C.SAHASRA

(b.2005)

Tracing Orion

Composed in 2025

(For guitar orchestra)

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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

Tracing Orion, the first work in the Trilogy of Stars, explores the quiet majesty and mythic resonance of the night sky through the collective sonority of a four-part guitar orchestra. The piece takes inspiration from the constellation's iconic shape—its belt, its extended arms, and its luminous presence—and translates those contours into interlocking melodic lines. Each section of the ensemble functions as a star point, contributing its own shimmer to the work's overarching musical constellation.

The piece opens with a sense of searching: gentle, suspended harmonics and sustained arpeggios evoke the slow emergence of Orion from the dusk. As the voices begin to overlap, the material traces the constellation's movement across the sky, with rhythmic pulses suggesting both celestial navigation and the steadiness of ancient stargazers. Gradually, the parts weave together in arcs of rising and falling intensity, mirroring the way Orion's figure becomes clearer as the eye adjusts to darkness.

By the final section, the guitars coalesce into a radiant, unified texture. What began as fragmented star-points gathers into a glowing sonic form, symbolizing connection across distance—between performers, between listeners, and between the earthly and the cosmic. Tracing Orion stands as a musical meditation on orientation and wonder, a reminder of how the stars have guided human imagination for millennia.

Instrumentation -

Guitar 1
Guitar 2
Guitar 3
Guitar 4
Optional Bass Guitar (any kind) - As a substitute for guitar 4

Stars Trilogy (1) - Tracing Orion

Under an Unmoving sky

(For Tucson Guitar Society Orchestra)

Composed by C.Sahasra
Composed in 2025

A The Flux

♩ = 160

Classical Guitar 1
Classical Guitar 2
Classical Guitar 3
Classical Guitar 4

pp

5

Guit. 1
Guit. 2
Guit. 3
Guit. 4

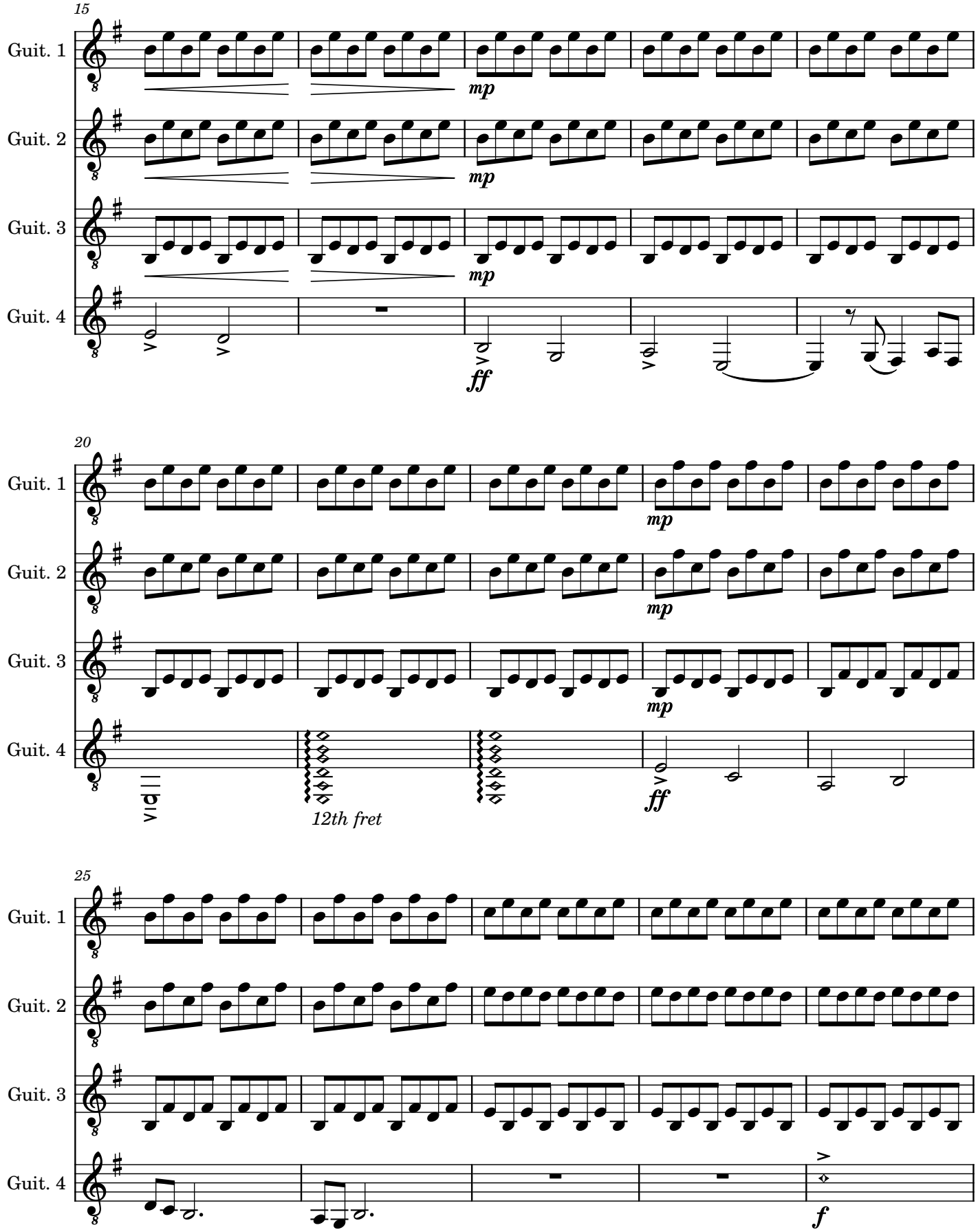
mp

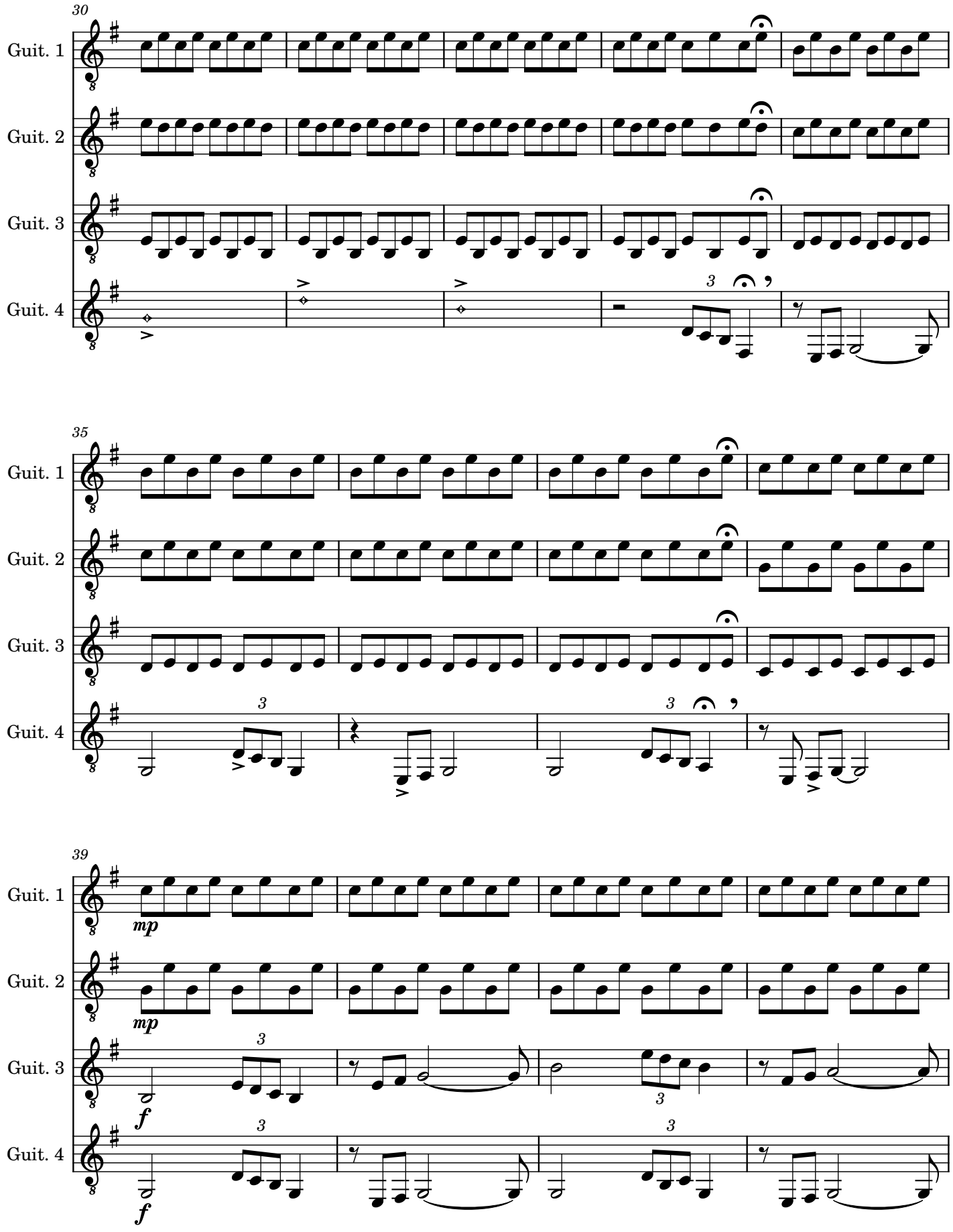
f optional - (can pluck the same note as a harmonic)

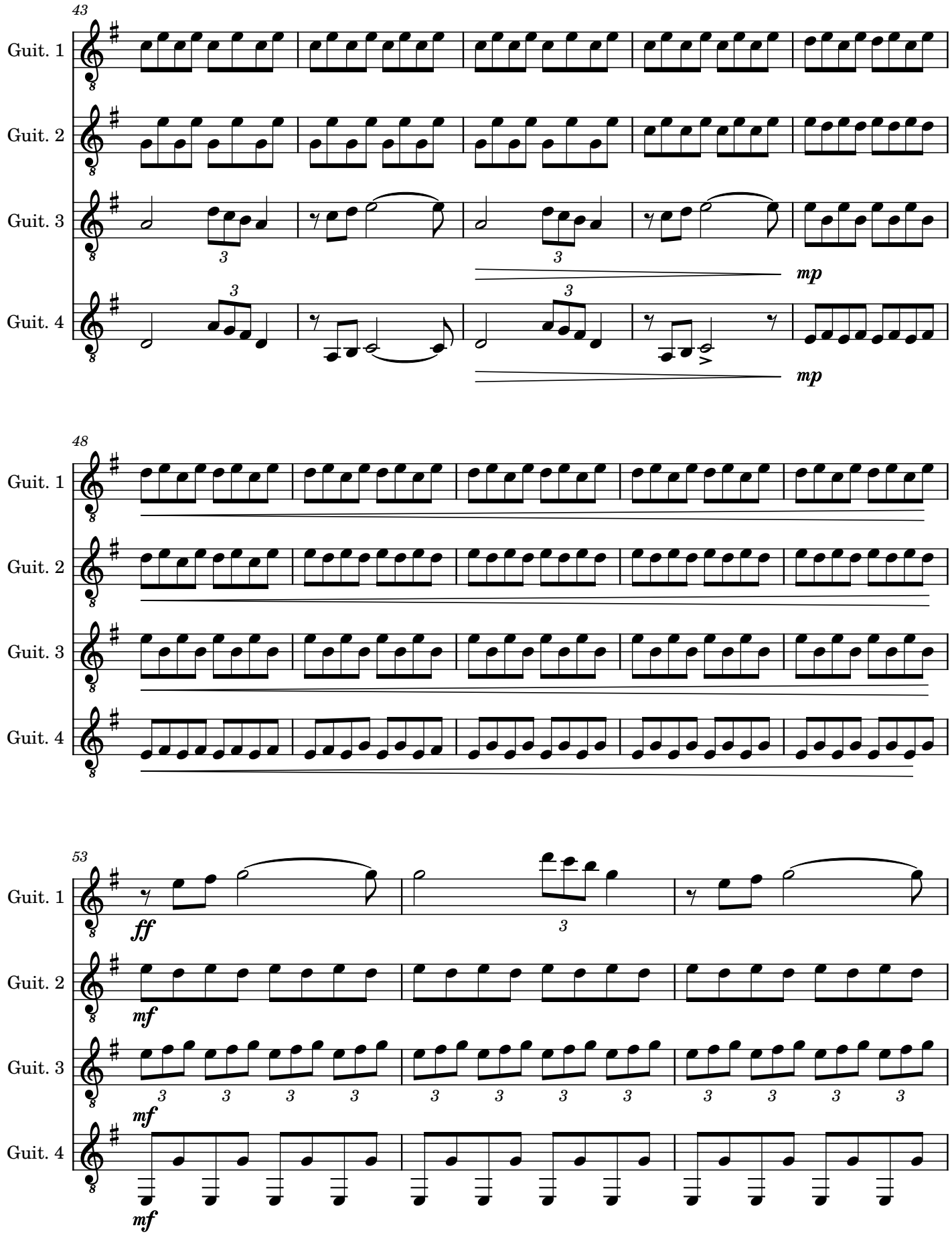
10

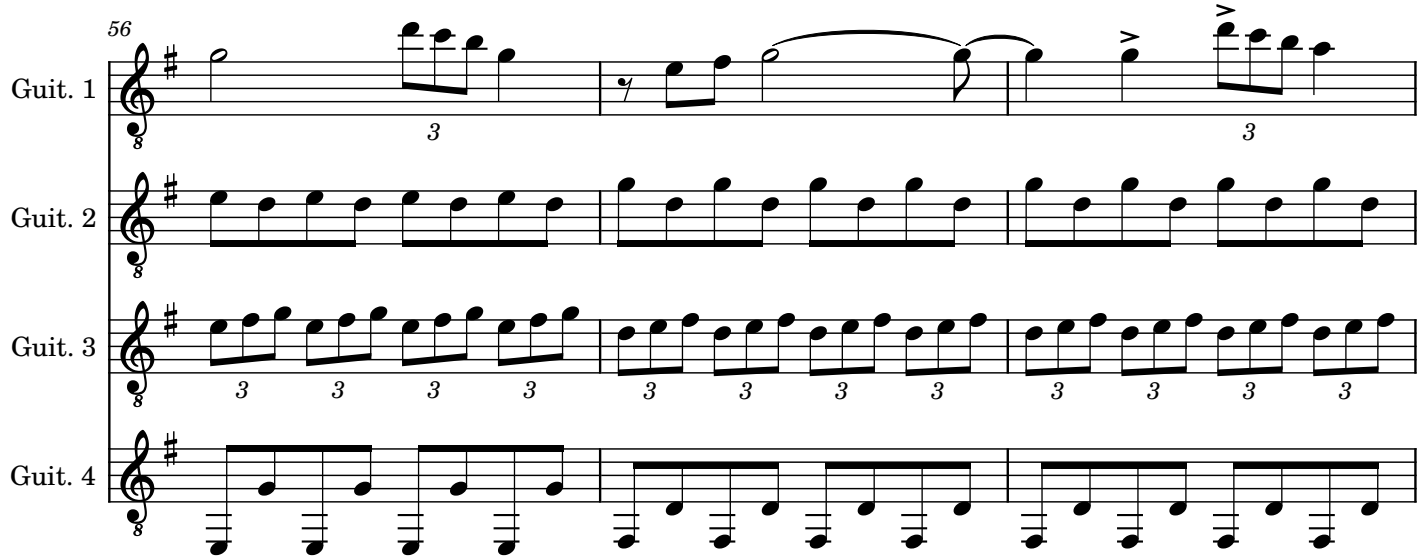
Guit. 1
Guit. 2
Guit. 3
Guit. 4

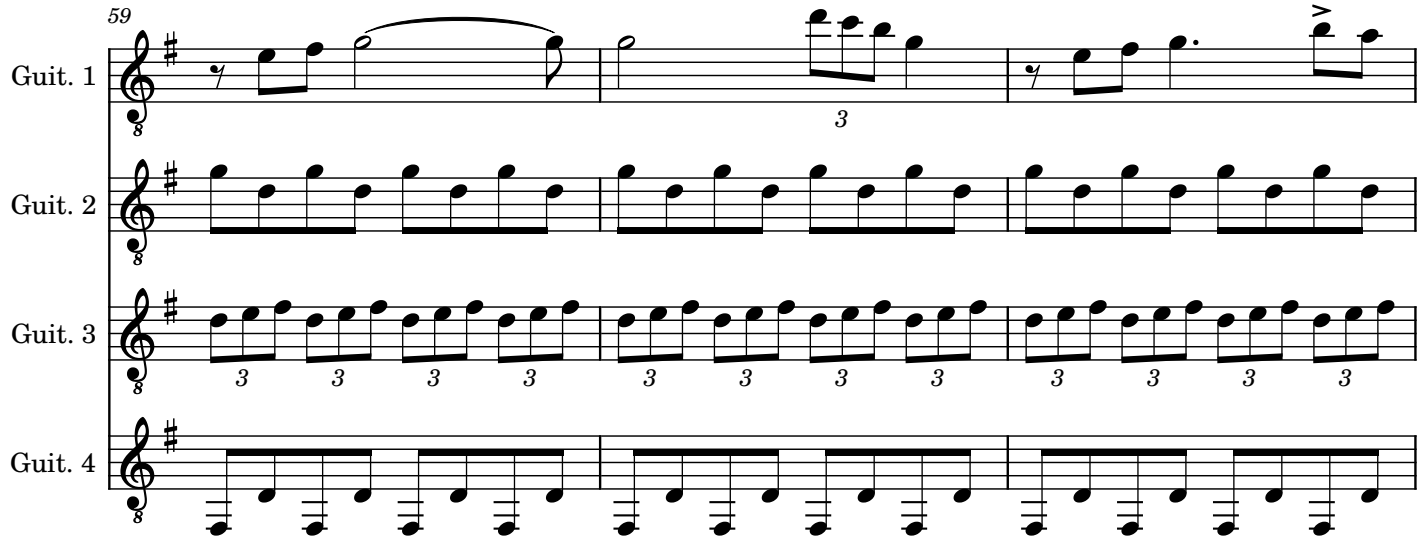
mf

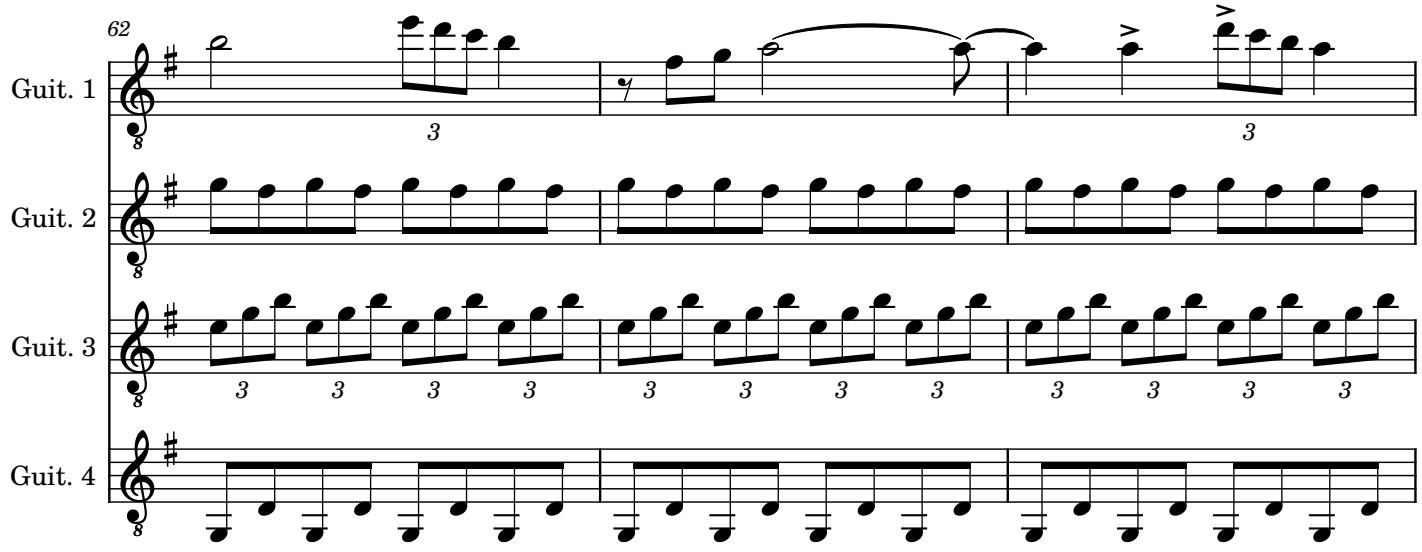

15
Guit. 1
Guit. 2
Guit. 3
Guit. 4
mp
ff
20
12th fret
25
f

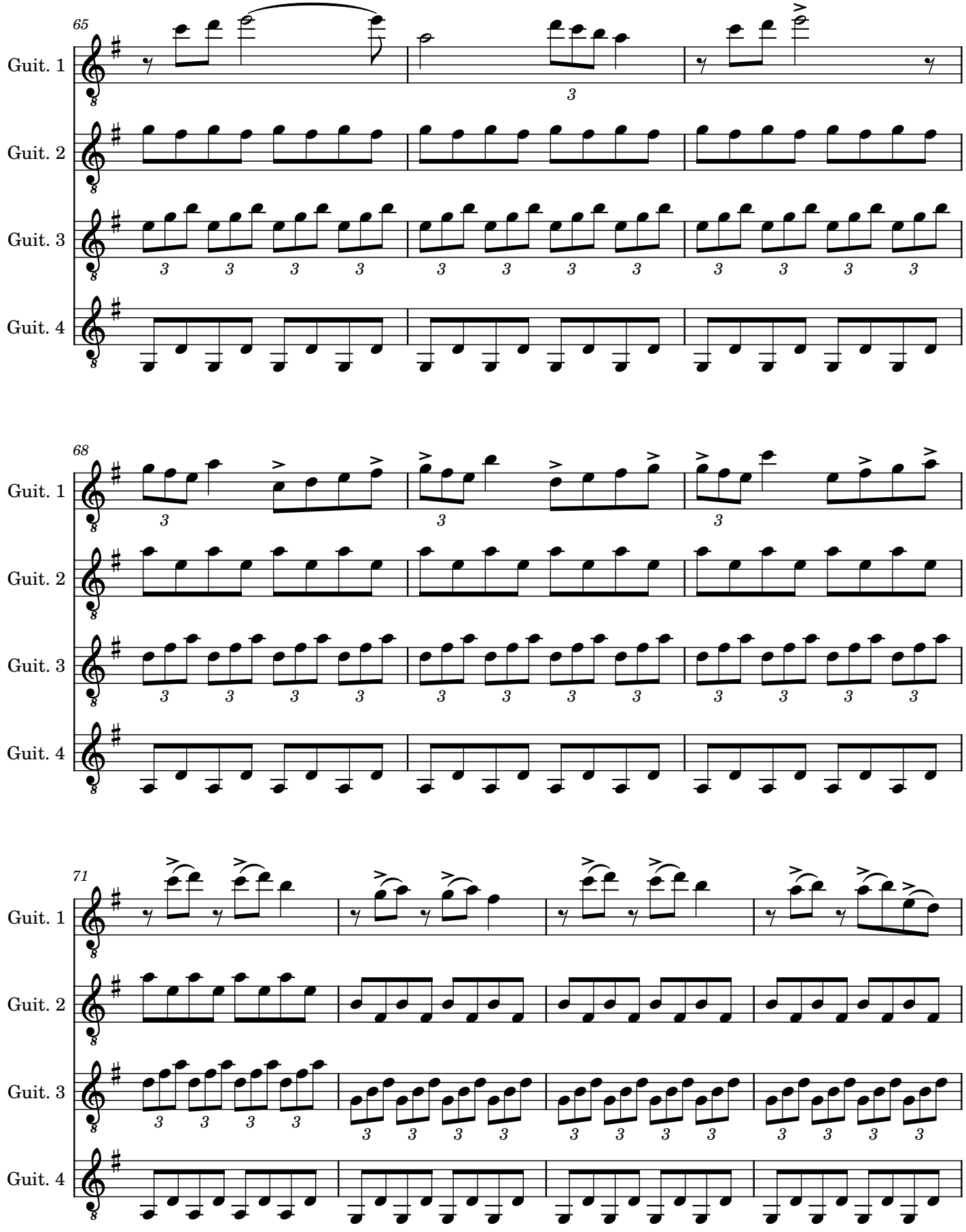

30
Guit. 1
Guit. 2
Guit. 3
Guit. 4
35
Guit. 1
Guit. 2
Guit. 3
Guit. 4
39
mp
Guit. 1
mp
Guit. 2
f
Guit. 3
f
Guit. 4

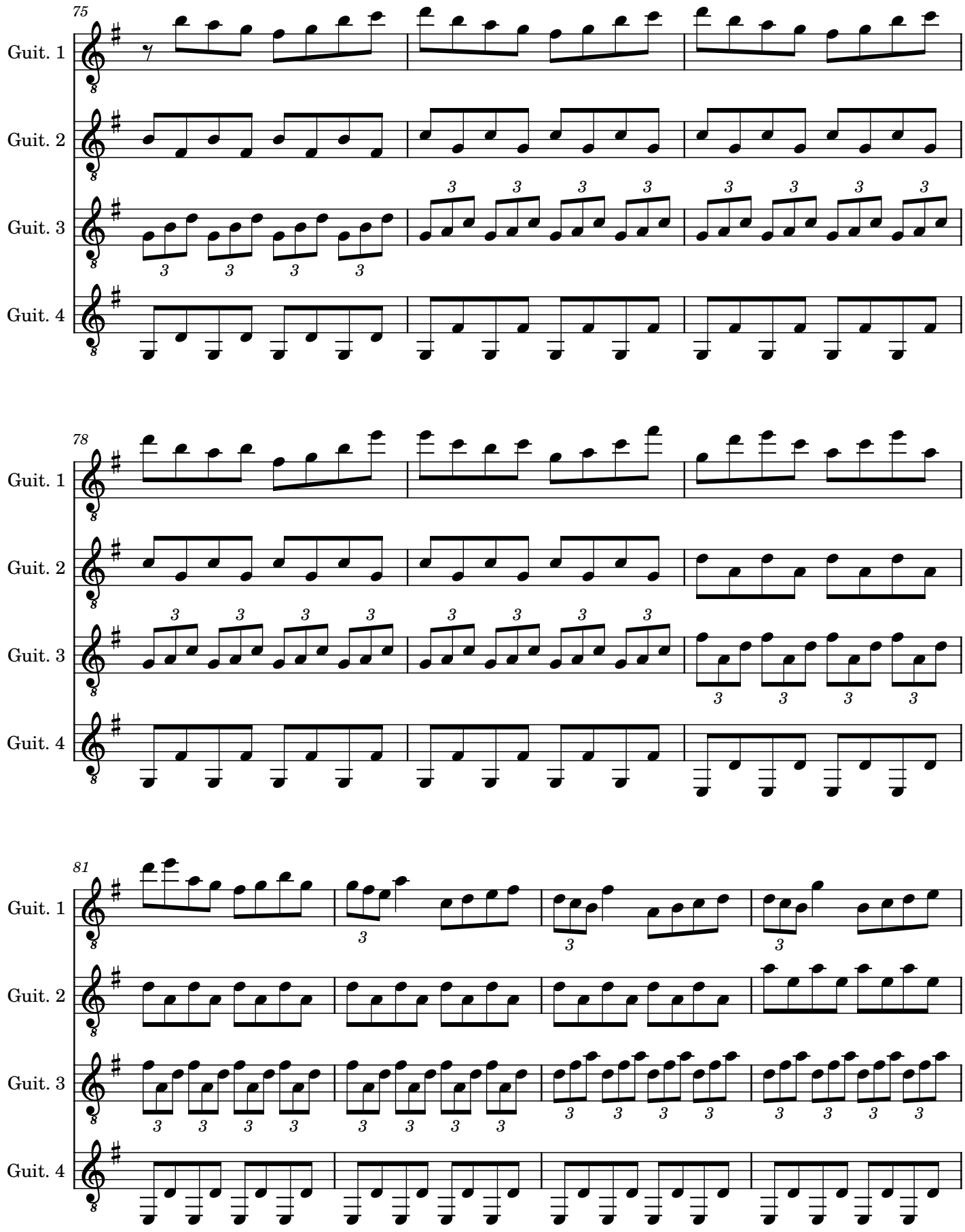

43
Guit. 1
Guit. 2
Guit. 3
Guit. 4
3
mp
48
53
ff
mf

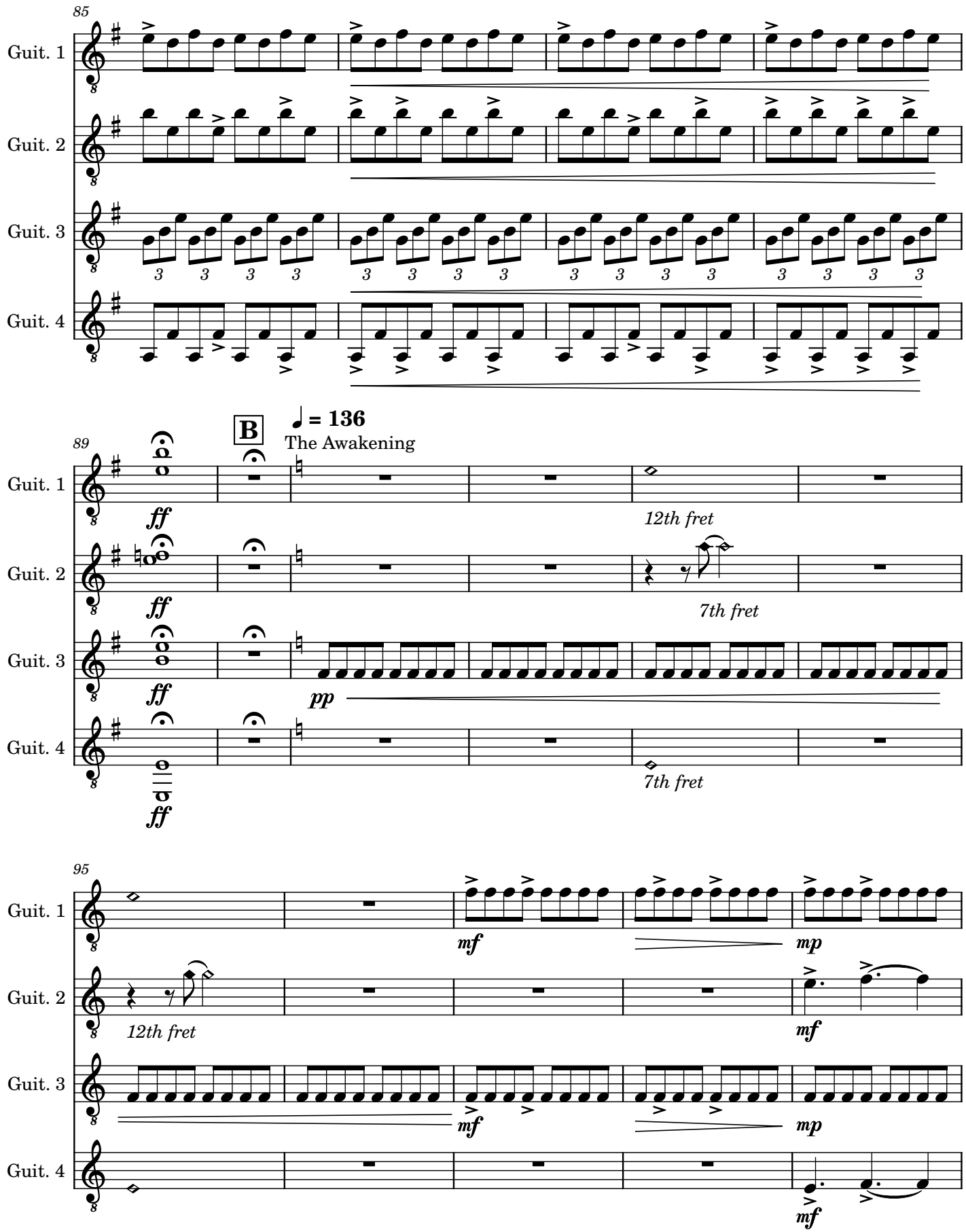

56
Guit. 1
Guit. 2
Guit. 3
Guit. 4

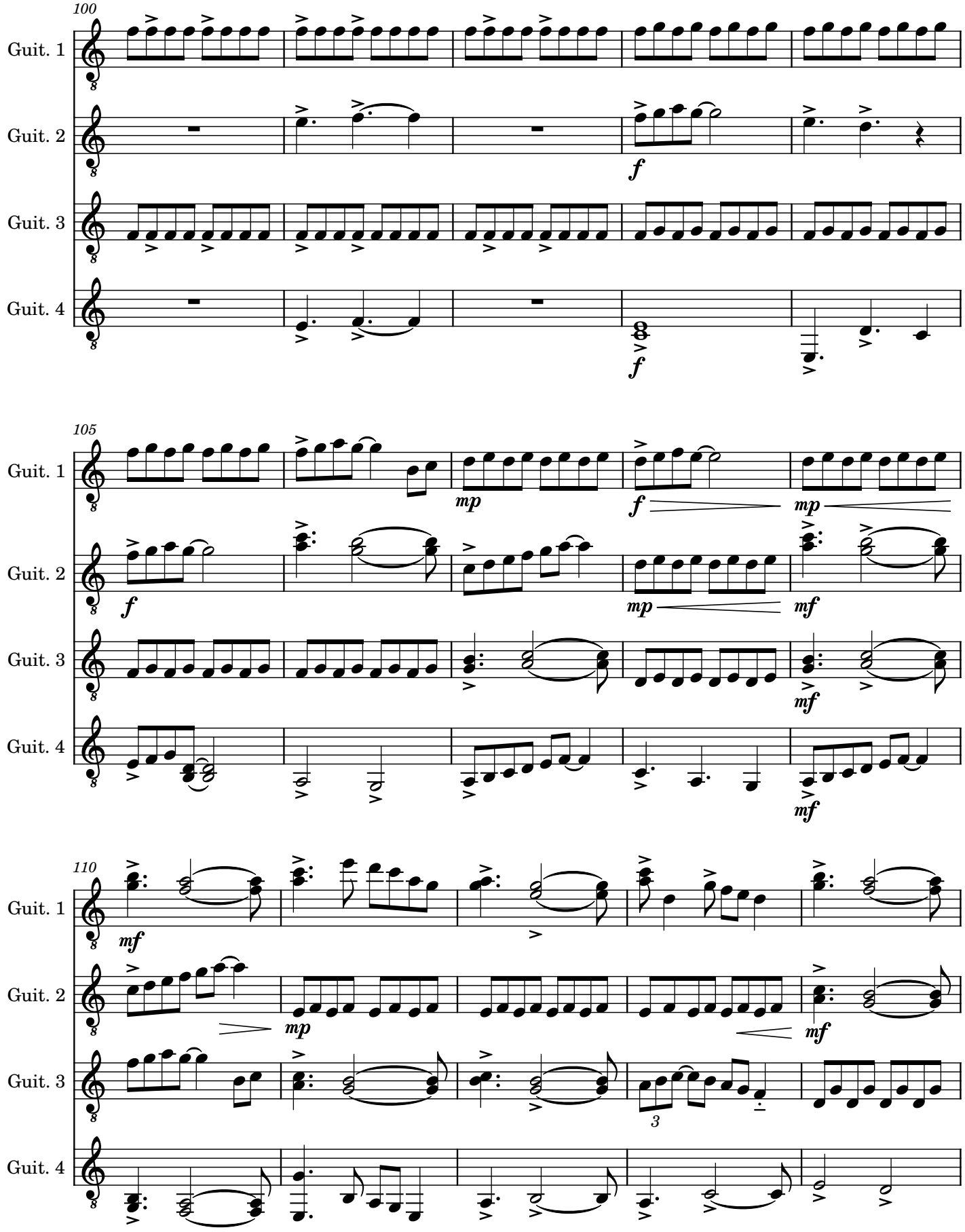

59
Guit. 1
Guit. 2
Guit. 3
Guit. 4

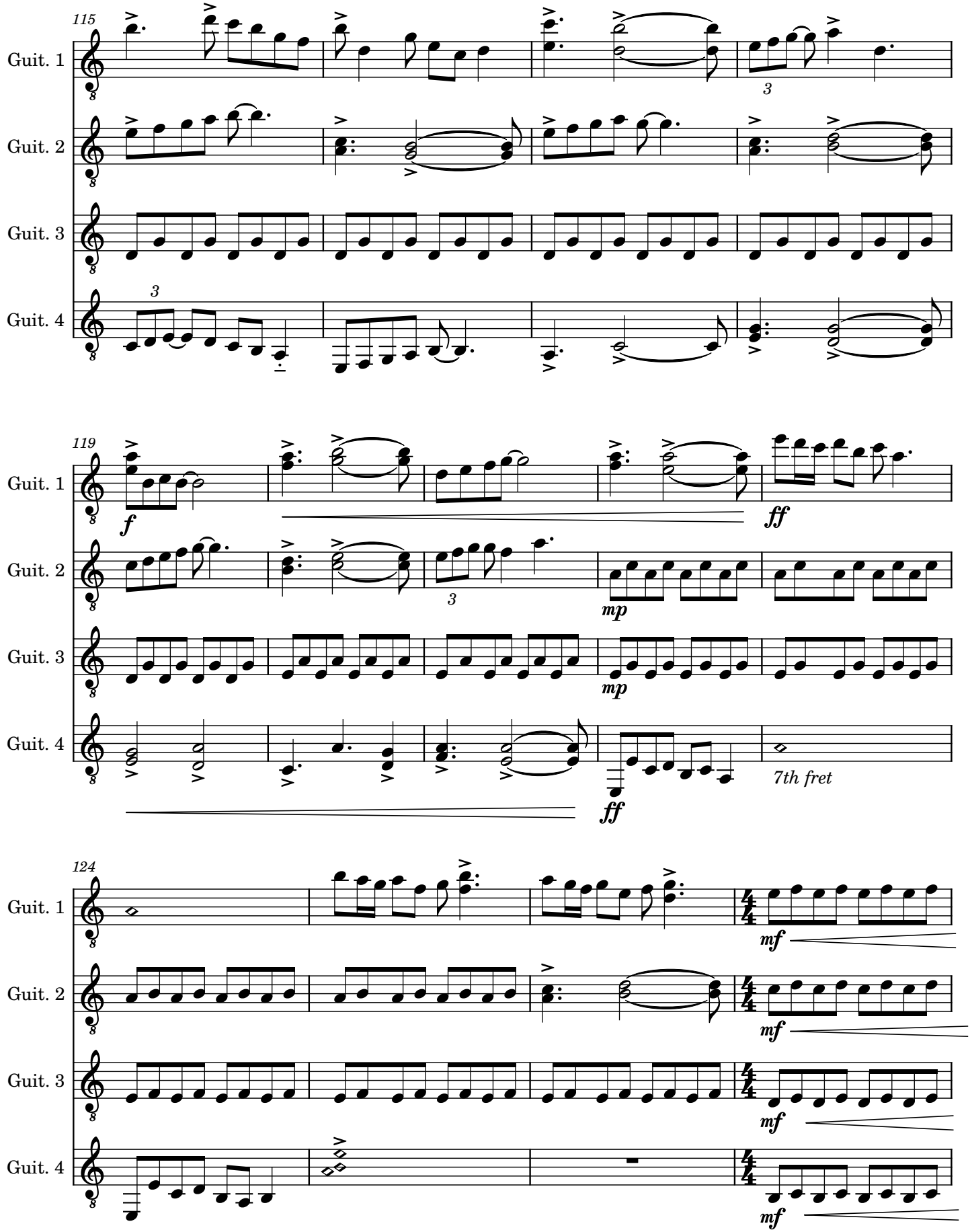

62
Guit. 1
Guit. 2
Guit. 3
Guit. 4

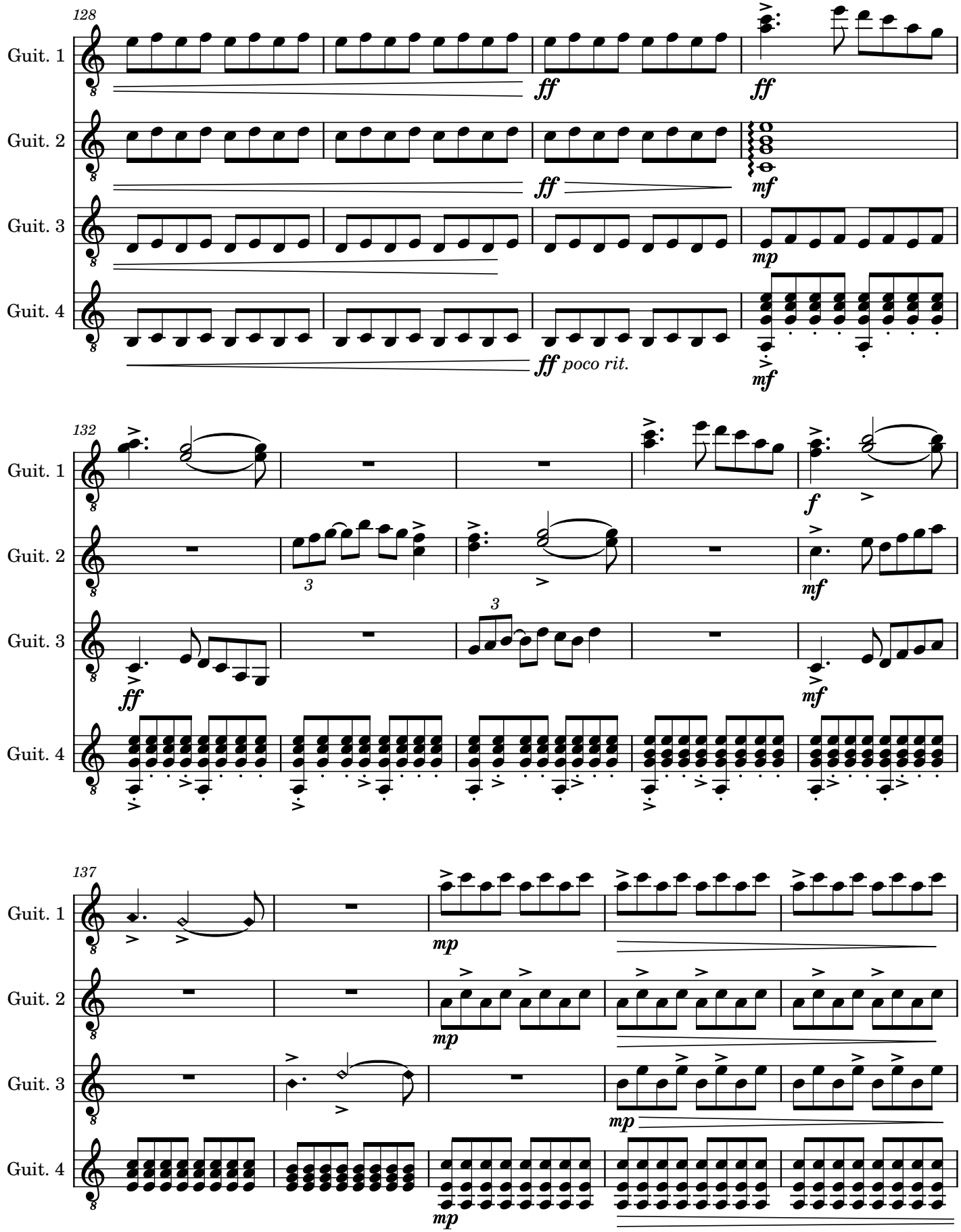

65
Guit. 1
Guit. 2
Guit. 3
Guit. 4
68
Guit. 1
Guit. 2
Guit. 3
Guit. 4
71
Guit. 1
Guit. 2
Guit. 3
Guit. 4

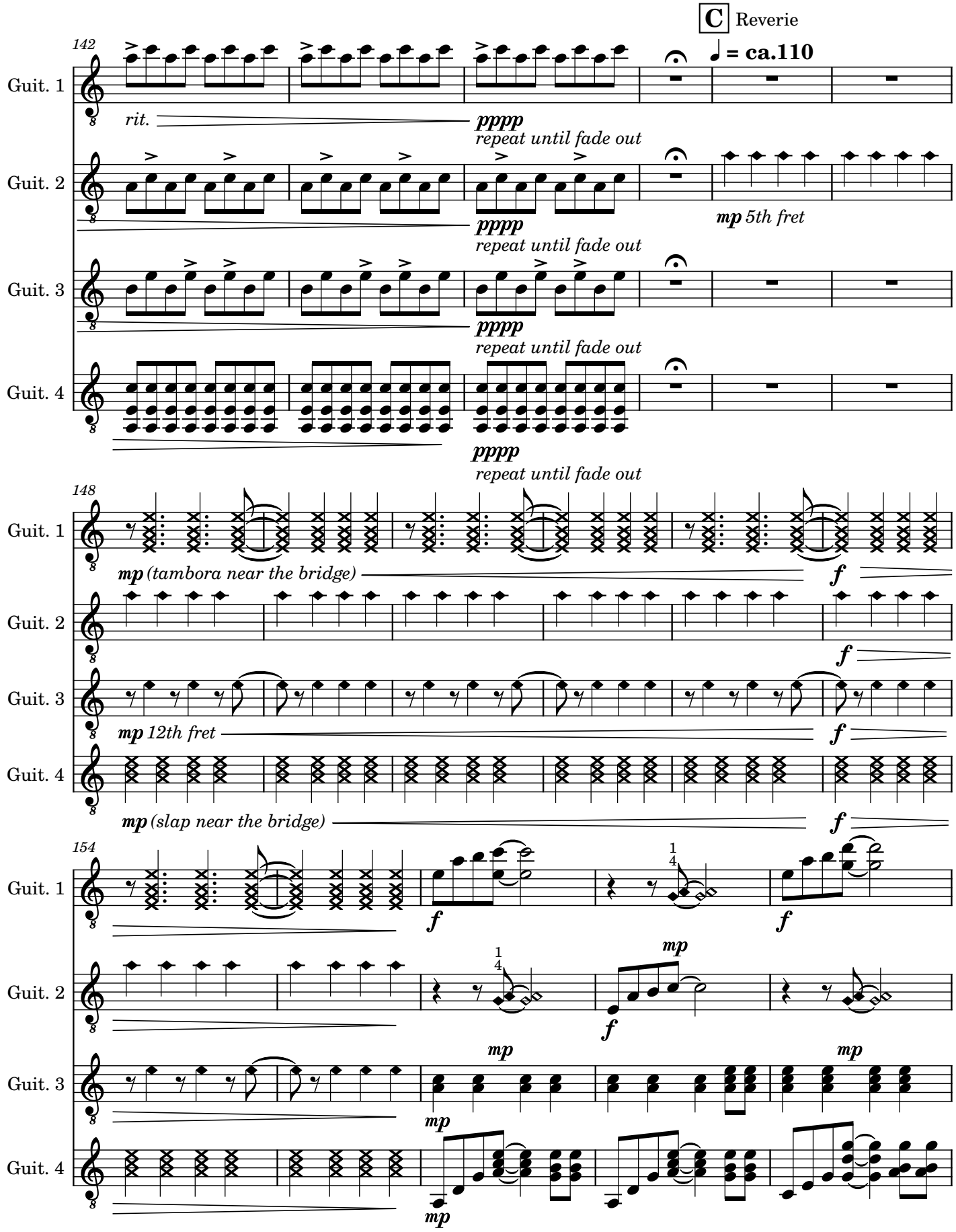

75
Guit. 1
Guit. 2
Guit. 3
Guit. 4
78
Guit. 1
Guit. 2
Guit. 3
Guit. 4
81
Guit. 1
Guit. 2
Guit. 3
Guit. 4

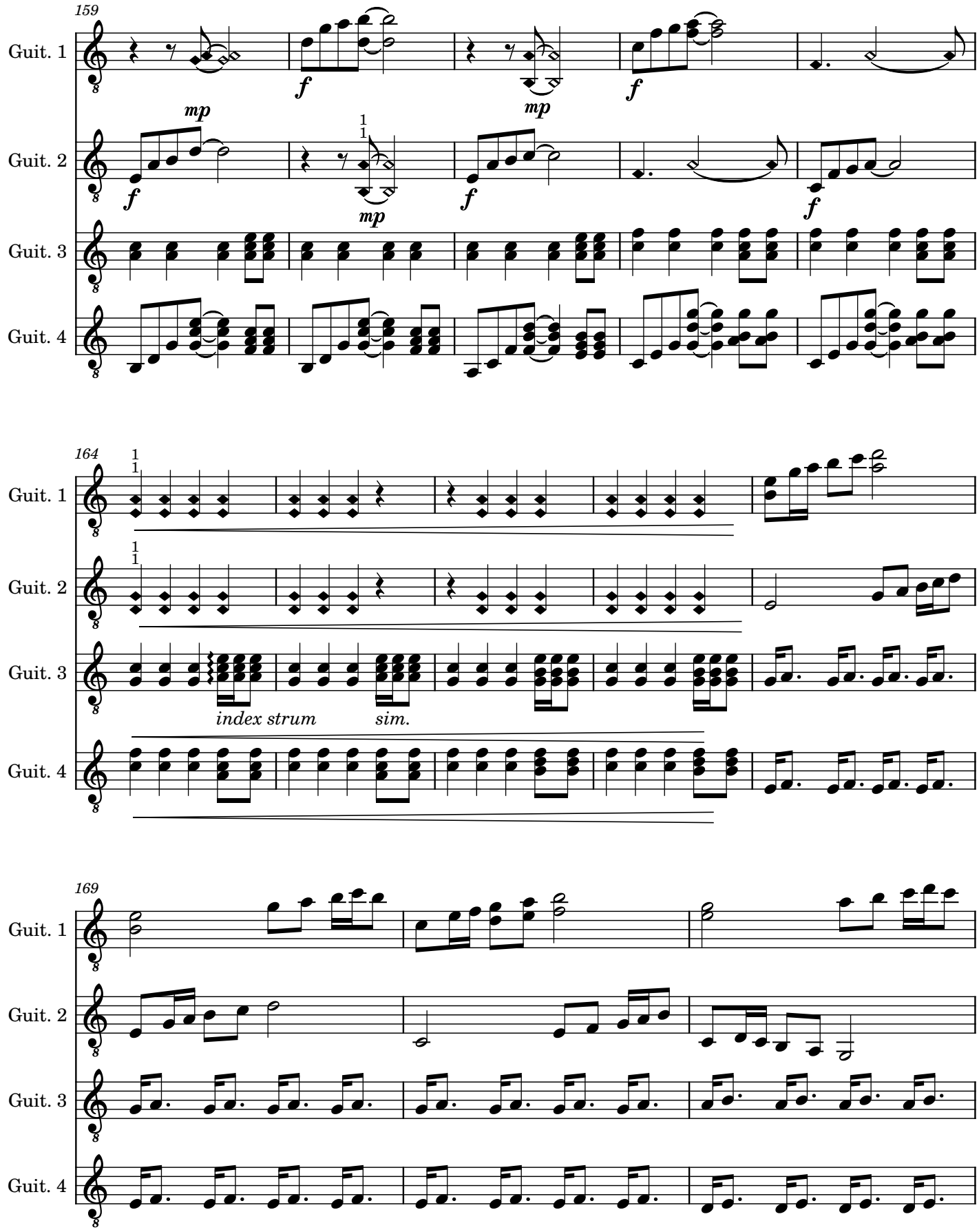

85
Guit. 1
Guit. 2
Guit. 3
Guit. 4
89
B
♩ = 136
The Awakening
ff
pp
12th fret
7th fret
95
mf
mp

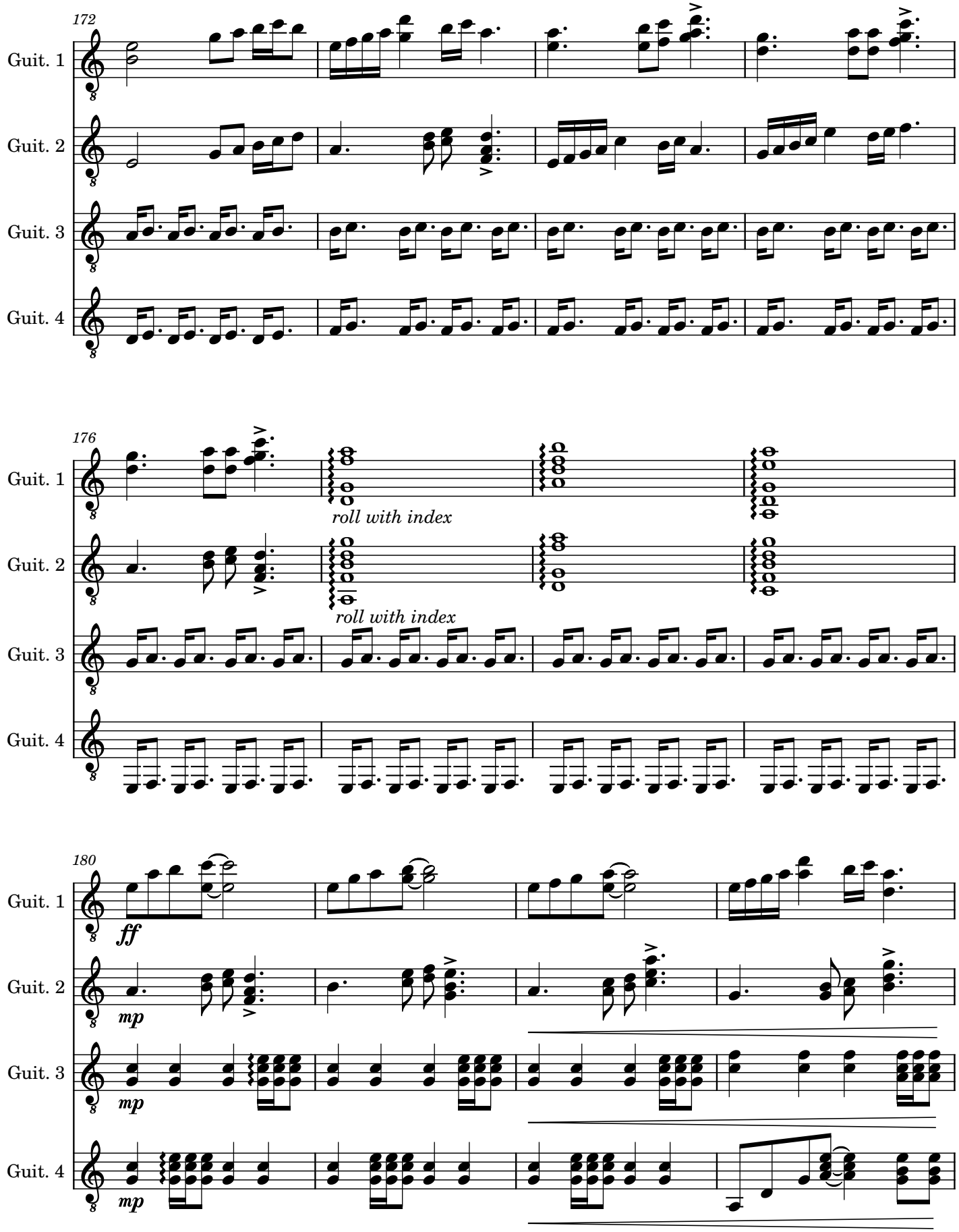

100
Guit. 1
Guit. 2
Guit. 3
Guit. 4
f
105
mp
mf
110
3

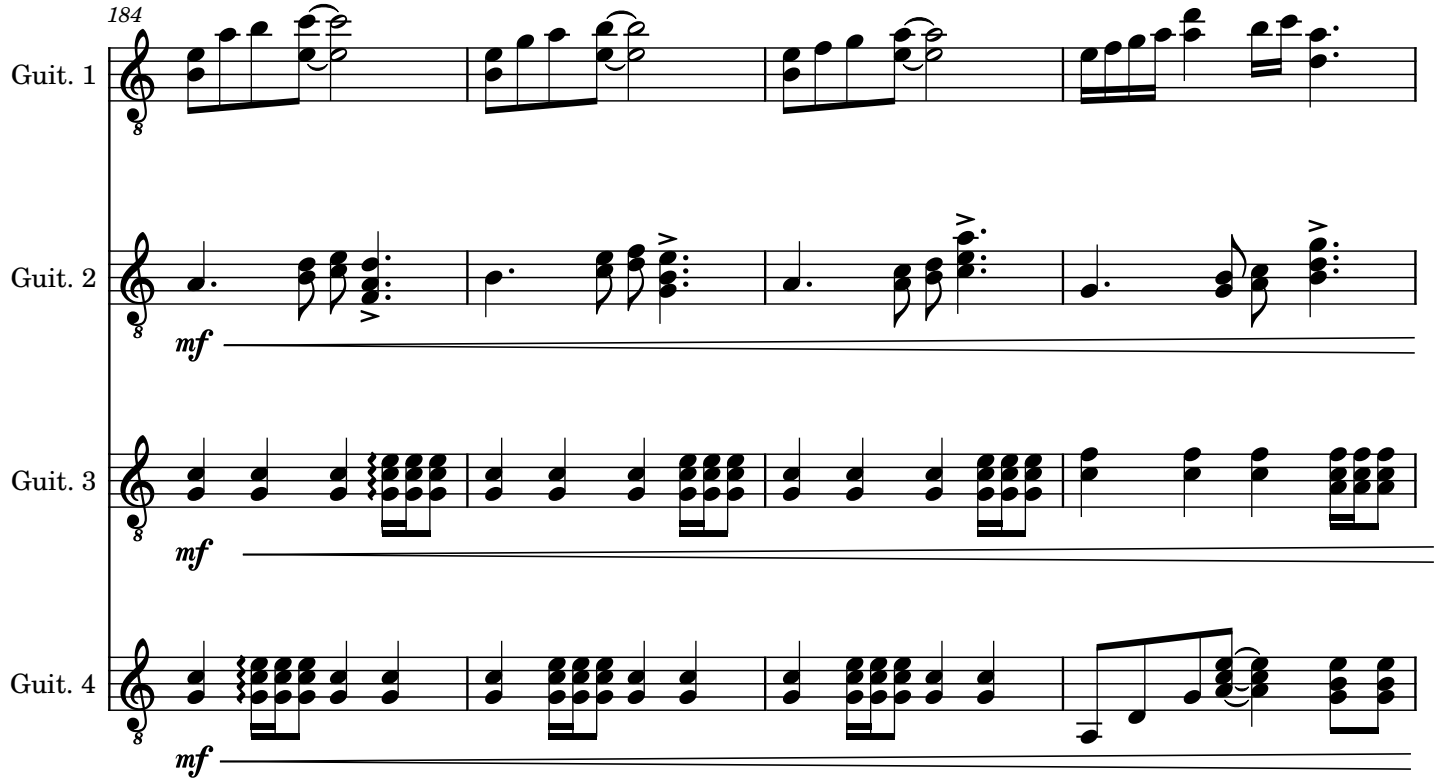

115
Guit. 1
Guit. 2
Guit. 3
Guit. 4
3
119
f
ff
mp
7th fret
124
mf

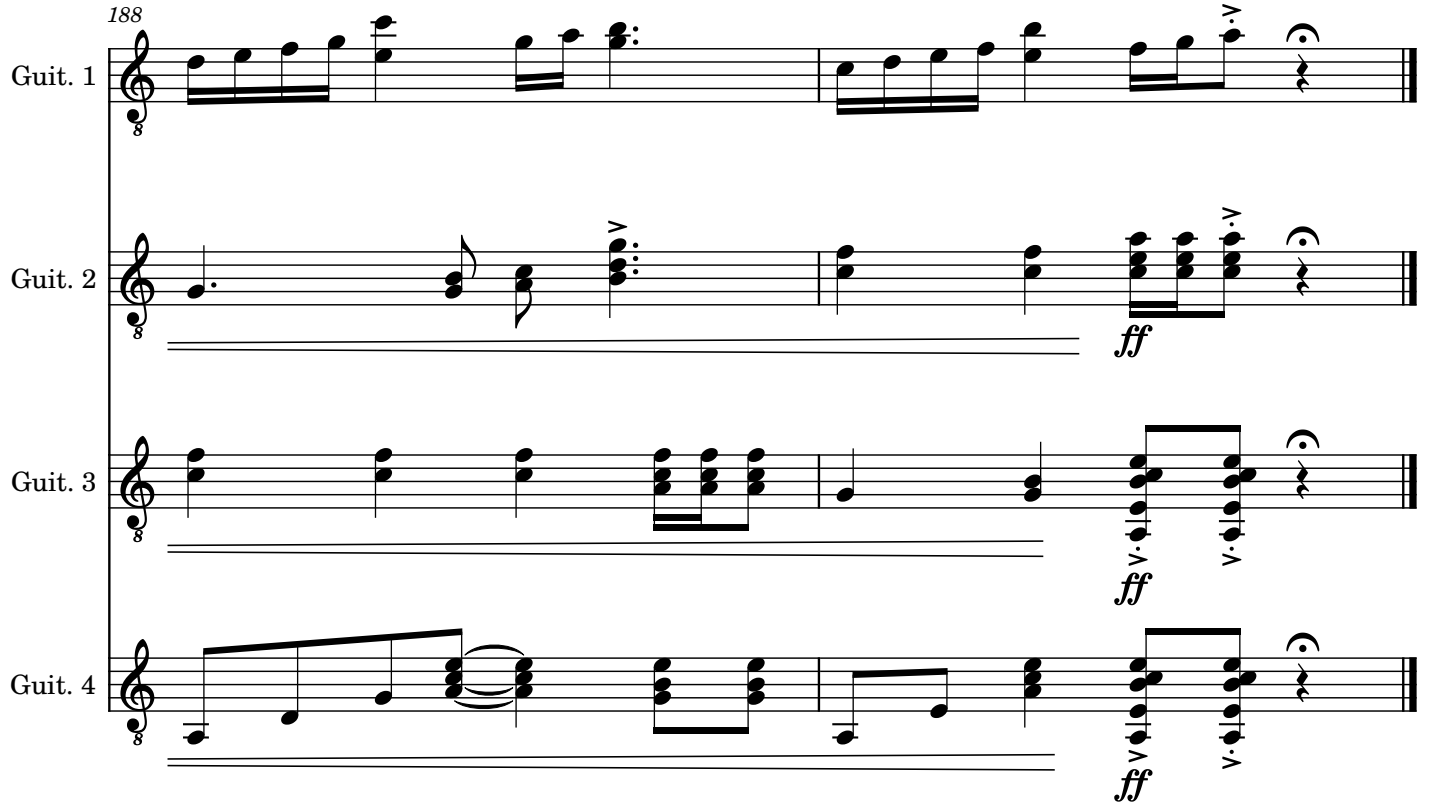

128
Guit. 1
Guit. 2
Guit. 3
Guit. 4
ff
ff
ff
mf
mp
mf
ff poco rit.
132
Guit. 1
Guit. 2
Guit. 3
Guit. 4
f
mf
ff
mf
3
3
137
Guit. 1
Guit. 2
Guit. 3
Guit. 4
mp
mp
mp
mp


C Reverie
142
♩ = ca.110
Guit. 1
Guit. 2
Guit. 3
Guit. 4
rit.
pppp
repeat until fade out
mp 5th fret
148
mp (tambora near the bridge)
f
mp 12th fret
mp (slap near the bridge)
154
mp


159
Guit. 1
Guit. 2
Guit. 3
Guit. 4
f
mp
164
index strum
sim.
169


172
Guit. 1
Guit. 2
Guit. 3
Guit. 4
176
roll with index
roll with index
180
ff
mp
mp
mp


184
Guit. 1
Guit. 2
Guit. 3
Guit. 4
mf
mf
mf


188
Guit. 1
Guit. 2
Guit. 3
Guit. 4
ff
ff
ff