Writing The Next Galileo, a Children's Musical

Joseph Domencic

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WRITING THE NEXT GALILEO,
A CHILDREN’S MUSICAL

A Thesis
Submitted to the Graduate Division
of the Mary Pappert School Music
Duquesne University

In partial fulfillment of the requirements for
the degree of Master of Music: Major in Music Technology

By
Joseph Domencic

August 2014
WRITING THE NEXT GALILEO,
A CHILDREN’S MUSICAL

By
Joseph Domencic

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ABSTRACT

WRITING THE NEXT GALILEO,
A CHILDREN’S MUSICAL

By
Joseph Domencic
August 2014

Thesis supervised by Lynn Emberg Purse

This thesis details my process in writing the book, music and lyrics to a one-act children’s musical entitled The Next Galileo; it also includes an analysis of key aspects of the work. It begins with background on the project’s genesis, followed by the early stages of the creative process, including chapters on the story’s themes and structure. It continues by analyzing important musical elements of the piece as well as giving specifics about the compositional process. After describing the benefits of the music technologies and digital media utilized, it concludes with information about ongoing plans for the work, including its scheduled tour of Western Pennsylvania schools in 2015.
ACKNOWLEDGEMENTS

The friends, family and colleagues who have been supportive of me and my work are too numerous to mention. I am very blessed to know and learn from a community of exceptional human beings who are skilled theater and musical artists, starting with my loving and artistic family: Thanks to my parents, Gerry and Lawrence Domencic, for their wisdom, advice, and encouragement; my 7 siblings, including Peter, Paul, Mark, and Mary, who had the chance to hear some of the early songs and story ideas and offer their impressions; and my nephews, Andrew and Alexander, who also heard an early demo and offered encouragement. Kiesha Lalama at Pittsburgh CLO championed the project from early on, making a tremendous difference in its continued life and production within PCLO. I am especially grateful to Professor Lynn Purse at Duquesne, who was there from the beginning offering insight, guidance, and constructive criticism on the story, music, orchestration, and lyrics. Her dedication and stewardship improved every facet of the project at every step along the way, while challenging me to grow as a composer and storyteller. Finally, a special thanks goes to my incredible wife, Christina McCann, whose artistic input went into assisting with lyrics, reading scenes, hashing out the story, offering feedback about music and what works with a young audience in a school setting, and engaging in endless hours of conversation filled with her insight. I am eternally grateful for her love and patience through my many months of being possessed by this project.
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Background

The genesis of *The Next Galileo*, a 1 hour children’s musical, can be traced to the spring of 2011 when Professor Lynn Purse at Duquesne University accepted and encouraged my idea to use a one-act children’s musical as a thesis for my electronic composition concentration in the Master of Music Technology Program at Duquesne. I had just been accepted into the program and Professor Purse, knowing my background and interest in concert and theatre music, wanted to be sure that the electronic composition concentration fit with my writing goals. Having written a number of theatre songs and incidental music for theatre schools and professional productions, I was eager to finally complete a full-length work, and we both agreed that this would be a great opportunity to do so.

The other key organization in this endeavor is the Pittsburgh CLO, the renowned regional musical theatre company with whom I’ve been associated as an actor (since 1992) and, occasionally, as a musician. Pittsburgh CLO’s educational endeavors include the Gallery of Heroes, an outreach program that produces 45-50 minute musicals that have educated and entertained young audiences in the Western Pennsylvania region for over 20 years. The subjects of these musicals have included George Washington, Mark Twain, Roberto Clemente, Nellie Bly, and the 1960’s race to the moon.

In truth, the seeds of this project were planted even earlier. I had myself acted in two Gallery of Heroes shows in 2003 and 2004 and, in 2009, expressed my interest in writing a Gallery of Heroes show to the PCLO’s director of education, Kiesha Lalam,
and the executive producer, Van Kaplan; they both encouraged me in this regard. My entering Duquesne in the fall of 2011 provided the necessary push, though, to actually follow through on that goal.

Choosing a Subject

In choosing something to pitch to the PCLO, I focused on two key facts based on my experience in viewing and participating in Gallery of Heroes shows:

- Their shows, as do the history books, usually struggle to represent women as heroes.
- Their subjects need to be marketable to schools.

With this in mind I settled on Galileo Galilei as a subject that I believed would attract schools eager to promote science education. I also made the heroine of the show a curious 13-year old girl with an intense interest in astronomy but a fear of speaking up in class. I later found that my heroine’s struggle to speak up addresses a contemporary problem in STEM (Science, Technology, Engineering, and Math) education. Studies show that girls and young women are still opting out of the sciences for a number of reasons (Pollack, 2013). Addressing this need has added another layer of purpose to my project.

Production Restrictions

The Gallery of Heroes productions call for a cast of up to 6 non-union actors (mostly 20somethings), and 1-2 understudies. They travel with a set that must be
unloaded and erected in an hour upon arriving at the school. The playing area could be a school auditorium, cafeteria, or multi-purpose room. One sound technician travels with the cast and is responsible for setting up the microphones, speakers, mixing board, etc. and mixing the show while accommodating the various venues and their often-unforgiving acoustics. The PCLO tries to include racial diversity in casting when possible.

**Commission, Demo and Production Timelines**

By February of 2012, I had chosen the topic and emailed PCLO education director Kiesha Lalama with my idea. I told her a demo was forthcoming and later supplied a detailed synopsis with 13 minutes of music. (At this point the project was not yet named *The Next Galileo*, though I’d written a song by that name.)

I received an enthusiastic “yes” from Ms. Lalama, pending approval from general manager Jim Mercer and executive director Van Kaplan. In December of 2012, I supplied an updated synopsis and revised songs for Mercer and Kaplan, and received a verbal commitment for a reading in 2013 and a tour in 2014. Because of their programming needs, those dates were delayed for a year, but I did sign a contract in April of 2013 to write the musical for a tour of area schools in 2015. The PCLO will produce a reading of the work in September of 2014 and has already started publicity and marketing for their 2015 tour.
Story and Themes

I decided early on that the heroine of the story, Gabriella, would go back in time to meet and learn from Galileo. The original synopsis provided to Ms. Lalama in June of 2012 included a sprawling narrative that covered events across Galileo’s entire life and 19 song possibilities. Through conversations with Professor Purse, this was streamlined to focus on the events surrounding the telescope and Galileo’s role in advancing the heliocentric view of the universe. The following is a description of the show I provided to the PCLO; they are currently posting it on their website for advertising purposes:

13-year old Gabriella is full of questions, but short on confidence as the quietest kid in the school’s astronomy club. That all changes when she takes an amazing journey back in time to meet the legendary astronomer, Galileo Galilei, and assist him as he races to finish his first telescope. While working with the “father of science” on his revolutionary discoveries, Gabriella learns valuable lessons about the importance of curiosity and courage in the face of adversity. Through a remarkable friendship that spans four centuries, Gabriella and Galileo take audiences on an adventure that champions the joy of scientific discovery and the wonders of the imagination.

The story’s primary theme deals with the struggle of curiosity vs. dogma. The story and the heroine’s journey strongly support the value of asking questions and looking for answers based on experimentation. As Gabriella says in her final song,
“Someone has to discover and someone has to explore. And some of us have questions that we can’t ignore.”

One of the challenges of telling Galileo’s story to children in school settings was dealing with Galileo’s conflict with the church. I didn’t want the story to devolve into a church vs. science debate that could distract from or hijack the point of the show, which is not anti-Catholic, but rather pro-curiosity. However, I wanted to do this without ignoring what was at stake for Galileo, which certainly involved his conflict with church dogma.

A partial answer to this dilemma was unearthed when my research revealed that a great deal of the resistance to the heliocentric view of the universe was not just based on literal readings of biblical passages but also on the strict adherence to Aristotelian teaching in universities at the time. At least one respected historian contended that defenders of Aristotle’s theories of the heavens were, more so than church authorities, the driving force behind Galileo’s troubles (Drake, 2001). Regardless of varying historical opinions, however, the importance of Aristotle’s influence provided an avenue by which I could accurately represent history and focus on the issues of tolerance and respect for one’s right to challenge accepted theories. Also, by focusing on Galileo’s improvement of the telescope and his astronomical discoveries of 1609 and 1610, the action of the play could take place before his direct conflict with the church. With this in mind, and with continued research, the characters of The Next Galileo emerged (Fig. 1).

**Figure 1. Major Characters in The Next Galileo**

| **Gabriella** | Our heroine. A 13-year-old girl who loves the stars but is afraid to speak up. |

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### Galileo Galilei
The “father of science” and Gabriella’s hero.

### Miss Collins
Gabriella’s teacher and the one who challenges her to take “the journey.”

### Cesare Cremonini
Chair of Philosophy at University of Padua and Galileo’s rival. He is a staunch Aristotelian.

### Ludovico Cigoli
An artist and Galileo’s fun-loving friend. A woman plays this character.

### Vincenzo Galilei
Galileo’s father. He makes only a brief appearance in the musical, but is important in understanding Galileo. He sings “Born to Wonder.”

### Hans Lippershey
A German-Dutch spectacle maker. His patent application for the telescope predates Galileo’s creation.

In developing the script, I consulted a number of established structures for storytelling. I was already familiar with the hero’s journey, as described by Joseph Campbell and incorporated in storytelling across every genre, most famously in *Star Wars* thanks to Bill Moyer’s interviews with Campbell (Campbell, 1991). The choice to follow this model for the story’s structure was both a conscious and, to a degree, unconscious decision (Fig. 2).

### Figure 2. Elements of the Hero’s Journey

<table>
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<td>CALL TO ADVENTURE</td>
<td>Miss Collins challenges Gabriella.</td>
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<td>JOURNEY FROM HOME</td>
<td>She magically goes back in time to 1609.</td>
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<tr>
<td>GUARDIANS and MENTORS</td>
<td>Miss Collins and Galileo.</td>
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<tr>
<td>HELPERS ALONG THE WAY</td>
<td>Ludovico</td>
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<td>TRIALS</td>
<td>She assists Galileo in his scientific trials</td>
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TRANSFORMATION

She ultimate saves the day by encouraging Galileo to keep going despite the adversity.

RETURN

She returns to her class a newly confident person and speaks her mind.

The story also adheres to the principles of dramatic structure laid out by Freytag and others, including:

Inciting incident → rising action → climax → reversal → and dénouement

As a more experienced musician than playwright, I’ve taken comfort and advice from other professionals in addition to these age-old dramatic story-telling principles (stageandscreenwriters.com).

Music and Lyrics

While following the musical theatre tradition of incorporating various musical styles into the score, I’ve tried to create a cohesive work that tells the story with musical themes that are associated with characters or subjects. Below is information on significant songs.

“Prologue (I Wonder)”: This short opening, like most of the music dealing with “wonder” and “discovery” relies heavily on the Lydian mode. It begins with shimmering chords that flow into what could be considered the “wonder” melody, both of which explore the raised fourth and major seventh intervals (Fig. 3). It places the themes of mystery and the beauty of wondering before the audience’s eyes and ears from the start.
The words “I wonder” are repeated within this song as well as in Vincenzo and Galileo’s “Born to Wonder.” They also occur in several places in the script. In a sense, the story’s main theme could be phrased, “In praise of wonder.”

**Figure 3. Excerpt from “Prologue (I Wonder)”**

“**What’s the Matter With Gabriella?”**: This is the most blatantly rock song in the show, with a driving beat and triadic harmonic language that, to my mind, suggests youth, energy, frustration, and attitude. It is meant to grab the audience as the students state the main question of the play. The lyric is what I term “a question song,” and consists of series of queries about the “mystery” of what is going on inside our main character’s head. In that sense, it is another variation on the main theme of the show.

“**Gabriella’s Questions**”: This is Gabriella’s “I want” song; it gives her the chance to voice her desire and flows directly from the previous song to complete the entire opening number. Gabriella’s musical language has a pop style that seems appropriate to her age and time period, but with a few irregular phrases and harmonic
shifts that follow her quick and curious mind. For instance, the 6/4 m. 13 follows her stream of thought as it breaks out of the 4/4 meter. Also, the abrupt harmonic shift to the D chord in measure 20 is a result of Gabriella’s more expansive and creative thinking at that moment (Fig. 4). The final vocal line from the students, “What’s the matter with Gabriella?” in measure 46 provides a “button” to the entire number, tying these first two songs together (Fig. 5). While I suspect this type of device has been used many times, I am consciously borrowing the technique from the end of the opening number to 1776 in which the chorus (the congress), after a long soliloquy and duet from the protagonist, John Adams, and his wife, Abigail, finishes slowly and softly with a single utterance of their initial theme (Fig. 6).

Figure 4. Excerpt from “Gabriella’s Questions”
“It Says In This Book”: Before writing this song, which is sung by the antagonist, Professor Cremonini, I listened to a number of 16th and 17th century Italian lute and vocal songs. My aim was to create something that retained some of that flavor, giving the antagonist a more “traditional” sound. Also, though not truly reflective of the time-period, I gave the character a coloratura section on the significant word, “Aristotle.” I believe this accomplishes several things: It reinforces the important story point that Cremonini idolizes Aristotle. It also, by giving Cremonini something so obviously
classical in style to our modern ears, emphasizes his traditionalism. Perhaps most importantly, though, it provides a nice comic turn for a character that, for some reason, fancies himself to be bit of an opera singer (Fig.7).

**Figure 7. Cremonini’s Coloratura from “It Says In This Book”**

“Brand New Sky”: This song, while it does dramatize an event in the show, was written with one goal foremost in my mind: Make them smile. This is a charm song begun by Galileo’s friend, the painter Ludovico, who is then joined in counterpoint by Galileo and Gabriella. This song incorporates the age-old counterpoint technique that Meredith Wilson used to such effect in *The Music Man* (“Lida Rose” and “Will I Ever Tell You?”) and Irving Berlin demonstrated so famously with “You’re Just in Love.” In my attempt to make Ludovico a comic relief, I initially imagined him leading the trio in a soft shoe number incorporating telescopes as canes. What I ended up writing is a tribute to vaudeville and Dixieland. After presenting each melody separately, the two parts combine for what I hope is a satisfying finish (Fig.8).
“Bits of Light”: This was the first song I wrote for this show. It sprung from my musing about the utter awe Galileo must have felt when seeing the surface of the moon through his telescope for the first time (Fig. 9). Its opening phrases influenced much of the score, utilizing the Lydian mode and melodic theme that eventually made its way into the “Prologue” and a section of the song, “A Day When History Was Made.”

Originally written for Galileo, this has evolved into a duet between Gabriella and Galileo. I added Gabriella as a way of dramatizing her journey, which, because she is the show’s heroine, mustn’t be forgotten in the midst of Galileo’s story. In the duet, each character is seen gazing at the sky and working on his or her “project.”
**Electronic Hardware and Software**

The electronic equipment and software utilized in my compositional process and to create the demos included: The Yamaha Motif XF8 Music Workstation, a CAD GXL2200 Cardioid Condenser Microphone, Lexicon Lambda USB Audio Interface/MIDI Interface, and a MacBook Pro Computer (Figure 10.). Other than the audio for voice, all music was sequenced as MIDI in Logic Pro 9, though I also used GarageBand, on occasion, as well as my acoustic piano, for laying down ideas. As a pianist, the realistic feel and sound of the Yamaha Motif was important to me. Vocal tracks were recorded at my home using the GXL2200. All of the tracks were entered by playing the Yamaha Motif and the sounds and samples came from Logic, the Motif, and EastWest Symphonic Orchestra Gold, which was invaluable for all orchestral sounds. Going forward I may explore adding sounds from Omnisphere and other virtual instruments.

The final tracks were also mixed in Logic, making use of its automation features for volume and panning. Keeping all recordings MIDI allows me the flexibility, going forward, to create accompaniment tracks with varying keys to suit the performers.
The entire score is currently a set of lead sheets created with Finale software. Although the sequencers gave me an unlimited number of orchestration possibilities, I stayed away from creating too large of a sound. The show’s small cast and likely venues seemed to favor a more intimate-sound that simulates 6-12 players (depending on the song).

**Compositional Process**

My process in writing the songs almost always began away from the keyboard imagining the story and dramatic situation and singing or talking out loud. For instance,
in the song “Bits of Light,” while imagining myself in Galileo’s place, I came up with the following lyric:

With a piece of glass, leather and wood
On a patch of grass if the weather is good
You can see what we’ve misunderstood.
There are mountains on the moon, a galaxy in flight,
A story in the skies told in bits of light

Often lyrics like the above were written at my computer using Microsoft Word, but they were also conceived while walking around my house, neighborhood or grocery store; or driving in the car. Typically, when I am engrossed in a song, it seems to possess me and won’t let go until I’ve completed at least a portion of it. In the above example, with these lines, I had conceived the mood and title around which to build the song. From there, I worked at the keyboard, exploring harmonies and refining the melody (Fig. 9). This was usually done with a piano sound on the Yamaha Motif XF8, or at an actual piano.

In order to remember what I’d written, I’d often make some quick notes of the melody and chords. Depending on how precise my idea or discovery at the keyboard, I might also notate the specific notes or accompaniment patterns. In order to keep my music from falling into clichés or “square” patterns dictated by muscle memory in my hands, I took Professor Purse’s advice in trying to spend more time “imagining” music away from the keyboard. I also utilized her suggestion to notate music without bar lines in the early stages of writing, so as to keep the musical ideas open and organic. These suggestions proved very helpful. I first sketched the song “Amazing!” (which calls for
three 7/8 bars in the midst of 4/4 measures) without bar lines, allowing me to simply follow the rhythm of the lyric (Fig. 11).

**Figure 11. Excerpt from “Amazing!”**

As someone who, up until several years ago, was at times hamstrung by trying to put every note down on paper before getting too far ahead of myself, developing the practice of laying down scratch tracks and orchestration ideas utilizing Logic and, on occasion, Garageband, accelerated my growth as a musician and the pace at which I write. For instance, in “The Next Galileo,” I used Logic to create a number of piano
tracks that I could compare, alter, or use in part. By utilizing the sequencer, I was often able to articulate the ideas with my fingers before I could get them on paper (Figure 12).

Figure 12. Logic Pro display with unused (muted) piano tracks for “The Next Galileo” demo.

Also, by simply exploring the voices and samples, I found myself playing differently with each sound. As someone who was relatively new to electronic sequencing, having these high-quality orchestral and electronic sounds at my fingertips only fueled my imagination. My final score incorporated imitative and abstract sounds within a number of genres (rock, pop, 17th century madrigal, opera, and Dixieland). The
more abstract electronic sounds, including sweeps, pads, and synthesized bells, helped to capture and dramatize the wonder of space and exploration.

As a song developed, I used Logic to lay out more specifically the measures, meter changes, markers indicating sections of the song, and shifts in tempo (Fig. 12). I also used the Piano Roll feature to edit or adjust specific notes (Fig. 13).

**Figure 13. Global features in Logic used in “Born to Wonder.”**

**Figure 14. Piano Roll feature in Logic (Harp part in “Born to Wonder”)**

Rehearsal and Performance

The final accompaniment tracks were used for rehearsals and performance of the piece at my July 7th graduate recital; they will also be used for the Pittsburgh CLO’s 2015
tour. For rehearsal, the music director will have the printed music from which to teach and play on a keyboard until the performers are ready to use the tracks. After the initial readings, I intend to develop a full piano score for use by subsequent music directors.

Readings

In addition to the July 7th reading, the Pittsburgh CLO will produce a reading in September, which may or may not utilize the tracks. Utilizing feedback from both, I will have several months to make adjustments before the 2015 tour.

Visual Media

For my own inspiration and in working with CLO on marketing ideas, I downloaded a number of images taken from the Hubble Telescope and created some ideas for marketing on websites and print media (Fig. 15).

Figure 15. Marketing idea with Hubble image created in Photoshop CS5
I shared these ideas with the PCLO and also conveyed to Kiesha Lalama and the PCLO Academy Education Programs Manager, Michael Cerchiaro, my interest in incorporating a picture of a young girl looking through a telescope into their advertising. The result of this collaboration is the PCLO’s design currently running as an ad in their summer season programs (Fig. 16).

**Figure 16. Pittsburgh CLO advertisement**
I am also in discussion with the CLO about plans to incorporate video into the set for the 2015 tour. Working with a video designer, we will use a central portion of the set to serve as a screen for projections that could depict elements of Miss Collin’s and Cremonini’s classrooms, other settings, automation of Galileo’s sketches of the stars and moon, and images and automation of other stellar phenomena. The penultimate scene, in which the actors list a number of scientists and astronomers who follow in Galileo’s footsteps, offers more opportunities for images that mirror the dialogue. The use of video in this piece will add another layer to the storytelling and help capture the attention of young audiences.

**Conclusion and Future Plans**

_The Next Galileo_ proved to be the right project at the right time. It brought together my interest in writing for the theatre with my graduate studies in electronic composition. It also provided me an opportunity to secure a commission that worked with my needs as a graduate composition student. Going forward, I plan to orchestrate and create books for a version of the show with two keyboards, guitar, bass, and drums. Those who obtain performing rights will have the option to utilize the score or the recorded tracks created for the initial readings and Pittsburgh CLO tour. It is my hope that this show, in addition to functioning as an important portfolio piece in my effort to seek other professional composition opportunities, will inspire young and old as it finds its place in American children’s theatre.
References


The Next Galileo
a musical for young audiences

DRAFT 7/7/14

Book, music and lyrics by
Joseph Domencic
THE NEXT GALILEO
Synopsis

The cast enters gazing in wonder at the night sky and asking questions about the stars ("Prologue"). A school bells rings and the scene transforms into Miss Collins’ science classroom at Mitchell Junior High, where the class is assembled for their regular meeting of The Young Astronomers’ Club. As the club’s faculty advisor, Miss Collins informs the students of the exciting news that Mitchell Junior High will be hosting the All-County Science Fair in two months. She challenges the students to come up with project ideas to present at the fair. The students respond enthusiastically, except for Gabriella, who despite being full of questions and ideas, maintains her silence in response to Miss Collins’ encouragement ("What’s the Matter with Gabriella?/Gabriella’s Questions").

While the students are working in groups, Gabriella starts to leave, but is stopped by Miss Collins. She asks Gabriella to consider reading a very special book about the life of Galileo Galilei. Gabriella agrees and takes the book from Miss Collins.

Alone with the book, she opens it and is immediately transported back in time to Padua, Italy, in the year 1609. She finds herself in the classroom of Professor Cesare Cremonini, who is giving a lecture on Aristotle’s earth-centered view of the heavens ("It Says in This Book"). After the lecture, Galileo Galilei, the University’s Chair of Mathematics, raises the possibility that Aristotle might have been wrong, and that the sun is actually at the center of the universe. Cremonini dismisses Galileo’s ideas as preposterous and warns him that, if he doesn’t stick to accepted theories, he could end up like Giordano Bruno (This is the first the audience hears of Bruno, though who he is and what happened to him isn’t explained until later.)

After Cremoninini leaves, a frustrated Galileo wonders aloud what his father would think of Cremonini. He explains to Gabriella and another student that his father, Vincenzo Galilei, was a great man who encouraged Galileo’s curiosity ("Born to Wonder").

Galileo leaves for his workroom, but is followed by Gabriella who tries to convince him she is from the future. In an effort to provide proof, she mentions that he is the maker of a telescope; he tells her he’s never even heard of it. Just then, Galileo’s friend, the painter Ludovico, comes in to ask Galileo about his opinion on the rumor of the spyglass invented by the Dutchman Hans Lippershey. Galileo is intrigued by the idea and decides to make one and present it to the authorities in Venice before Lippershey gets there first. Now convinced by Gabriella’s claims, Galileo takes her on as an assistant and they race to finish the telescope ("A Day When History Was Made").

Galileo creates the telescope and presents it to the doge of Venice. After the ceremony, Cremononini mocks him for “stealing” another’s idea, but says that Galileo is at least better off not following the path of Giordano Bruno. Gabriella overhears this and asks Galileo who Bruno was. Galileo dismisses him as “nobody to worry about” and returns to his
work. Gabriella is seized with an idea and goes to her desk in the present day as students and Miss Collins look on and wonder what she is doing ("What’s the Story with Gabriella (Reprise)").

In the meantime, Galileo is in his workroom explaining his recent improvements of the telescope to Venice’s naval commander. He admits to being dissatisfied, though, with merely creating inventions for military use. His interest is in being a scientist, not an inventor. After the commander leaves, Galileo is struck with the idea of turning the telescope to the moon and is amazed by what he sees.

As Vincenzo Galilei looks proudly on, the scene shifts ahead in time. Galileo is now observing things through the telescope as Gabriella takes notes ("Born to Wonder (Reprise)"). Ludovico, who has been summoned by Galileo, enters; Galileo and Gabriella quickly bring him up to speed on the marvelous discoveries of the heavens and their plans to write a book entitled The Starry Messenger. Ludovico is enthused, but encourages Galileo to add drawings to the book to help people to “see” what Galileo has discovered ("Brand New Sky").

The publication of The Starry Messenger creates a sensation across Europe as scientists, poets, and royalty sing their praises of Galileo and his book ("Amazing!"). Galileo and Gabriella, pleased and encouraged by the response to the book, continue to look through their telescopes and take notes ("Bits of Light").

Galileo informs Cremonini that in observing the phases of Venus, he has found proof that the Earth revolves around the sun. Cremonini warns him to turn back before he ends up like Bruno. Gabriella asks again who Bruno was, and Galileo tells her that he was a man who was killed for believing that the universe was filled with many suns with planets revolving around them. Cremonini persists, joined by a chorus of critics, in denouncing and warning Galileo ("Trouble").

As the chorus reaches a peak, Galileo shouts for them to stop. They all leave, except for Gabriella, who convinces the discouraged Galileo not to give up, for this is just the beginning of centuries of astronomical discoveries with telescopes. Encouraged by Gabriella, Galileo predicts that she will be an astronomer one day. They say goodbye and Gabriella is once again in Miss Collins’ classroom. To the students’ and Miss Collins’ surprise, she tells them of her project idea on the Galilean Moons and of her dreams of becoming an astronomer, just like her hero, Galileo Galilei ("The Next Galileo").
Cast of Characters

GABRIELLA, 13 years old

GALILEO GALILEI

Played by MAN 1:
CHRISTOPHER, junior high student
CESARE CREMONINI, philosophy professor
LEONARDO DONÀ, doge of Venice
TOWNSPERSON
SIR WILLIAM LOWER, English scientist

Played by MAN 2:
LOUIS, junior-high student
LUIGI, student at University of Padua
VINCENTO GALILEI, Galileo’s father
HANS LIPPERSEY, Dutch spectacle-maker
VENETIAN NAVY COMMANDER
TOWNSPERSON
THOMAS SEGGET, a Scottish poet
JOHANES KEPLER, German astronomer

Played by WOMAN 1:
MISS COLLINS, science teacher
FLORENCE, student at University of Padua
LUDOVICO CIGOLI, Italian painter
TOWNSPERSON
LADY TO QUEEN OF FRANCE

THE PLACES AND TIMES

Mitchell Junior High, Pittsburgh, PA, present day

Padua, Italy in the years 1609 and 1610
and
Various locations in Europe in 1609 and 1610
SCENES and MUSICAL NUMBERS

PROLOGUE: Outside at night
   Music 1. Prologue (I Wonder).................................Full Cast

SCENE 1: Miss Collins’ classroom, present day
   Music 2a. What’s the Matter with Gabriella?/
   Music 2b. Gabriella’s Questions...........Christopher, Louis, Miss Collins, Gabriella

SCENE 2: Cremonini’s classroom, University of Padua, early summer, 1609
   Music 3. It Says in this Book..............Cremonini, Luigi, Woman 1, Gabriella

SCENE 3: Galileo’s workroom, immediately after, and roads to Venice
   Music 4. Born to Wonder..............................Vincenzo Galilei, Galileo
   Music 5. A Day When History Was Made............................Full Cast

SCENE 4: Doge’s palace, Venice, August of 1609

SCENE 5: Anteroom in the doge’s palace, immediately following

SCENE 6: Miss Collin’s classroom and Galileo’s workroom, fall of 1609
   Music 6. What’s the Story with Gabriella (Reprise)...Man 1, Man 2, Miss Collins
   Music 7. All the Possibilities.............................Man 1, Man 2, Woman 1

SCENE 7: Galileo’s workroom
   Music 8. Born to Wonder (Reprise).....................Vincenzo Galilei

SCENE 8: Galileo’s workroom and various locations in Europe, spring 1610
   Music 10. Amazing!..............................................Full Cast

SCENE 9: Outside at night, Pittsburgh and Padua
   Music 11. Bits of Light......................................Galileo, Gabriella

SCENE 10: Galileo’s Workroom, 1610
   Music 12. Trouble.............................................Cremonini, Man 2, Woman 1

SCENE 11: Miss Collins’ classroom, present day
   Music 13. The Next Galileo...............................Gabriella and Cast
Musical: PROLOGUE (I WONDER)

(Music begins as ALL ACTORS enter, looking up at the sky)

ALL

OOO
OOO
OOO
AH
AH
AH

GABRIELLA

I WONDER WHY....

GALILEO

I'D LIKE TO KNOW....

MAN 1

HOW MANY...?

MAN 2

HOW FAST...?

WOMAN 1

HOW FAR AWAY...?

GABRIELLA

AND WHAT MAKES THEM GLOW....

ALL

SO BRIGHT
THROUGH THE NIGHT?

GABRIELLA & GALILEO

I WONDER

ALL

WONDER
SCENE 1: Miss Collins’ Classroom

(A school bell rings and the set transforms into a junior high school science classroom. GALILEO exits as GABRIELLA and CHRISTOPHER (MAN 2) take their seats. LOUIS (MAN 1) stands at the front of the classroom beside MISS COLLINS (WOMAN 1). On the board is a prominent picture of Galileo Galilei.)

LOUIS (MAN 2)
I now call to order the fifteenth meeting of the Young Astronomers’ Club. Time 3:15 pm, January 15, 2014. Place: Mitchell Junior High School, Pittsburgh Pennsylvania (or insert location of performance), United States of America on the Planet Earth, third planet from the sun in our solar system, in the Milky Way Galaxy of the Local Group in the Local Supercluster of the known universe. (He clearly likes his teacher and probably has a crush on her.) Miss Collins, faculty advisor and science teacher presiding.

MISS COLLINS
Thank you, Louis.

(LOUIS takes his seat.)

MISS COLLINS (cont.)
Students, today is an historic day for our astronomy club. (STUDENTS look at each other, their curiosity peaked)
…and I can’t help but think about…
(referring to his picture on the board)
…Galileo Galilei who, over 400 hundred years ago, also made history by pointing his telescope to the sky? Can anyone tell my why this was such a big deal?

(LOUIS and CHRISTOPHER’s hands shoot up).

MISS COLLINS (Cont.)
Louis.

LOUIS
Well, in Galileo’s time, Miss Collins, most people still thought that the earth was at the center of the universe. But Galileo found proof that the earth really went around the sun. It was all because he invented the telescope and saw that---

(CHRISTOPHER’S hand shoots up)

CHRISTOPHER (MAN 1)
Miss Collins.
MISS COLLINS

Yes, Christopher?

CHRISTOPHER

(a bit of a know-it-all)
Actually, Galileo didn’t invent the telescope. He just took someone else’s idea.

MISS COLLINS

Well, yes. That is true.

CHRISTOPHER

So, why should he get all the credit?

MISS COLLINS

Well, for one thing, he built a better telescope. But it’s not just that; it’s what he did with it. If Galileo never turned that telescope to the sky we might not have our astronomy club today. And I might not have the exciting news you’ve all been waiting for.

CHRISTOPHER

No way!

LOUIS

Do you mean?

MISS COLLINS

Yes! Two months from today, our very own middle school will host the All-County Science Fair!

(LOUIS and CHRISTOPHER cheer. GABRIELLA remains silent.)

And, because we are hosting, I expect each of you to develop your very own Galileo-inspired astronomy projects to present to the hundreds of students who will be gathered in our school.

(GABRIELLA gasps or makes some other sound of dread and surprise. All eyes turn towards her as she buries her head behind a book. CHRISTOPHER and LOUIS exchange looks. This is not the first time this has happened.)

MISS COLLINS (cont.)

(Momentarily deflecting attention from Gabriella)
Now, do any of you have ideas of what topics you’d like to research?

(CHRISTOPHER AND LOUIS’S hands shoot up)

Louis?
LOUIS
I’d like to do something on comets?

MISS COLLINS
Oh yes, a fascinating subject, and one that interested Galileo greatly.

CHRISTOPHER
And I’d like to use globular star clusters to find the center of the Milky Way Galaxy.

MISS COLLINS
The center of the galaxy! Galileo certainly had a lot to say about that! Although what he said got him into some trouble.

(To Gabriella, who is staring off into space, lost in thought.)
Gabriella, what about you?

LOUIS
(to Christopher)
She isn’t gonna talk. I don’t think she can even speak.

CHRISTOPHER
Nope. Maybe she should do a project on mutes.

LOUIS
Yeah, or on space cadets.

(THEY snicker)

MISS COLLINS
Boys. Gabriella, you must have something you’d like to explore for the science fair. So, what topics fire your imagination? Make you want to explore?

(GABRIELLA looks around and then hides behind her book.)

Gabriella…. Gabriella…. (Music begins. MISS COLLINS continues to talk silently or freezes as LOUIS and CHRISTOPHER sing.)

Music 2A: WHAT'S THE MATTER WITH GABRIELLA?

LOUIS
WHAT'S THE MATTER WITH GABRIELLA?

CHRISTOPHER
WHAT'S GOIN' ON IN THAT GIRL'S HEAD?
LOUIS
DON’T ASK HER.

CHRISTOPHER
SHE WON’T TELL YA

LOUIS & CHRISTOPHER
JUST LOOK DOWN AT HER DESK INSTEAD.

MISS COLLINS
(still to Gabriella)
Perhaps something on sunspots?

CHRISTOPHER
WHAT’S THE STORY WITH GABRIELLA?

LOUIS
SITS IN THE BACK.

CHRISTOPHER
WON’T SAY A WORD.

LOUIS
WHATCHA THINKIN’ OF, GABRIELLA?

LOUIS & CHRISTOPHER
NO ONE KNOWS BECAUSE NO ONE’S HEARD.

MISS COLLINS
Or maybe planetary motion…

LOUIS
ARE YOU SAD?

CHRISTOPHER
ARE YOU SMART?

LOUIS
DO YOU HAVE A FAVORITE SUBJECT?

CHRISTOPHER
ARE YOU SCARED?

LOUIS
OR A SNOB?
LOUIS & CHRISTOPHER
COME ON, DON’T BE SHY

LOUIS & CHRISTOPHER
IS IT SOMETHING WE SAID?
OR SOMETHING YOU’RE HIDING?
TELL US WHY YOUR TONGUE’S SO TIED

MISS COLLINS
SHE’S THE MYSTERY OF ASTRONOMY CLUB

LOUIS & CHRISTOPHER
THE MYSTERY OF THE JUNIOR HIGH

MISS COLLINS
BUT I BELIEVE IN TIME WE’LL SEE
SHE’S MORE THAN MEETS THE EYE

LOUIS, CHRISTOPHER
CAUSE SOMETHING’S UP WITH THAT GABRIELLA
STARIN’ OFF INTO OUTER SPACE

CHRISTOPHER
BORED IN SCHOOL

LOUIS
OR IN A SPELL

MISS COLLINS
OR DREAMING OF ANOTHER PLACE

LOUIS, CHRISTOPHER & MISS COLLINS
WHAT’S THE MATTER MISS GABRIELLA?
WE’VE BEEN PATIENT. NOW PLEASE CONFESS
WHAT’S YOUR SECRET AND WOULD YOU TELL
A PERSON YOU COULD TRUST?

MISS COLLINS
Well?

LOUIS & CHRISTOPHER
IT’S ANYBODY’S GUESS
MISS COLLINS
(to the class)
Before we move on… Do any of you have questions? All right then...

(MISS COLLINS turns upstage to write on the blackboard as LOUIS and CHRISTOPHER turn up to watch her. ALL THREE freeze with their backs to the audience leaving Gabriella to sing her thoughts alone.)

Music 2B: GABRIELLA’S QUESTIONS

GABRIELLA

YES!
I DO. I DO. I DO, MISS COLLINS
I HAVE SO MANY QUESTIONS. QUESTIONS LIKE…

HOW FAR AWAY ARE THE STARS?
HOW HEAVY IS AIR ON MARS?
DOES THE SKY EVER END OR JUST KEEP GOING?

ARE THERE ALIENS UP THERE? DO THEY LOOK LIKE US?
WITH A HEAD AND HAIR?
OR MAYBE TWO HEADS
OR THREE OR FOUR
OR AN EXTRA SENSE FOR SELF DEFENSE
FOR OPENING A DOOR
TO A WORLD WHERE KIDS TAKE SPACESHIPS TO SCHOOL?
WOULDN’T THAT BE COOL?

OR MAYBE WE COULD TRAVEL BY THINKING OF A PLACE
HARNESSING OUR MINDS, BENDING TIME AND SPACE
THINK OF HOW FAR WE COULD ROAM
AND THEN WE COULD THINK OUR WAY HOME

BUT MOST OF ALL, MISS COLLINS,
I’D LIKE TO KNOW
AM I WEIRD? AM I STRANGE?
SHOULD I TRY TO MAKE A CHANGE IN THE WAY I THINK OR WHO I AM?
WILL THEY LAUGH? WOULD THEY CARE?
OH, HOW AND WHERE DO I BEGIN
WHEN I’M DYING TO FIT IN?

WITH SO MANY QUESTIONS
RUNNING THROUGH MY HEAD
AM I BETTER OFF KEEPING QUIET INSTEAD?
MISS COLLINS
All right, everyone, I’d like you to take the next 20 minutes to meet in groups and brainstorm about research strategies.

(GABRIELLA gets up, gathering her book bag and coat as if to leave as CHRISTOPHER and LOUIS exit together).

MISS COLLINS (cont.)
Gabriella, where are you going?

(GABRIELLA tries to speak, but has trouble)
You can talk. It’s just me.

GABRIELLA
Home, Miss Collins. I’m going home.

MISS COLLINS
But we’ve just begun.

GABRIELLA
I know. I’m sorry. It’s just… I don’t think I belong here. I’m not really the astronomy club type. Just not my thing, I guess.

MISS COLLINS
Gabriella, will you do me a favor… before you go?

GABRIELLA
What?

(MISS COLLINS goes to a shelf and pulls out a book)

MISS COLLINS
This is a very special book given to me by my teacher when I was your age… It’s about the life of Galileo Galilei. Before you go, I’d like you to read some of it. I’ve marked some pages that you may find particularly interesting.

GABRIELLA
(Hesitates. Finally....)
Okay. Sure. Uh, What’s so special about it?

MISS COLLINS
Well, you know how some books are a bit boring?
GABRIELLA

Yeah.

MISS COLLINS

Then there are those amazing books that just… change you somehow. Once you read them, you’re never the same… kind of rock your world, if you know what I mean?

GABRIELLA

Uh-huh

MISS COLLINS

Well, this is one of those books.

(SHE places the book on Gabriella’s desk. Something about the way she does this unnerves Gabriella. SHE looks at the book. MISS COLLINS smiles at her and exits. GABRIELLA looks at the book again, hesitates, starts to open it, then closes it and walks away. SHE crosses to it and starts to open it again. It opens a crack before SHE closes it. Finally, SHE goes boldly to the book, opens it up, and starts to read.)

GABRIELLA:

(reading)

“In the year 1609, Galileo Galilei was teaching at the University of Padua…”
SCENE 2: Cremonini’s Classroom, University of Padua

(Immediate, light shoots out from the book as the set and ACTORS begin spinning around with music and sound effects. The flats rotate to become a 17th century classroom in Italy. Galileo’s picture has rotated out of sight, replaced by a picture of Aristotle. The time is 1609. Louis, Christopher, and Miss Collins are transformed into period costumes. Man 1 is now Cesare Cremonini, the philosophy chair at the University of Padua. Man 2 is now Luigi, Cremonini’s favorite student, and Woman 1 is Florence, another student in the class. GABRIELLA looks around, stunned)

GABRIELLA
Where am I?

(checking the book)
Italy! The University of Padua!! 1609!!!

CREMONINI
(Professor CREMONINI is lecturing to attentive students LUIGI (MAN 2) and FLORENCE (WOMAN 1), with a model in his hand, describing the Ptolemy view of the universe. He has his students holding stars and the sun and moon in their hands, arranging them in order according to Aristotle’s view of the universe. LUIGI, the teacher’s pet, takes notes vigorously when Cremonini speaks. CREMONINI also hands GABRIELLA a prop or two, as if she is a regular student in his class. GALILEO sits with his back turned to the audience.)

…Buon giorno, students! Today, as we continue our study of the stars and planets, we once again turn to the wisdom of that great philosopher and teacher: Aristotle.

(referring to his picture on the board)
It is because of Aristotle that we know everything there is to know about how the heavens. Listen closely.

(HE hands GALILEO a model of the moon and turns towards the center.)

Music 3: IT SAYS IN THIS BOOK (ARISTOTLE TOLD US SO)

CREMONINI
THE HEAVENS AND PLANETS, FROM MERCURY TO VENUS
FROM JUPITER TO SATURN AND MARS
ARE PERFECTLY PLACED, PERFECTLY SPACED
FIXED IN THE SKY WITH THE STARS

AND HERE WE STAND ON THE NOBLE EARTH
WITH A BOOK IN HAND TO EXPLAIN
ALL THE KNOWLEDGE OF ANY WORTH

38
THAT A MAN NEED ASCERTAIN

IT SAYS IN THIS BOOK THE STARS IN THE SKY
ARE HUNG FROM A CRYSTAL SPHERE
THEY’VE ALWAYS BEEN AND WILL ALWAYS BE
OR ELSE THEY WOULD FALL DOWN HERE.

FLORENCE
Uh, professor Cremonini, what about shooting stars? What are those?

CREMONINI
Never mind. Heads down and keep dancing.

IT SAYS IN THIS BOOK
THE MOON ABOVE
IS SMOOTH AS A POLISHED STONE
NO WEAR AND TEAR, BEYOND COMPARE
IT RIDES ON A HEAV’NLY THRONE

HOW DID I LEARN THIS IS TRUE?
YOU CAN LOOK FOR YOURSELF, PAGE 52
WHEN SEEKING AN ANSWER YOU LACK
THERE’S THE INDEX IN BACK
HOW DO WE KNOW WHAT WE KNOW?
ARISTOTLE! ARISTOTLE! ARISTOTLE TOLD US SO!

Assume your orbits, everyone!

A ONE AND A TWO AND AROUND YOU GO
A ONE AND A TWO, IT’S SO NICE TO KNOW
THAT ALL THE THINKING YOU NEED TO DO HAS BEEN DONE
AND THANKS TO WHO?

ARISTO-O-O-O-O-OTLE
ARISTO-O-O-O-O-OTLE
ARIST-AH
AH
AH

LUIGI, FLORENCE & GABRIELLA
WE’VE READ IN THIS BOOK
WHAT’S SAID IN THIS BOOK
WHERE BETTER TO LOOK FOR WHAT’S BEEN DECREED?
EACH LETTER AND LINE IS NEARLY DIVINE
CREMONINI
EVEN THE SPINE IS GUARANTEED
IT SAYS IN THIS BOOK
THE EARTH IS AT THE CENTER OF ALL WE SEE
WE ALL APPROVE THAT IT DOESN’T MOVE
CAUSE THAT’S HOW IT OUGHT TO BE

IT’S ALL IN THIS BOOK,
EVERY CRANNY AND NOOK IS CERTAIN TO MAKE YOU CHEER
WHAT A GRAND OLD TOME. I HAVE THREE AT HOME!
THIS COPY’S A SOUVENIER.

CREMONINI
WHO HAS THE POINT OF VIEW
STUDENTS ARISTOTLE!
WE RECITE EACH DAY ON CUE?
WHO’S THE CELESTIAL PRO?
ARISTOTLE!
HOW DO WE KNOW WHAT WE KNOW?

CREMONINI & STUDENTS
ARISTOTLE! ARISTOTLE! ARISTOTLE TOLD US SO!

GALILEO
But what if he’s wrong?

CREMONINI
Excuse me? Who said that?

GALILEO
(turning to face the audience for the first time)
I did.

CREMONINI
Ah, Professor Galilei, our very own…
(with obvious disdain)
…mathematician. What was your question?

GALILEO
My question is: What if the book is wrong?

CREMONINI
Wrong? Honestly. You mean to suggest that the great Aristo---
GALILEO
Yes, the great Aristotle, one of the greatest minds the world has ever known. What if he was wrong? Should we believe him just because he wrote it down?

(HE gets an idea and picks up Luigi’s book and pen, scribbles something, then hands it to CREMONINI)

Here, Professor Cremonini, read this.

CREMONINI
(reluctantly agreeing, HE takes the paper and reads)
“Professor Cremonini has three heads.” What?! That’s ridiculous. What is the point of this?

GALILEO
But I wrote it down. It must be true!!!

CREMONINI
Professor Galilei, everyone can see---

GALILEO
Precisely. Everyone can see that what I wrote was wrong. And what Aristotle wrote could be wrong too!! Perhaps one day we will see that the sun, and not the earth…

(HE grabs CREMONINI and moves him)

…is at the center of the universe

(HE grabs GABRIELLA, making her the sun)

...and everything is spinning around it. The moon, the planets, and the earth, just one of many planets – spinning around and around, racing around the sun!

(HE starts spinning CREMONINI and LUIGI in circles around GABRIELLA. CREMONINI gets dizzy and almost falls down, bumping into LUIGI.)

CREMONINI
Galileo, I will not be played for a fool. And by none other than you, a mere mathematician, questioning the wisdom of Aristotle? You’d do well to learn your place, professor. The very notion that the earth is just another planet whirling through space?! Just another speck?! Preposterous! Watch yourself, signor. You’re asking for trouble. Remember what happened to Giordano Bruno! You don’t want to end up like him!

(CREMONINI exits. LUIGI agrees vehemently with a head nod and follows him off.)

GALILEO
That man and his book!

FLORENCE (WOMAN 1)

Professor Galilei?
(GABRIELLA turns to the audience and mouths “Galilei,” her jaw almost on the floor)

GALILEO

Yes?

FLORENCE

Don’t you believe in books?

GALILEO

Of course I do. It’s just that some are better than others. Do you know what my favorite book is? This!

(HE motions to the entire “world” or “universe.” GABRIELLA and FLORENCE look at each other, confused.)

The story of the universe is a grand book there for anyone to read, but it cannot be understood unless we learn the language in which it is written. That language is mathematics, and its characters are triangles, circles, and other geometric figures. Without those, it is impossible to understand a single word of it, leaving us to wander around in the dark. But try telling that to Professor Cremonini. I can just imagine what Vincenzo Galilei would have said to him?

FLORENCE (WOMAN 1)

Vincenzo?

GALILEO

Vincenzo Galilei…

Music 4: BORN TO WONDER

(VINCENZO GALILEI (MAN 2) enters the stage as the music starts.)

…was my father. He was a great musician and a great inventor. It was from him that I learned to trust my curiosity. I can still remember what he said to me.

VINCENZO (MAN 2)

FROM THE FIRST MOMENT
WHEN YOU OPENED YOUR EYES
YOU WERE LOOKING UP
LOOKING FOR SOMETHING

FROM YOUR FIRST STEP
AS YOU STUMBLED AHEAD
YOU WERE REACHING OUT
REACHING FOR SOMEONE
WITH YOUR FIRST WORDS
AS YOUR VOICE CRIDED OUT
YOU WERE ASKING QUESTIONS
SEARCHING FOR ANSWERS

GALILEO
AND HE DIDN’T PRETEND TO KNOW ALL THOSE ANSWERS
DIDN’T PRETEND THAT HE WAS WISE
WHAT HE OFFERED INSTEAD, WASN’T SOMETHING HE READ
HE JUST LOOKED ME IN THE EYES AND SAID

VINCENZO
YOU WERE BORN TO WONDER
BORN TO DREAM
TO SEE SO MUCH MORE THAN YOUR PARENTS HAVE SEEN
TO FOLLOW YOUR QUESTIONS
WHEREVER THEY GO
YOU WERE BORN TO WONDER, GALILEO

GALILEO & VINCENZO
YOU WERE BORN TO IMAGINE
BORN TO EXPLORE

GALILEO
TO PONDER

VINCENZO
AND CHALLENGE

GALILEO & VINCENZO
WHAT CAME BEFORE
SO FOLLOW YOUR QUESTIONS
AND DON’T LET THEM GO

VINCENZO
YOU WERE BORN, MY SON, TO WONDER
THIS MUCH I KNOW

(ALL exit, but with GABRIELLA following GALILEO.)
SCENE 3: Galileo’s workroom and roads to Venice

(The scene begins in Galileo’s workroom. During the following, GALILEO uses GABRIELLA and perhaps a STUDENT from the audience as assistants or “props” in his experiment which is taking up the majority of his focus).

(GALILEO and GABRIELLA re-enter immediately)

GABRIELLA

Excuse me, Professor.

GALILEO

Hold this!

(During the following, GALILEO hands GABRIELLA various books and instruments, as he makes measurements and conducts some kind of experiment. SHE becomes increasing bogged down and awkwardly placed as the experiment goes on.)

GABRIELLA

I was wondering…

GALILEO

(HE looks through a box or a trunk)

Un momento.

GABRIELLA

I’m a bit--

GALILEO

It’s in here somewhere. I know it.

Aha!

(HE pulls an unidentifiable object, presumably a scientific instrument, out of the trunk.)

GABRIELLA

Sir—

GALILEO

(Finally looking at her)

Don’t tell me. I already know. You want to study with me.

(During the following he continues with his work.)
GABRIELLA
Well, kind of, but….

GALILEO
I’m sorry, kid, but I already have too many pupils. All I do is teach. At the university, at home! All day long! One after another.

But, I’m ---

GALILEO
And what choice do I have. I need the money. Do you know what they pay a mathematics professor these days? Well…. not enough. And it doesn’t look like it’s going to change.

(HE picks up a letter and reads it.)

“Professor, we regret to inform you that your request for a raise in salary cannot be granted at this time. Perhaps if you invented something more useful----” More useful! Ha!

(to Gabriella)
Now turn this around..

GABRIELLA
If you’d just let me---

GALILEO
Don’t they realize that a man like me needs time for research, for conducting experiments? But what do they care? My esteemed colleagues would rather spend all day reading Aristotle than looking for something new. They don’t see that science and mathematics are the f---

GABRIELLA
Future. Future! I’m from the future!

GALILEO
What did you say?

GABRIELLA
I’m from the future, the year 2014. My name is Gabriella. I’m in an astronomy club and I was given this magical book and when I opened it I was transported back in time to 1609, Padua… well, here. My teacher seems to think I could learn something from Gali--well, you, professor, because I have to give a presentation at the science fair and I think I’d rather die than speak in front of all those kids. They already think I’m strange because I never speak up in class and----
**GALILEO**
Aspétta. Wait. Wait. You say you’re from the future?

**GABRIELLA**
Yes.

**GALILEO**
And you’ve come to learn something from me. Why me?

**GABRIELLA**
Because you’re the most famous scientist, the most famous astronomer that ever lived?

**GALILEO**
What are you talking about? I’m not an astronomer. I’m a mathematician. A *mere* mathematician, in case you haven’t heard.

**GABRIELLA**
Oh, well, maybe that hasn’t happened yet, but---

**GALILEO**
Prove it!! Show me the evidence!

**GABRIELLA**
Evidence?

**GALILEO**
Yes, evidence. You expect me to believe what you say without any proof. Ha, just like Professor Cremonini! You see this?

(HE crosses to a container that holds a chunk of ice floating in water.) Aristotle said that ice is heavier than water and it must sink.

(HE pushes the ice to the bottom of the container.) It’s all in his book. But if anyone had bothered to test it out, they would see that ice is lighter than water because it is less dense!

(He lets go of the ice and it rises.) He also said that if one drops a cannonball and a pebble from a tower, the cannonball would hit the ground first. But what happened when I climbed to the top of the Leaning Tower of Pisa and tried it for myself? They hit the ground at the same time! Proof! Aristotle was wrong. And now they want me to believe that everything that Aristotle said about the heavens is true? But I say, “Show me the proof!” So, my friend from the future, the year 2014! What’s your proof?

**GABRIELLA**
Proof..... Proof. Um... Oh, my book! The book my teacher gave me. It’s all about you.

(SHE flips open the book, skimming through the pages.)
You are a mathematician and a scientist, inventor of the geometric and military compass… as well as the thermoscope and hydrostatic balance, whatever those are. You were born in Pisa in 1564, spent some time in a monastery… Your Dad thought you might be a monk, and then maybe a doctor, but you fell in love with mathematics and began teaching—

GALILEO
That doesn’t prove anything. Anybody with some careful research could have discovered those facts.

GABRIELLA
…and in the year 1609 you create a new telescope that revolutionizes -----

GALILEO
Telescope?! Now you’re just making things up! This is 1609 and I’ve never even heard of a ------

(LUDOVICO (WOMAN 1) bounds in)

LUDDOVICO
Buon giorno, Galileo.

GALILEO
Ah, Ludovico, my dear friend. Gabriella, meet the world’s greatest painter, Ludovico Cigoli! What brings you to Padua?

LUDDOVICO
Well, I’m hoping to “Padua” my income with some new paintings in Venice, but I couldn’t resist stopping by to hear your opinion about the rumor?

GALILEO
Rumor? What rumor?

LUDDOVICO
You mean you haven’t heard about the spyglass?

GALILEO
Do I look like a man who listens to gossip? All I have time for is---

LUDDOVICO
I know, I know. Overworked and underpaid! I’ve heard it all before, Big G.! How many times have I told you, “Keep your head up! It’s just a matter of perspective.

(delivering a punchline)

Take it from a painter!
GALILEO

(to GABRIELLA)
The world’s greatest painter, but worst comedian.

LUDOVICO
Also a matter of perspective! And speaking of which, rumor has it a man from Holland has invented some kind of tube with lenses and when you look through it, objects appear closer than they are.

GALILEO
When did this happen?

LUDOVICO
Months ago, surely. The inventor’s name is Hans Lippershey and he is on his way to Venice to sell it to the authorities there.

GALILEO
Extraordinary! If only I could come up with something like --- Well, why not. Maybe I can. I bet I know how he did it! If I start with---

(Turning to Gabriella)
Wait a minute. What did you say I make in the year 1609?

GABRIELLA
A telescope! Er… a spyglass! A tube with lenses that you look through to make things seem---

GABRIELLA & GALILEO
Closer!!!

GALILEO
Ludovico, meet my new pupil, Gabriella! She and I are going to make our very own telescope!! We will deliver it to the doge in Venice before the Dutchman… and I will get my raise!!!! Well, what are you looking at? We’ve got work to do! The history books are waiting!

(MAN 1 enters. He is no longer Cremonini, but functioning as a narrator in this number.)

Music 5: A DAY WHEN HISTORY WAS MADE

MAN 1

IN THE SUMMER OF 1609
GALILEO WAS FAR FROM FINE

GALILEO
LOW ON CASH, NO INVENTION
THAT MIGHT GAIN ME SOME ATTENTION

MAN 1
THINKING HIS STAR WOULD FADE
ON A DAY WHEN HISTORY WAS MADE

GALILEO
(writing on a paper and handing it to Gabriella)
First we’ll need supplies. Lead tubes, leather, and lenses. Gabriella, at the bottom of this road a ferry will take you to the island of Murano and a glassmaker at this address. Tell him we need lenses of all shapes and sizes, and as fast as possible, no matter the cost.

(SHE exits)

GALILEO (cont.)
(to Ludovico)
Now tell me more about this man.

LUDOVICO
Hans Lippershey. He’s a spectacle-maker from Holland.

MAN 1
IN THE SUMMER OF 1609
HANS LIPPERSEY WAS FEELING JUST FINE

LIPPERSEY (Man 2)
THEY’LL PAY IN CASH AND PAY ATTENTION WHEN THEY SEE MY NEW INVENTION

MAN 1
MIGHT EVEN HAVE A PARADE

LIPPERSEY
Good idea!

ALL
ON A DAY WHEN HISTORY IS MADE

LIPPERSEY
Off to Venice!

GALILEO
(hastily writing something)
Venice! If he beats me there, they’ll be rewriting those history books.

(HE hands LUDOVICO a letter)
Take this message to Friar Paolo Sarpi in Venice. Tell him I have wonderful news, but only if he can block Lippershey from seeing the doge. If he freezes him out I can be there in a matter of days!

(*LUDOVICO exits*)

**LIPPERSHEY & GALILEO**

**GALILEO**

**LIPPERSHEY**

**GALILEO & LIPPERSHEY**

**LIPPERSHEY**

**GALILEO**

**LIPPERSHEY**

**GALILEO**

**LIPPERSHEY**

**GALILEO**

**GALILEO**

**LIPPERSHEY**

**GALILEO**

**LIPPERSHEY**

**GALILEO**

**LIPPERSHEY**

**GALILEO**

**BOTH**

**ALL**

**GABRIELLA**

That lens grinder said he’d never heard of anything so crazy. He thinks you’re nuts.

(*GALILEO begins picking up the lenses and looking through them*)
GALILEO

He can think whatever he wants.

GABRIELLA

Doesn’t it bother you that he thinks you’re weird?

GALILEO

Actually, it might bother me if he thought I wasn’t. Just as I thought. It takes two lenses, one convex and one concave. See?

(HE shows GABRIELLA then begins to look through other lenses).

Now the trick is to find which lenses and the right distance between them.

GALILEO

(holding up various tubes and lenses to the sky)

WITH JUST THE RIGHT SHAPE
JUST THE RIGHT LENS
TO SOLVE A PROBLEM IT ALL DEPENDS
ON TRIAL AND ERROR AND ERROR
TILL YOU’RE TAKEN BY SURPRISE
AT WHAT’S BEFORE YOUR EYES

(LUDOVICO enters)

GALILEO

I’ve got it!!!!

GABRIELLA

You’ve got it?

GALILEO

I’ve got it!

LUDOVICO

Then get to Venice!!!!!

(GALILEO and HANS LIPPPERSHEY run in slow motion as GABRIELLA consults her book and MAN 2 and WOMAN 1 hold up a finish line tape that says “Venice” or “Telescopic Genius” or “A Day in History”)

ALL

THE RACE IS ON. THEY’RE ON THEIR WAY
PROFESSOR G. AND LIPPPERSHEY
THEY’RE NECK AND NECK, TOO CLOSE TO SAY
AND THE HIST’RY BOOKS ARE WAITING

NO TIME TO LOSE, NO TIME TO LOPE
NO TIME TO BLINK, NO TIME TO MOPE
SO GRAB YOUR BAGS AND TELESCOPE
FOR THE HIST’RY BOOKS ARE WAITING! AND WAITING!!

IN THE SUMMER OF 1609
GALILEO WAS FIRST IN LINE
GAVE THEM ALL A DEMONSTRATION
THEY GAVE HIM A LOUD OVATION
FOR THAT VISUAL AID
THOUGH IT’S TRUE NO SYMPHONY PLAYED
AND THEY NEVER HELD A PARADE

WOMEN:
BUT ON THAT DAY

GALILEO:
OH WHAT A DAY!

MAN 1 AND 2:
YES, ON THAT DAY!

ALL
IT WAS A DAY WHEN HISTORY WAS MADE!!!
Scene 4: Doge’s Palace, Venice

(GALILEO and GABRIELLA stand before LEONARDO DONÀ (MAN 1), the doge of Venice. The NAVY COMMANDER (MAN 2) is looking through the telescope, pointing it at various members of the audience. NOTE: It is important that in all the viewing through telescopes, the instruments do not point upward to the sky until Galileo first sees the moon later in the next scene.)

DOGE (MAN 1)
Galileo, esteemed professor at the University of Padua, your spyglass is truly remarkable, and allows us to see…

NAVIY COMMANDER (MAN 2)
(looking through the telescope)
Signora Francesca in her rooftop pool!

DOGE
Ships. Enemy ships miles away----

GALILEO
Yes, I believe you will find it of great use in your naval defenses, command---

NAVIY COMMANDER
Well look who’s having a party across town! And I wasn’t invited!?

DOGE
Yes. For seeing ships miles away from our shore….

NAVIY COMMANDER
Where did she get that outfit? That is so 16th century!

DOGE
…hours before we can see them with the naked eye. Professor Galilei, in light of your gift to us of this remarkable device, one that not only adds to our security but brings great honor to Venice, we are pleased to grant you a lifetime appointment to the University and double your salary to 1000 florins per year (reading the fine print quickly) starting next year and provided that you keep teaching a full load at the university. All conditions are subject to change without further notice.

(THEY exit as GALILEO bows)
Scene 5: Anteroom in the Palace  
(Moments later, MAN 2 re-enters as CREMONINI)

CREMONINI
Well, Galileo, I must say, I didn’t think even you had it in you.

GALILEO
Well, thank you Professor Cremonini.

CREMONINI
After all, I assumed that even a mere mathematician must retain some self-respect. But to see you stoop this low, I am surprised.

GALILEO
And what is that supposed to mean?

CREMONINI
Making money off of someone else’s idea.

GALILEO
I never pretended it was my idea, Cesare. I simply built something better. In fact, I would love it if you would come to my house. I could show one to you. I really think you’d be amaz---

CREMONINI
No, thank you. You know your math, Galileo, I’ll give you that. But to indulge a university professor in peddling someone else’s inventions? I think not. Well, at least you’ve stopped asking questions about the heavens. If only Giordano Bruno had. You mathematicians. You’re such an amusing lot.

(HE exits)

GALILEO
Professor, I never stopped asking---

(CREMONINI is gone. HE turns to Gabriella).

Why won’t he listen to reason--

GABRIELLA
But, professor, I thought you didn’t care about what other people think.

GALILEO
(Not so convincingly)
That’s right, kid. Excuse me, I have to get to work. It won’t be long before people are trying to replicate my design. And I need to stay ahead of them.

(HE starts to leave)
GABRIELLA
Professor, who was Giordano Bruno?

GALILEO
Oh, nobody we need to worry about.

(HE walks away dejected, muttering to himself)
Mere mathematician….. amusing…etc.

(GABRIELLA watches him leave, then gets an idea. SHE crosses to work as half of the set transforms back to the classroom.)
SCENE 6: Miss Collins’ Classroom and Galileo’s Workroom

(GABRIELLA starts writing. MISS COLLINS enters.)

MISS COLLINS
Still here, Gabriella? How’s that book coming?

GABRIELLA
Oh… uh, so far so good.

(MISS COLLINS smiles and exits as GABRIELLA returns to work, writing something and consulting her book. She may also pull out an astronomy magazine from her book bag.)

(MAN 1 and MAN 2 enter and observe Gabriella)

Music 6 : WHAT’S THE STORY WITH GABRIELLA (REPRISE)

MAN 1
WHAT’S THE STORY WITH GABRIELLA?

MAN 2
WHAT’S GOING ON IN THAT GIRL’S HEAD?

MAN 1
WHAT’S SHE WORKING ON?

MAN 2
WHAT’S SHE WRITING?

MISS COLLINS
WILL SHE LET US KNOW OR GO HOME INSTEAD?

(GALILEO enters his workroom. It is cluttered with telescopes, drawings and lenses which GALILEO begins polishing.)

GABRIELLA
(reading)
“For the next several months, Galileo worked at a furious pace, experimenting with different lenses. He even started polishing them himself when the lens maker couldn’t keep up with his requests.”

(GABRIELLA continues working silently.)

GALILEO
Commander, Look at this!

(showing him a new telescope).
I’ve heard that Hans Lippershey’s telescope brought objects 3 times closer. By altering the cut of the lenses I was able to improve that to 8 times and now 10. And how far do you think I can take it? 15? 20? Perhaps 30 times magnification!? Is this the work of a “mere mathematician?”

**NAVY COMMANDER**

Very impressive, Professor.

**GALILEO**

I’ve even made a movable stand…

*(HE demonstrates the stand’s motion)*

…so you can adjust where you look on the horizon.

**NAVY COMMANDER**

The Venetian government will be very pleased, Galileo.

**GALILEO**

Yes. So you can see those enemy ships.

**NAVY COMMANDEER**

Indeed. And you are making a more comfortable salary, now.

**GALILEO**

Not as comfortable as Cremonini’s.

**NAVY COMMANDER**

Excuse me, Professor. But you don’t sound very happy.

**GALILEO**

Oh, it’s nothing, Commander. It’s just that.. I’m missing something, and I can’t put my finger on it. What am I building this for?

**NAVY COMMANDER**

Well, you said yourself---

**GALILEO**

To see ships at sea? As a military aid? Is that all? There must be something more than that. I keep asking myself, “What is it on earth that I want to see closer?”

**NAVY COMMANDER**

Yes, well, I must be going. My wife expects me home by dark. I promised her a walk under the moonlight. She’s such a romantic! Don’t stay up too late, Professor. Remember, even a scientific genius needs his rest!
GALILEO

Of course. Goodnight.

(NAVY COMMANDER exits. GALILEO looks around the stage, pacing back and forth)

GALILEO (cont.)

What on earth do I want to see closer?

(Looking again at the telescope)

Music 7: ALL THE POSSIBILITES

(MAN 2 and WOMAN 1 appear on stage or sing unseen)

MAN 2 & WOMAN 1

JUST THINK OF ALL THE POSSIBILITIES

GALILEO

Possibilities. Possibilities. Anything. Anything on the earth…

(It hits him. HE looks up at the moon)

Or above the earth.

(CREMONINI enters or is heard offstage)

CREMONINI

IT SAYS IN THIS BOOK THE MOON ABOVE IS SMOOTH AS A POLISHED STONE

GALILEO

I wonder

(HE looks at the moon, then looks through the telescope and points it to the sky. HE looks through the lens and is astonished by what he sees.)

Amazing.

(MAN 1, MAN 2, and WOMAN 1 exit)
Scene 7: Galileo’s Workroom

(Miss Collin’s classroom has disappeared. GABRIELLA is once again in Galileo’s workroom. VINCENZO enters and watches his son with pride.)

Music 8: BORN TO WONDER (REPRISE)

VINCENZO
FROM THE FIRST MOMENT
WHEN YOU OPENED YOUR EYES
YOU WERE LOOKING UP
LOOKING FOR SOMETHING

(GALILEO is looking through the telescope as GABRIELLA takes notes.)

GALILEO
Gabriella, write this down. After two hours, nearing the start of the first quarter phase, a certain bright peak begins to rise, assuming a triangular shape…

VINCENZO
WITH YOUR FIRST WORDS
AS YOUR VOICE CRIED OUT

GALILEO
Aha!

VINCENZO
YOU WERE ASKING QUESTIONS
SEARCHING FOR ANSWERS

GALILEO
But how tall are they?

(LUDOVICO enters)

GALILEO
Ludovico, at last! You’re here.

LUDOVICO
I came right away! What is it, Galileo?

GALILEO
It’s the moon. That’s what it is! But it’s not what we thought it was.
What do you mean?

Gabriella, what does Aristotle say about the surface of the moon?

(picking up a book and reading)
“The moon’s surface is smooth, like a polished stone or mirror, without the slightest blemish or unevenness to its surface.”

That, my dear friend, is what mankind has thought for thousands of years. There’s only one problem.

What problem?

They were wrong.

The moon is not smooth! It’s covered with mountains and valleys. Just like the earth!

(HE motions LUDOVICO to the telescope. LUDOVICO looks through.)

TO SEE SO MUCH MORE THAN YOUR PARENTS HAVE SEEN

And that’s not all! Professor, tell him about the moons around Jupiter… and the Milky Way!

That’s right! Jupiter has its own moons! Circling the planet! And The Milky Way is not just a cloud as it appears with the naked eye. It is made up of countless stars.

(LUDOVICO is stunned. HE looks through the telescope again).

TO FOLLOW YOUR QUESTIONS WHEREVER THEY GO
YOU WERE BORN TO WONDER
LUDOVICO
Galileo! You have been blessed. To be the first to see such marvels. It’s astonishing! It’s more than astonishing. This is the beginning of a new understanding of the heavens. A revolution in thought! A new era! You must publish these findings!!

GABRIELLA
But that’s what we’re working on! -- A book that describes all of the new discoveries. *The Starry Messenger*. It will be bigger than Harry Potter!

GALILEO
Who is that? Some scientist from the future? Is he in that history book of yours?

GABRIELLA
Uh. Not exactly.

LUDOVICO
Yes, Yes!! But how will they see it?

GALILEO
See it? They’ll read it, of course. We’ll take it to the publishers.

LUDOVICO
No. How will they *see* it? Without a telescope? You can’t make a telescope for everyone that’s going to read this book. Gabriella, does it say anything in here about Galileo’s other talents?

GABRIELLA
Other talents? Well, I haven’t read all of it yet.

LUDOVICO
It just so happens that Double G here is an accomplished lute player, a dabbler in poetry, and also… quite the visual artist.

GALILEO
Ludovico, my pencil sketches are hardly what I’d call art!

LUDOVICO
Listen, G. G., it’s all a matter of perspective. Take it from me.
LUDOVICO

EV’RY CENTURY OR TWO
SOMEONE COMES ALONG
TO STATE A DIFFERENT VIEW
OR SING A DIFFERENT SONG
A PAINTER OR POET
OR SCIENTIFIC SAGE
TO USHER IN A WHOLE NEW AGE

BUT TO HELP IN THE TRANSITION
AS WE LEAVE THE OLD TRADITION
I SUGGEST ONE SMALL ADDITION TO THE PAGE

WHY DON’T YOU
DRAW THEM A PICTURE
OF EV’RY DETAIL
ADD SOME PERSPECTIVE
AND YOU’LL NEVER FAIL
SHADE EV’RY VALLEY
PENCIL EACH PEAK
AND THEY’LL LOVE EV’RY LINE OF THAT LUNAR MYSTIQUE

JUST ETCH THE OUTLINES AND ANGLES OF WHAT YOU OBSERVE
SKETCH EV’RY SPARKLE
EACH CONTOUR AND CURVE
UPGRADE THE IMAGE SO NO ONE CAN DENY
YOU’VE SHOWN ‘EM A BRAND NEW SKY

GALILEO

Ludovico, I like the way you think.

THEY’RE GONNA LOOK UP
THEY’RE GONNA LISTEN
WHEN THEY SEE WHAT THEY’VE BEEN MISSIN’
HOW THEY GLISTEN
HOW THEY Glimmer
EVERY SHAPE AND EVERY SHIMMER
WILL SURPRISE ‘EM
MESMORIZE ‘EM.
THEY’RE SO UNIQUE
THEY’LL BE STANDIN’ IN LINE FOR THAT
BOOK OF THE WEEK

YOU KNOW THERE’S
NOTHIN’ PHONY
NOTHIN’ FINER
FINDING STARS IN URSA MINOR

MAY I MENTION
IN ADDITION
ALL THIS FROM A MATH’MATICIAN
WHEN THEY SEE IT
THEY’LL SAY WITH A SIGH
WE’VE SHOWN ‘EM A BRAND NEW SKY

GABRIELLA & LUDOVICO
DRAW THEM A PICTURE
OF EV’RY DETAIL
ADD SOME PERSPECTIVE
AND YOU’LL NEVER FAIL
SHADE EV’RY VALLEY
PENCIL EACH PEAK
AND THEY’LL LOVE EV’RY
LINE OF THAT
LUNAR MYSTIQUE
ETCH THE OUTLINES
AND ANGLES
OF WHAT YOU OBSERVE
SKETCH EV’RY SPARKLE
EACH CONTOUR AND CURVE
UPGRADE THE IMAGE
SO NO ONE CAN DENY
YOU’VE SHOWN ‘EM
A BRAND NEW
SHOWN ‘EM
A BRAND NEW SKY

GALILEO
THEY’RE GONNA LOOK UP
WHEN THEY
SEE WHAT THEY’VE BEEN MISSIN’
HOW THEY GLISTEN
HOW THEY GLIMMER
EVERY SHAPE AND EVERY SHIMMER
WILL SURPRISE ‘EM
MEZMORIZE ‘EM.
THEY’RE SO UNIQUE
THEY’LL BE STANDIN’ IN LINE
FOR THAT BOOK OF THE WEEK
NOTHIN’ PHONY
NOTHIN’ FINER
FINDING STARS IN URSA MINOR
MAY I MENTION
IN ADDITION
ALL THIS FROM A MATH’MATICIAN
WHEN THEY SEE IT
THEY’LL SAY WITH A SIGH
WE’VE SHOWN ‘EM A BRAND NEW SKY

(GALILEO holds up a finished manuscript)
GALILEO
Well, here it is.

LUODOVICO
Are you ready?

GALILEO
Yes, I’m ready.

GABRIELLA
Ready for what?

GALILEO
The reviews.

(WOMAN 1 exits as the vamp for “Amazing!” starts)
Scene 8: Galileo’s Workroom and Various Locations in Europe

(WOMAN 1, MAN 1 and MAN 2 enter with copies of the book as GALILEO and GABRIELLA watch. GABRIELLA at times joins in with the “public’s” reaction)

Music 10: AMAZING!

ENSEMBLE (ALL BUT GALILEO)

AMAZING!
IT’S AMAZING!

WOMAN 1
HAVE YOU READ WHAT HE SAID HE SAW!

MAN 1
IT’S A MARVEL SO AMAZING

WOMAN 1, MAN 1 & MAN 2
WE’RE GAZING IN AWE

WOMAN 1
AT THE FAMOUS BOOK

MAN 1
TAKE A LOOK

WOMAN 1 & MAN 2
IT’LL TAKE YOUR BREATH AWAY

MAN 1
IT’S ALL THE RAGE

+ WOMAN 1
EVERY PAGE WILL

+ MAN 2
LEAVE YOU

ALL 4
LITTLE ELSE TO SAY BUT
AMAZING!

GALILEO

(picking up letters from his desk)
Gabriella, these letters just arrived!
SIR WILLIAM LOWER (MAN 1)
My diligent Galileo, here in England we are fascinated with your account of the heavens. Indeed, me thinks you have done more in your discoveries than Ferdinand Magellan in opening the straights of the South Sea. A remarkable achievement. Simply brilliant, dear chap! Brilliant!

THOMAS SEGGETT (MAN 2)
Ach! All of Scotland is proud of you too, professor. Christopher Columbus gave man land to conquer by bloodshed. William Wallace and Robert the Bruce gave us Scotland. But you’ve done, better, sir! You’ve found new worlds, and no blood’s been spilt over them!

ALL 4
AMAZING!
AMAZING!

MAN 1
COULDN’T PUT IT DOWN

MAN 2
I WAS UP ALL NIGHT

WOMAN 1
WHAT PICTURES!

MAN 2
WHAT PHRASING!

MAN 1
WHAT A RARE DELIGHT!

WOMAN 1 & MAN 2
FROM THE GENIUS INNOVATOR

MAN 1
IS THERE ANY MIND THAT IS GREATER

ALL 4
THAN THE SCIENTIFIC SURVEYOR OF THE SKY?
GALILEO GALILEI
HE’S MORE THAN MEETS THE EYE

LADY TO QUEEN MARIE DE’ MÉDICI (WOMAN 1)
Monsieur Galileo, when we were setting up the telescope you so generously sent our queen in France, she could not wait. Before we were finished, she fell to the ground to look! Like a chambermaid! Monsieur, you are bringing even royalty to their knees!
ALL 4
THE STARRY MESSENGER
THE STORY OF OUR TIME
BY A MAN WHO’S WORTHY
OF OUR HIGHEST ACCLAIM

THE STARRY MESSENGER
A STORY SO SUBLIME
THE EARTH AND HEAVENS
WILL NEVER BE THE SAME

GALILEO
Gabriella, look! This one is from Germany and the great astronomer, Johannes Kepler.

JOHANESS KEPLER (MAN 2)
Wunderbar, mein freund! Though I may seem rash in accepting your claims before seeing for myself, why should I not believe a most learned mathematician, whose very style attests to the soundness of his judgment? You do not practice deception or pretend to see what you have not. You love the truth, Galileo! And you stand for it no matter what!

ALL 4
AMAZING!
AMAZING!
TO HAVE READ WHAT HE SAID HE SAW
EVEN PRINCES ARE PRAISING
AND SHOUTING HUZZAH!

MAN 1 & 2
FOR THE GENIUS INNOVATOR!
IS THERE ANY MIND THAT IS GREATER
_THAN THE SCIENTIFIC SURVEYOR OF THE SKY?
GALILEO GALILEI
WE’RE SEEING MORE THAN MEETS THE EYE
Scene 9: Outside at night, Pittsburgh and Padua

(GABRIELLA and GALILEO each cross to their own desks and telescopes as the scene is split between Miss Collin’s Classroom and Galileo’s workroom.)

Music 11: BITS OF LIGHT

GALILEO
WITH A PIECE OF GLASS
LEATHER AND WOOD
ON A PATCH OF GRASS
IF THE WEATHER IS GOOD
YOU CAN SEE WHAT WE’VE MISUNDERSTOOD
THERE ARE MOUNTAINS ON THE MOON
A GALAXY IN FLIGHT
A STORY IN THE SKY
TOLD IN BITS OF LIGHT

GABRIELLA
WITH A SIMPLE TOOL

GALILEO
AND A STEADY HAND
YOU COULD TEACH A FOOL

GABRIELLA
HOW TO UNDERSTAND

GALILEO
THAT WE’RE ON THE EDGE OF

BOTH
SOMETHING GRAND
COMING INTO VIEW

GALILEO
RACING THROUGH THE NIGHT

GABRIELLA
SOMETHING AWESOME

GALILEO
SOMETHING TRUE

BOTH
TOLD IN BITS OF LIGHT
GALILEO
ONLY HEAVEN KNOWS
WHERE THE STORY GOES FROM HERE

GABRIELLA
A STORY JUST BEGINNING

GALILEO
ALL THAT HEAVEN SHOWS
IS A GLORIOUS FRONTIER

GABRIELLA
WE’RE ON THE EDGE AND SPINNING

BOTH
WAITING FOR A WILLING PIONEER

GALILEO
WITH AN OPEN MIND

GABRIELLA
AND THE NERVE TO TRY

BOTH
AND SEE BEYOND WHAT MEETS THE EYE
FOR THOSE OF US WHO WONDER WHY

GALILEO
THE ANSWERS ARE AROUND

GABRIELLA
RACING THROUGH THE NIGHT

BOTH
THE STORY WILL BE FOUND
IN THOSE BITS OF LIGHT
Scene 10: Galileo’s Workroom
(Miss Collins’ classroom rotates out of sight, transforming the set into Galileo’s workroom)

GALILEO

Gabriella, I’ve found it!

GABRIELLA

(SHE crosses into Galileo’s workroom)

Found what, professor?

GALILEO

Proof! Proof that shows once and for all that Aristotle was mistaken. You see, not only is the surface of the moon filled with mountains and craters, not only does Jupiter have its own moons, but the planet Venus has phases, waxing and waning, just like the moon… which can mean only one thing: It is orbiting the sun, not the earth. The sun is at the center! Look!

(SHE looks through the telescope. CREMONINI enters, unseen by the Gabriella and Galileo.)

Can you see it? Venus is in its first quarter, with the visible part facing the sun.

GABRIELLA

Yes, I see it!

GALILEO

Finally. Now there’s no denying it. This is the evidence that will convince any doubters! Even Professor Cremonini will believe me.

CREMONINI

I don’t think so, professor!

GALILEO

Professor, wait till you see---

CREMONINI

I’ve seen enough, Galileo. And it’s just as I feared. This time you’ve gone too far.

GALILEO

But Cesare, listen---

CREMONINI

No, you listen, Galileo. Before it’s too late.
Music 12: TROUBLE

CREMONINI
DO YOU REALIZE WHAT YOU’RE UP AGAINST?
DO YOU KNOW WHAT YOU’VE CONCEIVED?
THERE’S A DANGER IN CHANGING
WHAT WE ALWAYS HAVE BELIEVED

BEFORE YOU GO MUCH FURTHER
I HIGHLY RECOMMEND
YOU REMEMBER SIGNOR BRUNO
AND HIS TROUBLE AT THE END

GABRIELLA
Who is this Bruno? What happened to him?

GALILEO
He was a man whose ideas were different.

CREMONINI
He was a man who courted danger.

GALILEO
He believed that the earth went around the sun, that the universe was made of millions of suns.

CREMONINI
And thinking it would have been fine. He could have said it was just some crazy idea. But he made the mistake of saying that he thought it was true! And he paid with his life.

GALILEO
But this is true!

CREMONINI
Not everyone believes in your story, Professor.

GALILEO
It’s not just a story. The universe isn’t what we thought. It’s something grander. Something bigger. And we aren’t at the center of it. Look for yourself!

(MAN 2 AND WOMAN 1 enter.)

CREMONINI
No!

IT’S A HOAX
IT’S A LIE
A TRICK TO DECEIVE THE EYE

MAN 2
YOU’RE A FRAUD

WOMAN 2
YOU’RE A FAKE

CREMONINI
AND YOU’VE MADE A BIG MISTAKE

MAN 2
YOU’RE A LOUDMOUTH

WOMAN 1
YOU’RE A BOOR

ALL 3
AND WE’VE SEEN YOUR KIND BEFORE
ASKING FOR TROUBLE
NOW TROUBLE’S AT YOUR DOOR

GALILEO
If you’ll just look!

CREMONINI
You look at this, Galileo.
(HE takes Gabriella’s book and offers it to GALILEO)
Look at what’s in store for you!

(GALILEO takes the book and starts flipping ahead, reading)

ALL 3
HE’S A CON
HE’S A CAD
AND HE THINKS THAT WE’VE BEEN HAD
WHAT A JOKE
WHAT A JERK
WITH AN EGO GONE BERSERK
HE’S A HACK
HE’S A SHAM
WE’RE NOT FALLING FOR HIS SCAM
IT’S A CRIME AND HE’LL PAY
NOW THAT TROUBLE’S ON ITS WAY
CREMONINI
As you can see, not everyone’s on your side. Sure, you’ve fooled the public, and a prince or two. But for how long? You’re playing with fire, Galileo! Don’t go the way of Giordano Bruno. You’re too good for that.

MAN 2 & WOMAN 1
YOU’RE NO BETTER OFF THAN BRUNO
YOU WERE BETTER OFF IN YOUR PLACE

ALL 3
BETTER OFF BEFORE YOU STARTED
STARING OFF IN SPACE

WE WERE BETTER OFF BEFORE YOUR QUESTIONS
BETTER OFF WITHOUT YOUR VIEW
BETTER OFF WITH ARISTOTLE
BETTER OFF WITH WHAT WE KNEW

GALILEO
But Cesare, you are a learned man. Aren’t you curious? Yes, Bruno was a great tragedy---

CREMONINI
It’s not just Bruno, Professor. Think of Thomas Becket, Joan of Arc, Socrates. Throughout history, people have been persecuted for what they believe, for speaking against what is accepted. Why do you think this will be different. Ask yourself, “Is it really worth the trouble?

CREMONINI
IT’S A HOAX
IT’S A LIE
A TRICK TO DECEIVE THE EYE
HE’S A FRAUD
HE’S A FAKE
AND HE’S MADE A BIG MISTAKE
YOU’RE A BRUTE
YOU’RE A BOOR
AND WE’VE SEEN YOUR KIND BEFORE

MAN 2 & WOMAN 1
BETTER OFF!
BETTER OFF!
REMEMBER BRUNO!
BETTER OFF!
BETTER OFF!
YOU AND YOUR
MOONGLow
BETTER STOP!
BETTER WAIT!
BEFORE TOO LATE!

CREMONINI AND MAN 2
ASKING FOR TROUBLE
NOW TROUBLE IS YOUR FATE
WOMAN 1
WHAT’S THE MATTER WITH GALILEO?

MAN 2
WHAT’S THE MATTER WITH THAT MAN’S HEAD?

WOMAN 1
WON’T BE QUIET!

MAN 2
WON’T JUST LISTEN!

CREMONINI
WON’T ACCEPT THE THINGS HE’S READ!

ALL 3
WHAT’S THE MATTER WITH
WHAT’S THE MATTER WITH
WHAT’S THE MATTER WITH
WHAT’S THE MATTER WITH GA-LI-LE-O!!! GALILEO!!!---

GALILEO
Stop!!! I’ve heard enough.

(ALL stop. CREMONINI, MAN 2 and WOMAN 1 linger for a moment, watching Galileo, before exiting.)

CREMONINI
Please believe me, Galileo. I am trying to save you.

(HE exits)

GABRIELLA
Professor. Are you okay?

GALILEO
So, you’ve read ahead in this book?

GABRIELLA
Yes. I have.

GALILEO
So have I. Well, it appears the rest of my life is anything but smooth sailing.

(flipping through the book)
An inquisition… a trial…public humiliation…house arrest. All for saying what I believe…and wanting to know the truth. Perhaps Professor Cremonini is right. I suppose I should thank him.
GABRIELLA
For what?

GALILEO
For saving me from this. I think I understand him better than I did before.

(HE starts packing up his things or just picks up a telescope, pondering whether to pack it up.)

GABRIELLA
Professor, what are you saying?

GALILEO
I have a good job, a comfortable life. It’s not too late. After all, what’s the point? Why am I doing this? So I can suffer at the hands of intolerant fools?

GABRIELLA
Because… you’re Galileo! You… You have to!

GALILEO
Why? Why do I have to?

GABRIELLA
Because it’s already history! It’s in the books!

GALILEO
So, they’ll just have to rewrite them.

GABRIELLA
But then who will---

GALILEO
Someone else, I suppose. But it doesn’t have to be me. Let someone else be ridiculed, threatened, called names, treated like an outcast, left all alone....

(beat)

GABRIELLA
I know you’re scared, professor… but you’re not alone. You see, you didn’t read the rest of the book. This is just the beginning. After you… Look!!!

(GALILEO takes the book and reads as the actors step forward)

MAN 2
In 1668, Isaac Newton, building on the work of Galileo, develops the first reflecting telescope, using curved mirrors instead of lenses.
MAN 1
In 1675, Danish astronomer Ole Rømer, while observing the moons of Jupiter, first seen by Galileo, discovers the speed of light.

WOMAN 1
In 1781, William Herschel, who was obsessed with building very large telescopes, reveals the shape of our galaxy.

MAN 2
1801: Italian astronomer Giuseppe Piazza discovers the first asteroid.

MAN 1
1905: Albert Einstein publishes his special theory of relativity.

WOMAN 1
1912: Henrietta Swan Leavitt measures the distances of stars from the earth.

MAN 2
1923: Edwin Hubble shows galaxies exist outside of the Milky Way.

WOMAN 1
And in 1929 discovers that the universe is expanding.

MAN 1
1967: Jocelyn Bell Burnell discovers the first pulsar.

MAN 2
1969 – Astronauts Neil Armstrong and Buzz Aldrin become the first men to walk on the moon.

MAN 1
October 18, 1989 – The Galileo spacecraft is launched.

WOMAN 1
It reaches Jupiter in 1995 and spends the next 8 years exploring the planet and the Galilean moons, named after the man who discovered them.

GABRIELLA
And in 2014: A girl in the 7th grade named Gabriella decides to become an astronomer when she grows up, just like her hero.

(GALILEO gives GABRIELLA the book)

GALILEO
Well, that’s quite a story.
GABRIELLA

It’s still being written.

GALILEO

So, you’re going to be an astronomer?

GABRIELLA

I’d like to, Professor.

GALILEO

Well, then. I guess you’d better get to work. Don’t you have a project waiting?

GABRIELLA

Yeah. I guess I do. What about you? What are you going to do?

GALILEO

Me? What else? I have experiments to conduct, worlds to discover, theories to test…and so many questions. After all, a lot of people are counting on me and I am not going to let them down. One of those people is going to accomplish great things someday.

You mean…..

GABRIELLA

GALILEO

Yes. You, Gabriella.

GABRIELLA

Can you prove it?

GALILEO

No. I can’t. We can’t prove everything. And it doesn’t say so in a book. But I still believe it.

(GABRIELLA turns her head to the sky. GALILEO does too.)

GALILEO

Aren’t they beautiful?

GABRIELLA

They’re miraculous, professor.

GALILEO

Call me Galileo. According to your book, the world and I are on a first name basis.

Okay, Galileo.
(beat)
I guess we have to say goodbye.

GALILEO

Yes, we do.

GABRIELLA

I’ll miss you.

GALILEO

Well, you know where to find me. Good luck with that project.

GABRIELLA

Thanks. You too.

(HE offers his hand to GABRIELLA. SHE, to his surprise and delight, embraces HIM instead. GALILEO exits and MISS COLLINS enters from the opposite side of the stage as GABRIELLA closes the book and the world transforms into her classroom.)
**Scene 11: Miss Collins’ Classroom**

*(CHRISTOPHER (MAN 1) AND LOUIS (MAN 2) enter the scene and take their seats as MISS COLLINS goes to the front of the class. GABRIELLA, still engrossed in her book, slowly takes her seat as well.)*

**MISS COLLINS**

Welcome back, everyone. I hope that you used your time wisely. So, who would like to share their ideas with the class?

*(CHRISTOPHER and LOUIS’s hands go up. GABRIELLA then confidently raises her hand. THE OTHERS look at her stunned.)*

**MISS COLLINS**

Gabriella, do you have an idea for the science fair?

*(GALILEO enters and observes the scene)*

**GABRIELLA**

Yes, Miss Collins. I do. I’d like to research the Galilean Moons, first seen by Galileo in 1610. I can’t help but wonder if somewhere out there, maybe on those moons, maybe in another galaxy, on some other planet, there might others who are just as curious as we are, always asking questions, always looking up.

**Music 13: THE NEXT GALILEO**

EVERY STARRY NIGHT  
FROM MY AVENUE  
IN THIS TINY CORNER OF THE MILKY WAY  
MY TELESCOPE CAN BRING INTO VIEW  
PLANETS! GALAXIES LIGHT YEARS AWAY!

AND ONE DAY I’LL DISCOVER  
A COMET THEY WILL NAME FOR ME  
OR MAYBE I’LL BE KNOWN AS  
“ASTRONOMER OF THE CENTURY”  
YOU MIGHT SAY I’M A DREAMER  
OR SAY I’M JUST A NERD  
BUT I SAY THAT MEANS YOU HAVEN’T HEARD

THAT THE NEXT GALILEO  
IS A QUIRKY KID IN THE SEVENTH GRADE  
THE NEXT GALILEO  
IS INDEPENDENT AND UNAFRAID  
THE NEXT GALILEO  
A TEENAGE PIONEER
GONNA FORGE A NEW FRONTIER  
YEAH, THE NEXT GALILEO  
COULD BE STANDING RIGHT HERE

JUST A DISTANT LIGHT  
BUT IT’S SHINING THROUGH  
TO THIS TINY CORNER OF THE MILKY WAY  
JUST ONE LOOK  
AND I’M FLYING TOO  
DREAMING OF THE THINGS I’LL DO SOMEDAY

AND I BET WHEN HE WAS JUST A BOY  
GALILEO WAS A DREAMER TOO  
BET HIS PARENTS AND HIS FRIENDS  
DIDN’T HAVE THE SLIGHTEST CLUE  
OF WHO HE’D BE OR WHAT HE’D SEE  
WHEN LOOKING AT THE SKY  
WELL, IF HE CAN DO IT, WHY CAN’T I?

THE NEXT GALILEO  
IS UP ALL NIGHT WITH A SCIENCE BOOK  
THE NEXT GALILEO  
WILL DARE THE WORLD TO TAKE A LOOK  
THE NEXT GALILEO  
YEAH, I THOUGHT I’D MAKE THIS CLEAR  
FUTURE WOMAN OF THE YEAR  
THE NEXT GALILEO  
COULD BE STANDING RIGHT HERE

WELL, SOMEONE’S GOT TO DISCOVER  
AND SOMEONE’S GOT TO EXPLORE  
AND SOME OF US HAVE QUESTIONS THAT WE CAN’T IGNORE  
AND IF SOMEONE HAS TO LEAD US  
THROUGH THE DARK AND THROUGH THE NIGHT  
A DREAMY, NERDY, STARRY-EYED GIRL LIKE ME JUST MIGHT

ALL (EXCEPT GABRIELLA)

THE NEXT GALILEO

GABRIELLA

IS FULL OF WONDER AND FULL OF HOPE

ALL (EXCEPT GABRIELLA)

THE NEXT GALILEO
GABRIELLA
JUST MIGHT INVENT A NEW TELESCOPE

ALL (EXCEPT GABRIELLA)
THE NEXT GALILEO

GABRIELLA
THIS KID IN JUNIOR HIGH
IS MORE THAN MEETS THE EYE

ALL
THE NEXT GALILEO
IS REACHING FOR THE SKY

The End
1. Prologue
(I Wonder)                Joseph Domencic

<table>
<thead>
<tr>
<th>Soprano</th>
<th>Alto</th>
<th>Tenor</th>
<th>Bass</th>
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E(emit3)(9)     | G(emit3)(9)     | B>  | C       | D      |

7  Dmaj11       | Faug7          |

S  A            |     |

T  B            |     |

Ooo___________  | Ooo___________|

11 /A♭          | /C#            |

S  A            |     |

T  B            |     |

Ooo___________  | Ah___________  | Ah___________|

14 Gabriella:   | F♮m/G         |

S  A            |     |

T  B            |     |

P Ah___________  | I won - der why... |

19 Bmaj7(9)     | Woman 1:      |

S  A            |     |

T  B            |     |

Man 1:  How    | Man 2:        |

B maj7/C       | Gabriella:    |

S  A            |     |

T  B            |     |

How far a way  | And what     |

How many...    | How fast...  |

82
makes them glow so bright through the

so bright

I wonder

Won - der

All:

All:
2A. What's the Matter with Gabriella?

Cue: MISS COLLINS: What topics fire your imagination? Make you want to explore? Gabriella... Gabriella...

Joseph Domencic

Allegro (M.M. \( \frac{3}{4} \) = c. 120)

Steady Rock

What's the matter with Gabriella?

MISS COLLINS: Perhaps something on sunspots?

What's go-in' on in that girl's head? She won't tell ya, don't ask her.

Just look down at her desk instead.

What's the story with Gabriella? Won't say a word, sits in the back.
2A. What's the Matter with Gabriella?

M. C.

Some-thing's up with that Gab-ri-el-la, Star-in' off in-to out-er space. Bored in school

Chris.

dreaming of a-noth-er place. What's the mat-ter Miss Gab-ri-el-la

Louis

What's the mat-ter Miss Gab-ri-el-la

"Cause

I be-lieve in time we'll see she's more than meets the eye

M. C.

Some-thing's up with that Gab-ri-el-la, Star-in' off in-to out-er space. Bored in school

Chris.

What's the mat-ter Miss Gab-ri-el-la

Louis

What's the mat-ter Miss Gab-ri-el-la

She's the mys-ter-y of An-tro-n-o-my Club. But

The mys-ter-y of the jun-i-or high.

The mys-ter-y of the jun-i-or high.

As

"Cause

What's the Matter with Gabriella?

But

The mys-ter-y of the jun-i-or high.
MISS COLLINS: Before we move on... Do you have any questions?... All right then...

MISS COLLINS:
2B. Gabriella's Questions

Am I weird? Am I strange? Should I try to make a change in the way I think or who I am? Would they laugh? Will they care? Oh, how and where do I begin when I'm dying to fit in? With so many questions running through my head. Am I better off keeping quiet instead? What's the matter with Gabriella?
3. It Says In This Book

(Aristotle Told Us So)

Music by
Joseph Domencic
Lyrics by
Joseph Domencic
and Christina McCann

It says in this book the stars in the sky are hung from a crystal sphere. They've always been and will always be or else the would fall down here.

Crem.

Florence:
Uh, Professor Cremonini, what about shooting stars? What are those? Never mind. Heads down...
...and keep dancing. It says in this book the moon above is smooth as a marble stone. No wear and tear, beyond compare, it rides on a hevenly throne. How did I learn this is true? You can look for yourself, page fifty two. When seeking an answer you lack, there's the index in the back. How do we know what we know? Aristotle told us so.

Aristotle: Assume your orbits, everyone!

round you go, A one-and-a two it's so nice to know that
3. It Says In This Book

Luigi

It says in this book...

Gabriella and Florence:

We've read in this book what's said in this book. Where

Luigi:

We've read in this book what's said in this book. Where

even the spine is guaranteed! It says in this book the
3. It Says In This Book

earth is at the center of all we see. We all approve that it
does n't move 'cause that's how it ought to be. It's all in this book. Ev'-ry

cran-ny and nook is certain to make you cheer. What a grand old tome. I have

three at home! This copy's a souvenir. Who has the point of

view we recite each day on cue? Who's the celestial

Aris-tol-e Ar-is-tol-e

Aris-tol-e Ar-is-tol-e

E Gb A#Gb Gb D# A#

pro? How do we know what we know? Ar-is-tol-e Ar-is-

Ar-is-tol-e Ar-is-tol-e Ar-is-

Ar-is-tol-e Ar-is-tol-e Ar-is-

93
3. It Says In This Book

tot- le! Ar- is- tot- le told us so!
4. Born To Wonder

cue: GALILEO: Vincenzo Galilei...

Joseph Domencic

Moderato (\( \frac{4}{4} \) = c. 112)

VINCENTO

GALILEO: I can still remember what he said to me. From the first moment when you

opened your eyes, You were looking up, Looking for something From your

first step as you stumbled a-head, You were reaching out Reaching for someone. With your

first words, as your voice cried out, you were asking questions, Looking for answers. And he

didn't pretend to know all those answers, Did you pretend that he was wise. What he

of-fered in stead wasn't something he read. He just looked me in the eyes and

said You were born to wonder, Born to dream, to

see so much more than your parents have seen. To follow your questions where -

VINCENTO:

Cmaj

GALILEO:

Em7

Fmaj7(9)

Am7

bdim7

Cmaj

dm7

Ab

Em

fm

Gsus

G

Am

G/B

C(add2)

Am

G/B

Fsus/add6

Am

G/B

C

Am

GB

Am

Bb

Am

G/B

E

B(add2)

G

G7

C

Am

G/B

Joseph Domencic
You were born to wonder!

You were born to wonder, Galileo.

You were born to experiment, to ponder what came before. So follow your questions and don't let them go.

You were born, my son, to wonder.

This much I know.
5. A Day When History Was Made

Joseph Domenic

cue: GALILEO: The history books are waiting!

GALILEO: (writing on a paper and handing it to Gabriella)
First we’ll need supplies. Lead tubes, leather, and lenses. Gabriella, at the bottom of this road
a ferry will take you to the island of Murano and a glassmaker at this address. Tell him we need
lenses of all shapes and sizes, and as fast as possible, no matter the cost.

(SHE exits)

GALILEO (cont.): (to Ludovico) Now tell me more about this man.

LUDOVICO: Hans Lippershey. He’s a spectacle-maker from Holland.

GALILEO: (writing on a paper and handing it to Gabriella)

In the summer of sixteen oh nine

Low on cash, No invention that might gain me some attention.

Think his star would fade On a day when history was made.

In the summer of sixteen oh nine

Hans Lippershey was feeling just fine.

They’ll pay in cash and pay attention when they see my invention
Might even have a parade on a day when his-to-ry is made!

LIPPERSHEY: Off to Venice!

GALILEO: Venice! If he beats me there, they'll be rewriting those history books.

Take this message to Friar Paolo Sarpi in Venice. Tell him I have wonderful news, but only if he can block Lippershey from seeing the doge. If he freezes him out I can be there in a matter of days!

GALILEO: Venice! If he beats me there, they'll be rewriting those history books.

Just think of all the possi-bil-i-ties!

Just think of

The mon-e-y and fame life at ease

With time for re-search. Explor-ing...

Time for read-ing.

Wait a min-ute! Got-ta make it first, Got-ta get to work! Must-n't be de-layed or

Got-ta catch a boat Must-n't be de-layed or
5. A Day When History Was Made

(GABRIELLA comes in with supplies)

GABRIELLA: That lens grinder said he’d never heard of anything so crazy. He thinks you’re nuts.

(GALILEO begins picking up the lenses and looking through them)

GALILEO: He can think whatever he wants.

GABRIELLA: Doesn’t it bother you that he thinks you’re weird?

GALILEO: Actually, it might bother me if he thought I wasn’t. Just as I thought. It takes two lenses, one convex and one concave. See?

(HE shows GABRIELLA then begins to look through other lenses).

Now the trick is to find which lenses and the right distance between them.

(LUDOVICO enters)

GALILEO: I’ve got it!!!!

GABRIELLA: You’ve got it?

GALILEO: I’ve got it!

LUDOVICO: Then get to Venice!!

ALL: The race is on. They’re on their way, Professor G. and Lipper-khey, They’re
5. A Day When History Was Made

B♭  A♭/C  E♭(9)  F₉  F

neck and neck, Too close to say and the his-t'ry books are wait-ing! No
g♭  A♭  D♭  B/E♭
time to lose, No time to lope, No time to blink, No time to mope, So
d♭/F  D♭maj7/F  B♭m7/F  F/C  G

grab your bags and your tele-scope for the his-t'ry books are wait-ing and wait-ing!
C  Dm7  G  G₉  G  C  C/E

In the summer of sixteen oh-nine Ga li-le-o was
F  G  A♭  B♭
In the summer of sixteen oh-nine Ga li-le-o was
first in line. Gave them all a demon-stration, They gave him a loud o-va-tion
C  F  G  C  Dm7
first in line. Gave them all a demon-stration, They gave him a loud o-va-tion

For that vi-sual aid Though, it's true no sym-pho-ny played,
C  F  G  C  Dm7
For that vi-sual aid Though, it's true no sym-pho-ny played,
No, they never held a parade. But on that day it was a
day when history was made!

No, they never held a parade. GALILEO: Oh, what a day! Yes, on that day! It was a
day when history was made!

G  Am  Am/G  D7/F  D7  F  Am

GALILEO: Oh, what a day! Yes, on that day! It was a
day when history was made!

GAMILEO: Oh, what a day! Yes, on that day! It was a
day when history was made!
6. What's the Story with Gabriella (Reprise)?

cue: MISS COLLINS: Still here, Gabriella? How's that book coming?

GABRIELLA: Oh… uh, so far so good.

Joseph Domenic

Christopher:

Slow and pensive

Gsus2

Christopher:

What's the story with Gabriella?

Chris.

F sus/Eb

Louis:

What's she working on?

mp

What's go-in' on in that girl's head? What's she writing?

M. C.

Miss Collins:

D

Miss Collins:

Will she let us know, or go home instead?

Louis

- ing?
7. All the Possibilities

Joseph Domencic

cue: GALILEO: What on earth do I want to see closer?

G

MAN 2 and WOMAN 1:

C\sus4/G

Just think of all the possibilities

4


(It hits him. HE looks up at the moon.)

Or above the earth.

(CREMONINI enters or is heard offstage.)

5

CREMONINI:

It says in this book the moon above is smooth as a polished stone.

GALILEO: I wonder

(HE looks at the moon, then looks through the telescope and points it to the sky.

HE looks through the lens and is astonished by what he sees.)

Amazing.

(MAN 1, MAN 2, and WOMAN 1 exit)
8. Born To Wonder (Reprise)

cue: GALILEO: Amazing.

VINCENZO: Cmaj7

Joseph Domenic

From the first moment when you

op - ened your eyes, You were look - ing up, Look - ing for some - thing

(GALILEO is looking through the telescope as GABRIELLA takes notes.)

GALILEO: Gabriella, write this down. After two hours, near the start of the first quarter phase, a certain bright peak begins to rise, assuming a triangular shape…

VINCENZO: A♭

GALILEO: E♭

With your first words, as your voice cried out, A-ha! you were

ask - ing ques - tions, Search - ing for ans - wers.

GALILEO: But how tall are they?

(LUDOVICO enters)

GALILEO: Ludovico, at last! You’re here.

LUDOVICO: I came right away! What is it, Galileo?

GALILEO: It’s the moon. That’s what it is! But it’s not what we thought it was.

LUDOVICO: What do you mean?

GALILEO: Gabriella, what does Aristotle say about the surface of the moon?

GABRIELLA: (picking up a book and reading) “The moon’s surface is smooth, like a polished stone or mirror, without the slightest blemish or unevenness to its surface.”

GALILEO: That, my dear friend, is what mankind has thought for thousands of years. There’s only one problem.

LUDOVICO: What problem?

GALILEO: They were wrong.
8. Born to Wonder Reprise

VIN.  

GALILEO: The moon is not smooth! It’s covered with mountains and valleys. Just like the earth! Look!

(HE motions LUDOVICO to the telescope. LUDOVICO looks through.)

GABRIELLA: And that’s not all! Professor, tell him about the moons around Jupiter… and the Milky Way!

GALILEO: That’s right! Jupiter has its own moons! Circling the planet! And The Milky Way is not just a cloud as it appears with the naked eye. It is made up of countless stars.
9. A Brand New Sky

Joseph Domenic

cue: LUDOVICO: Listen, G. G., it’s all a matter of perspective.
Take it from me.

Ludovico

D7 Freely G6 E7 A7 C#6

Every century or two someone comes along to

D7 F#7 G D7 C Cm7

state a different view or sing a different song, a painter or poet, or

G/D E7 A6 Adim D7 G6 G6/D F#7/C#

scientific sage, to usher in a whole new age. But to help us in transition as we

F7 F7/C E7 E56 Cm7 D7

leave the old tradition I suggest a small addition to the page. Why don't you

Easy Swing

G Gdim G G Gdim G7 D7 D#7 Gdim/A D7

Draw them a picture of every detail

D7 A7 D7/A D7 A7 D7/A G6

Add some perspective and you'll never fail.

D7 G G7/F Cmaj7

Shade every valley. Pencil each peak

C7 A7 D7

and they'll love every line of that lunar mystique.

G Gdim G G Gdim G7 D7 D#7 Gdim/A D7

Just etch the outlines and angles of what you observe.

106
Lud. 33

Sketch every sparkle, each contour and curve.

Lud. 37

Upgrade the image so no one can deny

you've shown 'em a brand new sky! GALILEO: Ludovico, I like the way you think.

Gal. 41

They're gonna look up They're gonna listen When they see what they've been mis-sin' How they glisten How they glimmer Ev'ry shape and ev'ry shimmer will surprise 'em Mes-morize 'em. They're so unique they'll be stand-ing' in line for that book of the week!

Gal. 48

A A A A Adim A7 E7 B7

GALILEO: A Brand New Sky

Gal. 51

E7 E7 Bm7 E7/B E7 bm7 E7 A A maj7

Gal. 55

B7 E A D

Gal. 59

B7 E7

Gal. 63

You know there's Nothin' phony, nothin' finer, Find-ing E7/D C7

Gal. 67

stars in Ur-ssa Minor. May I men-tion in ad-di-tion: All this

107
from a math-'ma-ti-cian

When they see it, they'll say with a sigh, we've shown them a brand new sky!

They're gon-na look up
They're gon-na listen

When they

Add some per-spe-c-tive and you'll nev-er fail.

see what they've been mis-sin'
How they glist-en
How they glim-mer

Ev'-ry

shape and ev'-ry shim-mer will sur prise 'em
Mes-mor-ize 'em. They're so un-i-que,

and they'll love ev'-ry line of that

They'll be stand-ing' in line for that
9. A Brand New Sky

Etch out lines and angles of what you observe.

book of the week! Nothing'phony, nothin' finer, Finding

stars in Urs-a Minor. May I mention in addition: All this

from a mathematician When they see it, they'll say with a sigh,

we've shown 'em a brand new

shown 'em a brand new sky!

shown 'em a brand new sky!

shown 'em a brand new sky!
10. Amazing!

cue: GALILEO: The reviews.

Joseph Domencic

Allegro \( \frac{4}{4} \) \( \text{c. 126} \)

D\( \text{sus2( and 4)} \)

Gabriella

Woman 1

Man 1

Man 2

D

A\( (\text{no3)/DA} \)

Em

D\( \text{maj7/F#} \)

G

D/G

A\( \text{sus} \)

A

D

A\( (\text{no3)/DA} \)

Em

D\( \text{maj7/F#} \)

G

D/G

A\( \text{sus} \)

A

read what he said he saw?

We're gaz-ing in awe at the

It's a mar-vel so a-maz-ing we're gaz-zing in awe

We're gaz-ing in awe

fa-mous book. It'll take your breath a-way.

Ev'ry page will

Take a look! It's all the rage! Ev'ry page will

It'll take your breath a-way.
10. Amazing!

GALILEO: (picking up letters from his desk) Gabriella, these letters just arrived!

SIR WILLIAM LOWER (MAN 1): My diligent Galileo, here in England we are fascinated with your account of the heavens. Indeed, me thinks you have done more in your discoveries than Ferdinand Magellan in opening the straights of the South Sea. A remarkable achievement. Simply brilliant, dear chap! Brilliant!

THOMAS SEGGETT (MAN 2): Ach! All of Scotland is proud of you too, professor. Christopher Columbus gave man land to conquer by bloodshed. William Wallace and Robert the Bruce gave us Scotland. But you’ve done, better, sir! You’ve found new worlds, and no blood’s been spilt over them!

D A(vox3)/D Bm A/C# D
10. Amazing!

What a rare delight!
By the genius innovator.

What phrasing by the genius innovator.

Than the scientific surveyor of the sky! Gal-

Than the scientific surveyor of the sky! Gal-

Than the scientific surveyor of the sky! Gal-

Than the scientific surveyor of the sky! Gal-
LADY TO QUEEN MARIE DE’ MÉDICI (WOMAN 1): Monsieur Galileo, when we were setting up the telescope you so generously sent our queen in France, she could not wait to look. Before we were finished, she fell to the ground to look! Like a chambermaid! Monsieur, you are bringing even royalty to their knees!

Slightly slower and like a hymn

Moderato (♩ = c. 116)

LADY TO QUEEN MARIE DE’ MÉDICI (WOMAN 1): Monsieur Galileo, when we were setting up the telescope you so generously sent our queen in France, she could not wait to look. Before we were finished, she fell to the ground to look! Like a chambermaid! Monsieur, you are bringing even royalty to their knees!
10. Amazing!

man who's worthy of the highest acclaim. The Starry Messenger, a

story so sublime the earth and heavens will

story so sublime the earth and heavens will

story so sublime the earth and heavens will

story so sublime the earth and heavens will

Amazing!
10. **Amazing!**

**GALILEO:** Gabriella, look! This one is from Germany and the great astronomer, Johannes Kepler.

**JOHANES KEPLER (MAN 2):** Wunderbar, mein freund! Though I may seem rash in accepting your claims before seeing for myself, why should I not believe a most learned mathematician, whose very style attests to the soundness of his judgment? You do not practice deception or pretend to see what you have not. You love the truth, Galileo! And you stand for it no matter what!

**D** | **A/D** | **G** | **A**
---|---|---|---
**Gab.** | Amaz-ing! Amaz-ing! To have read what he said he saw! Even | | |
**W. 1** | Amaz-ing! Amaz-ing! To have read what he said he saw! Even | | |
**M. 1** | Amaz-ing! Amaz-ing! To have read what he said he saw! Even | | |
**M. 2** | Amaz-ing! Amaz-ing! To have read what he said he saw! Even | | |
10. Amazing!

Em D/F# G A G/B A/B B> C/B>

Gab. | W. 1 | M. 1 | M. 2
--- | --- | --- | ---
prin-ces are prais-ing and shout-ing, "Huz - zah!" | Is there | prin-ces are prais-ing and shout-ing, "Huz - zah!" | Is there
prin-ces are prais-ing and shout-ing, "Huz - zah!" | For the gen-ius in - no va - tor. | prin-ces are prais-ing and shout-ing, "Huz - zah!" | For the gen-ius in - no va - tor.

D/A Gsus2 D/F# Em7 Bm G A

Gab. | W. 1 | M. 1 | M. 2
--- | --- | --- | ---
an-ymind that is greater than the sci-en-tif - ic sur - vey - or of the sky! Gal-i- | an-ymind that is greater than the sci-en-tif - ic sur - vey - or of the sky! Gal-i- | Than the sci-en-tif - ic sur - vey - or of the sky! Gal-i-

Bm7 Asus7/C# G(9) Asus Dsus2(no3)

Gab. | W. 1 | M. 1 | M. 2
--- | --- | --- | ---
gle-o Gal-i-le - i!_ We're see-ing more than meet's the eye._ | gle-o Gal-i-le - i!_ We're see-ing more than meet's the eye._ | gle-o Gal-i-le - i!_ We're see-ing more than meet's the eye._ | gle-o Gal-i-le - i!_ We're see-ing more than meet's the eye._
11. Bits of Light

Segue from "Amazing!"

Joseph Domenic

With a piece of glass, leather and wood, On a patch of grass, if the weather is good, You can see what we've misunderstood. There are

mountains on the moon, A galaxy in flight, A story in the sky told in bits of light.

and a steady hand, you could teach a fool that we're

on the edge of something grand coming into view, Racing through the

117
11. Bits of Light

Some-thing awe-some told in bits of light

Some-thing true told in bits of light

On-ly heav-en knows where the stor-y goes from

A stor-y just be-gin-ning

All that heav-en shows is a glo-ri-ous from

We’re on the edge and spin-ning

subito p

Wait-ing for a wil-ling pi-o-neer...

subito p

Wait-ing for a wil-ling pi-o-neer...

and the nerve to try and see be-yond what meets the eye, for

With an open mind and see be-yond what meets the eye, for
those of us who wonder why
Racing through the night,
The story will be found in those bits of light!

those of us who wonder why the answers are around,
12. Trouble

Joseph Domenic

**cue:** CREMONINI: No, you listen, Galileo. Before it’s too late.

<table>
<thead>
<tr>
<th>Cremonini</th>
<th>Cm7</th>
<th>Ddim</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>mp</strong> Do you realize what you're up against? Do you know what you've conceived? There's a danger in changing what we always have believed. Before you go much further I highly recommend you remember.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Crem.</td>
<td>Edim</td>
<td>Fm</td>
</tr>
<tr>
<td>G7(9)</td>
<td>G7</td>
<td>Cm</td>
</tr>
<tr>
<td>Crem.</td>
<td>Fm(9)</td>
<td>Cm(9)</td>
</tr>
<tr>
<td>Crem.</td>
<td>Fm7</td>
<td>G7</td>
</tr>
</tbody>
</table>

GABRIELLA: Who is this Bruno? What happened to him?

GALILEO: He was a man whose ideas were different.

CREMONINI: He was a man who courted danger.

GALILEO: He believed that the earth went around the sun, that the universe was made of millions of suns.

CREMONINI: And thinking it would have been fine. He could have said it was just some crazy idea. But he made the mistake of saying that he thought it was true! And he paid with his life.

GALILEO: But this is true!

CREMONINI: Not everyone believes in your story, Professor.

GALILEO: It’s not just a story. The universe isn’t what we thought. It’s something grander. Something bigger. And we aren’t at the center of it. Look for yourself!

*MAN 2 AND WOMAN 1 enter.*

CREMONINI: No!

<table>
<thead>
<tr>
<th>Crem.</th>
<th>Cm7</th>
<th>G7(9)</th>
<th>F9</th>
<th>D7(9)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>vamp</strong> It's a hoax! It's a lie! A trick to deceive the</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
12. Trouble

GALILEO: If you'll just look!

CREMONINI: You look at this, Galileo.

(HE takes Gabriella's book and offers it to GALILEO)

Look at what's in store for you!

(GALILEO takes the book and starts flipping ahead, reading)
He's a con! He's a cad! And he thinks that we've been had!

With an ego gone berserk! He's a

What a joke!

had! What a joke!

hack! He's a sham! And we won't fall for his scam.

It's a crime and he'll
CREMONINI: As you can see not everyone’s on your side. Sure, you’ve fooled the public, and a prince or two. But for how long? You’re playing with fire, Galileo! Don’t go the way of Giordano Bruno. You’re too good for that.
GALILEO: But Cesare, you are a learned man. Aren’t you curious? Yes, Bruno was a great tragedy----

CREMONINI: It’s not just Bruno, Professor. Think of Thomas Becket, Joan of Arc, Socrates. Throughout history, people have been persecuted for what they believe, for speaking against what is accepted. Why do you think this will be different? Ask yourself, “Is it really worth the trouble?"
12. Trouble

Crem.

\[ \text{G7} \quad \text{Cm7} \quad \text{Cm7/G} \quad \text{D7/A} \quad \text{Fm/Ab} \quad \text{Fm} \]

\[ \text{eye! You're a fraud! You're a fake, And you've made a big mis-} \]

W. 1

\[ \text{mem-ber Bruno! Better off! Better off!} \]

\[ \text{mem-ber Bruno! Better off! Better off!} \]

M. 2

\[ \text{G7} \quad \text{Cm7} \quad \text{G7/B} \]

\[ \text{take. You're a brute! You're a boor! And we've} \]

\[ \text{You and your moon - glow. Better off! Better off!} \]

\[ \text{You and your moon - glow. Better off! Better off!} \]

\[ \text{Cm7/Bb} \quad \text{F} \quad \text{Ab} \quad \text{Cm} \quad \text{G7} \]

\[ \text{seen your kind be - fore. Your ask - ing for trou - ble, Now trou - ble is your} \]

\[ \text{Before too late! Asking for trou - ble, Now trou - ble is your} \]

\[ \text{Before too late! Asking for trou - ble,} \]
12. Trouble

Crem.  W. 1  M. 2

What's the matter with Galileo?

What's the matter with that man's head?

Won't just listen!

Won't be quiet!

What's the matter with, What's the matter with,

What's the matter with, What's the matter with,

What's the matter with, What's the matter with,
What's the mat-ter with,

Ga-li-le-o! Ga-li-le-o!
The Next Galileo

**Cue:** GABRIELLA: Yes, Miss Collins. I do... there are others who are just as curious as we are, always asking questions, always looking up.

Joseph Domenic

---

Gabriella

---

Gmaj7 Gabriella:

---

Gmj7/B Cmaj7/B5

---

Gab. 1

---

D7sus4 E7(add2)

---

Gab. 2

---

Em(add2)/D A7/C#

---

Gab. 3

---

Eb(add2) B7

---

Gab. 4

---

F Amaj7 Eb/B7

---

Gab. 5

---

C/D C Dsus G

---

Gab. 6

---

I say that means you haven't heard that the next Galileo is a quirky kid in the seventh grade. The next Galileo
13. The Next Galileo

le-o is in-de-pend ent and un-a-fraid. The next Ga-li-le-o, a teen-age pi-o-neer, Gonna forge a new fron-tier.

Yeah, the next Ga-li-le-o could be stand-ing right here!

Just a dis-tant light, but it's shin-ing through
to this ti-ny cor-ner of the Milky Way, Just one look

and I'm fly-ing too, dream-ing of the things I'll do some-day.

And I bet when he was just a boy Ga-li-le-o was a dream-er too,

Bet his par-ents and his friends did'-nt have the slight-est clue of

who he'd be or what he'd see when look-ing at the sky. Well, if
he can do it, why can't I? The next Galileo is up all night with a science book. The next Galileo will dare the world to take a look! The next Galileo.

Yeah, I thought I'd make this clear, Future woman of the year, Yeah, the next Galileo could be standing right here!

Well, someone's got to discover and someone's got to explore. And some of us have questions that we can't ignore And if someone has to lead us through the dark and through the night, A

dreamy nerdy starry-eyed girl like me just might! The next Galileo.
le - o is full of won - der and full of hope. The next Ga - li - le - o just
might in - vent a new tel - e - scope! The next Ga - li - le - o._

This kid in jun - ior high is more than meets the eye The
next Ga - li - le - o is reach - ing for _

_ the sky!_