

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

(For Tucson Guitar Society Orchestra)

Under an Unmoving sky

Composed by C.Sahasra

Composed in 2025

A

$\text{♩} = 160$ The Flux

Classical Guitar 1

Classical Guitar 2

Classical Guitar 3

Classical Guitar 4

5

Guit. 1

Guit. 2

Guit. 3

Guit. 4

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

10

Guit. 1

Guit. 2

Guit. 3

Guit. 4

15

Guit. 1

Guit. 2

Guit. 3

Guit. 4

mp

mp

mp

ff

Detailed description: This system contains measures 15 through 19. Guitars 1, 2, and 3 play continuous eighth-note patterns. Guitars 1 and 2 have a treble clef and a key signature of one sharp (F#). Guitars 3 and 4 have a bass clef and a key signature of one sharp (F#). Guitar 4 has a 6/8 time signature. In measure 15, Guitars 1-3 are marked *mp*. In measure 19, Guitar 4 has a *ff* dynamic marking.

20

Guit. 1

Guit. 2

Guit. 3

Guit. 4

mp

mp

mp

ff

vid

12th fret

Detailed description: This system contains measures 20 through 24. Guitars 1, 2, and 3 continue their eighth-note patterns. In measure 20, Guitar 4 has a 'vid' marking. In measure 21, there is a '12th fret' instruction. In measure 24, Guitar 4 has a *ff* dynamic marking.

25

Guit. 1

Guit. 2

Guit. 3

Guit. 4

f

Detailed description: This system contains measures 25 through 29. Guitars 1, 2, and 3 continue their eighth-note patterns. In measure 29, Guitar 4 has a *f* dynamic marking.

30

Guit. 1

Guit. 2

Guit. 3

Guit. 4

8

8

8

8

3

35

Guit. 1

Guit. 2

Guit. 3

Guit. 4

8

8

8

8

3

3

39

Guit. 1

Guit. 2

Guit. 3

Guit. 4

8

8

8

8

mp

mp

f

f

3

3

43

Guit. 1

Guit. 2

Guit. 3

Guit. 4

mp

mp

48

Guit. 1

Guit. 2

Guit. 3

Guit. 4

53

Guit. 1

Guit. 2

Guit. 3

Guit. 4

ff

mf

mf

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

8

3

68

Guit. 1

Guit. 2

Guit. 3

Guit. 4

8

3

71

Guit. 1

Guit. 2

Guit. 3

Guit. 4

8

3

75

Guit. 1

Guit. 2

Guit. 3

Guit. 4

This system contains measures 75, 76, and 77. All staves are in treble clef with a key signature of one sharp (F#). Measure 75 starts with a guitar-specific symbol (a vertical line with a diagonal slash) on Guit. 1. Guit. 1 plays eighth-note triplets. Guit. 2 plays eighth-note pairs. Guit. 3 plays eighth-note triplets. Guit. 4 plays eighth-note pairs. Measures 76 and 77 continue these patterns with various slurs and ties.

78

Guit. 1

Guit. 2

Guit. 3

Guit. 4

This system contains measures 78, 79, and 80. Guit. 1 continues with eighth-note triplets. Guit. 2 continues with eighth-note pairs. Guit. 3 continues with eighth-note triplets. Guit. 4 continues with eighth-note pairs. Measures 78 and 79 show complex slurs and ties across measures. Measure 80 shows a change in Guit. 3 to eighth-note pairs and Guit. 4 to eighth-note pairs.

81

Guit. 1

Guit. 2

Guit. 3

Guit. 4

This system contains measures 81, 82, 83, and 84. Guit. 1 continues with eighth-note triplets. Guit. 2 continues with eighth-note pairs. Guit. 3 continues with eighth-note triplets. Guit. 4 continues with eighth-note pairs. Measures 81 and 82 show complex slurs and ties across measures. Measures 83 and 84 continue the patterns with various slurs and ties.

85

Guit. 1

Guit. 2

Guit. 3

Guit. 4

89

B ♩ = 136
The Awakening

Guit. 1

Guit. 2

Guit. 3

Guit. 4

ff

12th fret

7th fret

pp

7th fret

ff

95

Guit. 1

Guit. 2

Guit. 3

Guit. 4

mf

mp

12th fret

mf

mf

mp

mf

100

Guit. 1

Guit. 2

Guit. 3

Guit. 4

f

f

105

Guit. 1

Guit. 2

Guit. 3

Guit. 4

mp

f

mp

f

mp

mf

mf

110

Guit. 1

Guit. 2

Guit. 3

Guit. 4

mf

mp

mf

mf

115

Guit. 1

Guit. 2

Guit. 3

Guit. 4

119

Guit. 1

Guit. 2

Guit. 3

Guit. 4

124

Guit. 1

Guit. 2

Guit. 3

Guit. 4

128

Guit. 1

Guit. 2

Guit. 3

Guit. 4

ff

ff

ff

mf

mp

ff poco rit.

mf

132

Guit. 1

Guit. 2

Guit. 3

Guit. 4

ff

f

mf

mf

mf

137

Guit. 1

Guit. 2

Guit. 3

Guit. 4

mp

mp

mp

mp

C Reverie

142 $\text{♩} = \text{ca. } 110$

Guit. 1 *rit.* *pppp* repeat until fade out

Guit. 2 *pppp* repeat until fade out *mp* 5th fret

Guit. 3 *pppp* repeat until fade out

Guit. 4 *pppp* repeat until fade out

148

Guit. 1 *mp* (tambora near the bridge) *f*

Guit. 2 *f*

Guit. 3 *mp* 12th fret *f*

Guit. 4 *mp* (slap near the bridge) *f*

154

Guit. 1 *f* $\frac{1}{4}$ *f*

Guit. 2 *mp* $\frac{1}{4}$ *f* *mp*

Guit. 3 *mp* *mp*

Guit. 4 *mp*

159

Guit. 1

Guit. 2

Guit. 3

Guit. 4

mp *f* *mp* *f*

f *mp* *f* *f*

164

Guit. 1

Guit. 2

Guit. 3

Guit. 4

index strum *sim.*

169

Guit. 1

Guit. 2

Guit. 3

Guit. 4

172

Guit. 1

Guit. 2

Guit. 3

Guit. 4

176

Guit. 1

Guit. 2

Guit. 3

Guit. 4

roll with index

roll with index

180

Guit. 1

Guit. 2

Guit. 3

Guit. 4

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