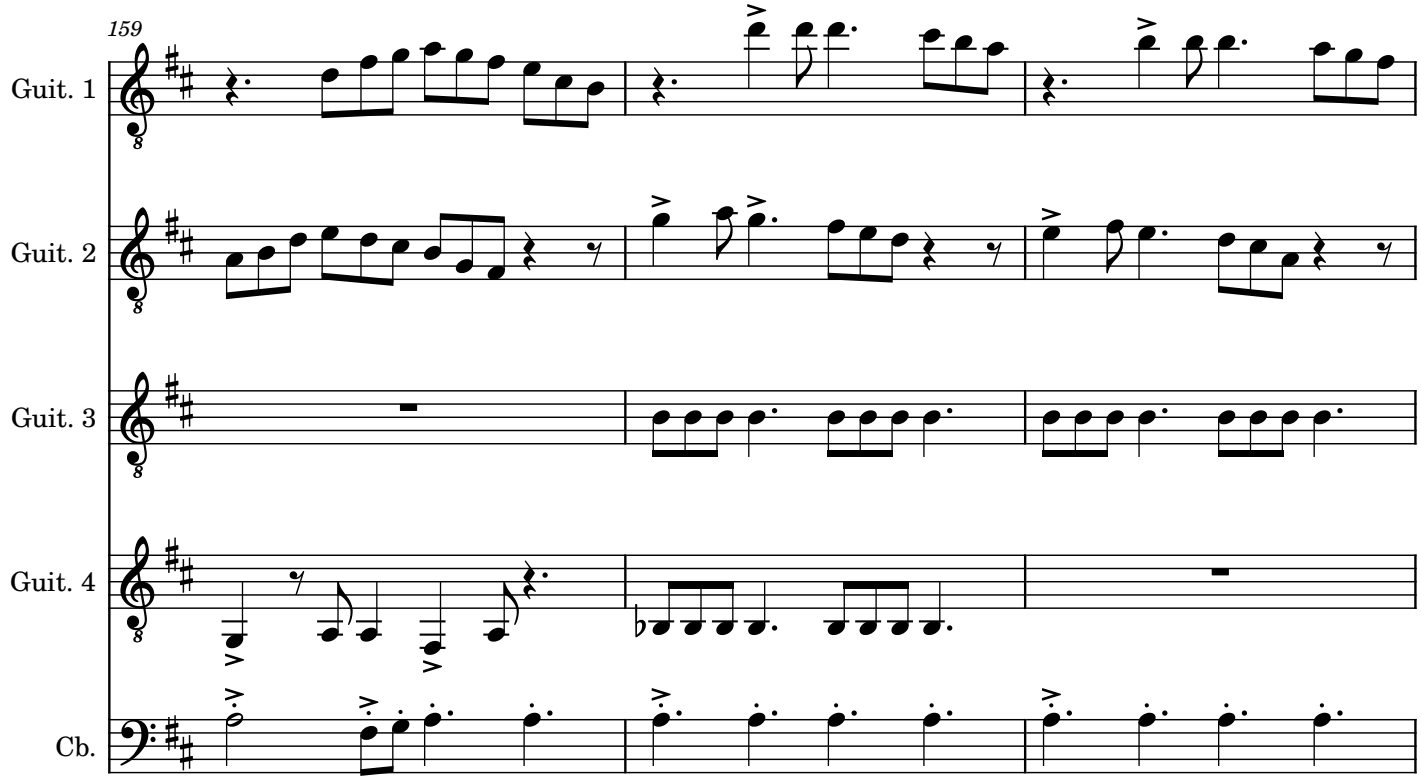

143
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.

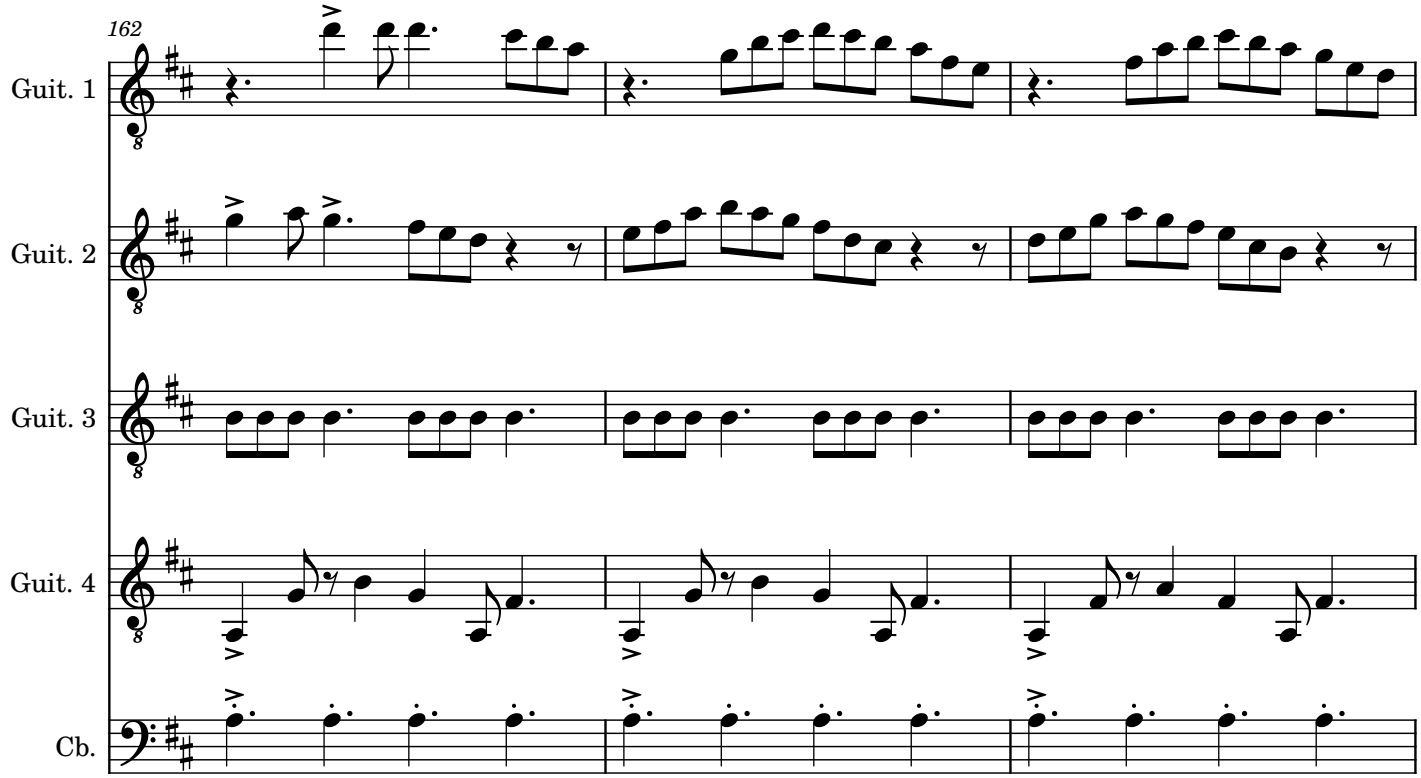

146
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.

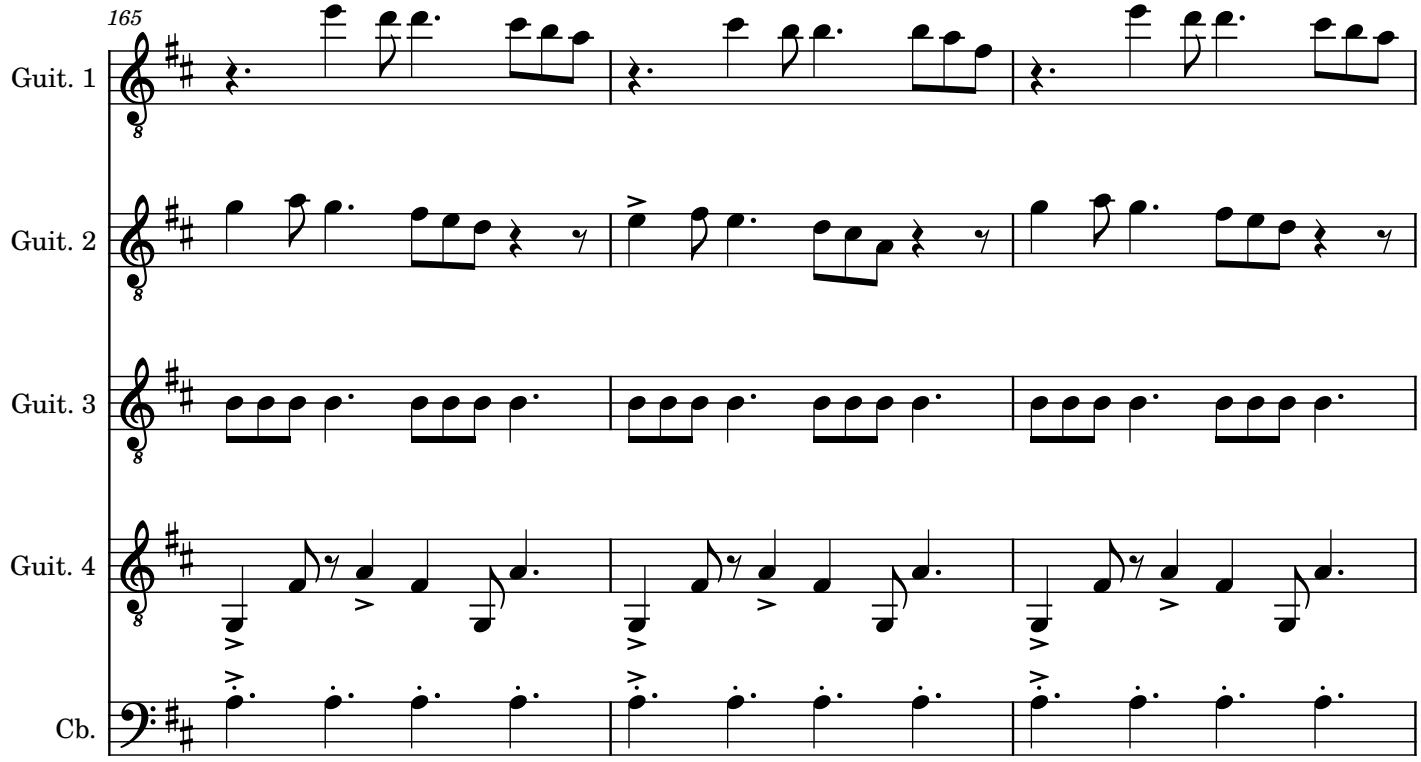

150
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.

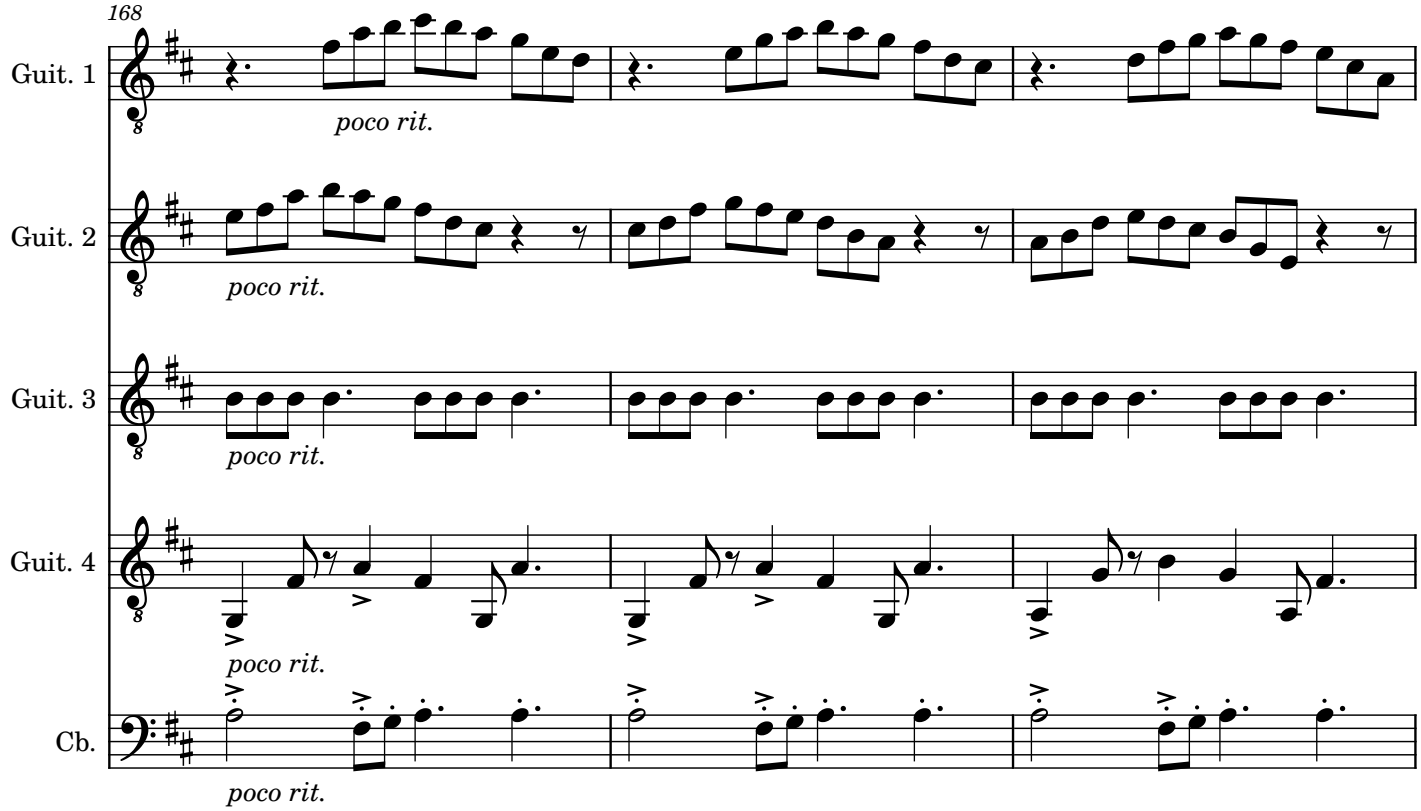

153
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.

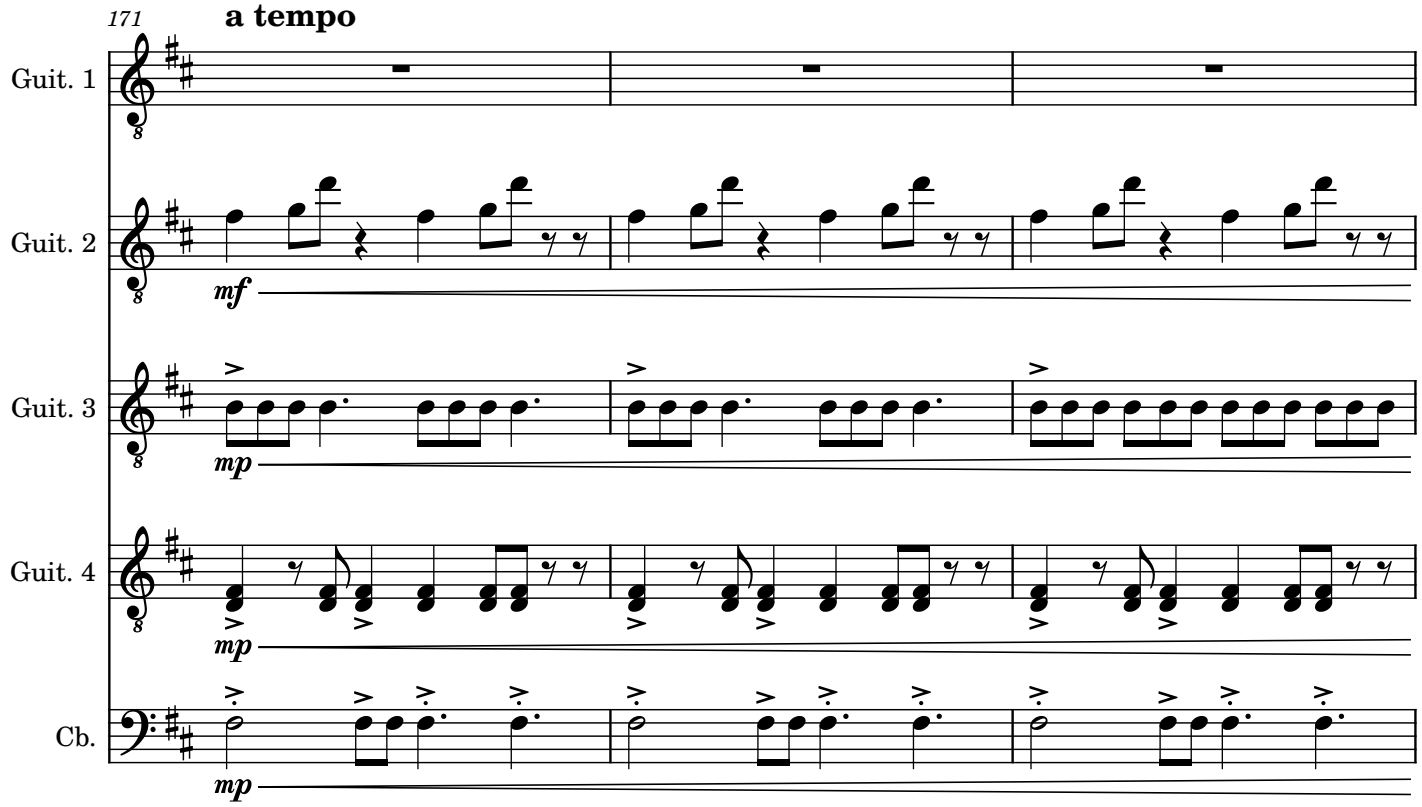

156
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.

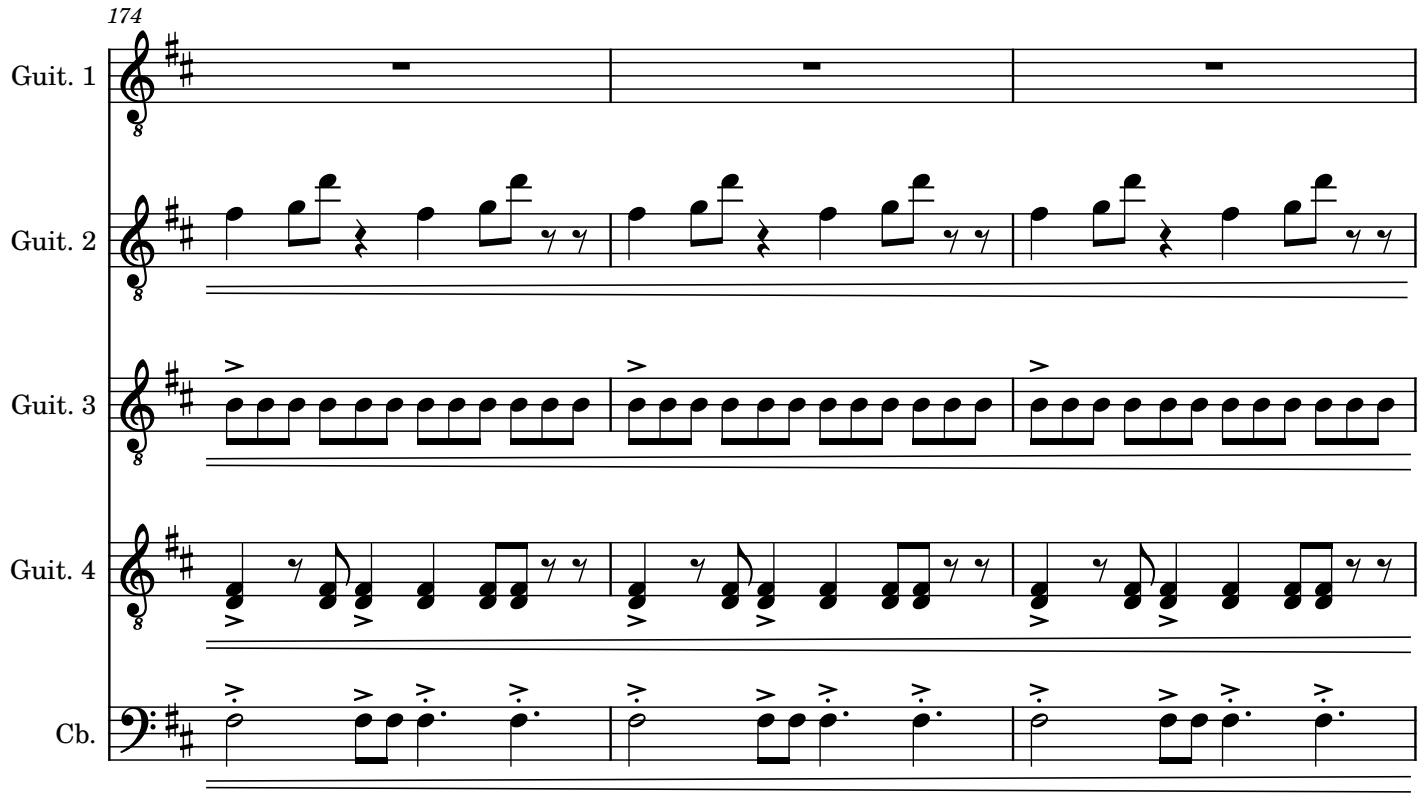

159
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.

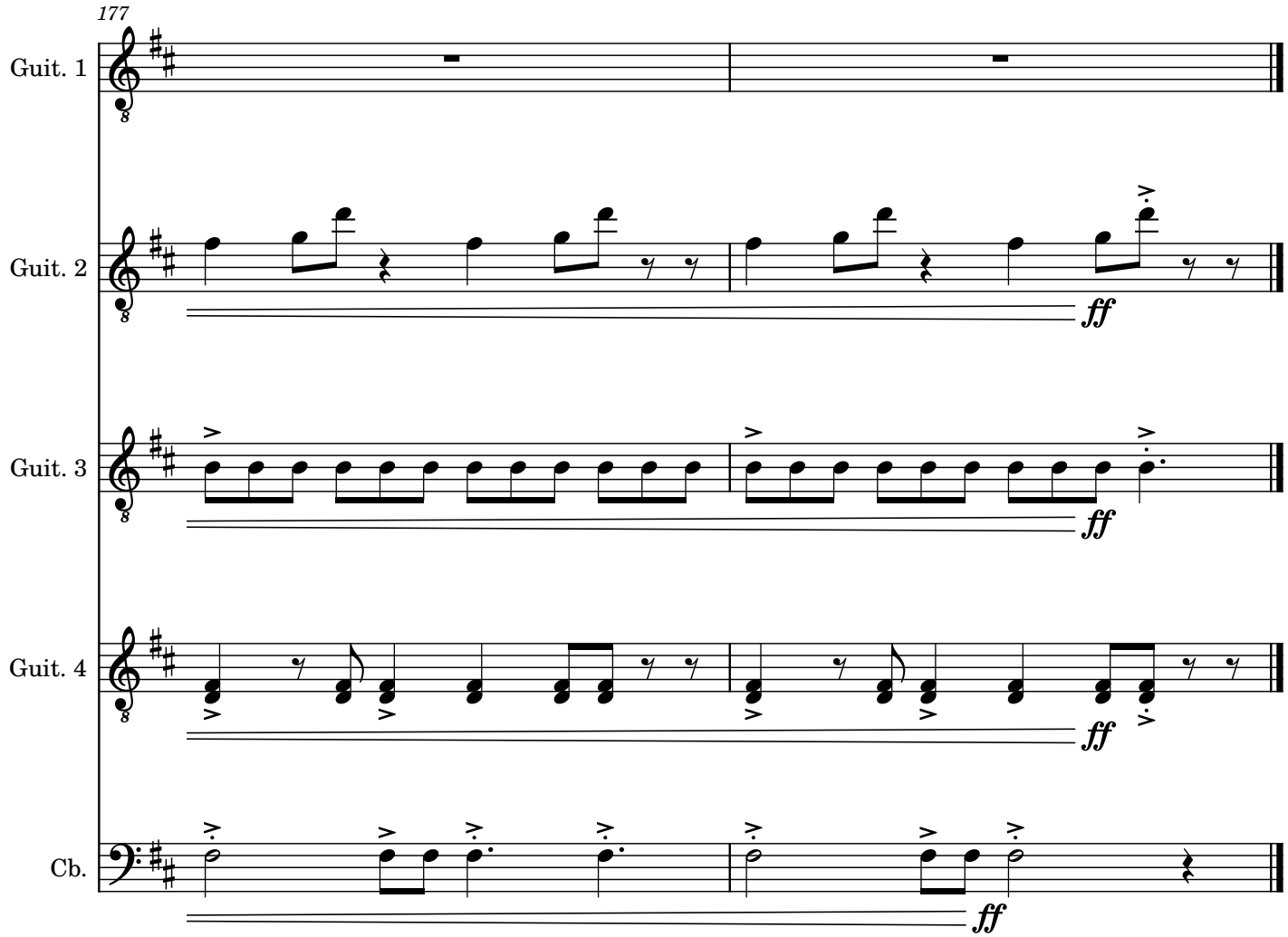

162
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.


165
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.


168
Guit. 1
poco rit.
Guit. 2
poco rit.
Guit. 3
poco rit.
Guit. 4
poco rit.
Cb.
poco rit.


171
a tempo
Guit. 1
Guit. 2
mf
Guit. 3
mp
Guit. 4
mp
Cb.
mp


174
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.


177
Guit. 1
Guit. 2
Guit. 3
Guit. 4
Cb.
ff
ff
ff
ff