

The Infinity of Space  
SSAA, S solo, piano  
JH-GRL22

Ritika Bhattacharjee

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# The Infinity of Space

Ritika Bhattacharjee

for SSAA, S solo, piano



COMPOSE  
LIKE A **GIRL**

Illustration: KT Thompson

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## Text:

When I was a girl, I tried to imagine the infinity of space  
It seemed like I could only go so far and then I'd have to start again.  
As a young woman I felt I could reach into space, and that seemed closer  
Now I'm a mother, and I don't want my children to go  
When they dream of traveling to galaxies far, far away  
But the infinite beyond captivates all  
Imagine, the infinity of space!  
Into the infinite, we'll go!

- Shayla Rivera

## About the Text:

Written by Shayla Rivera, the Director of the ENGR[X] Program at Texas A&M University and former NASA engineer, the text represents an ever-evolving relationship with infinite abundance as the narrator confronts her own dreams of traveling to space as she grows from a little girl to a teenager and now reflects on that dream as an adult and mother. The poem captures both the limitations we encounter as women when we dream about our futures, as well as the limitlessness that occurs when we stay attached to our dreams despite those limitations.

## Performance Notes

If possible, have the choir surround the audience in a mixed formation (don't separate voice parts) so that each voice (particularly during measures 89-100 where each part sings "infinite" repeatedly) will sound infinite to the audience. For the pianist, measure 81 and onward may be viewed as quasi-improvisational, so long as the feeling of 3-against-2 and the highest and lowest pitches of each phrase are kept the same.

## About the Music:

The ordinary person, when asked to imagine an infinite number of something, will imagine countless multiples of the object in question. However, engineers are trained to view infinity as one large number for calculation purposes. Both views of infinity are included in the work: from measures 89-96, all voice parts sing "the infinite" on different notes, at different times, representing the first concept. Immediately after in measures 97-100, every voice part joins on the E $\flat$ , representing the singular view of infinity. The opening piano theme conveys the childlike excitement felt when dreaming of outer space. Just as we remain the same yet transformed by our experiences, the piano theme at measure 62 is similar to the opening but colored by the narrator's trepidation. The distinct shift at measure 81 reflects the narrator's intentional shift to an optimistic perspective. Optimism, though sometimes equated with naïveté, is anything but: faith in the unknown becomes a more intentional choice as we grow.

- Ritika Bhattacharjee

Dear conductor,

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~ Jocelyn Hagen



Ritika Bhattacharjee is a composer, pianist, and vocalist who performs in jazz combos and big bands, plays for contemporary dance productions with Ventana Ballet, and underscores fully improvised musicals at Merlin Works, The Hideout, The Fallout, and ColdTowne Theatre. Her multi-media composition portfolio includes the scores for three short films, a video game, an iOS app, a string quartet, a musical, and a symphony commission from Austin Balcones Orchestra. She received her B.S. in Chemical Engineering from Texas A&M University in 2022, where she founded and served as the president and conductor of Ingeniare, the A&M Student Engineering Chorus, and served as the band leader and pianist for Binomial Rhapsody, an engineering instrumental ensemble that composed music from math equations. During her undergraduate study, she was the lead jazz

vocalist for the Corps of Cadets Aggieland Orchestra, performing scores from the big-band era on tour. She currently works as a business consultant in Austin, TX, and will receive her graduate diploma in composition from the European Academy of Film Scoring in 2024.

To my mother and Christina, the scientists who changed my understanding of infinity.

# The Infinity of Space

SSAA choir, piano, and soprano soloist

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Text by Shayla Rivera

Ritika Bhattacharjee

*Excited, hopeful* ♩ = 60

Soprano 1

Soprano 2

Alto 1

Alto 2

*Excited, hopeful* ♩ = 60

Piano

jocelyn hagen

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5

*mp*

S1 Ah!

S2 Ah

A1 Ah!

A2 Ah!

*mp*

Pedal *sim.*

Jocelyn Chagen

9

*f*

S1 When I was a girl, I

S2 When I was a girl, I

A1 When I was a girl, I

A2 When I was a girl, I

*f*

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2

13

S1  
 tried to i-ma-gine the in - fin-i-ty of space! It seemed like I,

S2  
 tried to i-ma-gine the in - fin-i-ty of space! It seemed like I,

A1  
 tried to i-ma-gine the in - fin-i-ty of space! It seemed like I

A2  
 tried to i-ma-gine the in - fin-i-ty of space! It seemed like I

joceelyn chagen

17

S1  
 It seemed like I could on-ly go so far,

S2  
 It seemed like I could on-ly go so far,

A1  
 could, on-ly go so far,

A2  
 could, on-ly go so far,

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21

S1  
Go so far, Be - fore I'd have to \_\_\_\_\_

S2  
Go so far, I'd have to \_\_\_\_\_

A1  
Go so far, I'd have to \_\_\_\_\_

A2  
Go so far, I'd have to \_\_\_\_\_

Jocelyn Chagen

25

S1  
start a - gain

S2  
start a - gain

A1  
start a - gain

A2  
start a - gain



38

S1 that, seemed clo - ser.

S2 that, seemed clo - ser.

A1 And that seemed clo - ser.

A2 And that seemed clo - ser.

*mp*

*Pedal harmonically*

Solo 45 *mf*  
Now I'm a moth-er, and I don't want my chil - dren to go,

S1

S2

A1

A2

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*p*

*Pedal harmonically*

51

S1 *f*  
And I don't want my chil - dren to go,

S2  
And I don't want my chil - dren to go,

A1  
And I don't want my chil - dren to go,

A2 *f*  
And I don't want my chil - dren to go,

Piano accompaniment for measures 51-56.

*for rehearsal only*

joceelyn chagen

57

S1  
When they dream of trav - 'ling to ga - lax - ies far a -

S2  
When they dream of trav - 'ling to ga - lax - ies far a -

A1  
When they dream of trav - 'ling to ga - lax - ies far a -

A2  
When they dream of trav - 'ling to ga - lax - ies far a -

Piano accompaniment for measures 57-62.

**B** *Con Moto*, ♩ = 64

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S1 way, \_\_\_\_\_

S2 way, \_\_\_\_\_

A1 way, \_\_\_\_\_

A2 way, \_\_\_\_\_

**B** *Con Moto*, ♩ = 64

jo celyn thagen

*p*

*play*

65

S1 *mp* Ah! \_\_\_\_\_

S2 \_\_\_\_\_

A1 \_\_\_\_\_

A2 \_\_\_\_\_

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*Pedal sim.*

69

S1 *mp* Ah!

S2 *mp* Ah!

A1 *mp* Ah!

A2 *mp* Ah!

*mp*

jocelyn chagen

73

S1 Ah!

S2 Ah!

A1 Ah!

A2 Ah!

*mp*

Pedal sim.

*L'istesso tempo*

S1

S2

A1

A2

*L'istesso tempo*

**C** *Appassionato* ♩. = 128  
 (♩ = ♩.)

S1

S2

A1

A2

*mf*

But the in-fin-ite be-yond cap - ti - vates all!

*mf*

But the in-fin-ite be-yond cap - ti - vates all!

**C** *Appassionato* ♩. = 128  
 (♩ = ♩.)

*mf*

Flutter pedal

85

S1 *mf*  
But the in-fin-ite be-yond cap-ti-vates all! The

S2 *mf*  
But the in-fin-ite be-yond cap-ti-vates all!

A1

A2

Piano accompaniment for measures 85-88, featuring chords in the right hand and a bass line in the left hand.

joceelyn chagen

89

S1 in-fin-ite \_\_\_\_\_ The in-fin-ite \_\_\_\_\_ The

S2 The in-fin-ite The in-fin-ite

A1 The in-fin-ite \_\_\_\_\_ The in-fin-ite \_\_\_\_\_

A2 The in-fin-ite \_\_\_\_\_ The in-fin-ite \_\_\_\_\_

Piano accompaniment for measures 89-92, featuring a more active right hand with eighth notes and a steady bass line.

93

S1 in - fin - ite \_\_\_\_\_ The in - fin - ite \_\_\_\_\_ The

S2 \_\_\_\_\_ The in - fin - ite \_\_\_\_\_ The in - fin - ite \_\_\_\_\_

A1 \_\_\_\_\_ The in - fin - ite \_\_\_\_\_ The in - fin - ite \_\_\_\_\_

A2 \_\_\_\_\_ The in - fin - ite \_\_\_\_\_ The in - fin - ite \_\_\_\_\_

Jocelyn Chagen

97

S1 in - fin - ite \_\_\_\_\_ The in - fin - ite \_\_\_\_\_

S2 \_\_\_\_\_ The in - fin - ite \_\_\_\_\_ The in - fin - ite \_\_\_\_\_

A1 \_\_\_\_\_ The in - fin - ite \_\_\_\_\_ The in - fin - ite \_\_\_\_\_

A2 \_\_\_\_\_ The in - fin - ite \_\_\_\_\_ The in - fin - ite \_\_\_\_\_

101

S1 *f*  
I - ma - gine! — In - fin-i-ty — of space!

S2 *f*  
I - ma - gine! — In - fin-i-ty — of space!

A1 *f*  
I - ma - gine! — In - fin-i-ty — of space!

A2 *f*  
I - ma - gine! — In - fin-i-ty — of space!

*f*

S1 105  
I - ma - gine! — In - fin-i-ty — of space!

S2  
I - ma - gine! — In - fin-i-ty — of space!

A1  
I - ma - gine! — In - fin-i-ty — of space!

A2  
I - ma - gine! — In - fin-i-ty — of space!

*plc.*

109

S1 *ff* In - to the in - fin - te

S2 *ff* In - to the in - fin - ite

A1 *ff* In - to the in - fin - ite

A2 *ff* In - to the in - fin - ite

*ff*

Jocelyn Chagen

113

S1 we'll go!

S2 we'll go!

A1 we'll go!

A2 we'll go!

*ff*

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JH-GRL23

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 Dedicated to all first responders who valiantly and selflessly risk their lives to help, rescue, protect and heal people around the world.  
 Somewhere Right Now  
 For perusal only.  
 For SSAA choir and piano

Text by Lark Underwood

Marguerite Samuel

*Allegretto* ♩ = 100

G C/G G

Piano *mp*

(Sus. pedal ad. lib.)

5 Em Am7 G(add2)/B C D7

The musical score is for piano accompaniment in 4/4 time, key of G major. It consists of two systems of music. The first system has three measures with chords G, C/G, and G. The second system has five measures with chords Em, Am7, G(add2)/B, C, and D7. The tempo is marked 'Allegretto' with a quarter note equal to 100 beats per minute. The dynamics are marked 'Piano' and 'mp'. A performance instruction '(Sus. pedal ad. lib.)' is present in the first system. The score is overlaid with a large, semi-transparent watermark that reads 'jocelyn hagen'.

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Another piece from the Compose Like a Girl Series

Marguerite Samuel

Somewhere Right Now

JH-GRL23

9 *Freely and expressively* ♩ = 100

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S1 *mp* right now *p*

S2 *mp* Some - where right now *p* Some -

A1 *mp* Some - where right now *p* Some -

A2 *mp* Some - where right now *p* Some -

9 *Freely and expressively* ♩ = 100

G C/G G

13 *p*

S1 Some - where right now. Some - where right

S2 where right now.

A1 where. Some - where, some - where right now.

A2 where. Some - where, some - where right now.

Em Am7 G(add2)/B C D7

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Another piece from the Compose Like a Girl Series

Marguerite Samuel

Somewhere Right Now

JH-GRL23

17

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S1 *pp* now, oo calm - ing

S2 *pp* holds, holds a cas - ual - ty calm - ing

A1 *mp* An E-M-T holds a cas - ual - ty calm - ing

A2 *mp* An E-M-T holds, holds, holds a cas - ual - ty calm - ing

17

G C/G G C/G G

22

S1 pan - ic in the midst of tra - ge - dy.

S2 pan - ic in the midst of tra - ge - dy.

A1 pan - ic in the midst of tra - ge - dy. *mf* A grate - ful smile

A2 pan - ic in the midst of tra - ge - dy. *mf* A grate - ful smile

25

Am7

D/E

Em

D/E

Em

25

C

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# COMPOSE LIKE A GIRL



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