

C.SAHASRA

(b.2005)

Shards

Composed in 2025

(For solo piano)

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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

Shards for solo piano is built around the idea of brokenness—fragments of melody, rhythm, and harmony that splinter, scatter, and reassemble into new shapes. Rather than presenting a continuous, polished line, the piece embraces discontinuity: short gestures emerge like glints of light off fractured surfaces, each revealing a different angle or texture. The title reflects both the sharpness and the delicacy of these musical fragments.

Throughout the work, the pianist navigates contrasting materials that collide and overlap. Jagged, percussive strikes interrupt quiet, introspective intervals; abrupt rhythmic jolts dissolve into sustained, resonant sonorities. These shifts are not meant to resolve neatly but to highlight the expressive potential of fragmentary thought—how incomplete ideas can still carry emotional weight. The piano's full range becomes a field of scattered pieces, each contributing to the evolving mosaic.

As the piece unfolds, certain fragments begin to echo one another, hinting at an underlying unity beneath the surface. Small motifs recur in altered forms, suggesting the process of piecing together something once broken. The closing moments offer neither full restoration nor collapse but a sense of acceptance: a quiet acknowledgement that beauty can live in the imperfect and the incomplete. Shards invites listeners to hear the poetry within rupture, and the resonance that remains after something has been shattered.

Instrumentation -

Solo Piano

Shards

(for solo piano)

Composed by C.Sahasra
Composed in 2025

Delicately Fragmented

$\text{♩} = \text{ca.} 120$

Musical score for piano, page 1, measures 1-2. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 4/4 time with a key signature of four flats. The music is composed of eighth-note patterns. Measure 1 starts with a dotted half note followed by a sixteenth-note pattern. Measure 2 continues the sixteenth-note pattern. Dynamic markings include p (detached yet flowing) and accents on specific notes.

Musical score for piano, page 1, measures 3-4. The score continues with the same two-staff format and key signature. Measures 3 and 4 show a continuation of the sixteenth-note patterns from the previous measures, with accents on specific notes.

Musical score for piano, page 1, measures 5-6. The score continues with the same two-staff format and key signature. Measures 5 and 6 show a continuation of the sixteenth-note patterns, with dynamic markings including mp (mezzo-forte).

Musical score for piano, page 1, measures 7-8. The score continues with the same two-staff format and key signature. Measures 7 and 8 show a continuation of the sixteenth-note patterns, with accents on specific notes.

Musical score for piano, page 1, measures 9-10. The score continues with the same two-staff format and key signature. Measures 9 and 10 show a continuation of the sixteenth-note patterns, with accents on specific notes.

2

11

Musical score for piano, page 22, measures 1-2. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in a key signature of four flats. The music is in common time. The first measure begins with a whole note in the bass, followed by a sixteenth-note pattern in the treble. The second measure begins with a whole note in the bass, followed by a sixteenth-note pattern in the treble. The piano keys are indicated by vertical lines with black dots for black keys and white spaces for white keys.

24

26

27

A musical score for piano, page 34. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in B-flat major (two flats) and 2/4 time. The top staff consists of a continuous eighth-note pattern. The bottom staff features quarter notes and eighth-note patterns. The score is divided by a vertical bar line.

A musical score for piano, page 36. The top staff (treble clef) has a key signature of three flats and a 2/4 time signature. It consists of two measures of sixteenth-note patterns. The bottom staff (bass clef) has a key signature of three flats and a 2/4 time signature. It consists of two measures of eighth-note patterns, with the second measure ending on a half note.

4

38

mp

Ped. [Ped.]

40

Ped. [Ped.]

42

(gradually increase in volume)

Ped. [Ped.] [Ped.]

45

Ped. [Ped.] [Ped.]

48

Ped. [Ped.] [Ped.]

51

f

Ped. [Ped.] [Ped.]

54

55

Reed. *Reed.*

56

58

60

mp

(gradually increase in volume)

Reed. *Reed.* *Reed.*

63

Reed. *Reed.* *Reed.*

66

Reed. *Reed.* *Reed.*

6

69

Reed. Reed. Reed.

72

Reed. Reed. Reed.

75

Reed. Reed. Reed.

78

Reed. Reed. Reed.

81

Reed. Reed. Reed.

84

mf Reed. Reed. Reed.

87

89

91

93

95

98

Ped. [Measure 87-88]

Ped. [Measure 89-90]

Ped. [Measure 91-92]

Ped. [Measure 93-94]

Ped. [Measure 95-96]

Ped. [Measure 97-98]

100

(gradually increase in volume)

102

104

f

107

110

113

116

(gradually decrease in volume)

Ped. Ped. Ped.

119

Ped. Ped. Ped.

122

Ped. Ped.

124

mp

Ped. Ped.

126

Ped. Ped.

128

f

Ped. Ped. Ped.

A musical score for piano, page 134. The score consists of two staves: a treble staff and a bass staff. The treble staff features a sixteenth-note pattern with grace marks. The bass staff features sustained notes with vertical dashes and grace marks. The page is divided into measures by vertical bar lines and sections by horizontal bar lines labeled "Ped.".

145 (rit.) - - -

145 (rit.) - - -

145

rit.

sf