FULL SCORE

PERUSAL

PHREAKED: The Boy Who Broke The Telephone

a chamber opera
(2025)

music by Jake Berran
libretto by Avalon Hogans, Spencer Rembert, and Jake Berran

Premiered on 11/19/2025 at Wortham Theatre at The Shepherd School of Music at Rice University, Houston, TX. The premiere featured Sophia Orrico as Joybubbles, Hanna Frampton as Mom, and Tzvi Bat Asherah as Cap'n Crunch, with direction, music direction, and lighting design by Jake Berran. The recording is available on YouTube.

PHREAKED: The Boy Who Broke The Telephone is inspired by the true story of Joybubbles (1949-2007), who, as a blind boy, used his perfect pitch to hack the telephone signaling systems.

List of Movements

1. Mom's Intro (Mom)
2. The World In My Ears (Joybubbles)
3. The Phone (Mom & Joybubbles)
3A. First Call (electronic interlude)
4. I Made The Phone Hiccup (Joybubbles & Mom)
4A. Angry Call (electronic interlude)
5. It's Cap'n Crunch (Joybubbles & pre-recorded Cap'n Crunch)
6. What Was The Line? (Joybubbles)
7. Phreaky Teachings (Sea Shanty) (Cap'n Crunch)
7A. Calling Everybody (electronic interlude)
8. Neighborhood / Spider Web (Joybubbles & Mom & Cap'n Crunch)
9. Mom's Outro (Mom)

Total duration: 45 minutes

Characters

Joybubbles (soprano; C4–E6) – based on Joe Engressia (1949-2007) as a child. Born blind, he discovered he could whistle into his rotary phone at 2600 Hz to hack the phone's signaling systems. Later in life, he renamed himself Joybubbles, declared himself five years old, and became devoted to Mister Rogers' Neighborhood.

Mom (soprano or mezzo-soprano; C4–G#5) – Joybubbles's mother and the story's narrator. She introduces him to the phone but enforces rules and limits. Caring yet controlling, she is a fictional character, not based on the real Joe Engressia's mother.

Cap'n Crunch (bass-baritone; G2–F4) – A pirate-like phreaker (phone hacker) inspired by the cereal mascot. He wields a 2600 Hz whistle (once included in Cap'n Crunch boxes) and encourages Joybubbles's rebellious curiosity. He is not based on the real hacker Captain Crunch (John Draper).

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Orchestra Instrumentation

Flute
Oboe
Clarinet (B♭)
Electric Piano (ideally Rhodes sound without stereo swapping effect)
Percussion
    Glockenspiel, Snare Drum, Low Tom, Kick Drum (on ground w/ pedal), Suspended Cymbal, China Cymbal, Bell Tree, High + Low Cowbells (mounted), Triangle (mounted), Castanets (on table / mounted), Slide Whistle
Violin 1
Violin 2
Viola
Cello
Double Bass

Technical Requirements

• Surround sound playback (7.1.4), surrounding the audience and stage.
• No matter the exact playback system, there should be 1 speaker behind the stage right area, 1 speaker behind center stage, and 1 speaker on stage left.
• In the premiere, sound cues were played by the conductor using a Max patch on a laptop.
• The composer can provide the sound cues and/or collaborate in the revision of sound cues.
• Some sound cues include virtual choir that must be credited or re-recorded by different vocalists.
• **Some sound cues use samples from the Mister Rogers' Neighborhood theme song owned by Fred Rogers Productions; their permission must be obtained before any new performance.**
• Staging, lighting, and any other technical details will be unique to each performance.

Performance Notes

• Beginnings of sound cues are indicated with a circled red triangle.
• Accidentals carry through the measure.
• Consecutive staccati should be equally short regardless of rhythmic value.
• Glissandi begin immediately after the onset of the note.
• Vib. norm. cancels non vib. or molto vib.
• A dotted arrow indicates a smooth transition to another playing technique.
• The ϕ symbol means to dampen the instrument.
• For strings, ord. cancels bowing instructions such as sul pont. or circular bowing.
• For percussion, when unsure, let the glockenspiel ring.

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Synopsis

Mom, the narrator, introduces Joybubbles' life story. The Mister Rogers' Neighborhood theme plays. Joybubbles, born blind, sings of experiencing the world through sound ("The World In My Ears"). Mom introduces him to the telephone, describing it as a spider web connecting people to each other ("The Phone").

Joybubbles makes his first call and discovers that singing a high E (2600 Hz) interrupts the signal ("First Call"). Excited, he prank-calls strangers, cutting them off with his tone. Mom warns him about the dangers of breaking the rules and calling strangers, but Joybubbles insists it's playful and often meaningful. They argue until Mom leaves in frustration ("I Made The Phone Hiccup").

Joybubbles continues calling, but people react angrily, and he loses the ability to hit the high E. The soundscape becomes overwhelmed by crashing waves, creaking wood, and Cap'n Crunch cereal commercials until it suddenly cuts out.

Cap'n Crunch answers the phone, introducing himself as a seasoned phone phreak. He shares his number and quickly hangs up ("It's Cap'n Crunch"). Joybubbles forgets it, panics, and reconstructs it through rhyme ("What Was the Line?"). Cap'n Crunch teaches him phreaking tricks through a sea shanty, revealing that 2600 Hz allows free long-distance dialing. He encourages Joybubbles to get his own whistle from a box of Cap'n Crunch cereal ("Phreaky Teachings").

Joybubbles buys the cereal, gets the whistle, and ecstatically dials a chorus of voices. Mom finally sees the good in this "neighborhood" he has built. Joybubbles reaffirms his philosophy of eternal childhood and says goodbye ("Neighborhood / Spider Web").

Mom returns to recount Joybubbles's life story once again, but now reveals his later arrest by the FBI for phone phreaking ("Mom's Outro"). The audience's phones emit a final 2600 Hz tone and hang up, ending the show.

The complete libretto is appended at the end of the score.

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PERUSAL

1. Mom's Intro

[Rev. 9/6/25]

Lyrics by Avalon Hogans, Spencer Rembert, and Jake Berran
Music by Jake Berran

♩ ≈ 90 - quasi recit.

Natural rhythm; rhythms are only a guide

mf

Mom: My son lived a life fueled by won-der and joy. He was born to me in nine-teen for-ty nine,

2600 Hz tone

pp

Electronics

[2]

M: here in Rich-mond, Vir-gin-ia, le-gal-ly blind and rea-dy to ex-plore. I al-ways knew he'd be u-nique.

Elec.

3

M: I named him Jo-sef and called him Joe for short, but near-ly thir-ty years la-ter, he re-named him-self

Elec.

[3]

slower

♩ = 100

(Mister Rogers sound cue)

M: Joy-bub-bles and de-clared he'd be five years old for-ev-er. That's my won-der and joy…

(Sound cue fades in)

Elec.

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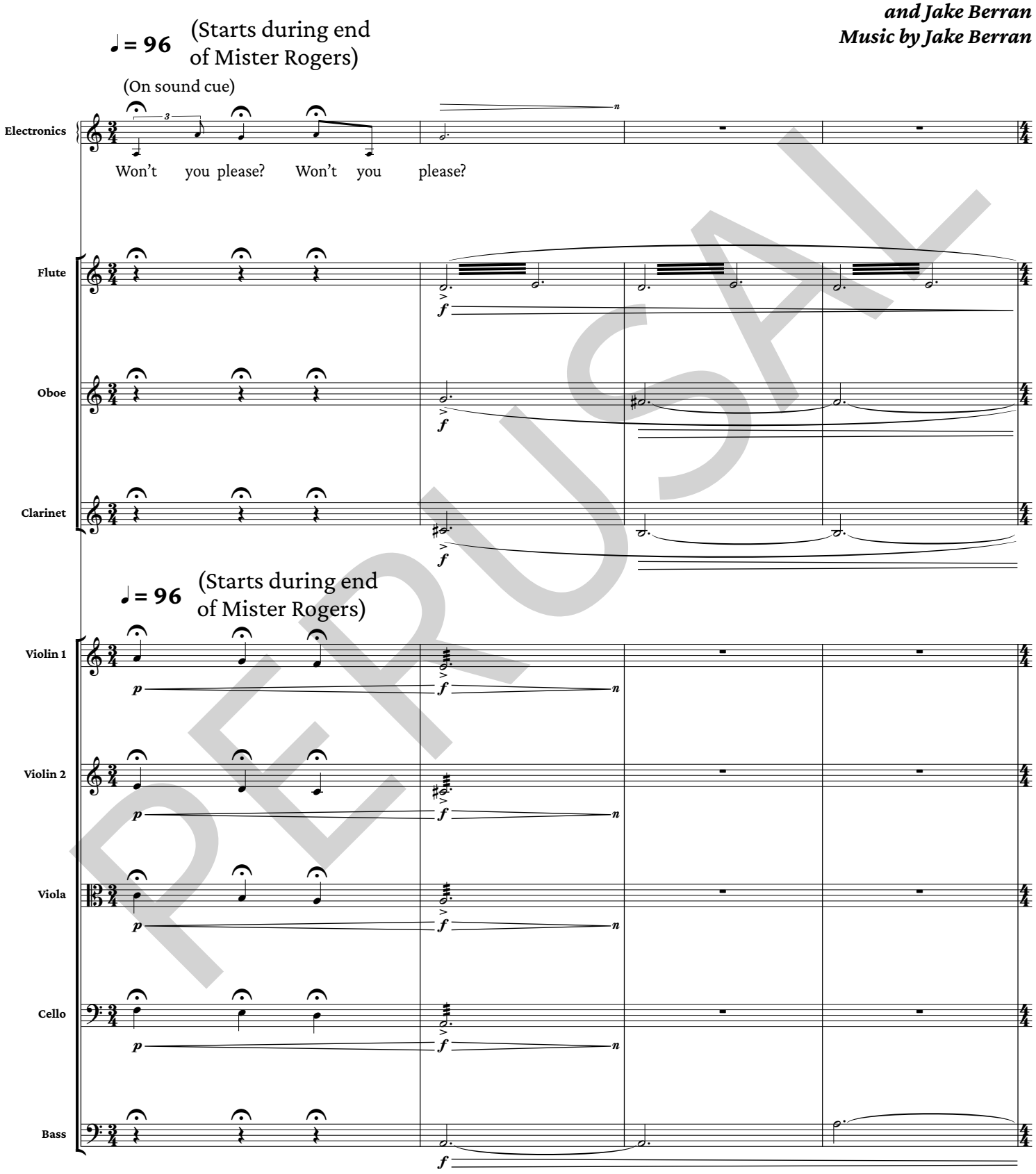
2. The World In My Ears

[Rev. 9/6/25]

Lyrics by Avalon Hogans, Spencer Rembert, and Jake Berran
Music by Jake Berran



PERUSAL

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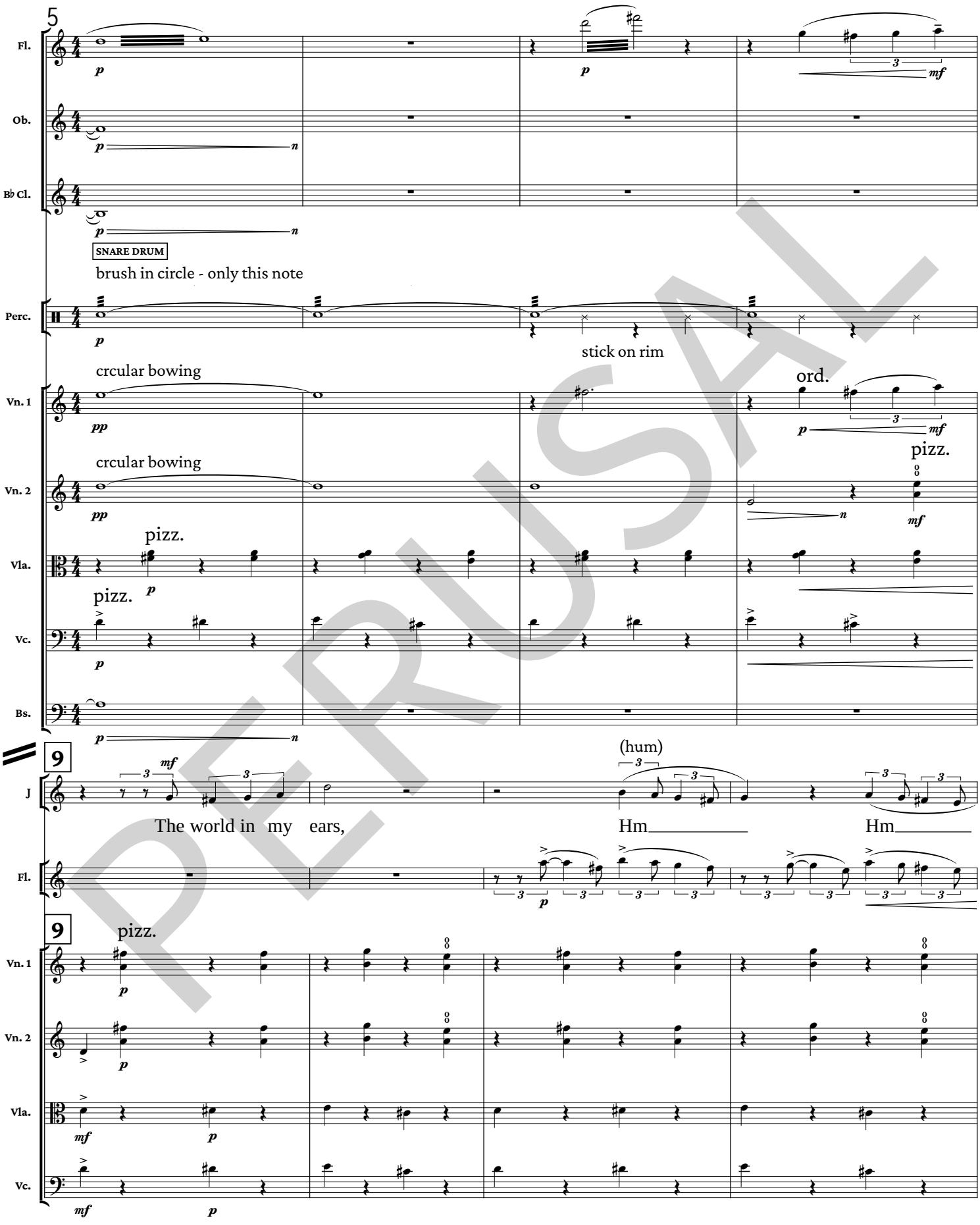
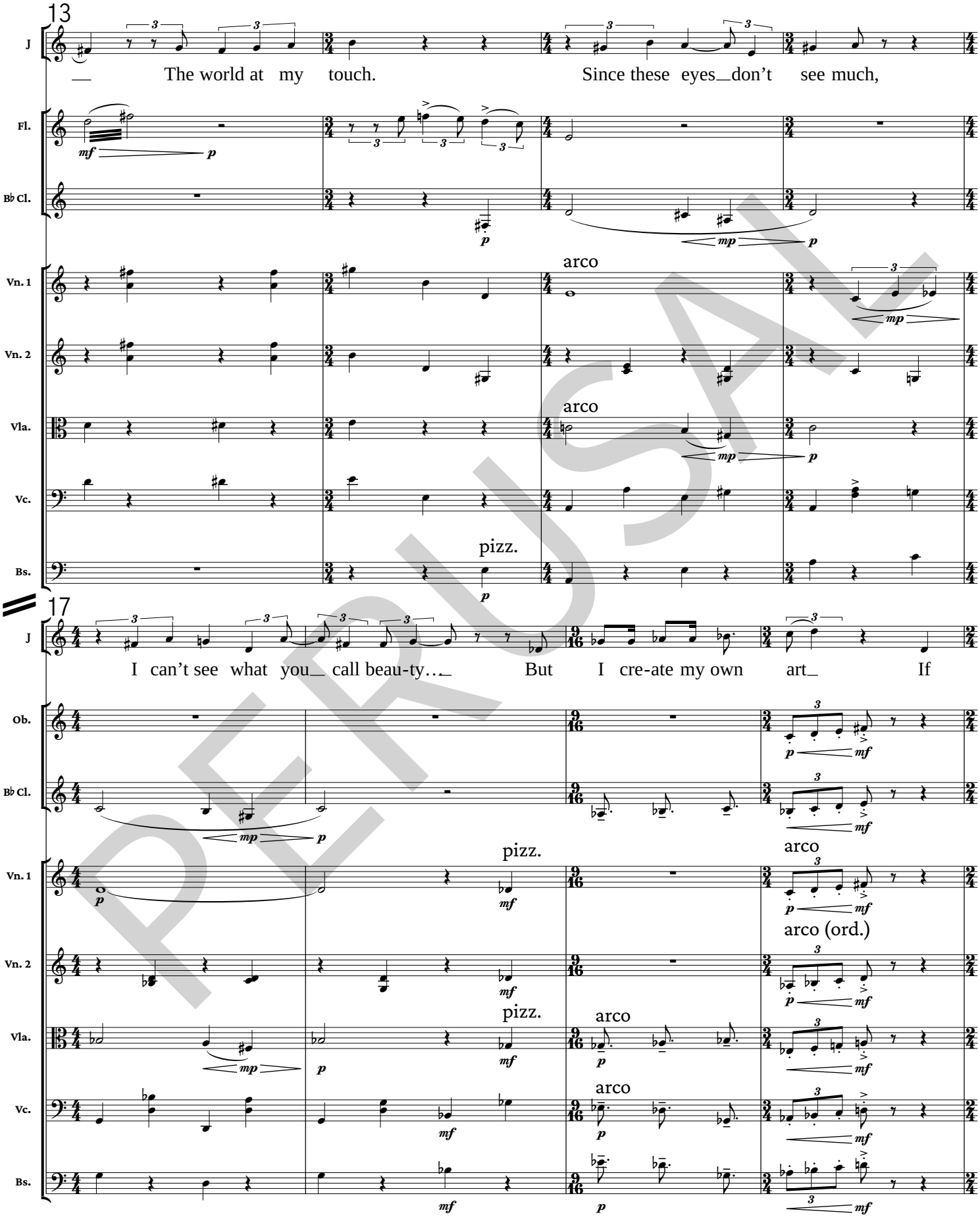
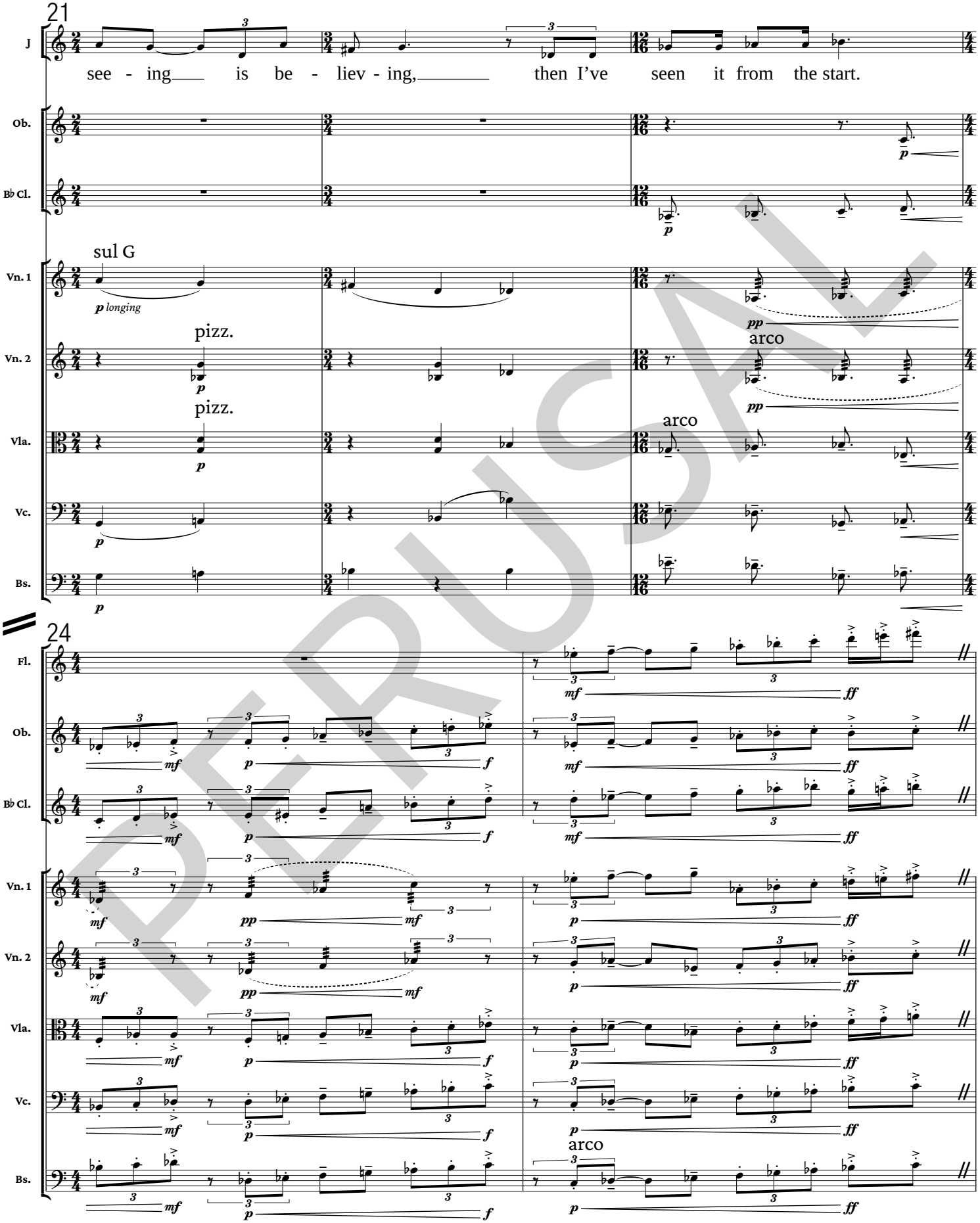

5
Fl.
Ob.
B♭ Cl.
SNARE DRUM
brush in circle - only this note
Perc.
stick on rim
crcular bowing
Vn. 1
ord.
pizz.
crcular bowing
Vn. 2
pizz.
Vla.
pizz.
Vc.
Bs.
9
(hum)
J
The world in my ears,
Hm
Hm
Fl.
9
pizz.
Vn. 1
Vn. 2
Vla.
Vc.

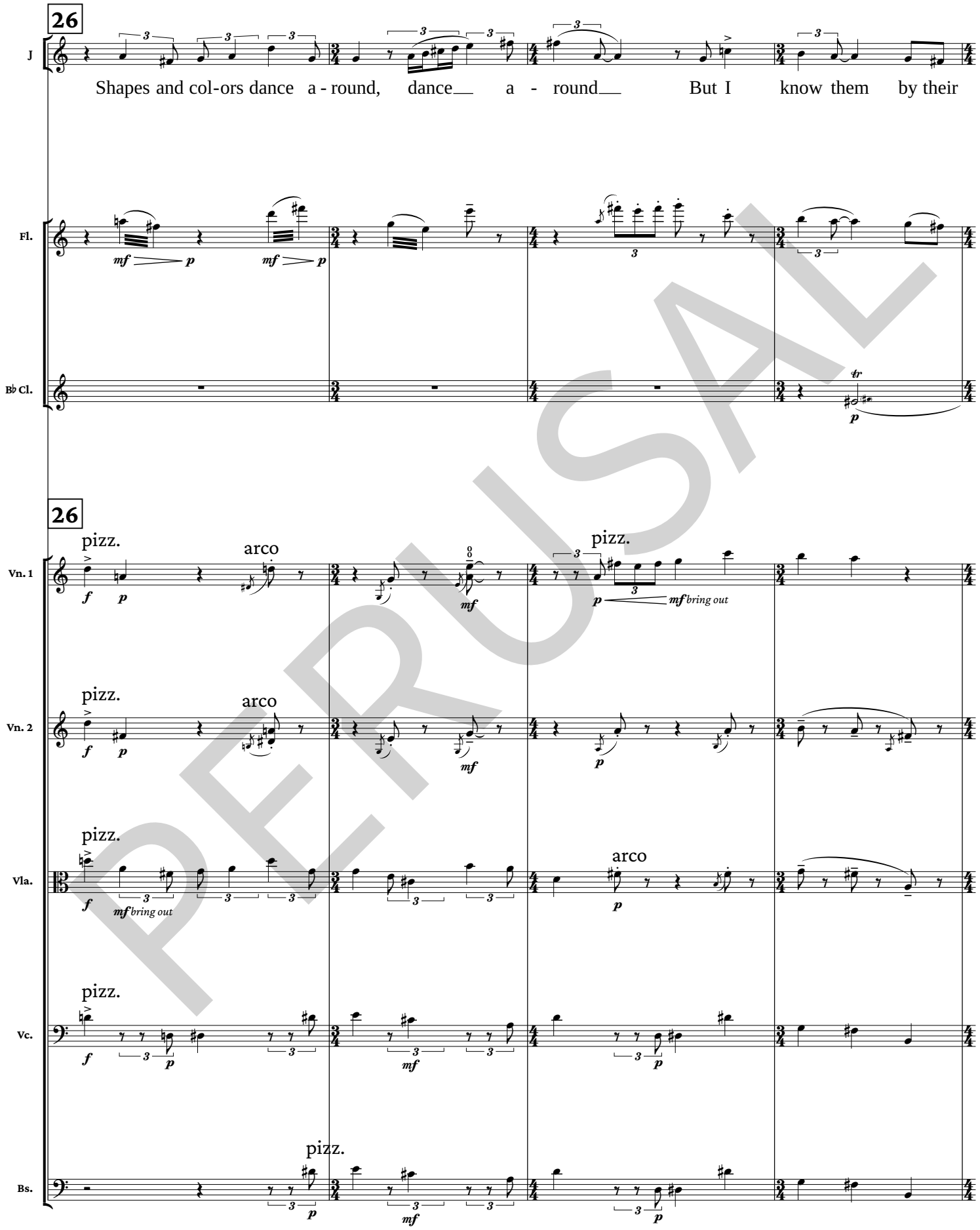
PERUSAL


13
J
The world at my touch.
Since these eyes don’t see much,
Fl.
Bb Cl.
Vn. 1
arco
Vn. 2
Vla.
arco
Vc.
Bs.
pizz.
17
I can’t see what you call beau-ty…
But I cre-ate my own art
If
Ob.
Bb Cl.
Vn. 1
pizz.
arco
arco (ord.)
Vn. 2
Vla.
pizz.
arco
Vc.
arco
Bs.

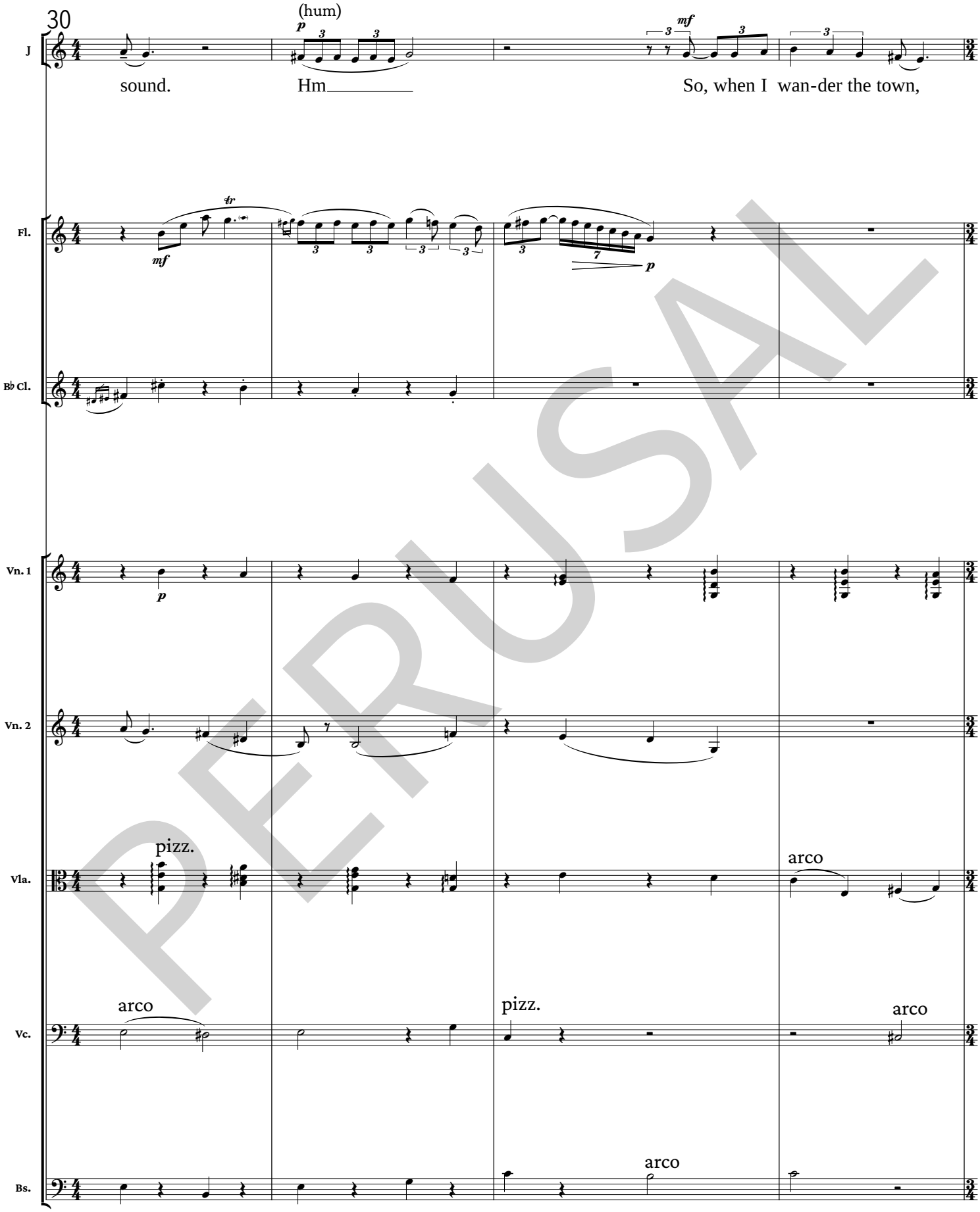
PERUSAL


21
J
see - ing is be - liev - ing, then I've seen it from the start.
Ob.
B♭ Cl.
sul G
p longing
Vn. 1
pizz.
Vn. 2
pizz.
Vla.
Vc.
Bs.
arco
24
Fl.
Ob.
B♭ Cl.
Vn. 1
Vn. 2
Vla.
Vc.
Bs.
arco

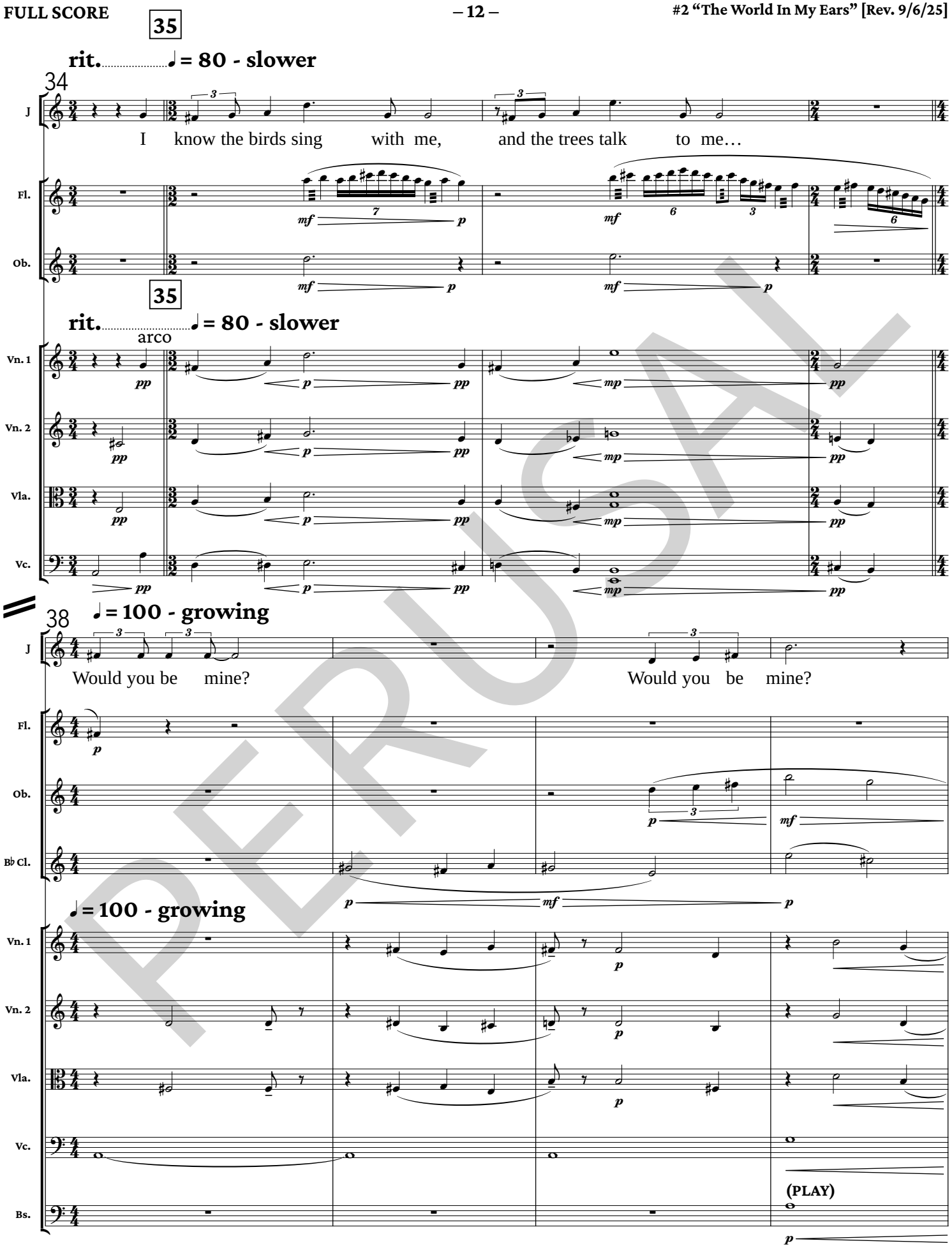
PERUSAL


26
J
Shapes and col-ors dance a - round, dance a - round But I know them by their
Fl.
mf p mf p
B♭ Cl.
tr
p
26
Vn. 1
pizz.
arco
pizz.
mf bring out
Vn. 2
pizz.
arco
Vla.
pizz.
mf bring out
arco
Vc.
pizz.
Bs.
pizz.

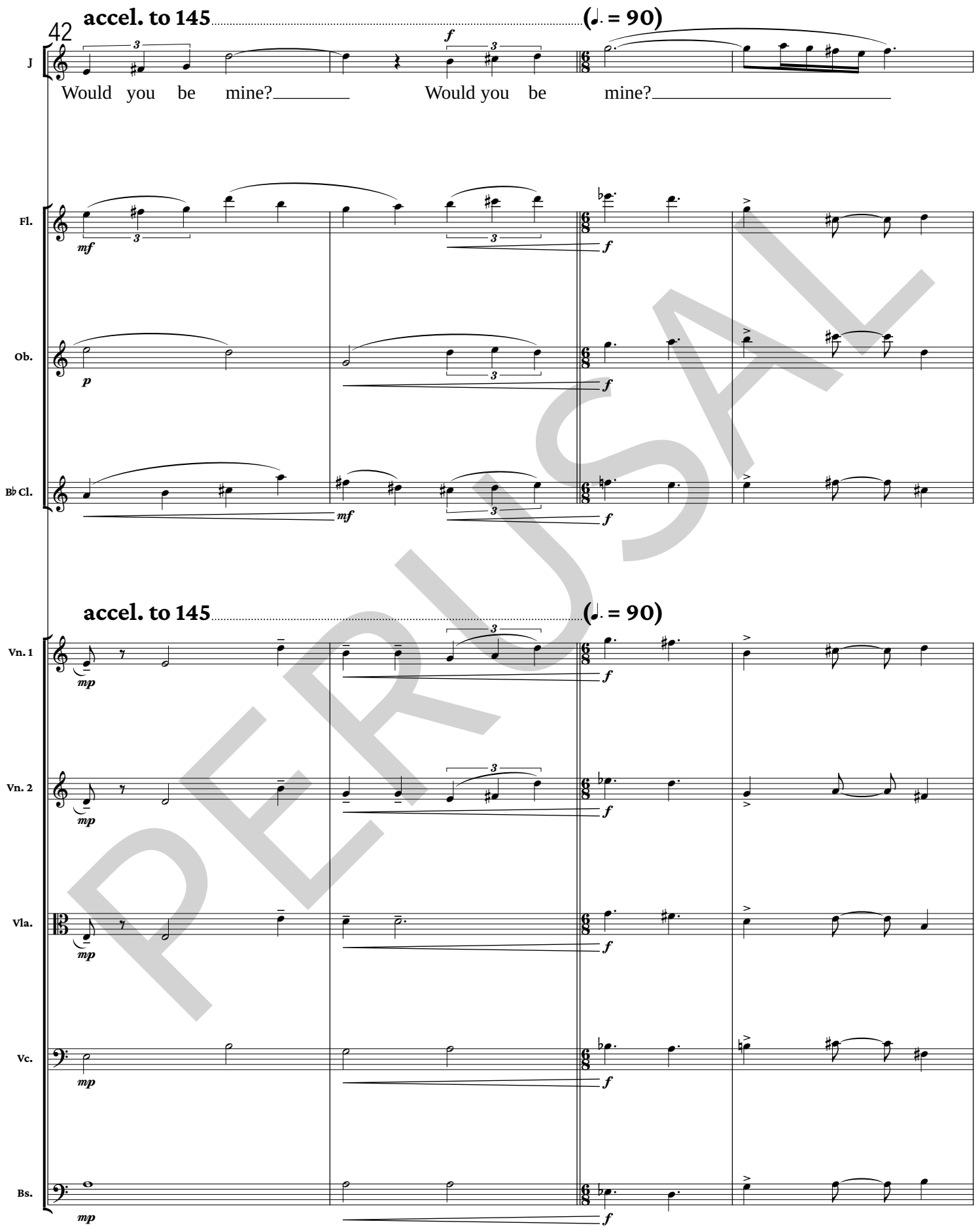
PERUSAL


30
J
(hum)
sound.
Hm
So, when I wan-der the town,
Fl.
Bb Cl.
Vn. 1
Vn. 2
Vla.
pizz.
arco
Vc.
arco
pizz.
arco
Bs.
arco

PERUSAL


35
rit. ♩ = 80 - slower
34
J
I know the birds sing with me, and the trees talk to me…
Fl.
Ob.
35
rit. ♩ = 80 - slower
arco
Vn. 1
Vn. 2
Vla.
Vc.
38
♩ = 100 - growing
J
Would you be mine? Would you be mine?
Fl.
Ob.
B♭ Cl.
♩ = 100 - growing
Vn. 1
Vn. 2
Vla.
Vc.
Bs.
(PLAY)

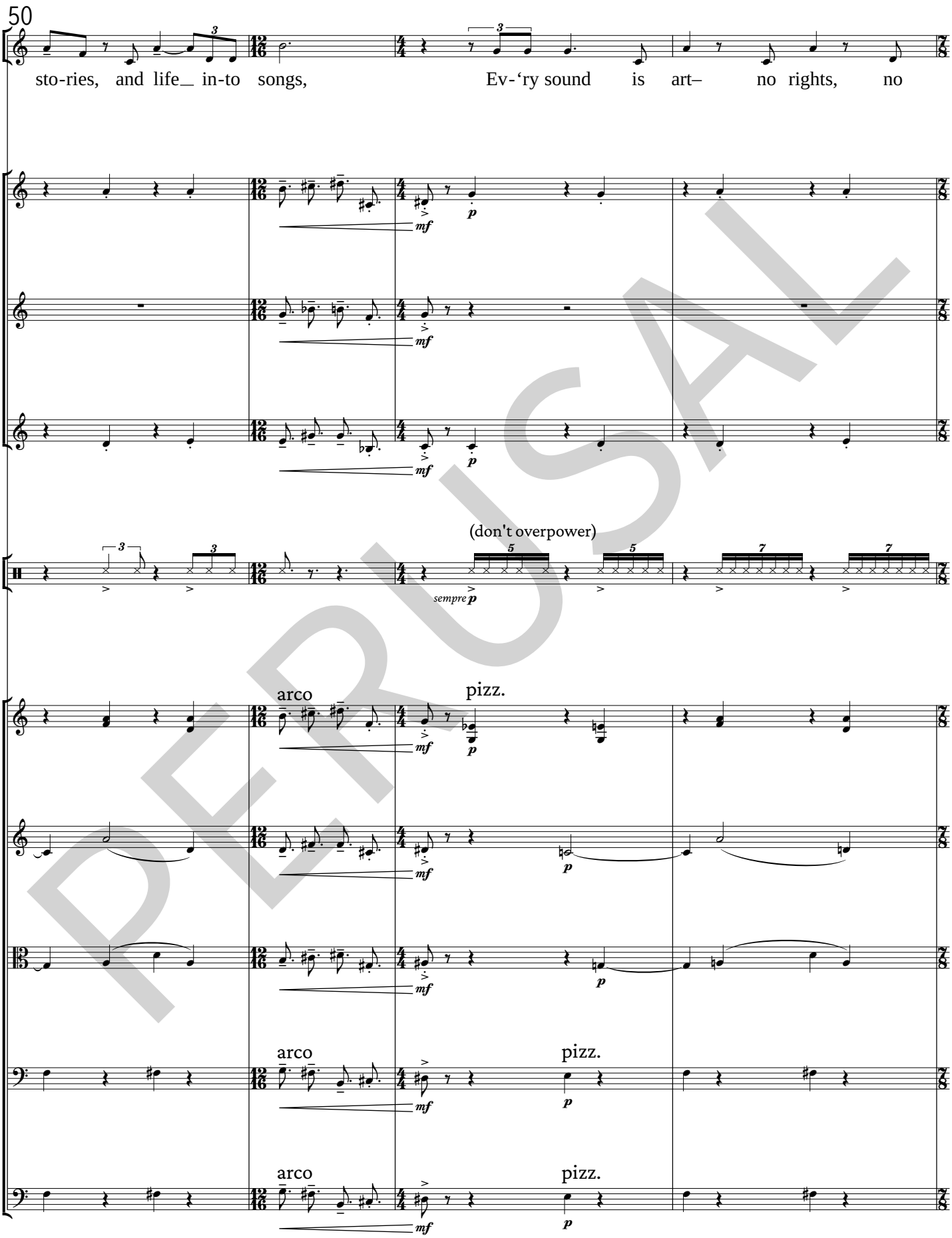
PERUSAL


accel. to 145
(♩. = 90)
42
J
Would you be mine? Would you be mine?
Fl.
Ob.
B♭ Cl.
accel. to 145
(♩. = 90)
Vn. 1
Vn. 2
Vla.
Vc.
Bs.

PERUSAL

46
49 ♩ = 108 - more pep
J
Ah
mf
I turn na - ture in-to
Fl.
Ob.
B♭ Cl.
p
Perc.
(SNARE DRUM)
3
49 ♩ = 108 - more pep
pizz.
Vn. 1
Vn. 2
Vla.
Vc.
Bs.

PERUSAL


50
J
sto-ries, and life_ in-to songs,
Ev-'ry sound is art– no rights, no
Fl.
Ob.
B♭ Cl.
Perc.
(don't overpower)
sempre p
Vn. 1
arco
pizz.
Vn. 2
Vla.
Vc.
arco
pizz.
Bs.
arco
pizz.
mf
p

PERUSAL

54

rit. ♩ = 90 - relaxed **rit.**

J

wrongs. Ev-'ry-thing's beau-ti-ful with these neigh-bors of mine from the end of the

Ob.

B♭ Cl.

Perc.

rit. ♩ = 90 - relaxed **rit.**

Vn. 1 arco pizz.

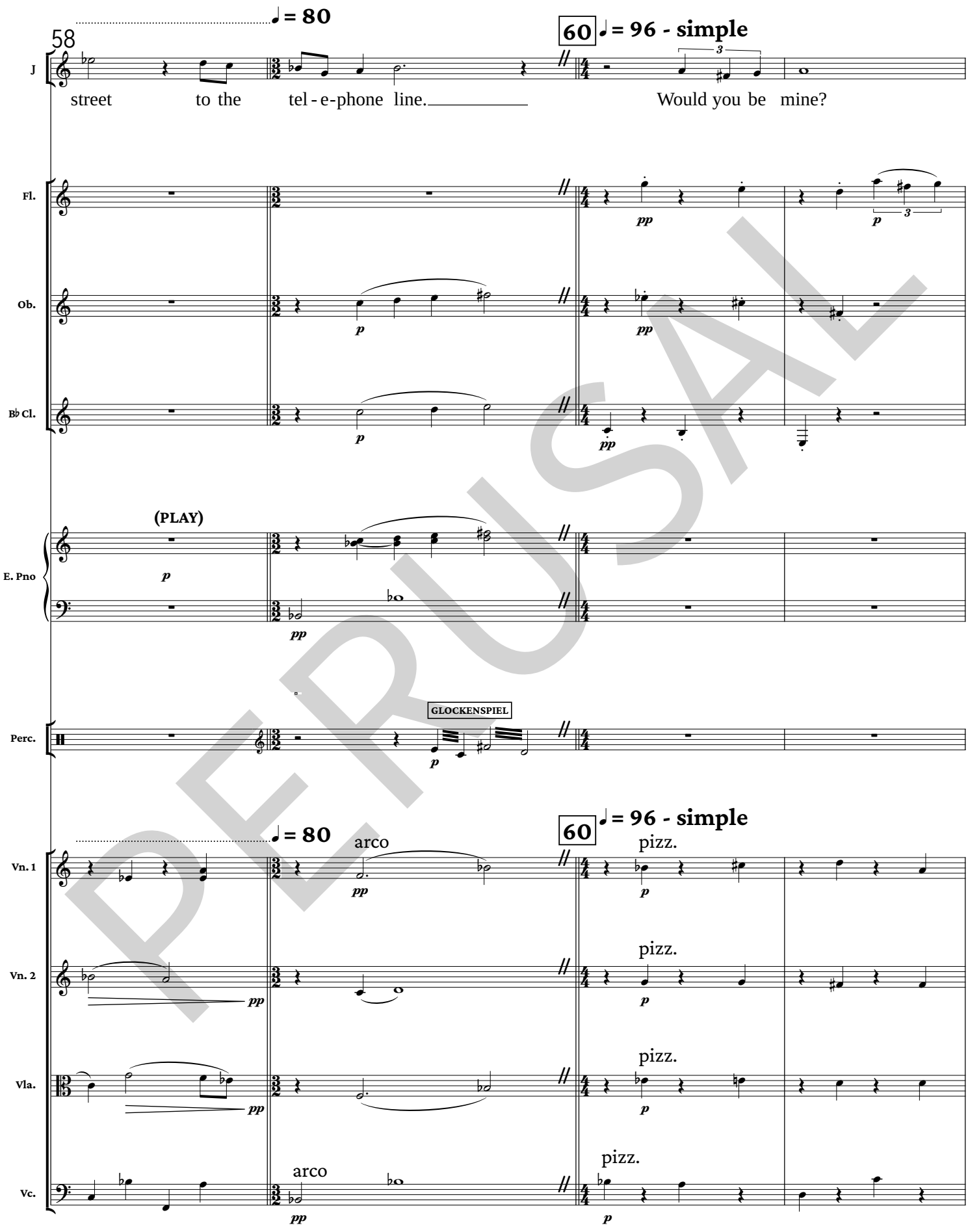
Vn. 2

Vla.

Vc. arco pizz.

Bs. arco

PERUSAL


58
♩ = 80
60
♩ = 96 - simple
J
street to the tel - e-phone line.
Would you be mine?
Fl.
Ob.
B♭ Cl.
(PLAY)
E. Pno
Perc.
GLOCKENSPIEL
♩ = 80
arco
60
♩ = 96 - simple
pizz.
Vn. 1
Vn. 2
Vla.
Vc.
arco
pizz.

PERUSAL

62

J: Would you be mine? The world in my

Fl.: pp

rit.

Vn. 1: arco pp

Vn. 2: arco pp

Vla.: arco pp

Vc.: arco pp

66 ♩ = 70

ATTACCA

J: ears.

E. Pno: mf

CHINA CYMBAL pp mf

GLOCKENSPIEL p (next: D-F# tremolo)

Perc.

♩ = 70

ATTACCA

Vn. 1: sul pont. p f p

Vn. 2: sul pont. p f p

Vla.: sul pont. p f p

Vc.: sul pont. p f gliss. p

Bs.: sul pont. p (gliss to written D5) f gliss. p

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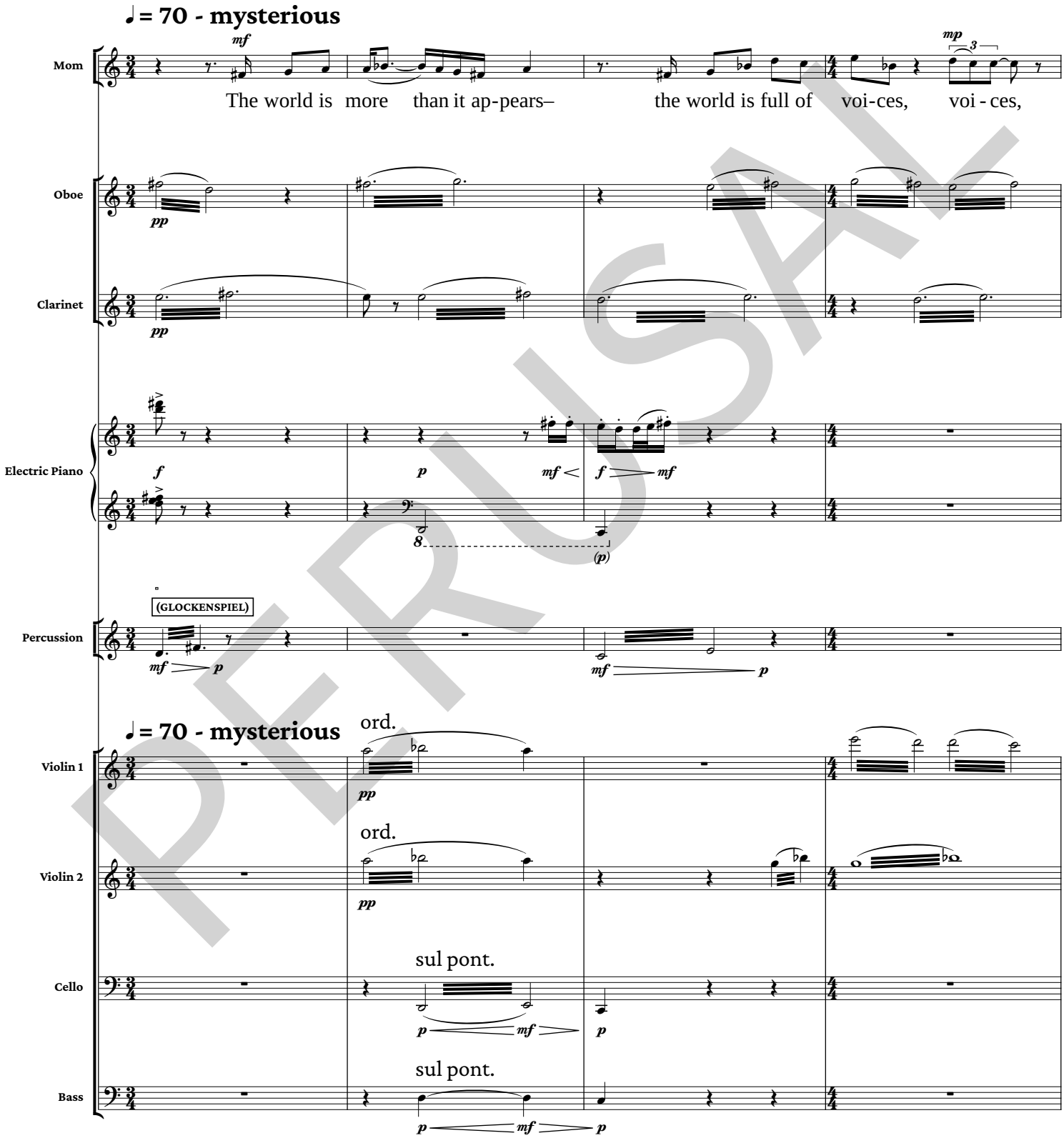
3. The Phone

[Rev. 9/6/25]

Lyrics by Avalon Hogans, Spencer Rembert, and Jake Berran
Music by Jake Berran



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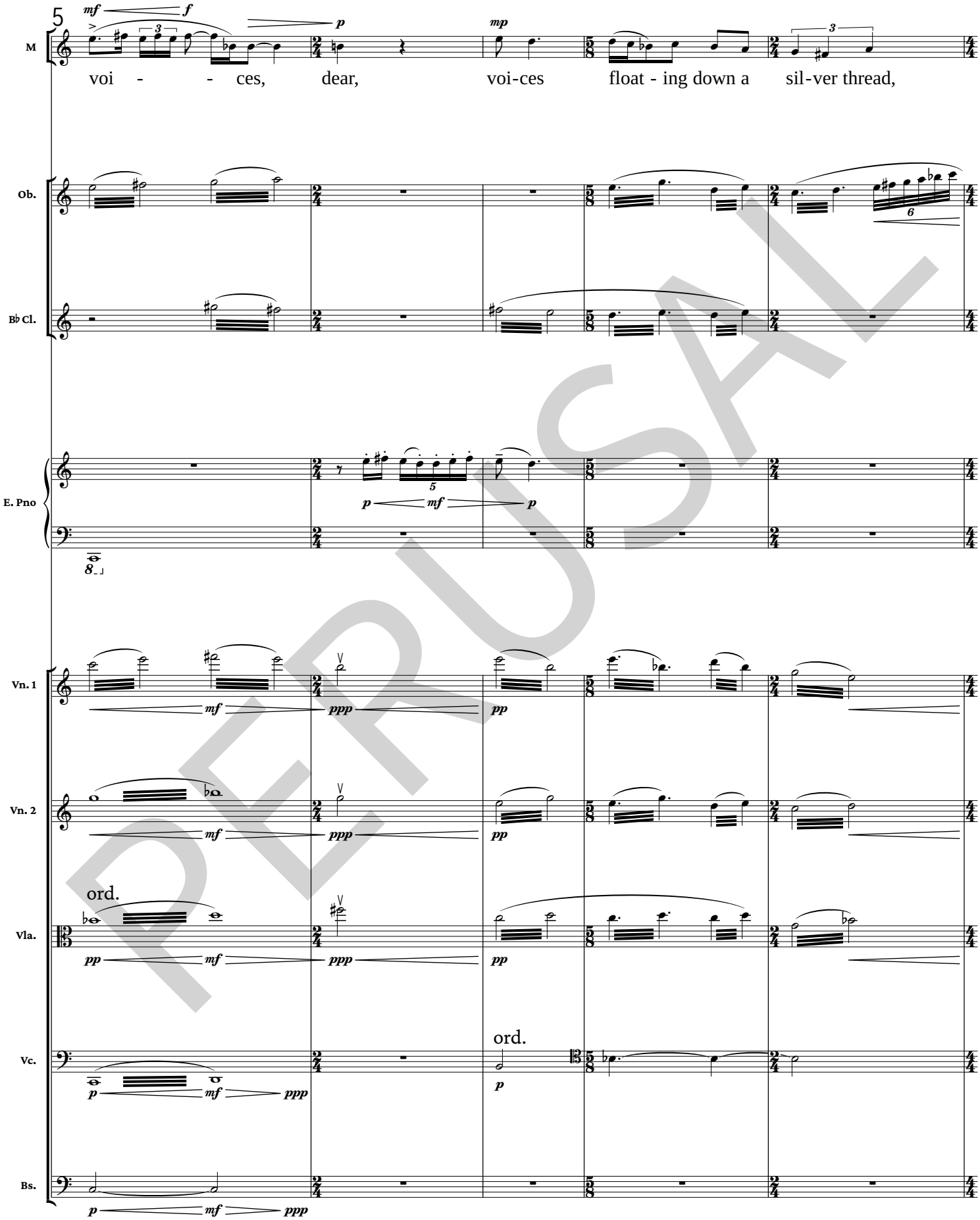

5
M
voi - - ces, dear, voi-ces float - ing down a sil-ver thread,
Ob.
B♭ Cl.
E. Pno
Vn. 1
Vn. 2
ord.
Vla.
ord.
Vc.
Bs.

PERUSAL

10
M
voi-ces float - ing down a sil-ver thread, a sil-ver thread.
Ob.
B♭ Cl.
E. Pno
flowing
Vn. 1
vib. norm.
Vn. 2
vib. norm.
Vla.
vib. norm.
Vc.

PERUSAL

15

rit. ♩ = 60 - deliberate

14

(PLAY)

non vib.

Fl.

Ob.

B♭ Cl.

E. Pno

Perc.

(PLAY)

15

rit. ♩ = 60 - deliberate

Vn. 1

Vn. 2

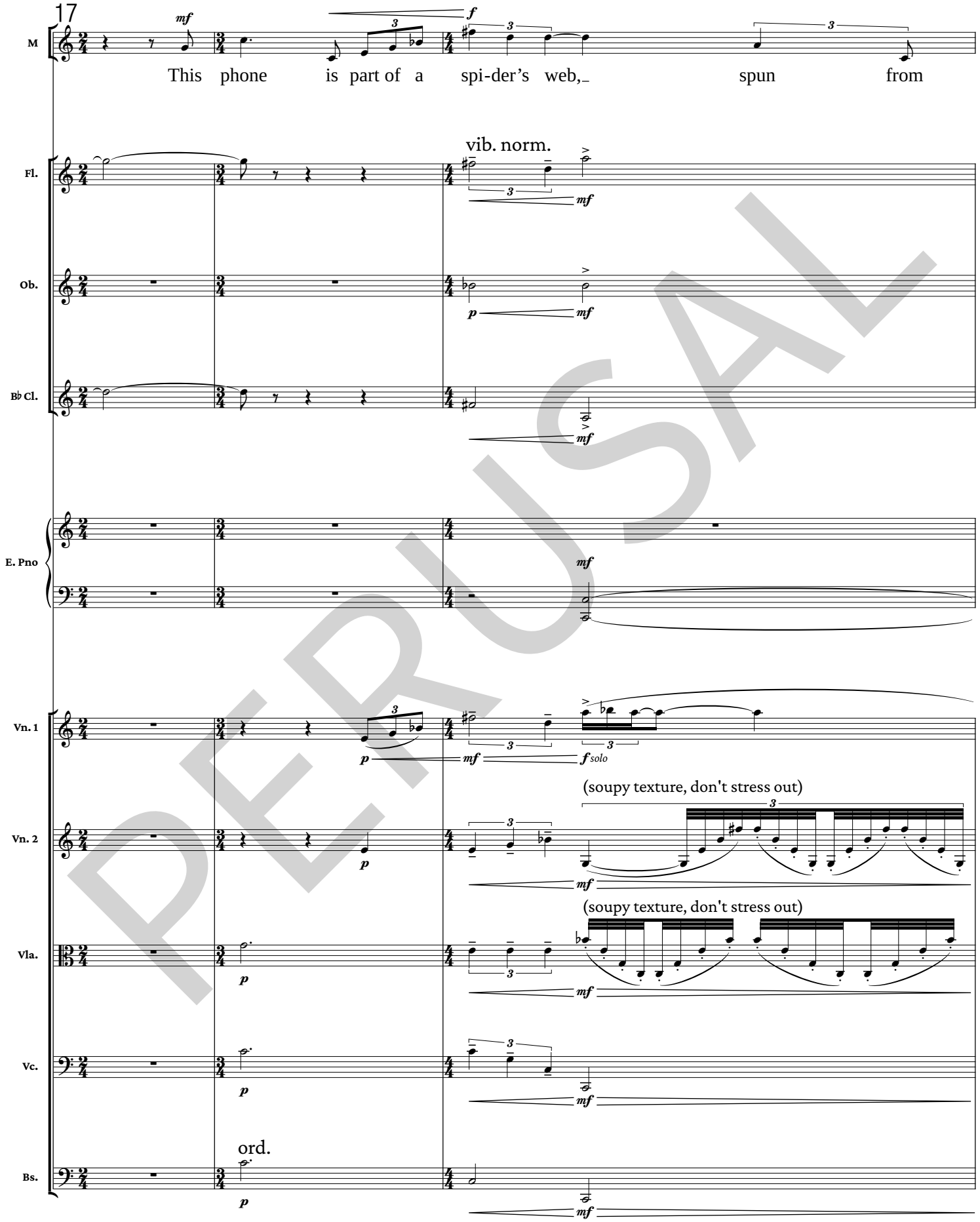
Vla.

harm. gliss;
target notes approximate

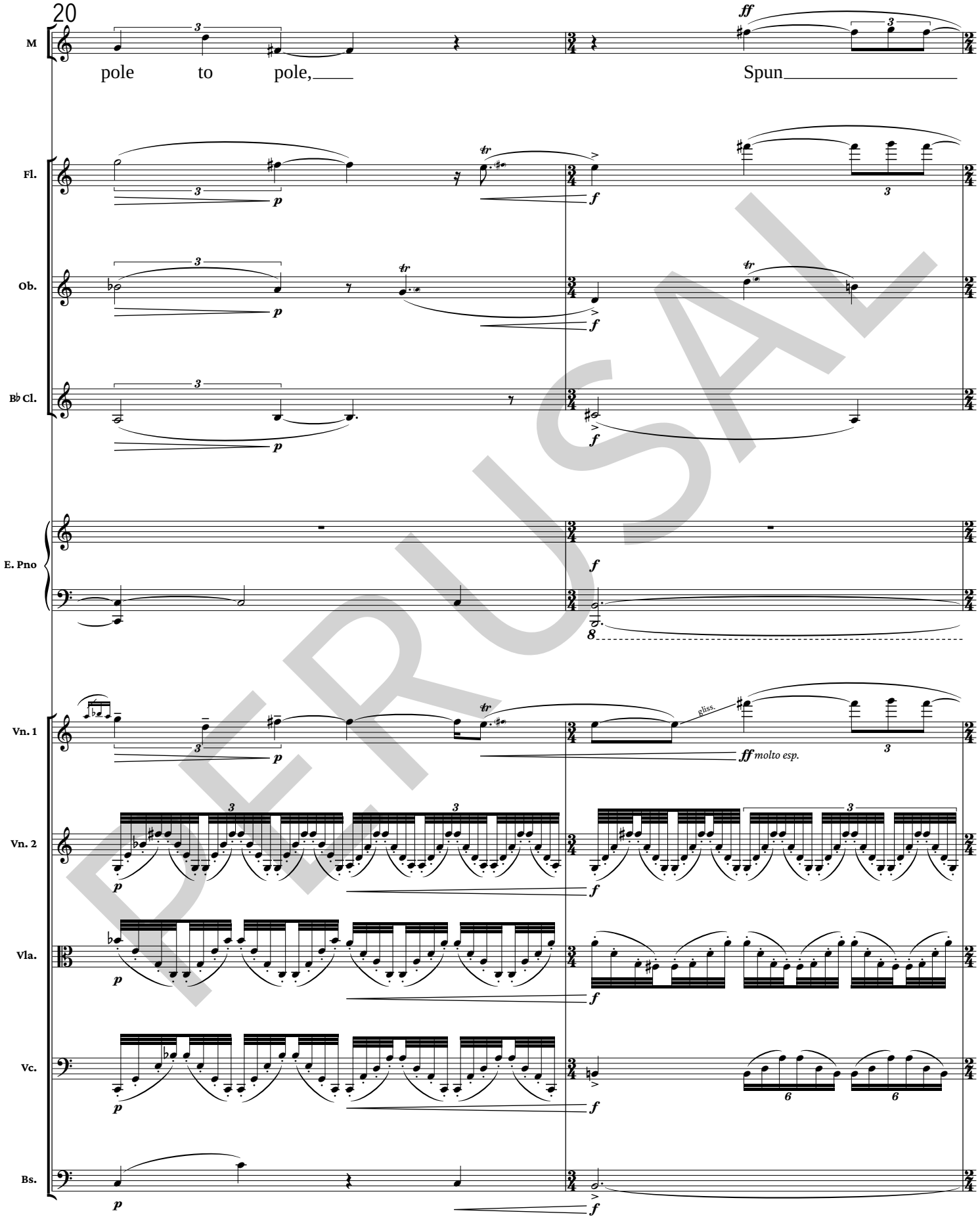
Vc.

harm. gliss; target notes approximate

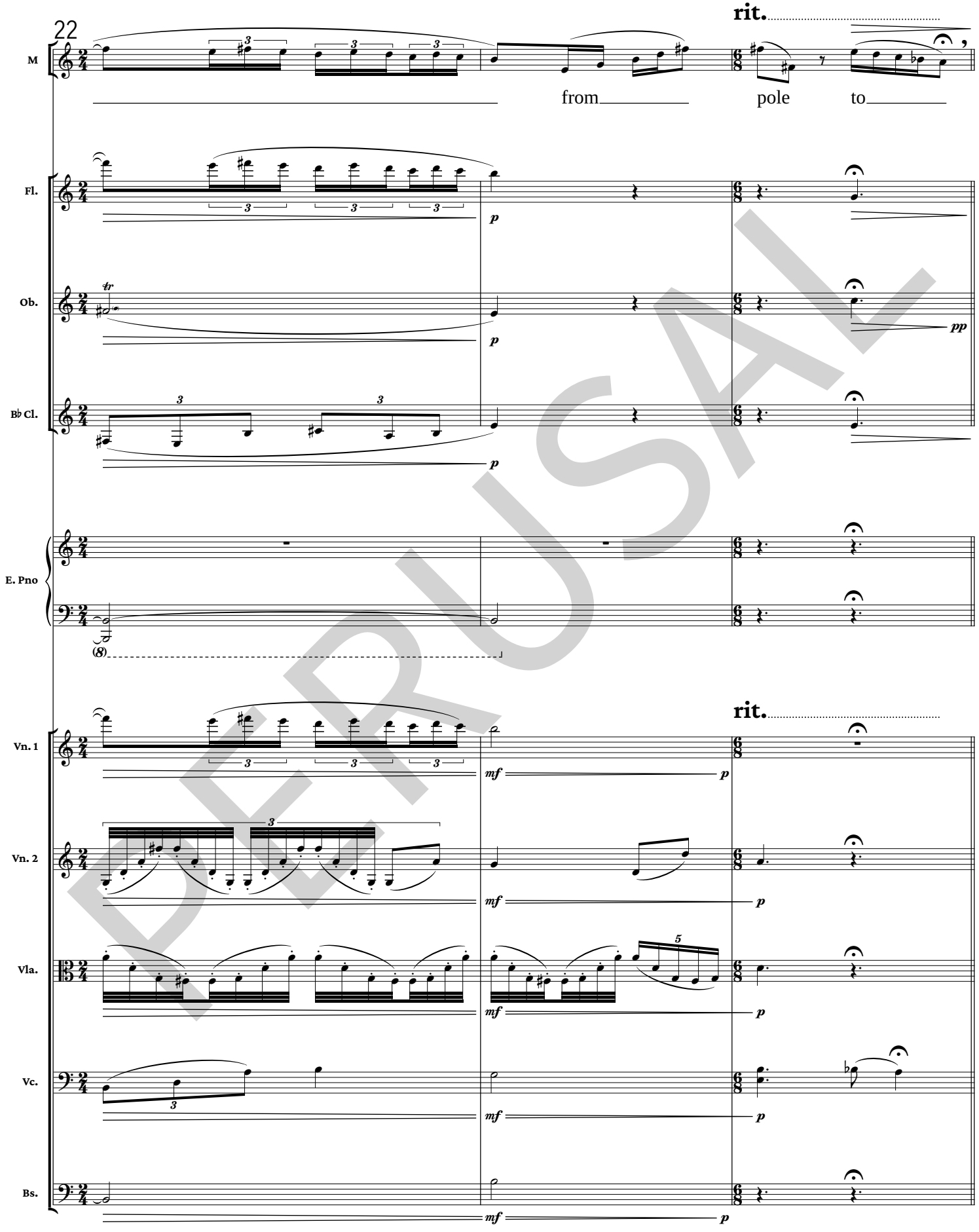
PERUSAL


17
M
This phone is part of a spi-der’s web, spun from
Fl.
vib. norm.
Ob.
B♭ Cl.
E. Pno
Vn. 1
solo
Vn. 2
(soupy texture, don't stress out)
Vla.
(soupy texture, don't stress out)
Vc.
Bs.
ord.

PERUSAL


20
M
pole to pole,
Spun
Fl.
Ob.
B♭ Cl.
E. Pno
Vn. 1
Vn. 2
Vla.
Vc.
Bs.
gliss.
molto esp.

PERUSAL



PERUSAL

25 ♩. = 50 - wispy

M: pole. Touch the thread, a sound will dance,

Elec.

round articuation; blend w/ glockenspiel

Fl.

B♭ Cl.

E. Pno

Perc. (PLAY)

25 ♩. = 50 - wispy

bouncy attack
then long bows

Vn. 1

bouncy attack
then long bows

Vn. 2

bouncy attack
then long bows

Vla.

pizz.

Vc.

PERUSAL

29

♩ = 100 - pep

31

J

oh! it

M

Leap-ing from a dis - tant soul.

Fl.

Ob.

B♭ Cl.

E. Pno

Perc.

♩ = 100 - pep

31

Vn. 1

Vn. 2

pizz.

Vla.

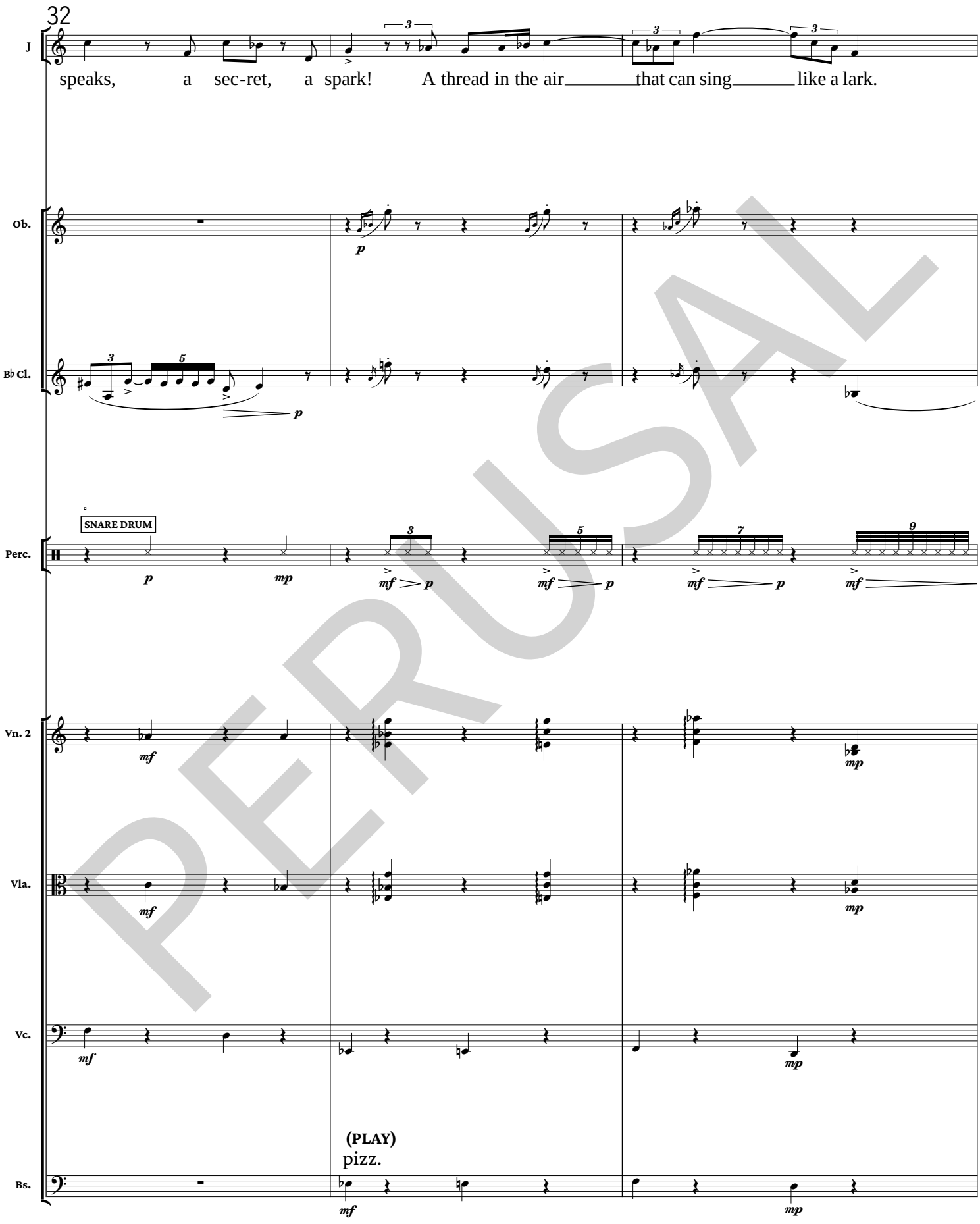
pizz.

arco

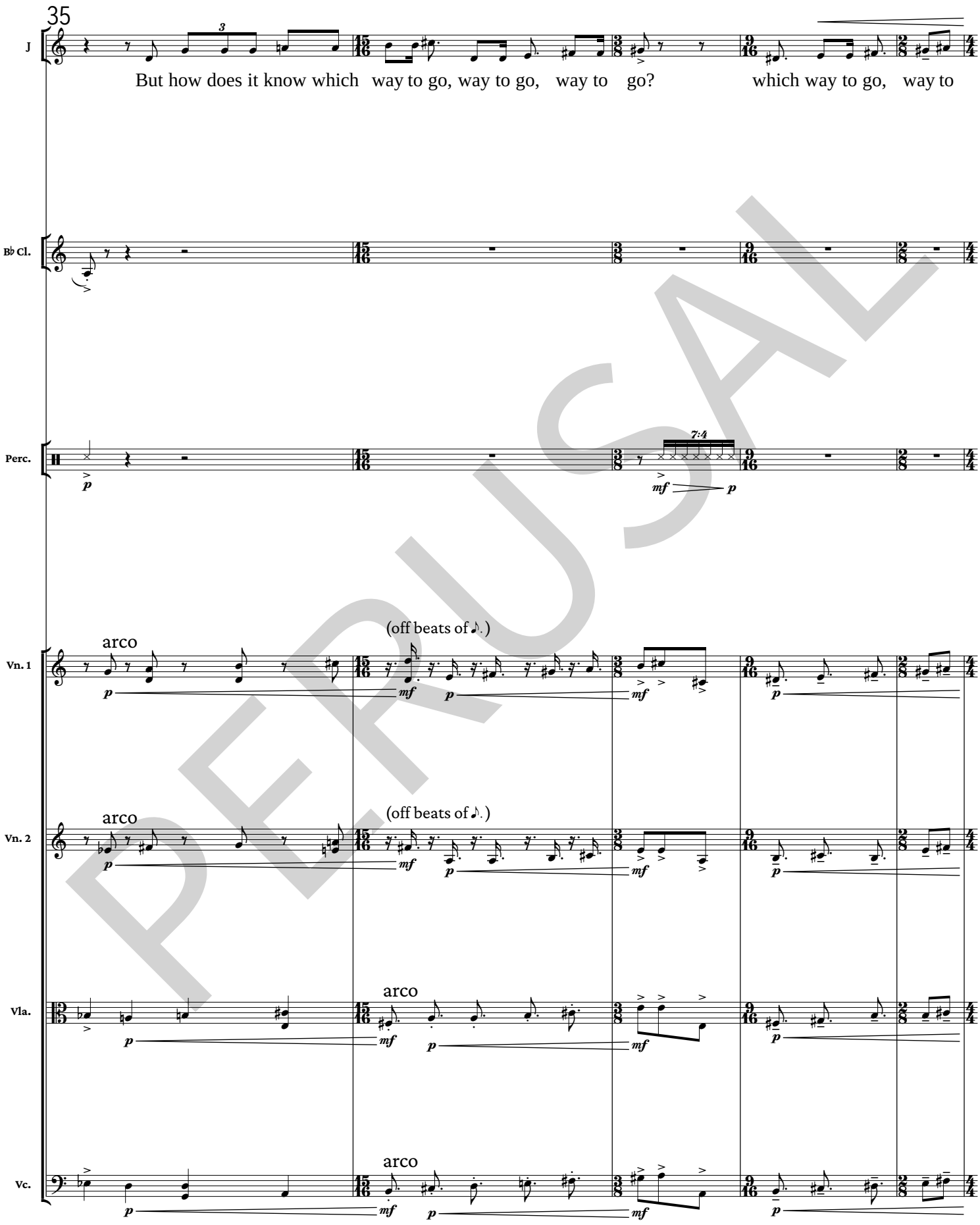
Vc.

pizz.

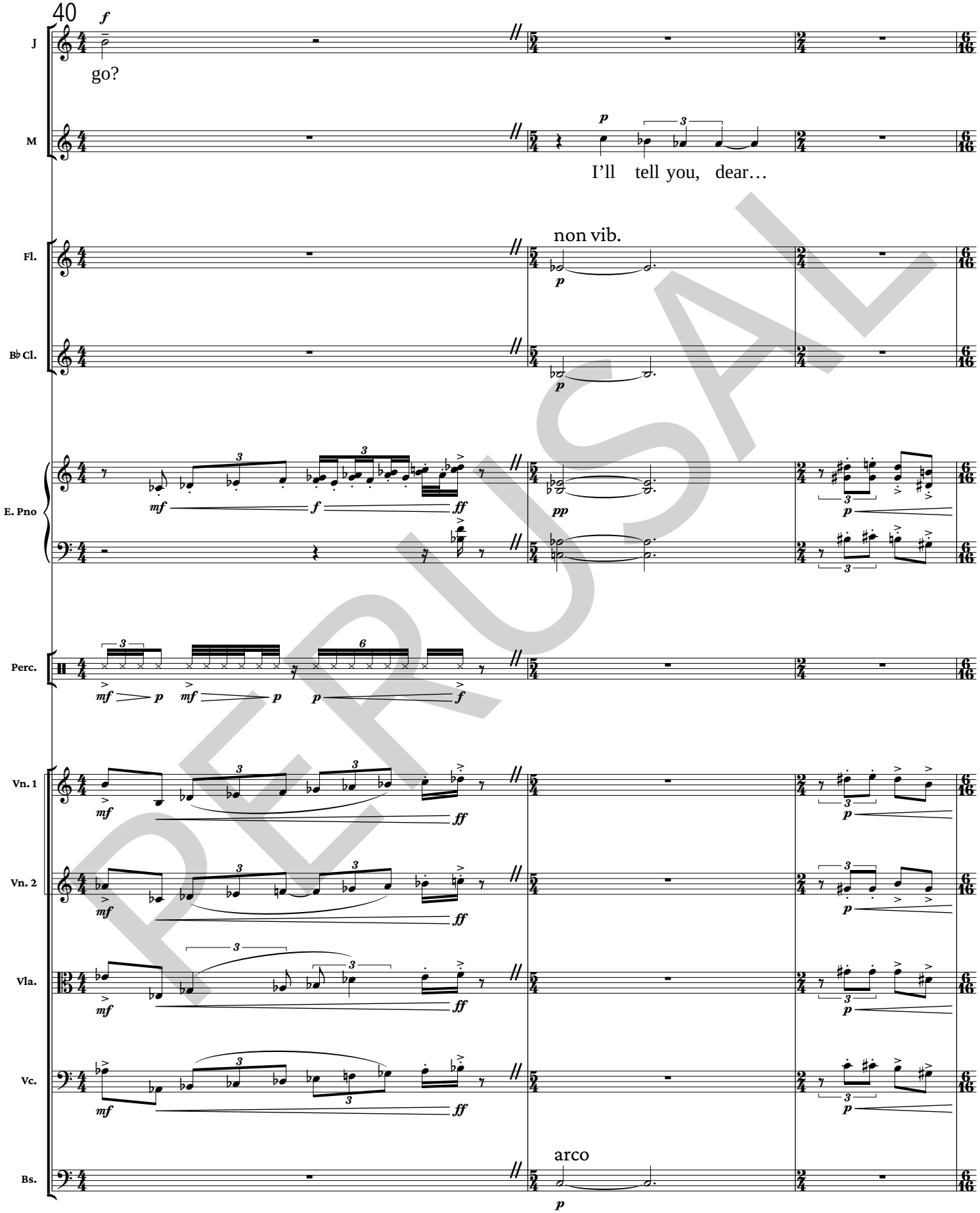
PERUSAL


32
J
speaks, a sec-ret, a spark! A thread in the air that can sing like a lark.
Ob.
B♭ Cl.
SNARE DRUM
Perc.
Vn. 2
Vla.
Vc.
(PLAY)
pizz.
Bs.

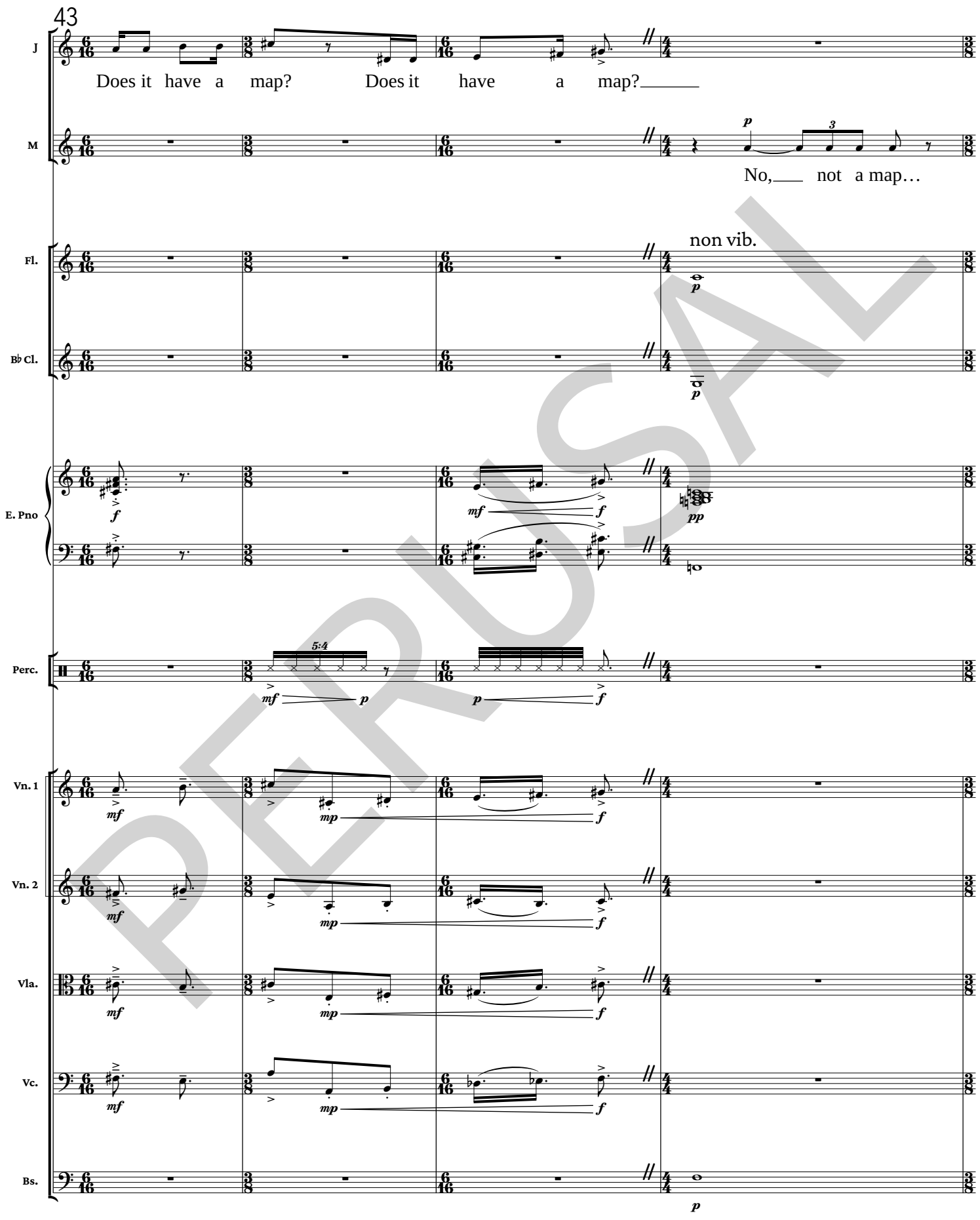
PERUSAL


35
J
But how does it know which way to go, way to go, way to go? which way to go, way to
B♭ Cl.
Perc.
7:4
Vn. 1
arco
(off beats of ♪.)
Vn. 2
arco
(off beats of ♪.)
Vla.
arco
Vc.
arco

PERUSAL


40
J
go?
M
I’ll tell you, dear…
Fl.
non vib.
B♭ Cl.
E. Pno
Perc.
Vn. 1
Vn. 2
Vla.
Vc.
Bs.
arco

PERUSAL


43
J
Does it have a map? Does it have a map?
M
No, not a map…
Fl.
non vib.
B♭ Cl.
E. Pno
Perc.
5:4
Vn. 1
Vn. 2
Vla.
Vc.
Bs.

PERUSAL

47

50 ♩ = 72 - mysterious

J

Do these num-bers– Do these num-bers know?

Ob.

B♭ Cl.

E. Pno

Perc.

GLOCKENSPIEL

l.v. all

to snare drum!

50 ♩ = 72 - mysterious

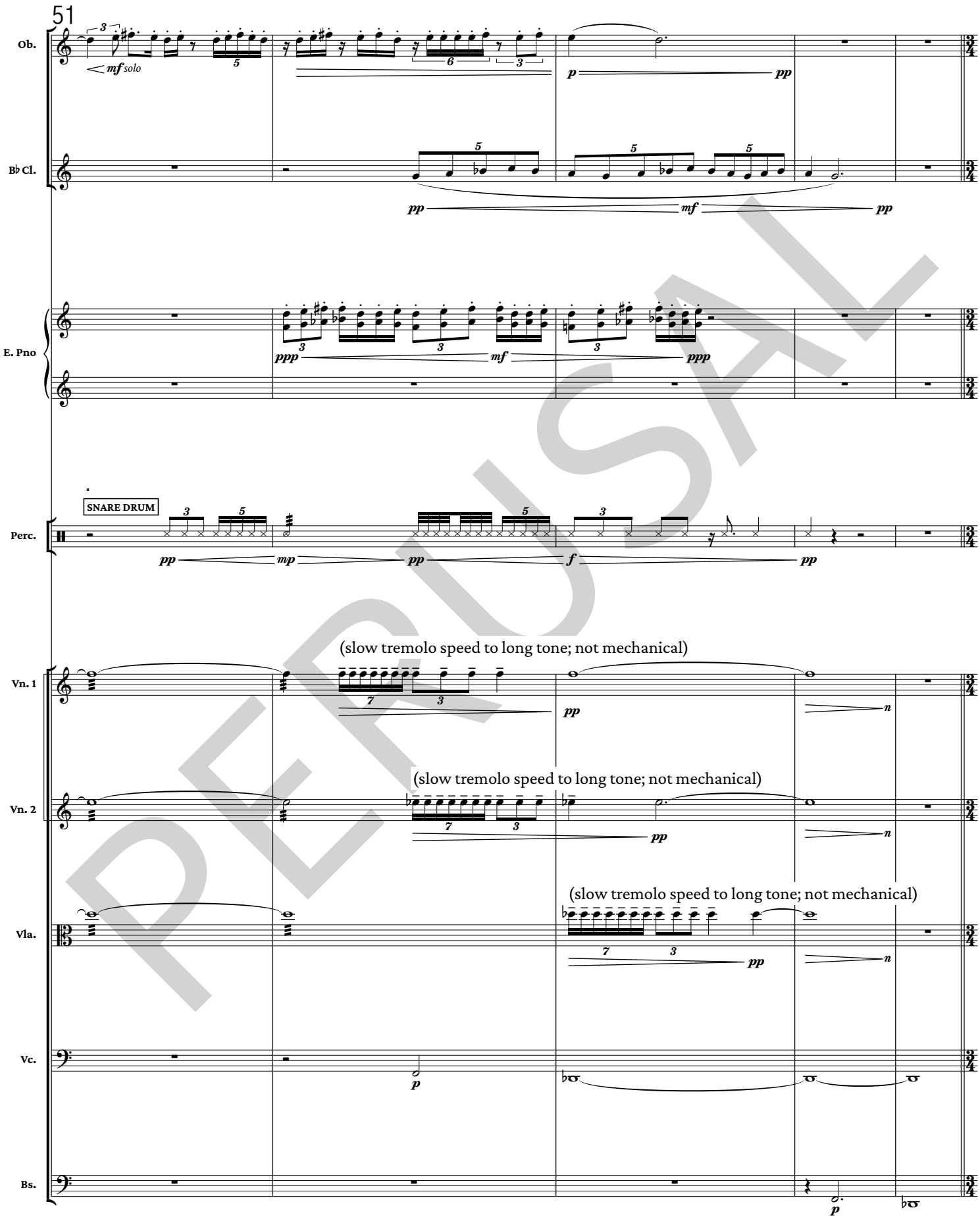
Vn. 1

Vn. 2

Vla.

Vc.

PERUSAL


51
Ob.
mf solo
p
pp
B♭ Cl.
pp
mf
pp
E. Pno
ppp
mf
ppp
Perc.
SNARE DRUM
pp
mp
pp
f
pp
Vn. 1
(slow tremolo speed to long tone; not mechanical)
pp
n
Vn. 2
(slow tremolo speed to long tone; not mechanical)
pp
n
Vla.
(slow tremolo speed to long tone; not mechanical)
pp
n
Vc.
p
Bs.
p

PERUSAL

56 ♩ = 84 - wondrous

M: *mp* Yes, dear, each num-ber’s a key, each num-ber a

Fl.: vib. norm. *pp*

B♭ Cl.: *pp*

E. Pno: 3 *p* *mp*

Perc.: GLOCKENSPIEL *pp* *p*

56 ♩ = 84 - wondrous

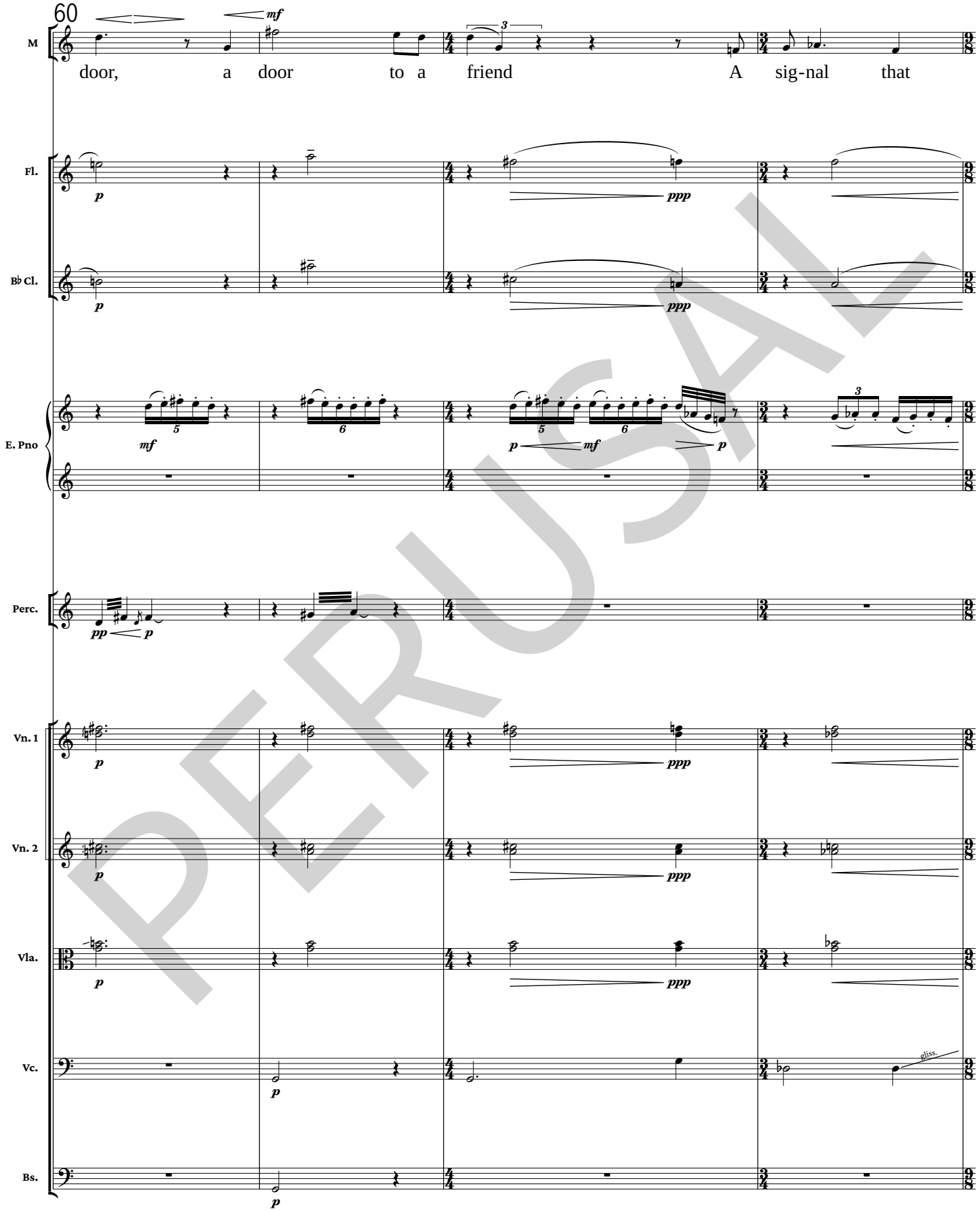
Vn. 1: con sord. *pp* vib. whenever possible gliss.

Vn. 2: con sord. *pp* vib. whenever possible gliss.

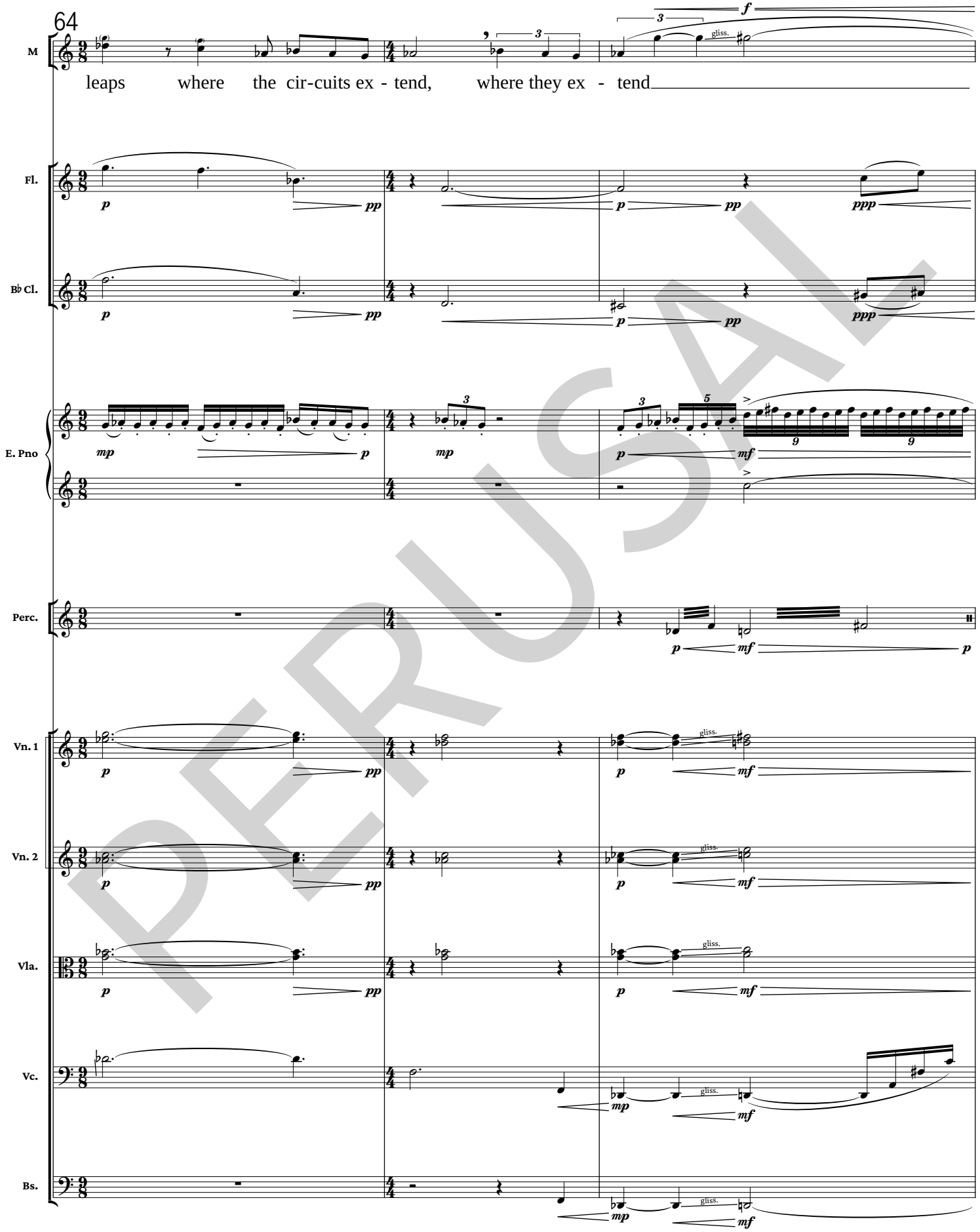
Vla.: con sord. *pp* vib. whenever possible gliss.

Vc.

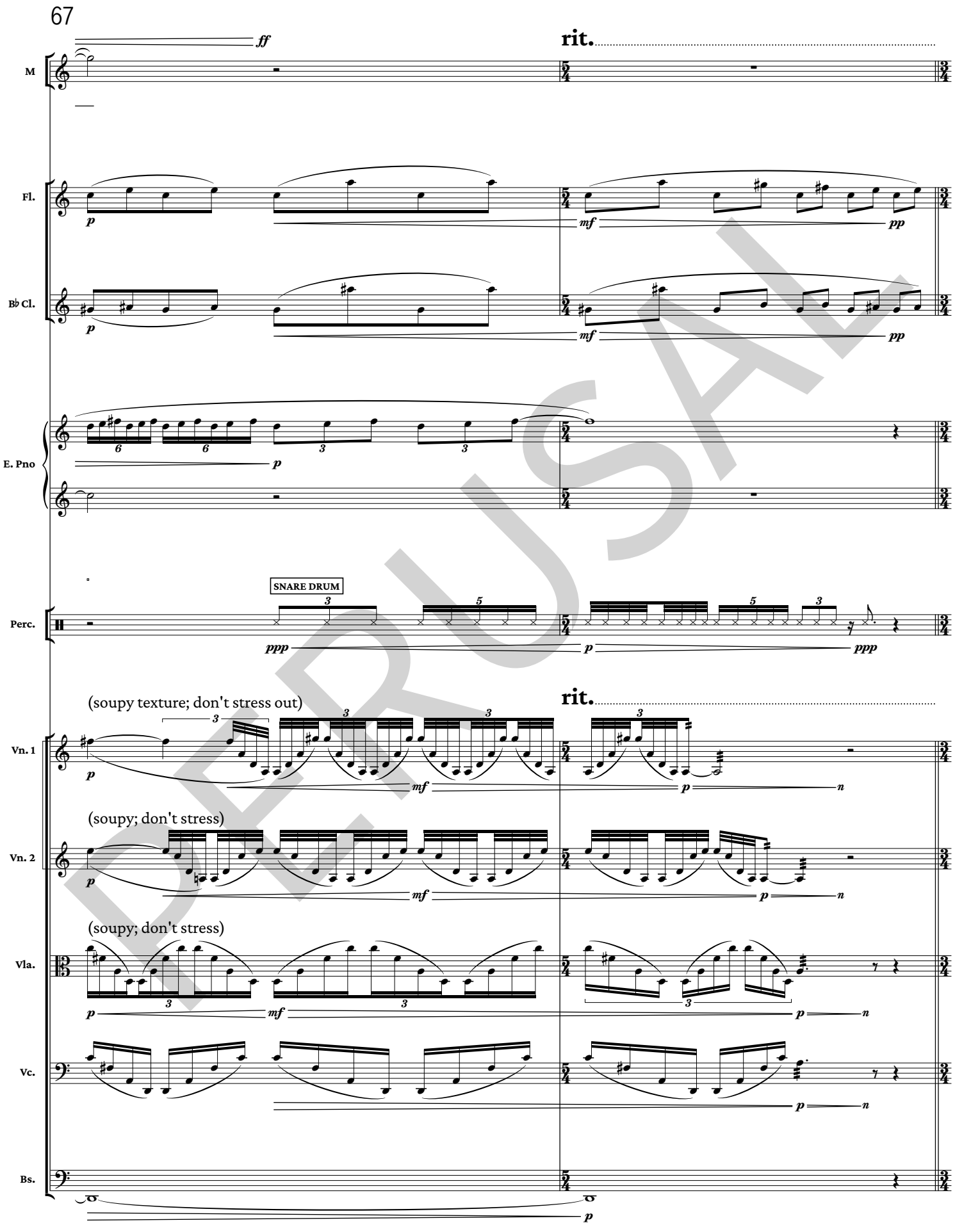
PERUSAL


60
M
door, a door to a friend A sig-nal that
Fl.
B♭ Cl.
E. Pno
Perc.
Vn. 1
Vn. 2
Vla.
Vc.
Bs.
gliss.

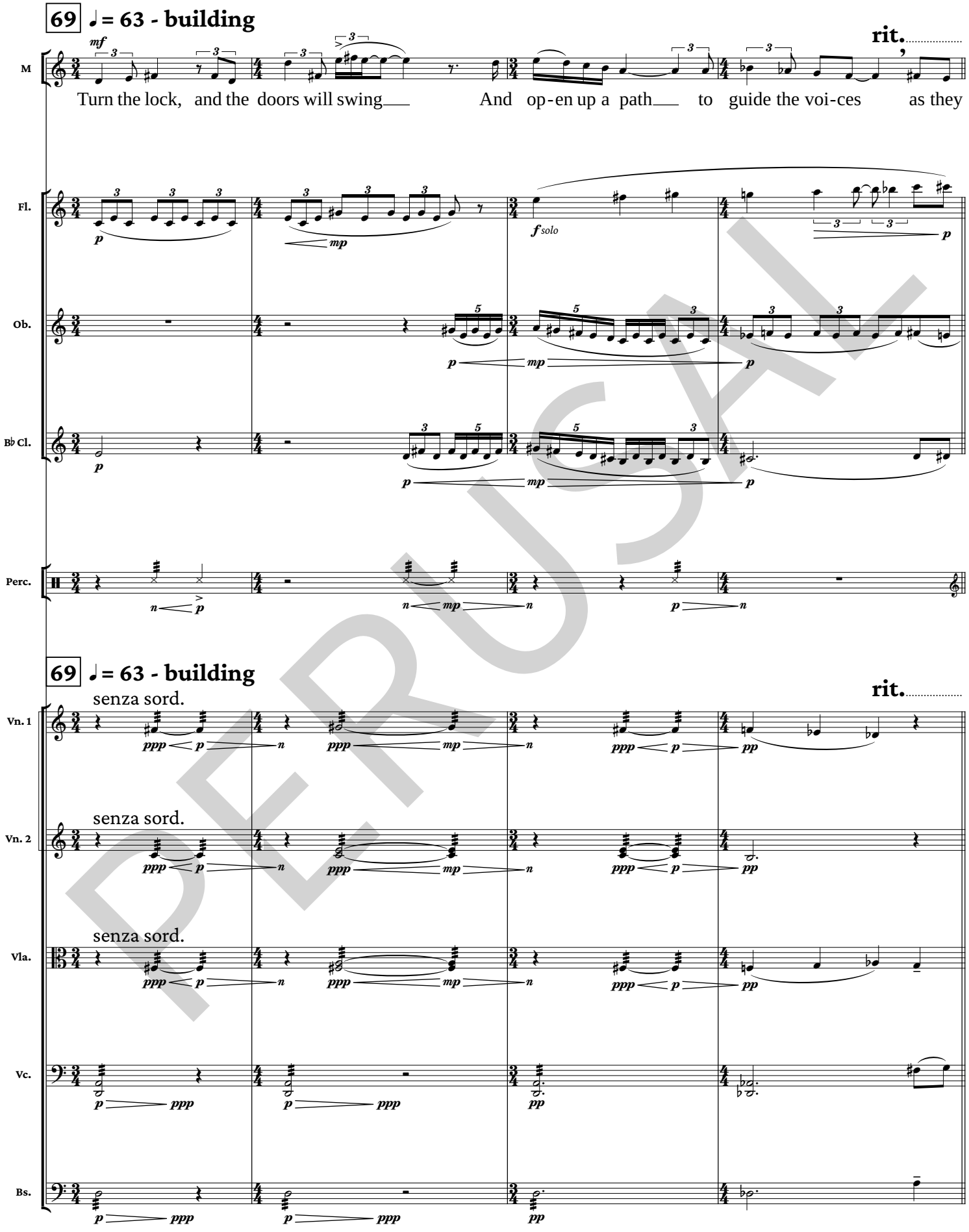
PERUSAL


64
M
leaps where the cir-cuits ex - tend, where they ex - tend
Fl.
B♭ Cl.
E. Pno
Perc.
Vn. 1
Vn. 2
Vla.
Vc.
Bs.
gliss.

PERUSAL


67
M
Fl.
B♭ Cl.
E. Pno
Perc.
Vn. 1
Vn. 2
Vla.
Vc.
Bs.
rit.
SNARE DRUM
(soupy texture; don't stress out)
(soupy; don't stress)
(soupy; don't stress)

PERUSAL


69 ♩= 63 - building
rit.
M
Turn the lock, and the doors will swing And op-en up a path to guide the voi-ces as they
Fl.
Ob.
B♭ Cl.
Perc.
69 ♩= 63 - building
rit.
senza sord.
Vn. 1
senza sord.
Vn. 2
senza sord.
Vla.
Vc.
Bs.

PERUSAL

73 ♩ = 104 - pep **74**

J: But! Does it fly through the sky, like a bird on the wing?

M: sing.

Fl. Ob. B♭ Cl. E. Pno

GLOCKENSPIEL

Perc.

♩ = 104 - pep **74**

Vn. 1: pizz. / arco

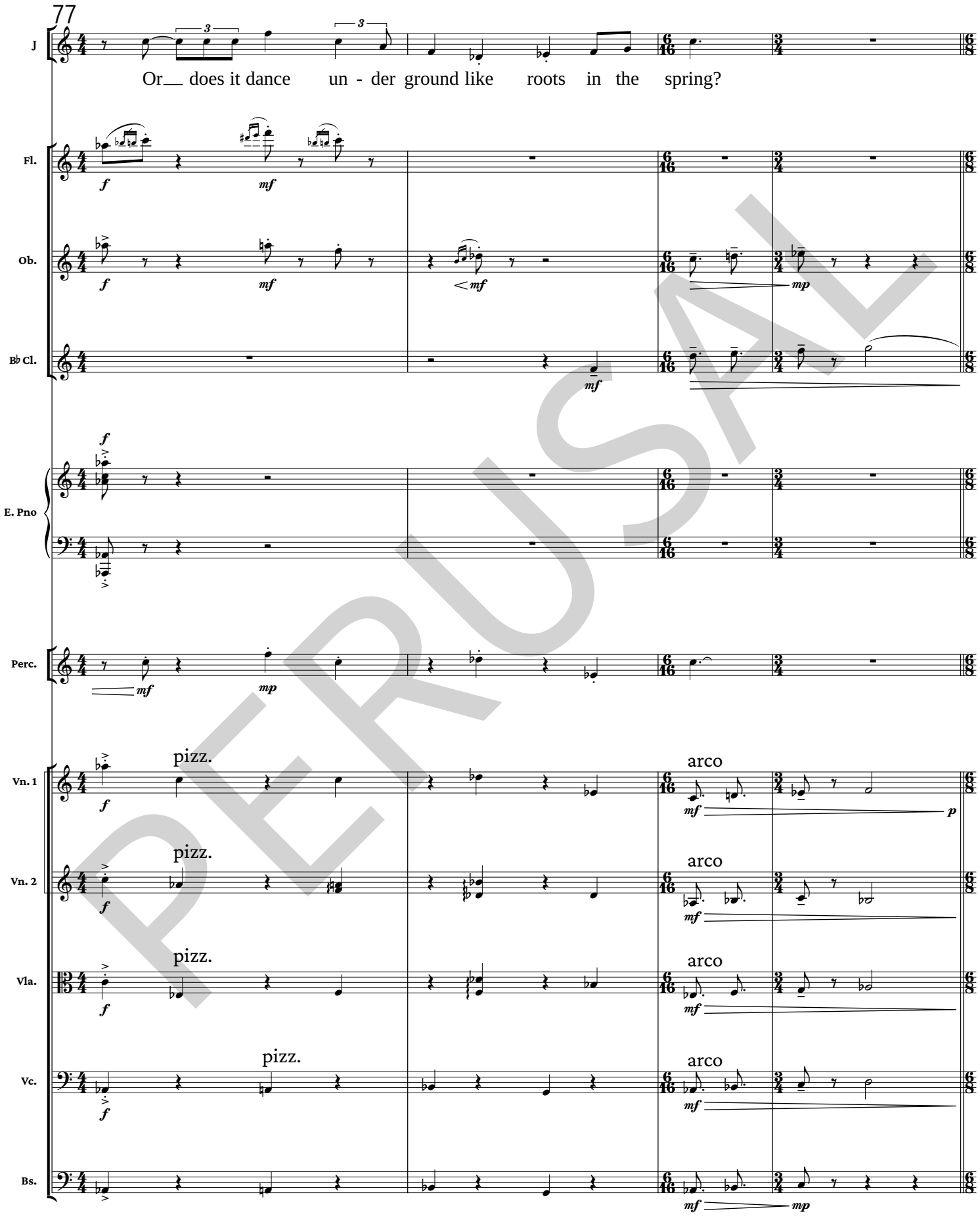
Vn. 2: pizz. / arco

Vla.: pizz. / arco

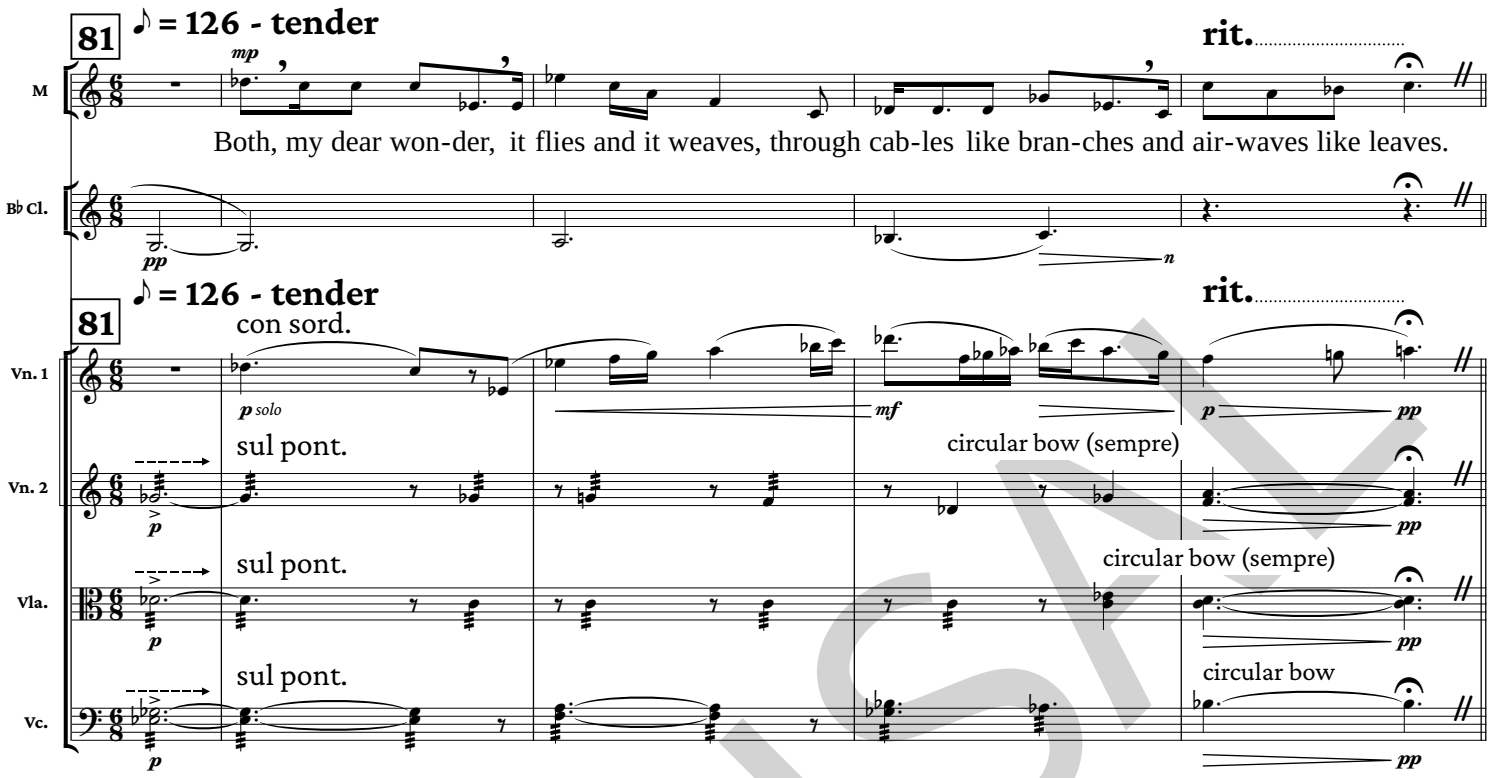
Vc.: pizz. / arco

Bs.: pizz.

PERUSAL


77
J
Or__ does it dance un - der ground like roots in the spring?
Fl.
Ob.
B♭ Cl.
E. Pno
Perc.
Vn. 1
Vn. 2
Vla.
Vc.
Bs.
pizz.
arco

PERUSAL


81
♪ = 126 - tender
mp
rit.
M
Both, my dear won-der, it flies and it weaves, through cab-les like bran-ches and air-waves like leaves.
B♭ Cl.
pp
n
81
♪ = 126 - tender
rit.
con sord.
Vn. 1
p solo
mf
p
pp
sul pont.
circular bow (sempre)
Vn. 2
p
pp
sul pont.
circular bow (sempre)
Vla.
p
pp
sul pont.
circular bow
Vc.
p
pp

PERUSAL

86 ♪ = 120 (slower)

M

p

Hear the world come call - ing near; the

Fl.

3

mp

B♭ Cl.

mp

(PLAY)

E. Pno

pp

Perc.

pp *ppp* *pp*

86 ♪ = 120 (slower)

Vn. 2

ord.

p *pp*

Vla.

ord.

p *pp*

Vc.

ord.

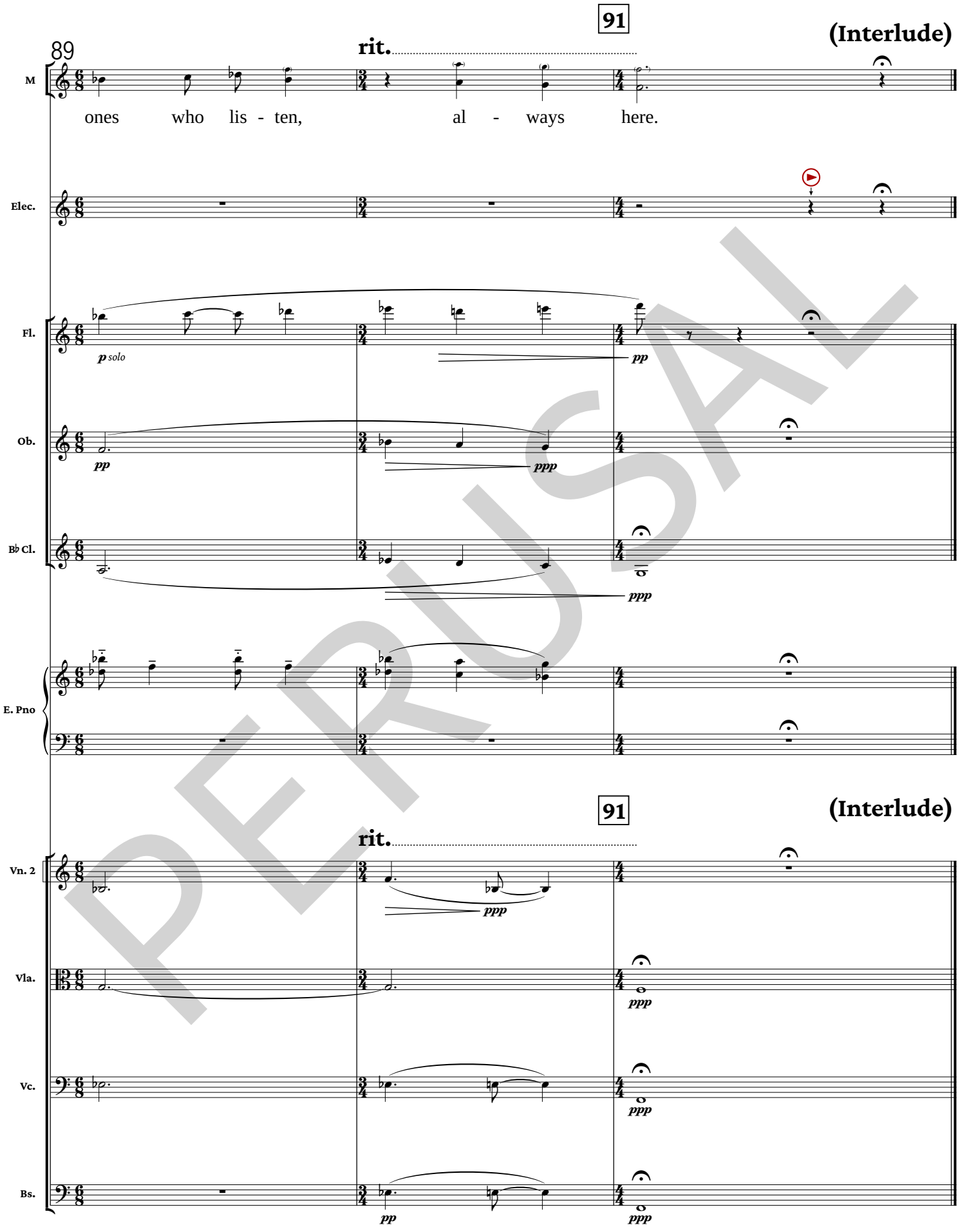
p *pp*

Bs.

arco

p *n*

PERUSAL

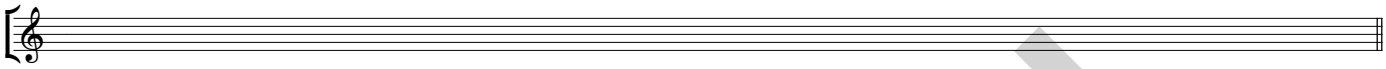

89
91
(Interlude)
rit.
M
ones who lis - ten, al - ways here.
Elec.
Fl.
p solo
pp
Ob.
pp
ppp
B♭ Cl.
ppp
E. Pno
91
(Interlude)
rit.
Vn. 2
ppp
Vla.
ppp
Vc.
ppp
Bs.
pp
ppp

PERUSAL

3A. Interlude: First Call

[Rev. 9/6/25]

Lyrics by Avalon Hogans, Spencer Rembert, and Jake Berran
Music by Jake Berran

Recordings 

3A - Checkpoints

0:00 - Start during last note of #3

0:05 - Automated voice enters

0:48 - Sound “clears + spreads out” - only one high pitch, dialing, “hello”s

1:30 - “Cloudy” pad enters, uncanny “hi”s

2:23 - Automated voice re-enters

2:51 - Automated voice higher pitch

3:07 - Automated voice even higher pitch

3:27 - Repeating “2 thousand 6 hundred” faster and faster

3:44 - Only high vocal note, then “click” then silence

3:51 - Spacious surround music

4:13 - Settles on chaotic low note

4:15 - Water wave + descends half step; **Orchestra starts #4**

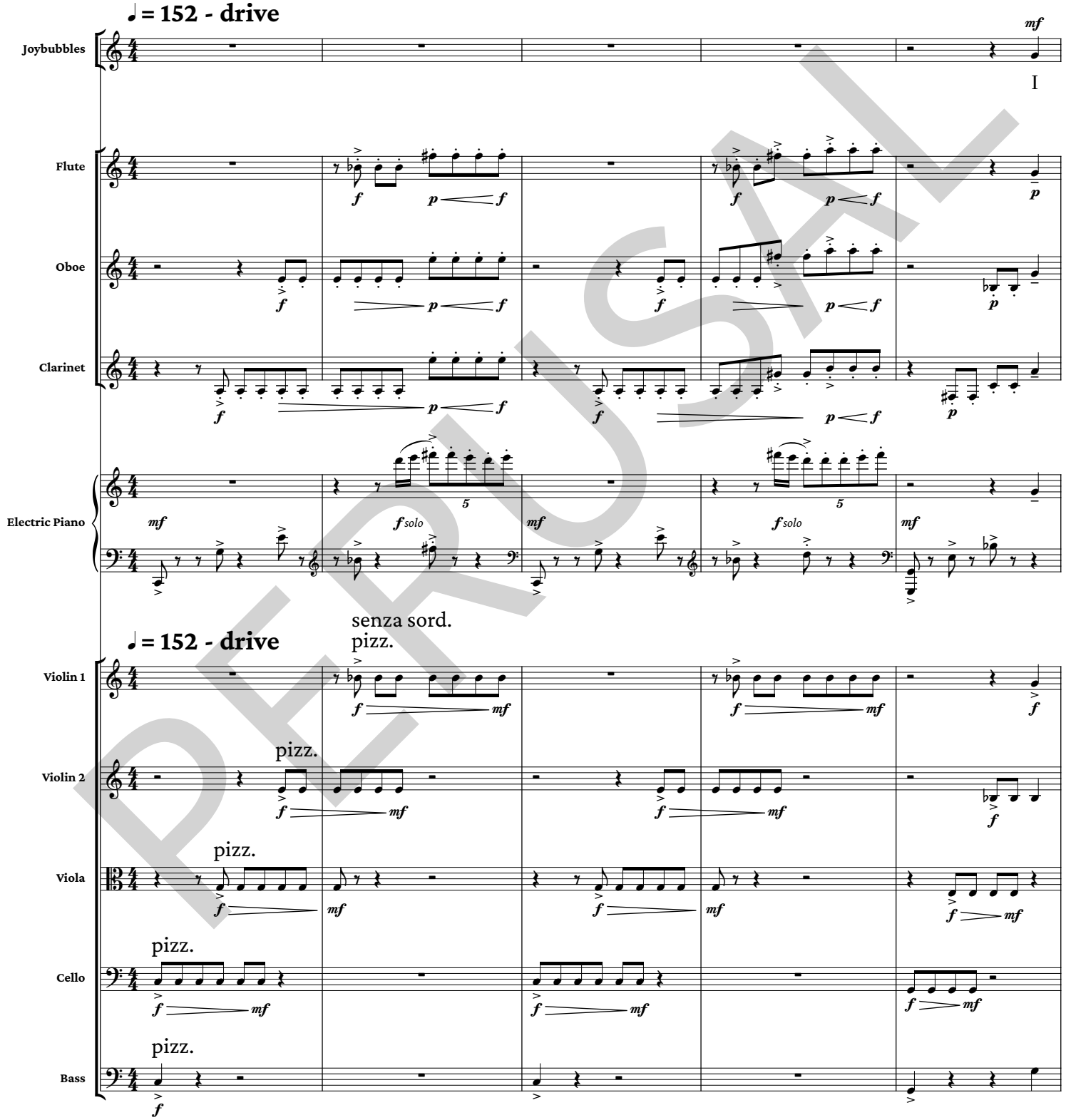
PERUSAL

Music copyrighted © 2025 by Jake Berran • jakeberran.com

4. I made the phone hiccup

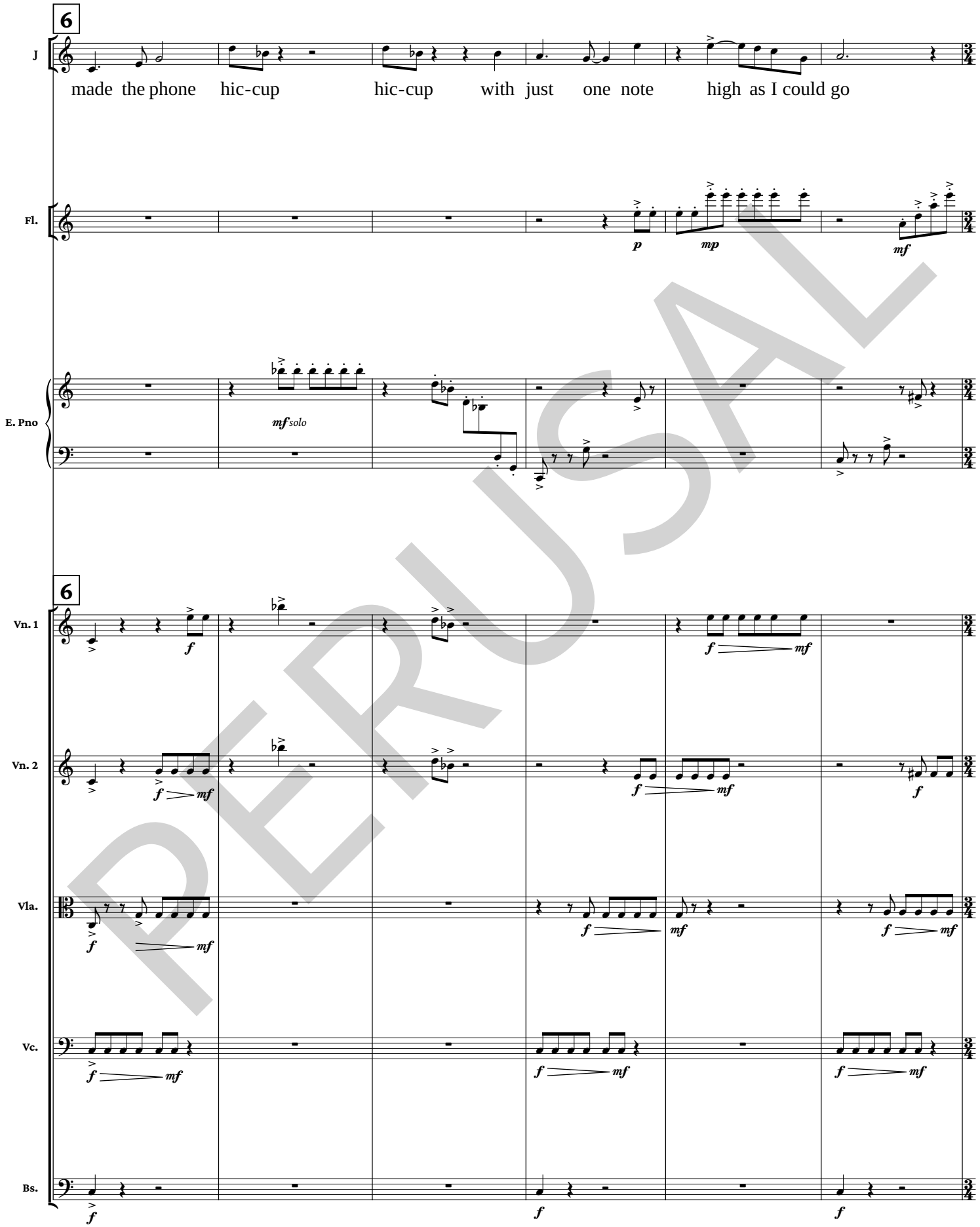
[Rev. 9/6/25]

Lyrics by Avalon Hogans, Spencer Rembert, and Jake Berran
Music by Jake Berran

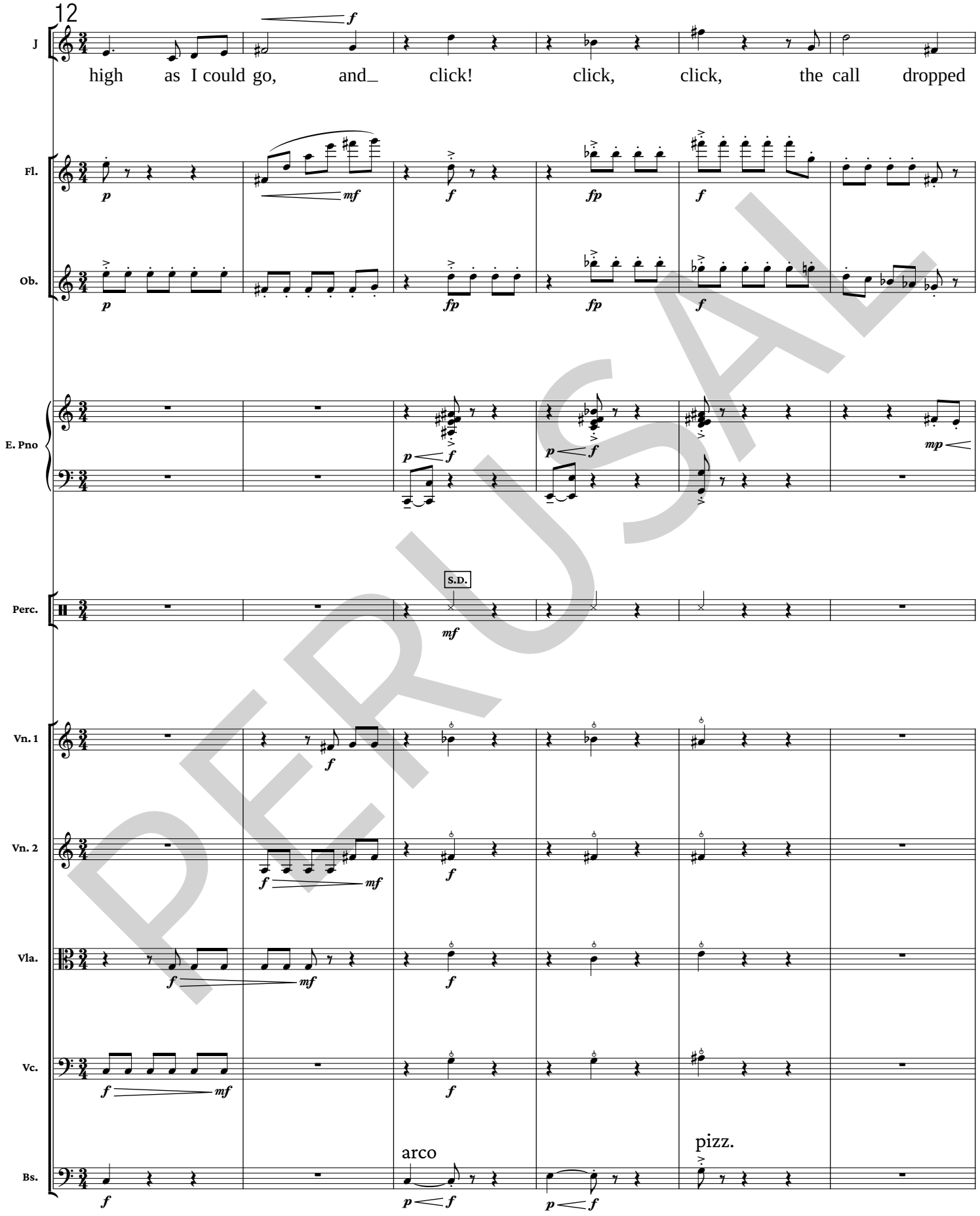


PERUSAL

Music copyrighted © 2025 by Jake Berran • jakeberran.com


6
J
made the phone hic-cup hic-cup with just one note high as I could go
Fl.
p
mp
mf
E. Pno
mf solo
6
Vn. 1
f
mf
Vn. 2
f
mf
Vla.
f
mf
Vc.
f
mf
Bs.
f

PERUSAL


12
J
high as I could go, and_ click! click, click, the call dropped
Fl.
Ob.
E. Pno
Perc.
S.D.
Vn. 1
Vn. 2
Vla.
Vc.
Bs.
arco
pizz.

PERUSAL

18

(put phone down on beat)

poco rit.

J

Fl.

non vib.

pp

Ob.

non vib.

pp

B♭ Cl.

pp

E. Pno

mf *mp* 3 *p*

poco rit.

Vla.

mf *mp* *p*

Vc.

mf *mp* *p*

PERUSAL

23 ♩ = 132 - mischievous

J: I can make the phone stop I can make the phone stop

Fl.

Ob. vib. norm.

B♭ Cl.

E. Pno

Perc. KICK DRUM (S.D.)

23 ♩ = 132 - mischievous

Vn. 1 arco

Vn. 2 arco

Vla. arco

Vc. arco

Bs. arco

PERUSAL

27

accel.

J: I can make the phone stop with just one note_ I am hav-ing so much

Fl.

Ob.

B♭ Cl.

E. Pno

Perc. BELL TREE (UP)

accel.

Vn. 1

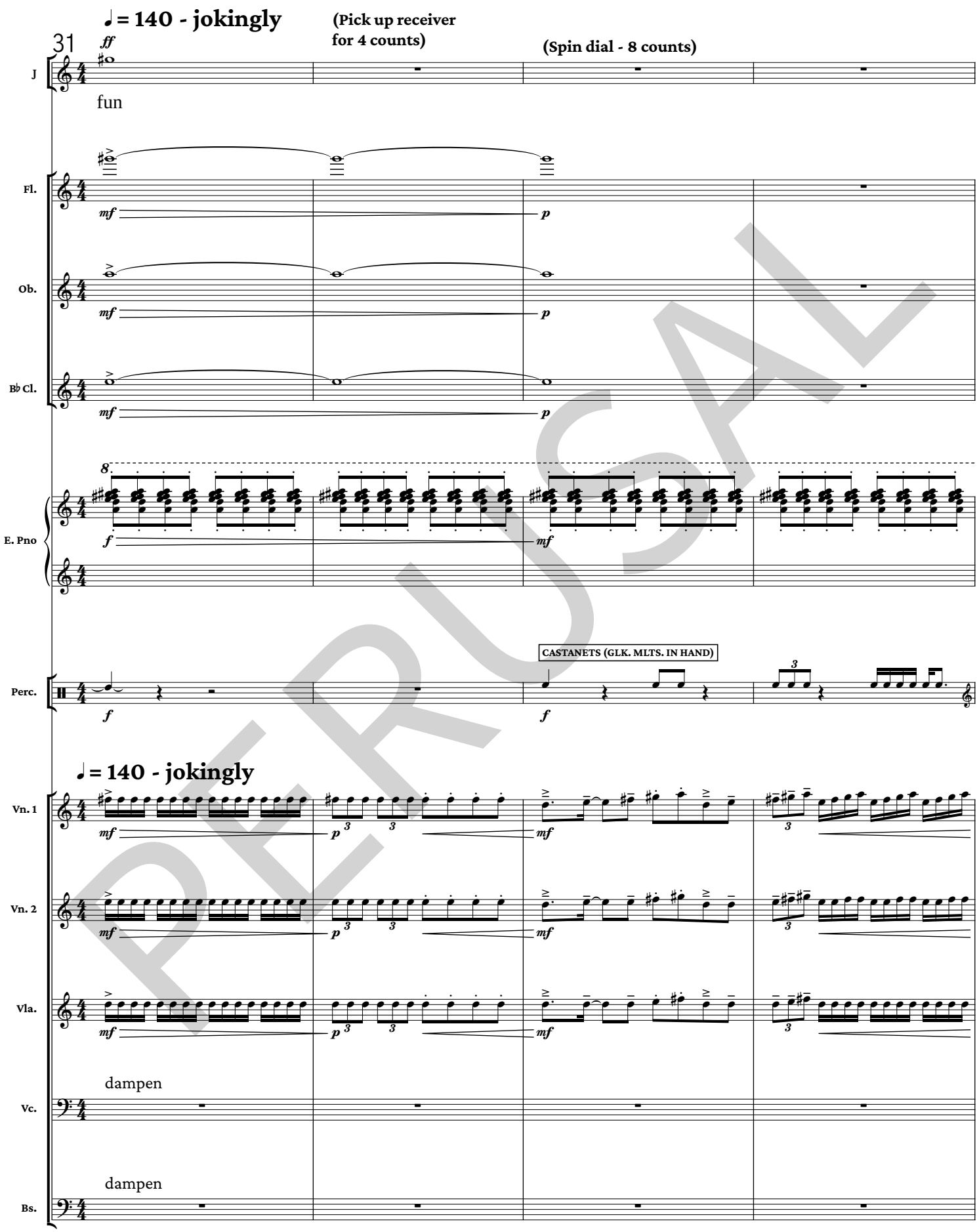
Vn. 2

Vla.

Vc. gliss.

Bs. gliss.

PERUSAL


♩= 140 - jokingly
(Pick up receiver for 4 counts)
(Spin dial - 8 counts)
31
ff
J
fun
Fl.
mf
p
Ob.
mf
p
B♭ Cl.
mf
p
8
E. Pno
f
mf
CASTANETS (GLK. MLTS. IN HAND)
Perc.
f
f
♩= 140 - jokingly
Vn. 1
mf
p
mf
Vn. 2
mf
p
mf
Vla.
mf
p
mf
dampen
Vc.
dampen
Bs.

PERUSAL

35 (Stop dialing, phone to ear - 8 counts)

37

J: *f* Hel-lo! Your

R: (Tenor - through phone EQ) Hel-lo, who is this?

Ob.: *f*

B♭ Cl.: *f*

E. Pno: (8)

Perc.: GLOCK. *f* — COWBELL (HIGH) glock. *f*

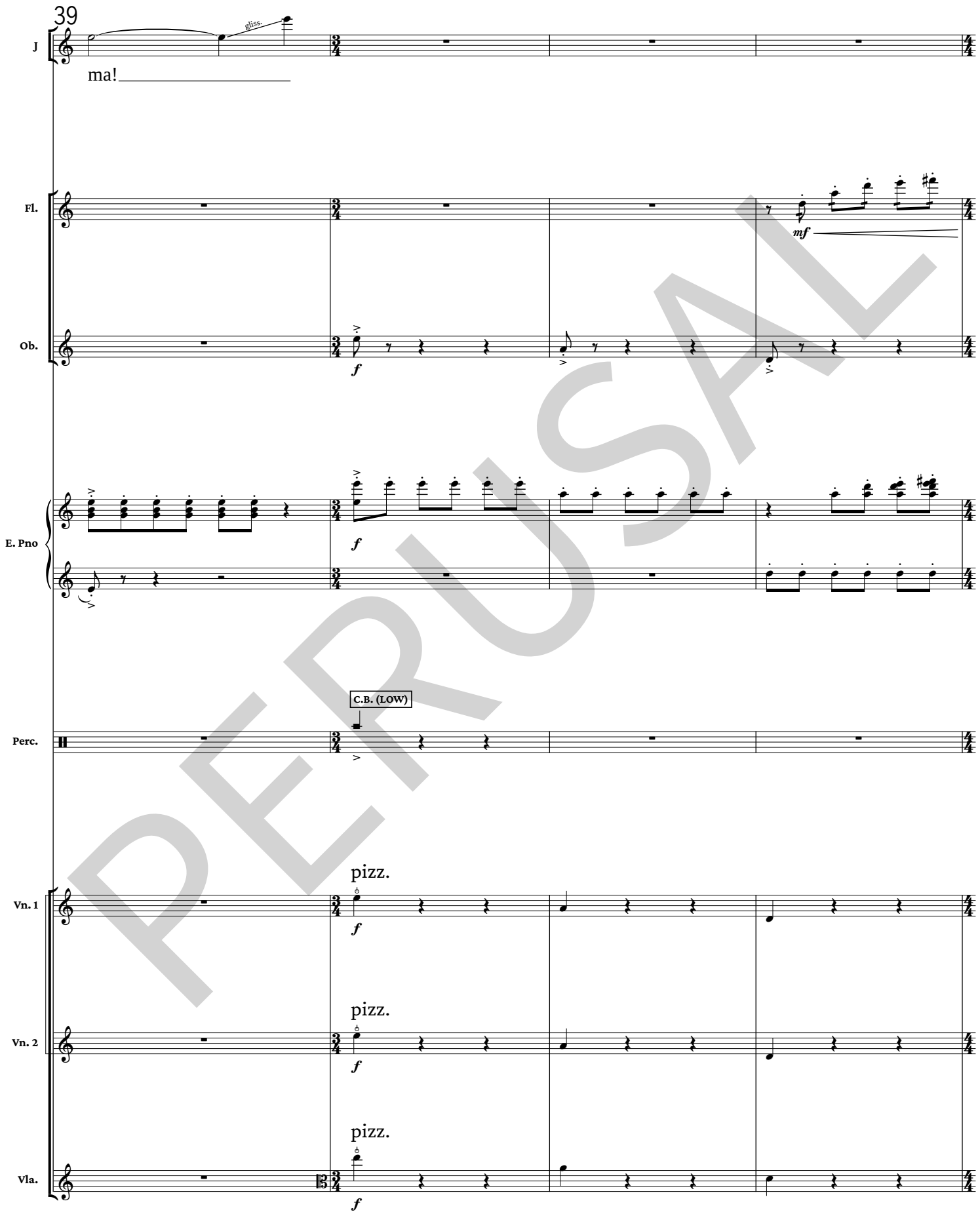
37

Vn. 1: molto vib. *f* *p*

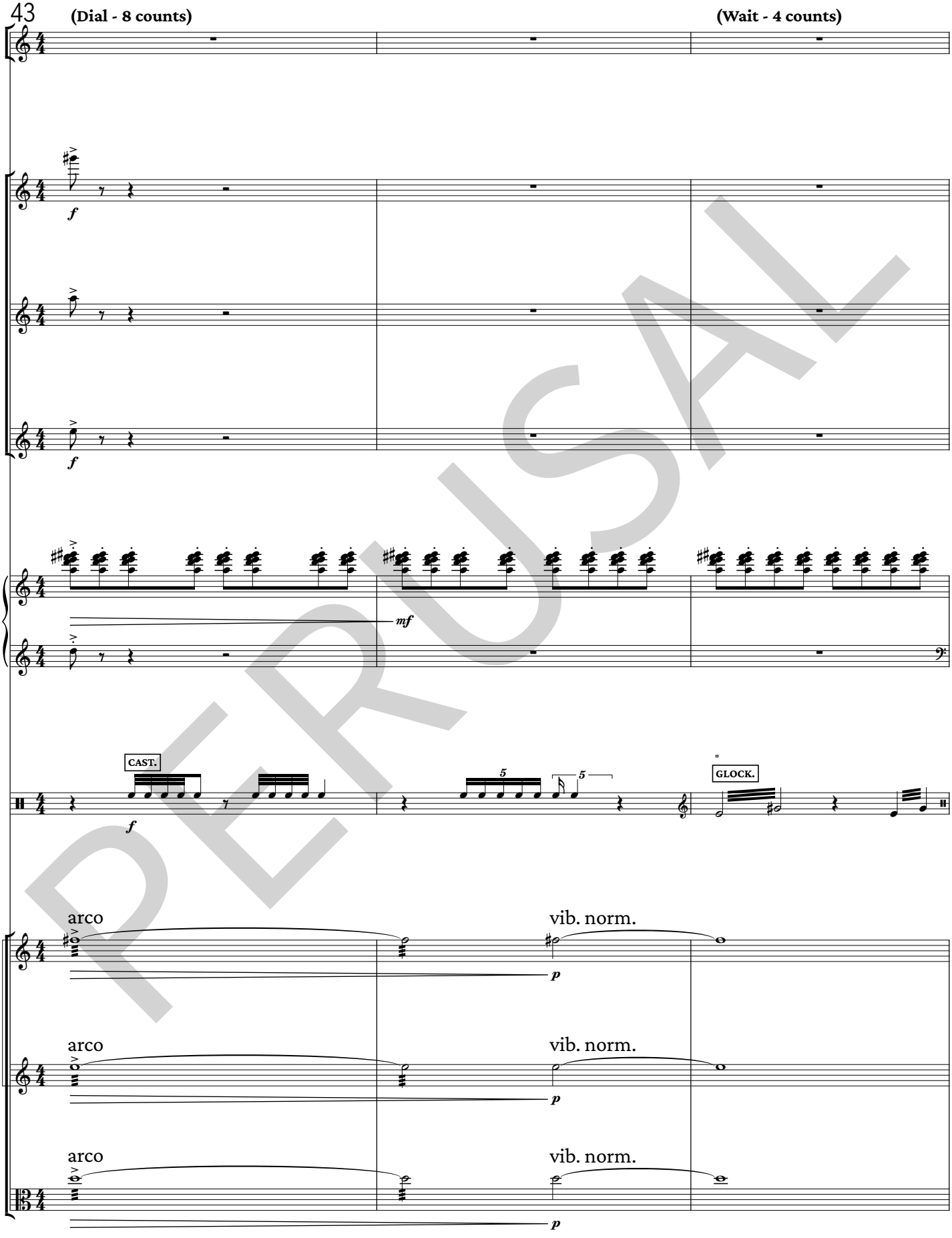
Vn. 2: *tr* molto vib. *f* *p*

Vla.: molto vib. *f* *p*

PERUSAL


39
J
gliss.
ma!
Fl.
mf
Ob.
f
E. Pno
f
C.B. (LOW)
Perc.
pizz.
Vn. 1
f
pizz.
Vn. 2
f
pizz.
Vla.
f

PERUSAL


43
(Dial - 8 counts)
(Wait - 4 counts)
J
Fl.
Ob.
B♭ Cl.
E. Pno
Perc.
CAST.
GLOCK.
Vn. 1
Vn. 2
Vla.
arco
vib. norm.
PERUSAL

46

J

f

is your re-fri-ger-a-tor run-ning?

R

(w/ phone EQ)

3

Let me go check.

Ob.

f

B♭ Cl.

f

E. Pno

tr

C.B. (HIGH)

glock.

Perc.

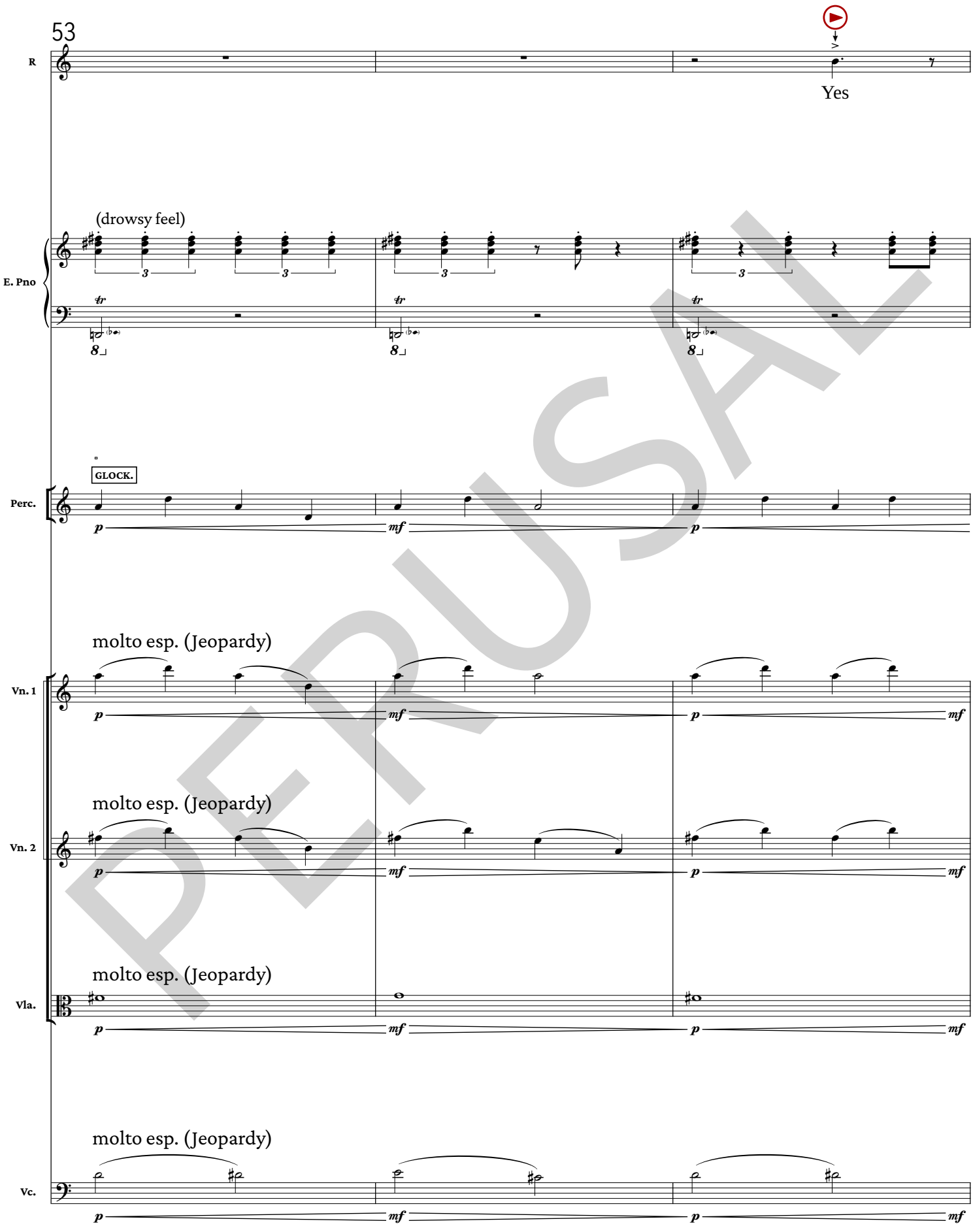
50

E. Pno

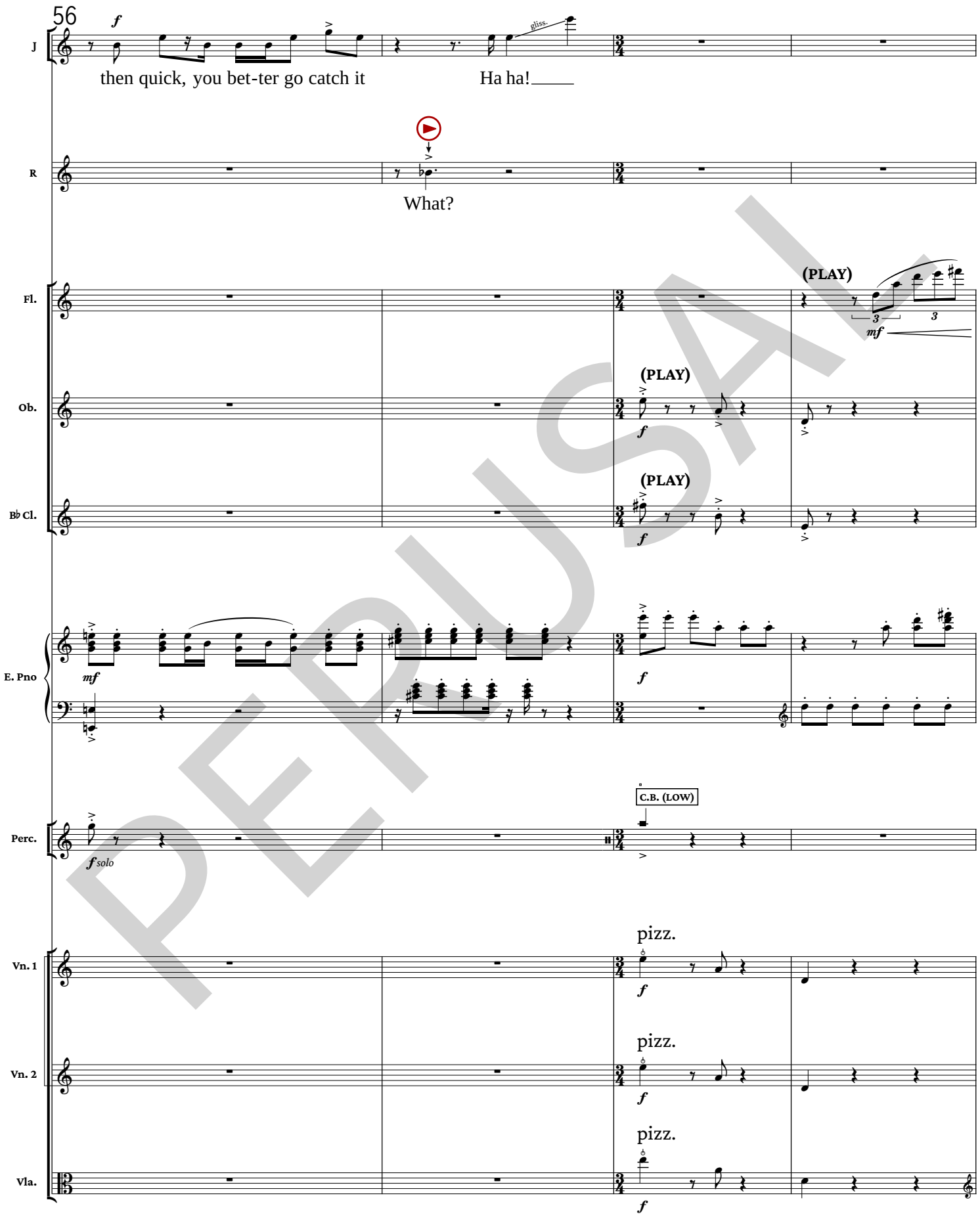
tr

p

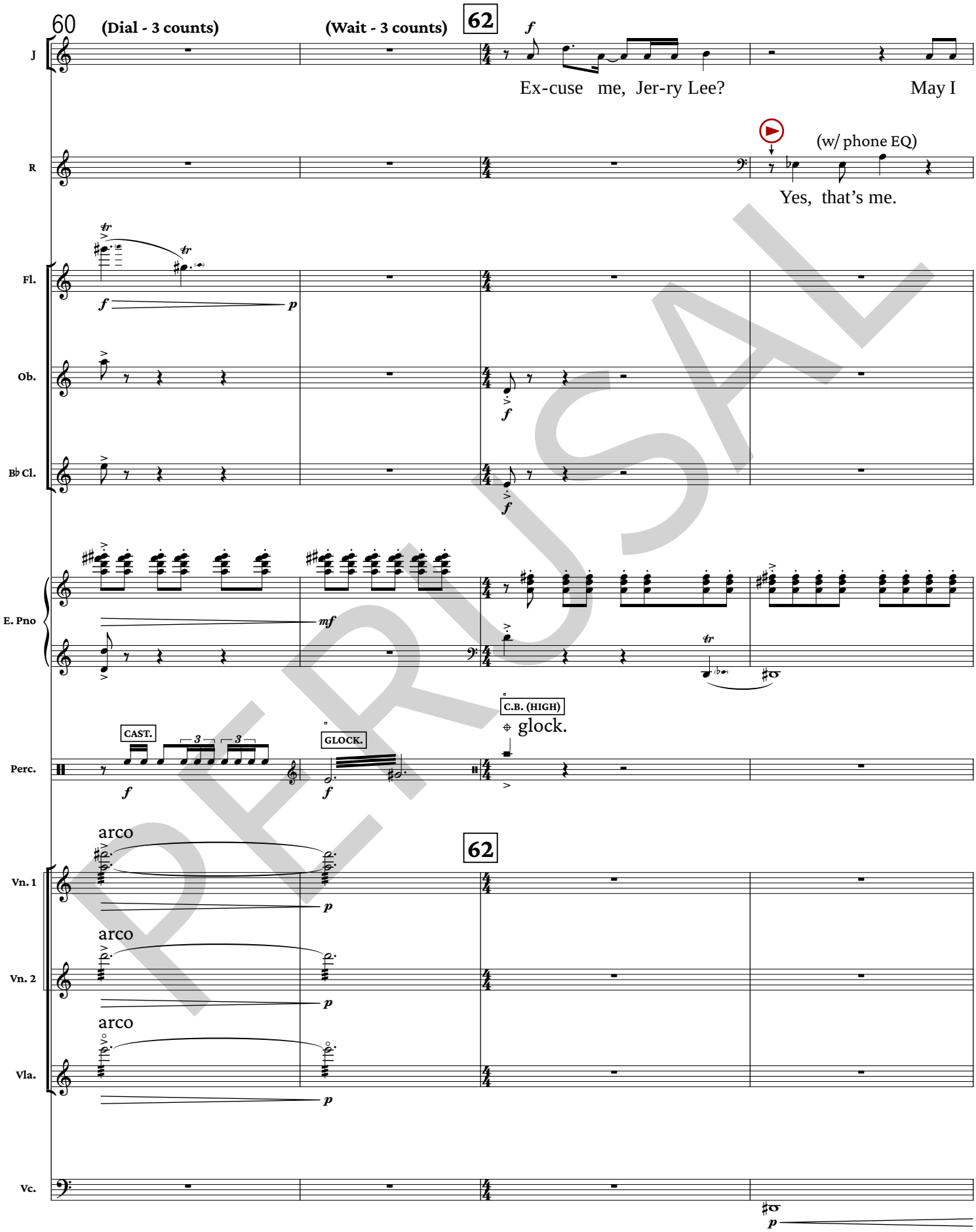
PERUSAL


53
R
Yes
(drowsy feel)
E. Pno
tr
8
Perc.
GLOCK.
p
mf
molto esp. (Jeopardy)
Vn. 1
Vn. 2
Vla.
Vc.

PERUSAL


56
J
then quick, you bet-ter go catch it
Ha ha!
gliss.
R
What?
Fl.
(PLAY)
mf
Ob.
(PLAY)
f
B♭ Cl.
(PLAY)
f
E. Pno
mf
f
Perc.
f solo
C.B. (LOW)
Vn. 1
pizz.
f
Vn. 2
pizz.
f
Vla.
pizz.
f

PERUSAL


60
(Dial - 3 counts)
(Wait - 3 counts)
62
J
Ex-cuse me, Jer-ry Lee?
May I
R
(w/ phone EQ)
Yes, that's me.
Fl.
Ob.
B♭ Cl.
E. Pno
Perc.
CAST.
GLOCK.
C.B. (HIGH)
glock.
62
Vn. 1
arco
Vn. 2
arco
Vla.
arco
Vc.

PERUSAL

64

J

speak to Mis-ter Wall?

Then how does your house not fall?

R

No Wall here, boy!

Ob.

(try pitch bending or microtones?)

gliss.

p *mf*

B♭ Cl.

(try pitch bending or microtones?)

gliss.

p *mf*

E. Pno

tr

p sub.

mf sub.

Vn. 1

gliss.

p *mf*

Vn. 2

gliss.

p *mf*

Vla.

gliss.

p *mf*

Vc.

mf

p *f*

mf

PERUSAL

68

J

gliss.

fall?

Fl.

Ob.

B♭ Cl.

E. Pno

C.B. (LOW)

Perc.

Vn. 1

pizz.

arco

Vn. 2

pizz.

arco

(gliss.)

Vla.

pizz.

arco

(gliss.)

Vc.

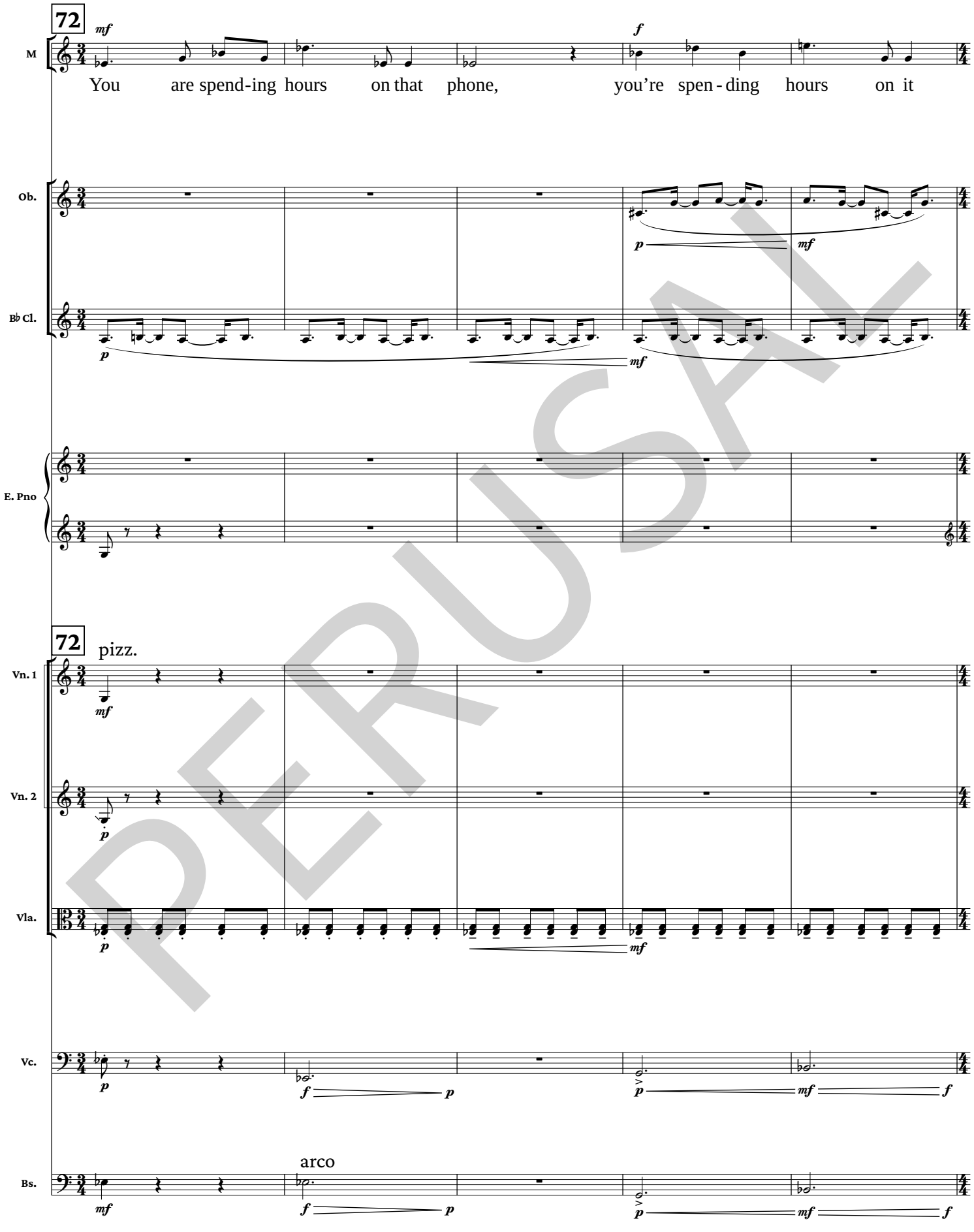
(gliss.)

pizz.

Bs.

gliss.

PERUSAL


72
M
mf
You are spend-ing hours on that phone,
f
you're spen - ding hours on it
Ob.
p
mf
B♭ Cl.
p
mf
E. Pno
72
pizz.
Vn. 1
mf
Vn. 2
p
Vla.
p
mf
Vc.
p
f
p
p
mf
f
Bs.
arco
mf
f
p
p
mf
f

PERUSAL

77

J: Be-cause they talk to me These peo - ple, they talk to me

M: hours

Fl.

Ob.

B♭ Cl.

E. Pno

Perc. GLOCK.

Vn. 1

Vn. 2

Vla.

Vc.

Bs.

PERUSAL

81

J

That's what makes it fun!

M

But you don't know who you could be talk-ing to

Fl.

Ob.

B♭ Cl.

E. Pno

(white note gliss)

Perc.

arco

Vn. 1

Vn. 2

(gliss.)

Vla.

Vc.

Bs.

PERUSAL

84
M
Lis-ten dear, you're prank cal-ling stran-gers you're trick-ing the sys-tem
Ob.
B♭ Cl.
Perc.
S.D.
(buzz)
84
Vn. 1
Vn. 2
Vla.
Vc.
Bs.

PERUSAL

88

M: That's not harm - less, no mat-ter how it feels.

Fl.: *mf* *f* *f play out*

Ob.: *f*

B♭ Cl.: *f*

Perc.: *pp* *mp* *p*

Vn. 1: pizz. *mf* *f*

Vn. 2: pizz. *mf* *f*

Vla.: *mf* *f*

Vc.: *p* *mf* *f*

Bs.: *p* *mf* *f*

PERUSAL

92

J: *mf* 3 — But it is harm - less. It's jokes; it's sto-ries; it's play___ *f* You

M

Fl.

Ob.

E. Pno: *f–mp*

Perc.: *mf*

92

Vn. 1

Vn. 2

Vla.: pizz.

Vc.: pizz.

PERUSAL

96

J: used to say I had a big im - a - gin - a - tion, But now I'm just us-ing it in a

M

Fl.

Ob.

B♭ Cl.

E. Pno

Perc.: Dampen S.D. extra for drier sound

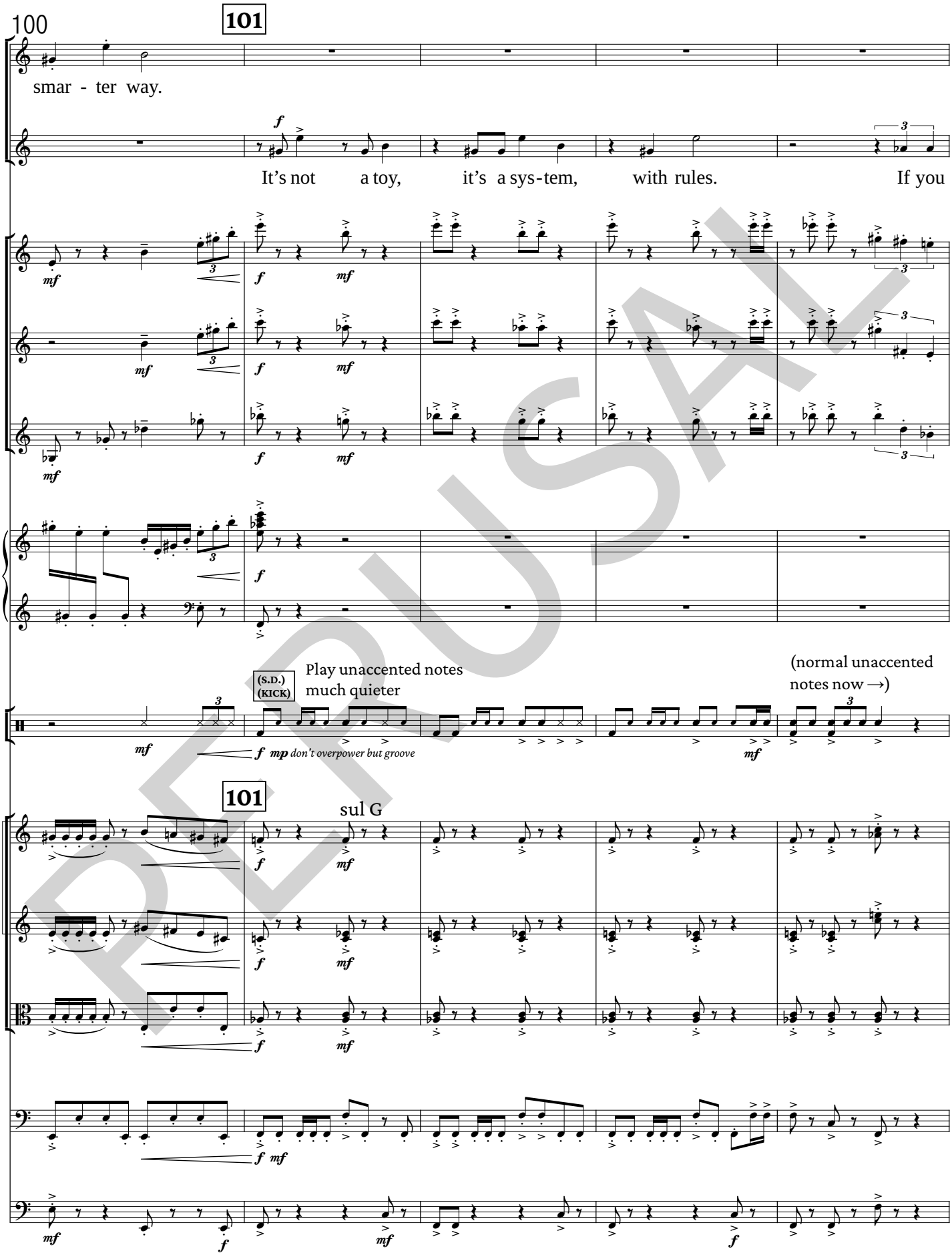
Vn. 1: arco (bounce)

Vn. 2: arco (bounce)

Vla.: arco (bounce)

Vc.: arco (bounce)

PERUSAL


100
101
J
smar - ter way.
M
It's not a toy, it's a sys-tem, with rules. If you
Fl.
Ob.
B♭ Cl.
E. Pno
Perc.
(S.D.)
(KICK)
Play unaccented notes
much quieter
(normal unaccented
notes now →)
mp don't overpower but groove
101
sul G
Vn. 1
Vn. 2
Vla.
Vc.
Bs.

PERUSAL

105

molto rit. to 60

M: mess with that, you'll pay for it– and so will I_____

Fl.

Ob.

B♭ Cl.

Perc. CH. CYM.

molto rit. to 60

Vn. 1

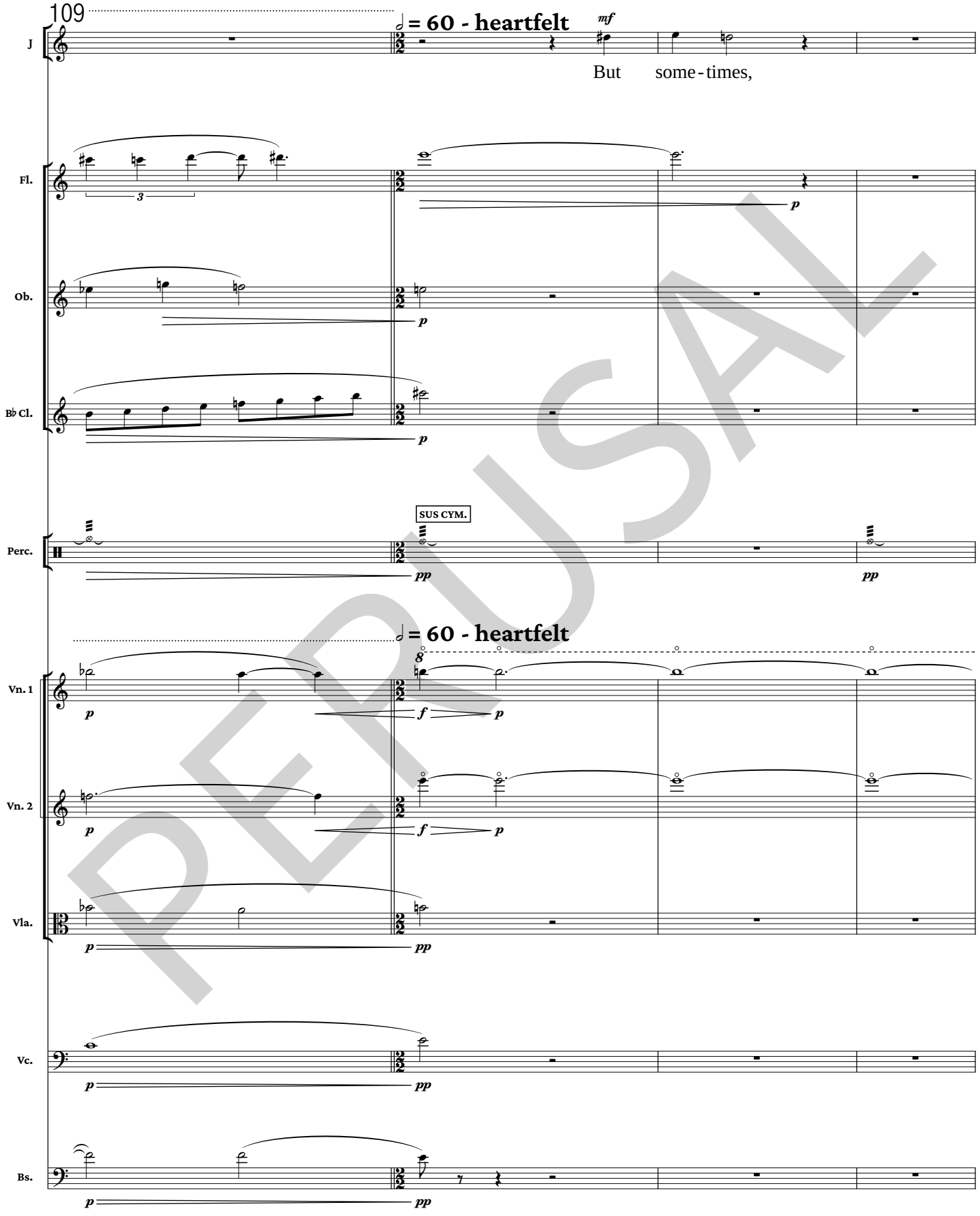
Vn. 2

Vla.

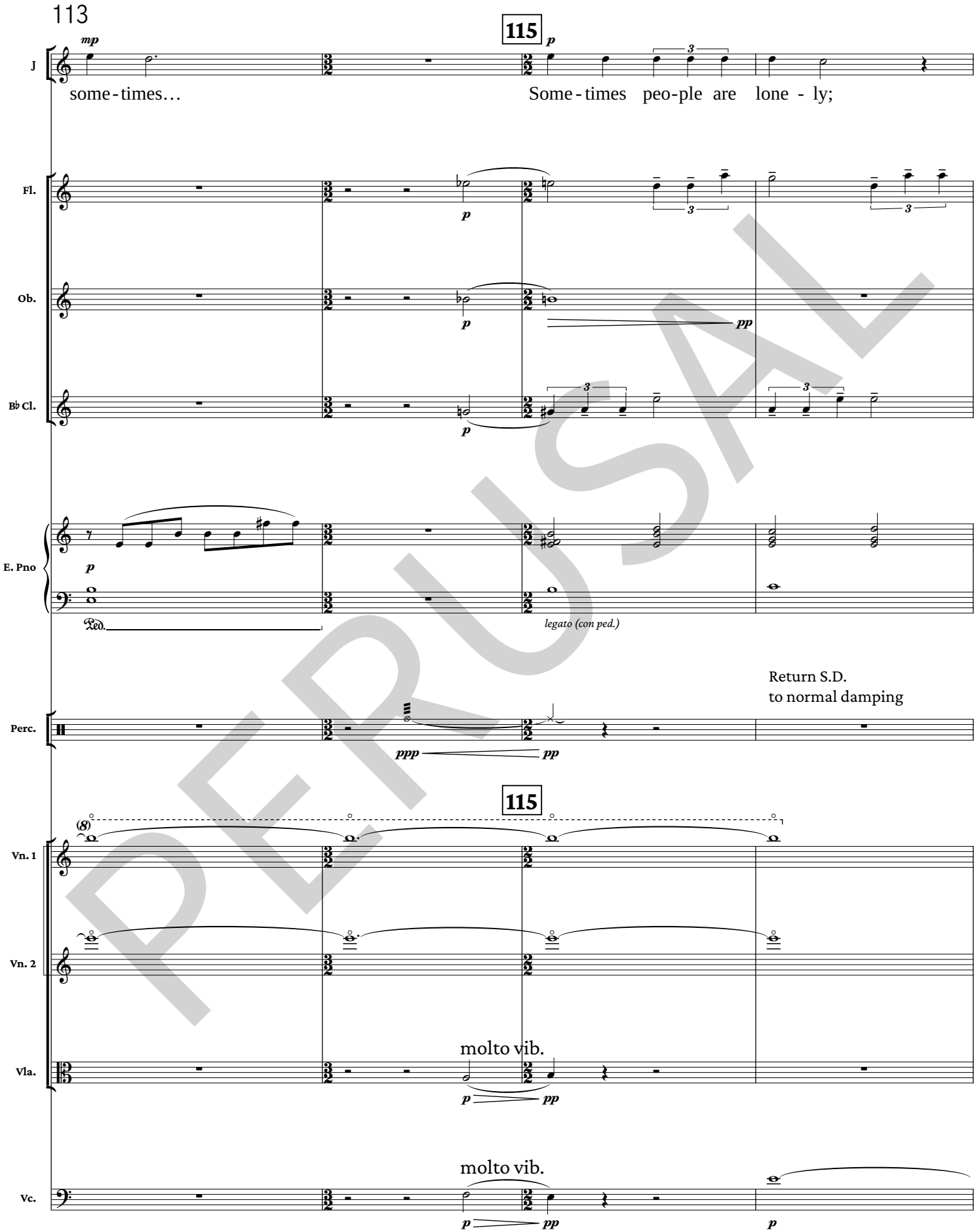
Vc.

Bs.

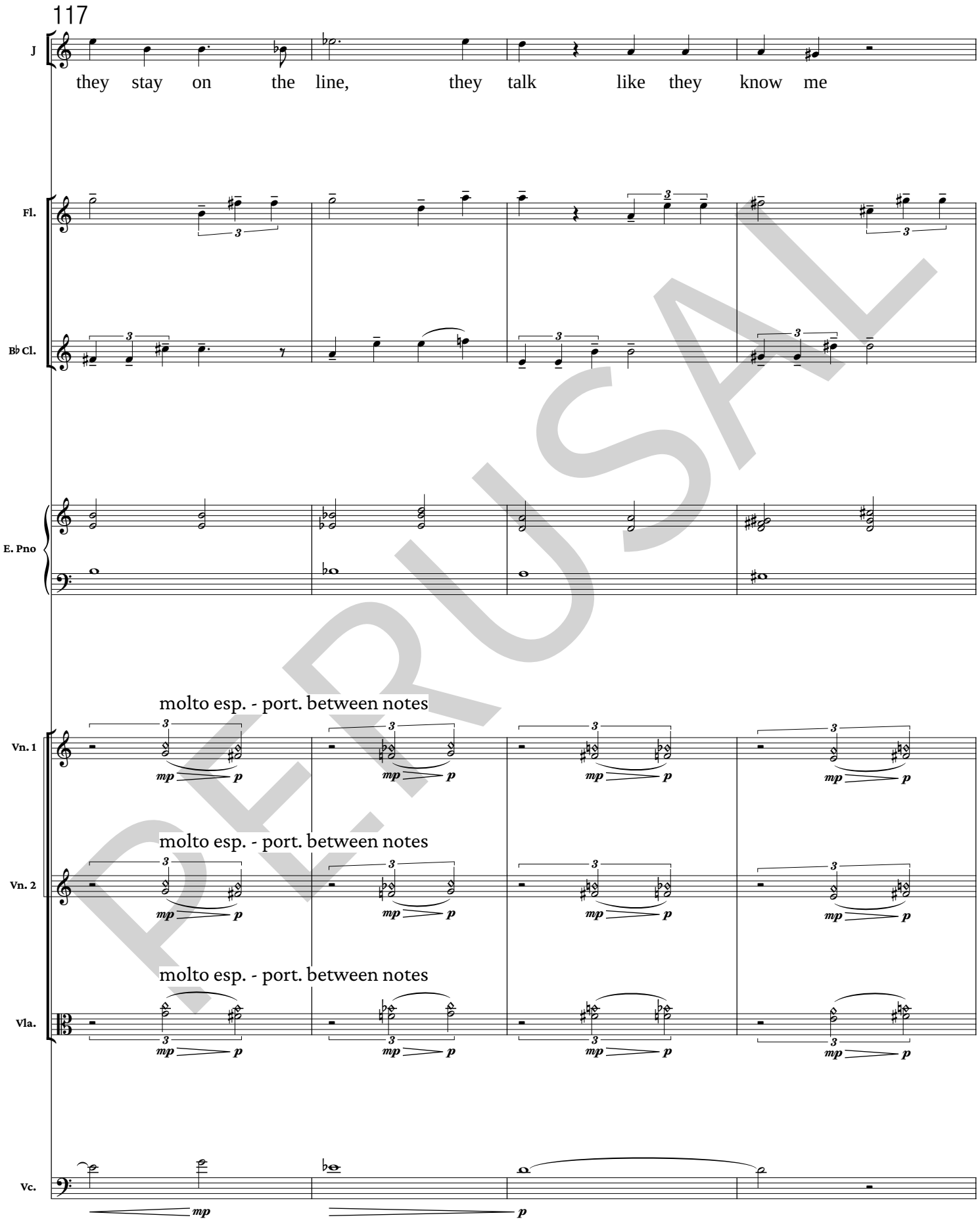
PERUSAL


109
♩ = 60 - heartfelt
mf
But some - times,
J
Fl.
Ob.
B♭ Cl.
SUS CYM.
Perc.
♩ = 60 - heartfelt
Vn. 1
Vn. 2
Vla.
Vc.
Bs.
p
pp
f

PERUSAL


113
115
J
some-times…
Some-times peo-ple are lone - ly;
Fl.
Ob.
B♭ Cl.
E. Pno
legato (con ped.)
Return S.D.
to normal damping
Perc.
115
Vn. 1
Vn. 2
molto vib.
Vla.
molto vib.
Vc.

PERUSAL


117
J
they stay on the line, they talk like they know me
Fl.
B♭ Cl.
E. Pno
molto esp. - port. between notes
Vn. 1
molto esp. - port. between notes
Vn. 2
molto esp. - port. between notes
Vla.
Vc.
mp
p

PERUSAL

121

J: like a neigh-bor of mine. They tell me their birth-days, their

Fl.: (Happy Birthday) *mp soli*

Ob.: (Happy Birthday) *mp soli*

B♭ Cl.: (Happy Birthday) *mp soli*

E. Pno

Vn. 1: *mf* *p* *pp* *p* *pp*

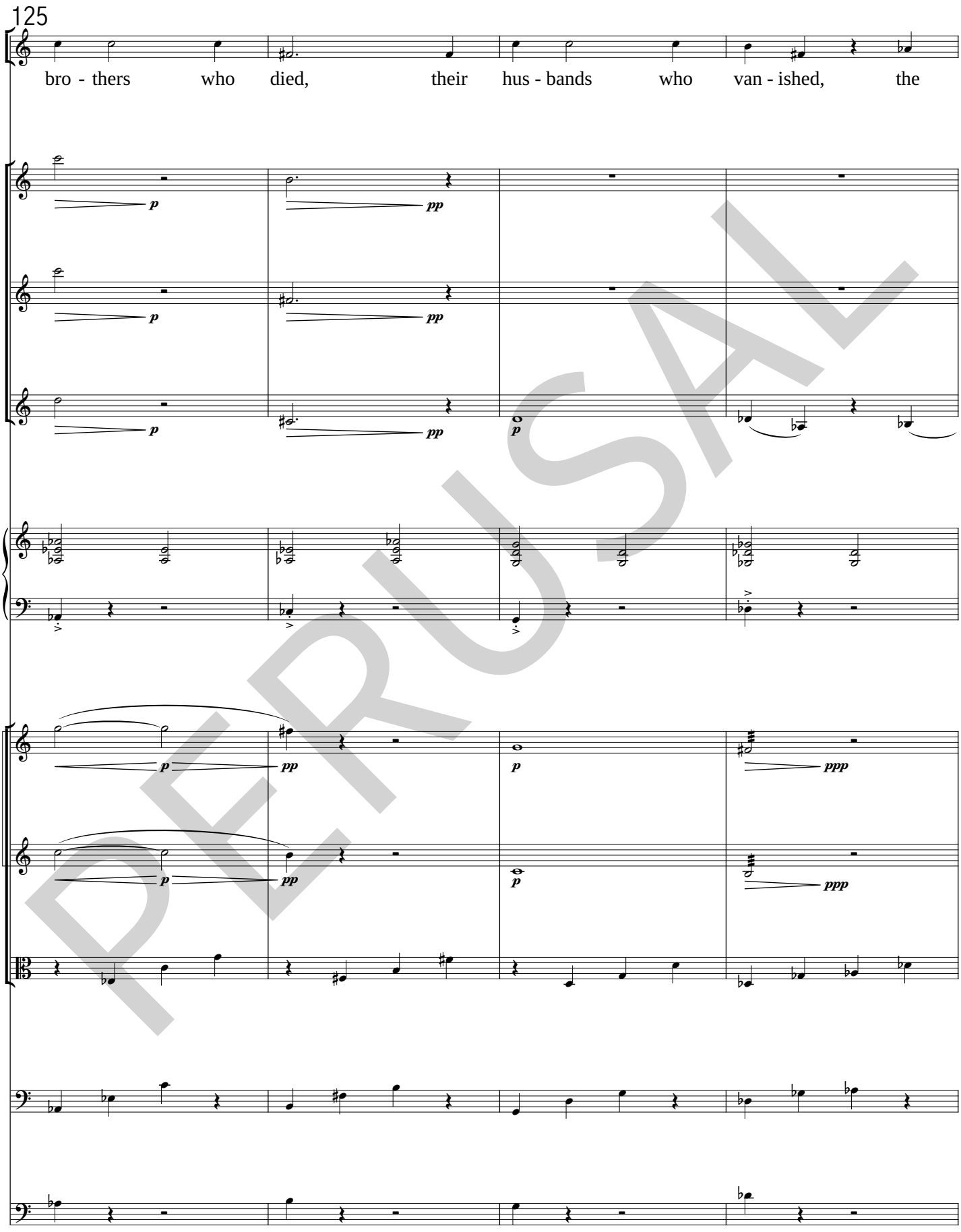
Vn. 2: *mf* *p* *pp* *p* *pp*

Vla.: *mf* *p* pizz. *mf*

Vc.: *mp* *p* pizz. *mf*

Bs.: **(PLAY)** pizz. *mf*

PERUSAL


125
J
bro - thers who died, their hus - bands who van - ished, the
Fl.
Ob.
B♭ Cl.
E. Pno
Vn. 1
Vn. 2
Vla.
Vc.
Bs.
p
pp
ppp

PERUSAL

129

rit.

131 **♩ = 72 - intimate**

p sempre

J

last time they cried. And I just lis - ten like a

B♭ Cl.

pp

E. Pno

(quasi recit. accompaniment)

pp *p*

rit.

131 **♩ = 72 - intimate**

Vn. 1

sul G

p *pp*

Vn. 2

p *pp*

Vla.

arco

molto sul pont.

pp *p*

Vc.

arco

molto sul pont.

pp *n* *p*

PERUSAL

133

J: ghost they can trust. Then I sing a high "E," and click: gone,

Fl.: (PLAY)

Ob.: (PLAY)

B♭ Cl.:

E. Pno

Perc.: (PLAY) S.D.

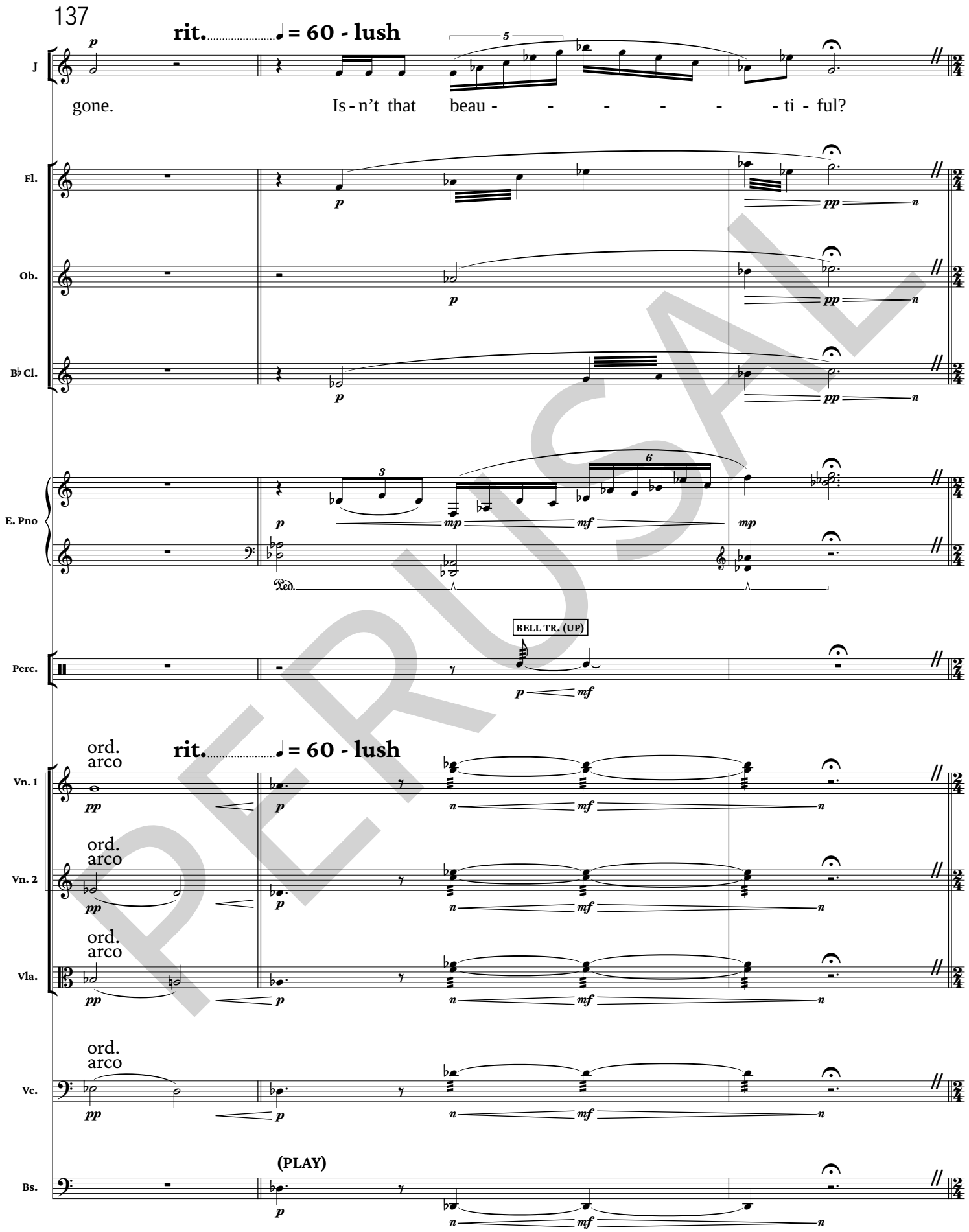
Vn. 1: sul A molto sul pont. pizz.

Vn. 2: sul A molto sul pont. sul E pizz.

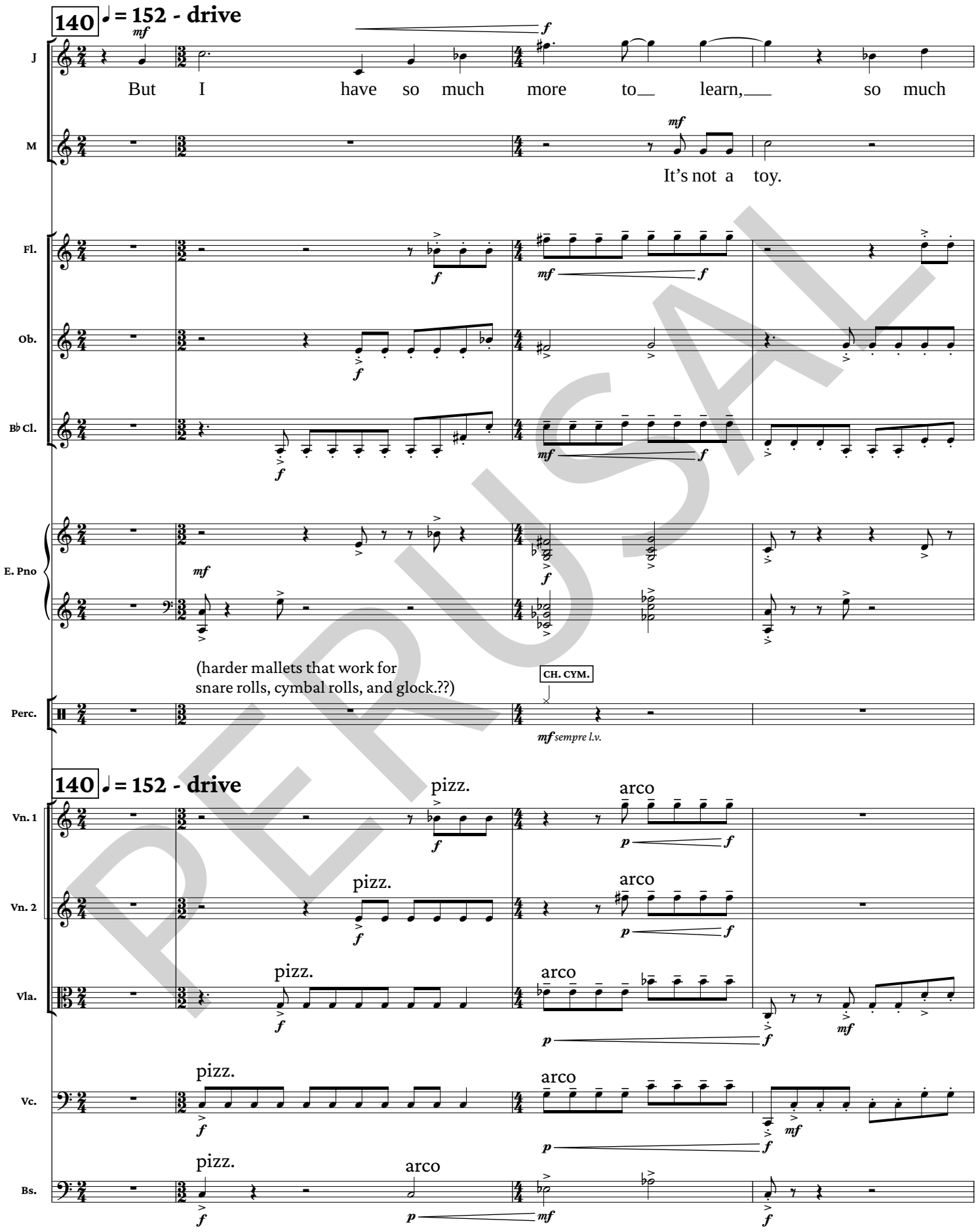
Vla.: pizz.

Vc.: pizz.

PERUSAL


137
rit. ♩ = 60 - lush
J
gone. Is - n't that beau - - - - - - ti - ful?
Fl.
Ob.
B♭ Cl.
E. Pno
Perc.
BELL TR. (UP)
rit. ♩ = 60 - lush
ord. arco
Vn. 1
Vn. 2
Vla.
Vc.
(PLAY)
Bs.

PERUSAL


140 ♩ = 152 - drive
J
But I have so much more to learn, so much
M
It's not a toy.
Fl.
Ob.
B♭ Cl.
E. Pno
(harder mallets that work for
snare rolls, cymbal rolls, and glock.??)
CH. CYM.
Perc.
mf sempre l.v.
140 ♩ = 152 - drive
Vn. 1
Vn. 2
Vla.
Vc.
Bs.
pizz.
arco

PERUSAL

144

J: more, so much more, like con-ference calls, in-ter - na-tion-al calls,

M: It's not a toy. You will pay. You will pay.

small S.D. notes =
very de-emphasized

PERUSAL

148

J

break-ing through pay - walls.

M

You will pay.

Fl.

Ob.

B♭ Cl.

E. Pno

Perc.

CH.

Vn. 1

Vn. 2

(16ths)

Vla.

Vc.

Bs.

PERUSAL

152

153

J

Some-day, I'll have a whole neigh-bor - hood, a

Fl.

Ob.

B♭ Cl.

E. Pno

roll as long as possible
but prioritize glock.

Perc.

SUS.

GLK.

SUS.

153

molto vib.

Vn. 1

slow trem. speed
into next bar

Vn. 2

slow trem. speed
into next bar

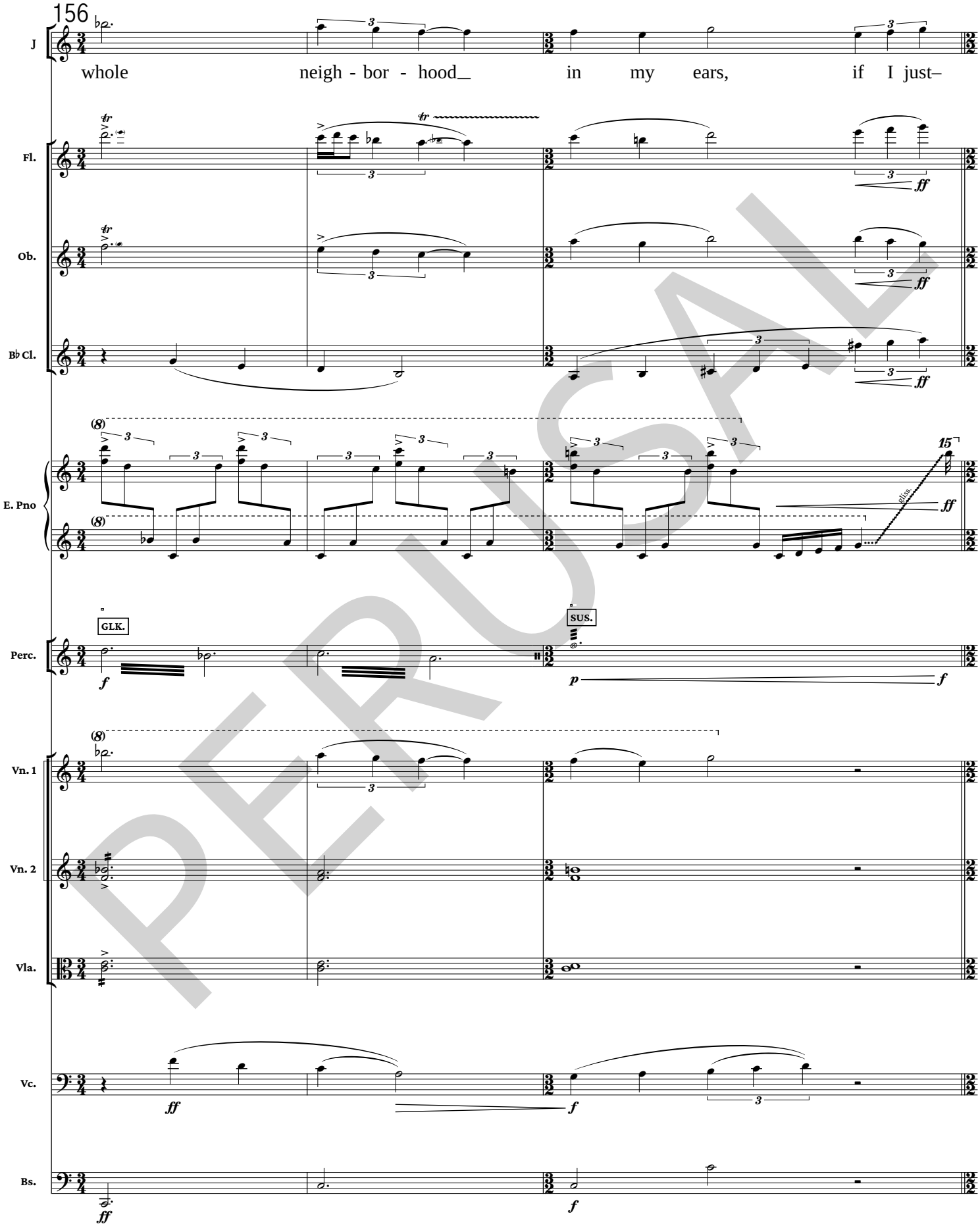
Vla.

slow trem. speed
into next bar

Vc.

Bs.

PERUSAL


156
J
whole neigh - bor - hood_ in my ears, if I just–
Fl.
Ob.
B♭ Cl.
E. Pno
Perc.
GLK.
SUS.
Vn. 1
Vn. 2
Vla.
Vc.
Bs.

PERUSAL

159 𝅗𝅥 = 50 - vehement

M

f *p*

Son,

Ob.

f *p*

B♭ Cl.

f *p*

dampen
immediately

Perc.

159 𝅗𝅥 = 50 - vehement

(slow the tremolo into
next bar - ad lib.)

Vn. 1

ff *p*

(slow tremolo into
next bar - ad lib.)

Vn. 2

ff *p*

(slow tremolo into
next bar - ad lib.)

Vla.

ff *p*

(slow tremolo into
next bar - ad lib.)

Vc.

ff *p*

(slow tremolo into
next bar - ad lib.)

Bs.

ff *p*

PERUSAL

Poco recit.

162

J

pp softer than Mom

3

But is-n't it beau - ti - ful?

M

You're weav-ing webs with sto - len thread. This is-n't play– it's laws you tread.

Fl.

p

Ob.

p

B♭ Cl.

p

Poco recit.

Vn. 1

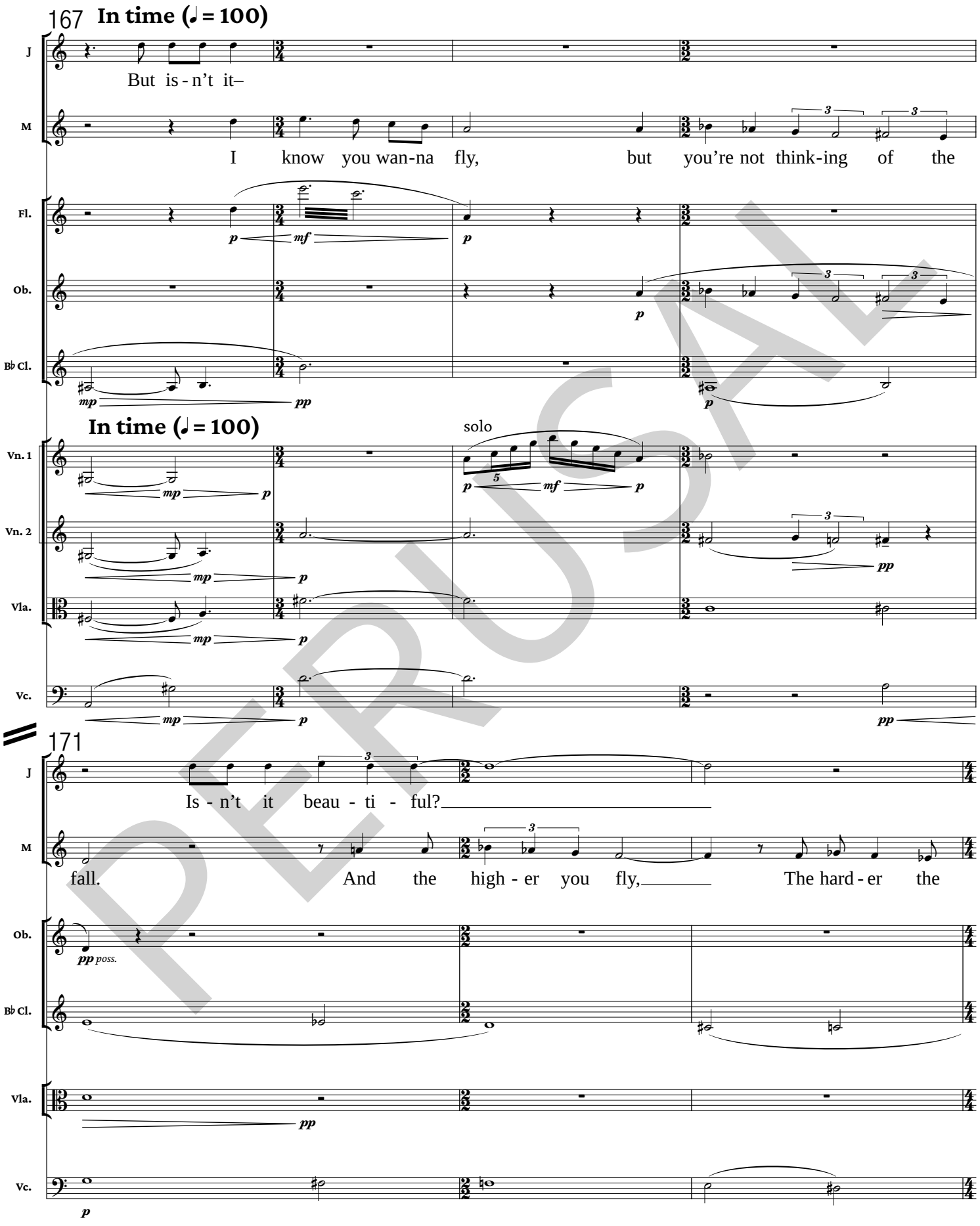
Vn. 2

Vla.

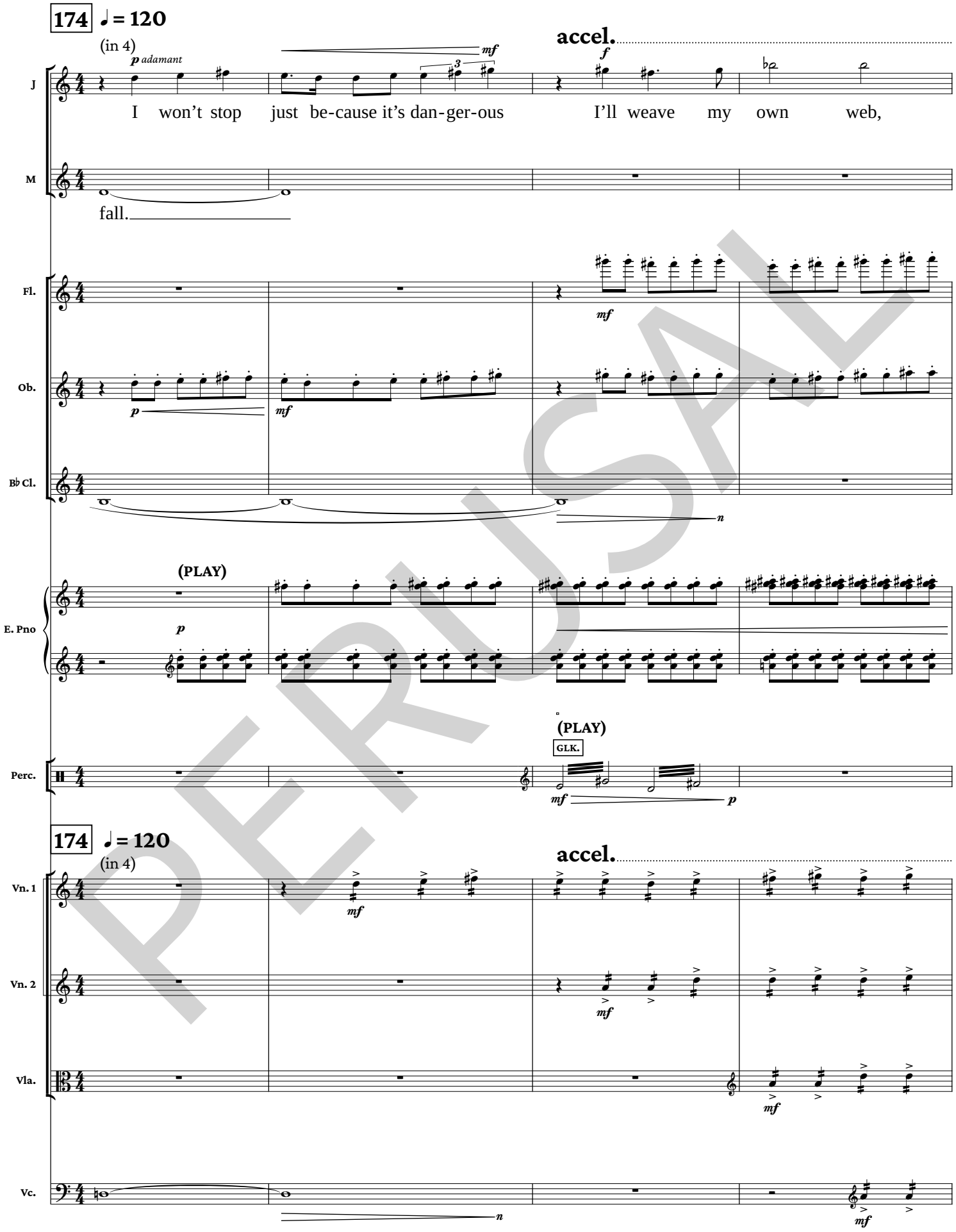
Vc.

Bs.

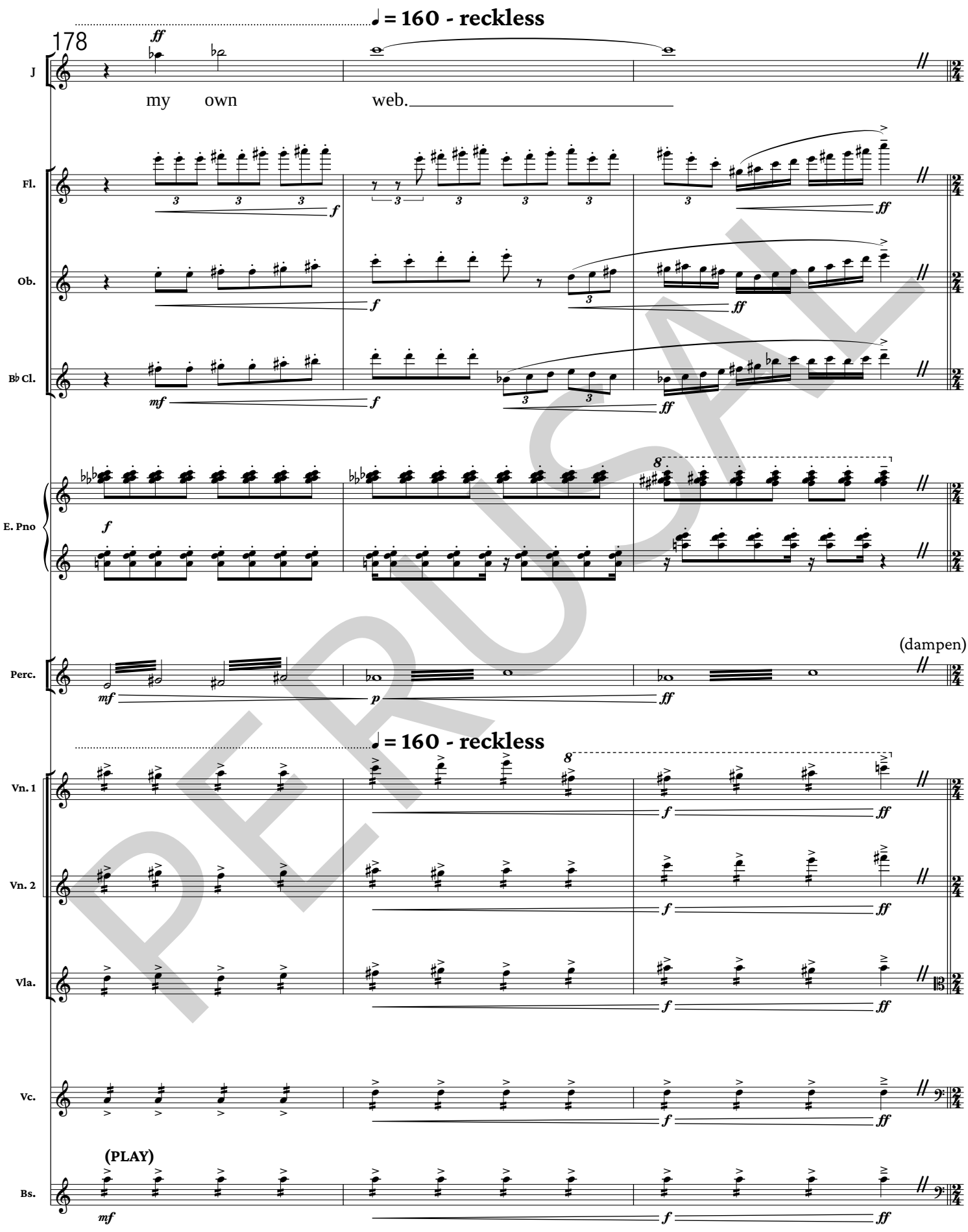
PERUSAL


167
In time (♩ = 100)
J
But is - n't it–
M
I know you wan-na fly, but you're not think-ing of the
Fl.
Ob.
B♭ Cl.
In time (♩ = 100)
solo
Vn. 1
Vn. 2
Vla.
Vc.
171
J
Is - n't it beau - ti - ful?
M
fall. And the high - er you fly, The hard - er the
Ob.
B♭ Cl.
Vla.
Vc.

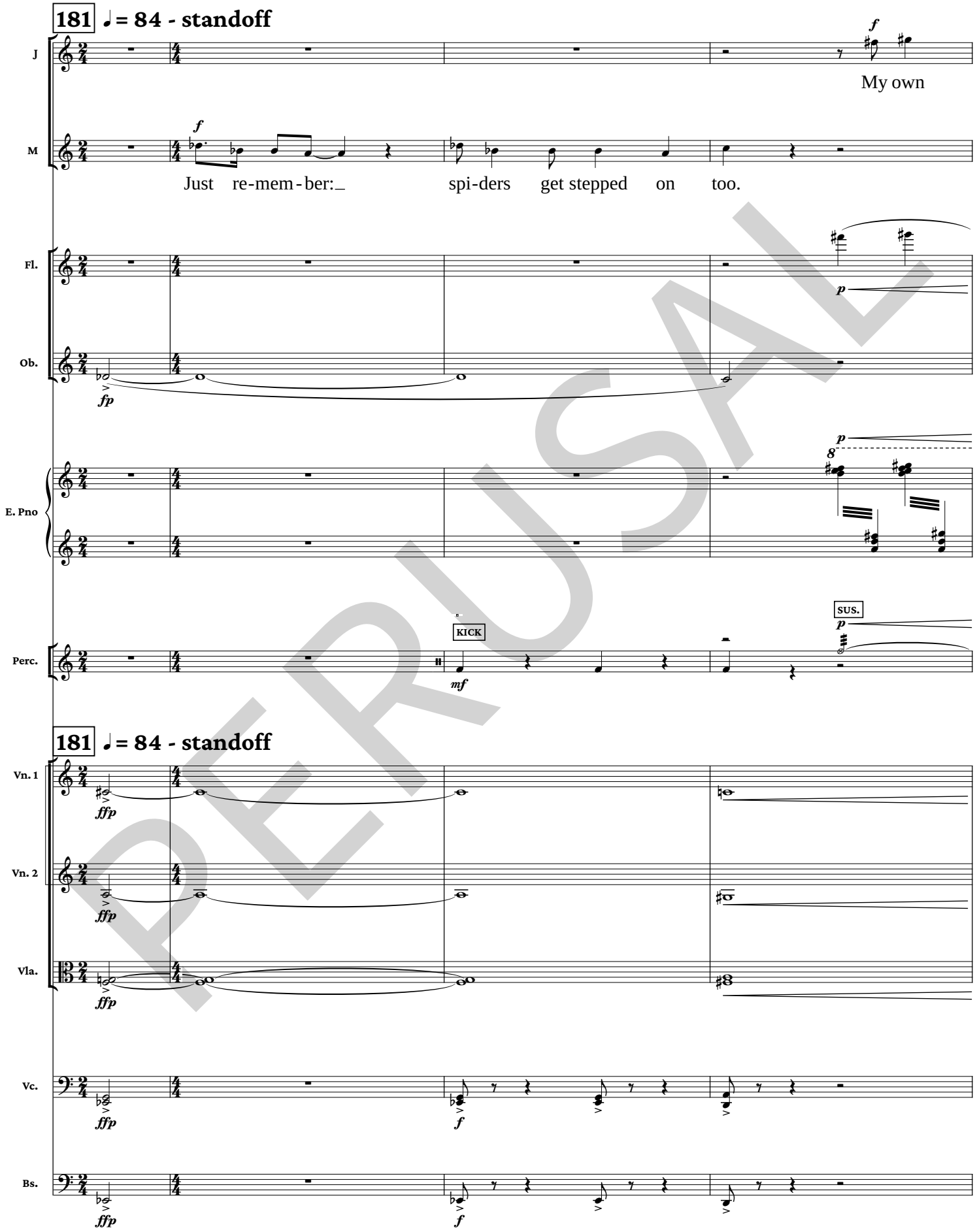
PERUSAL

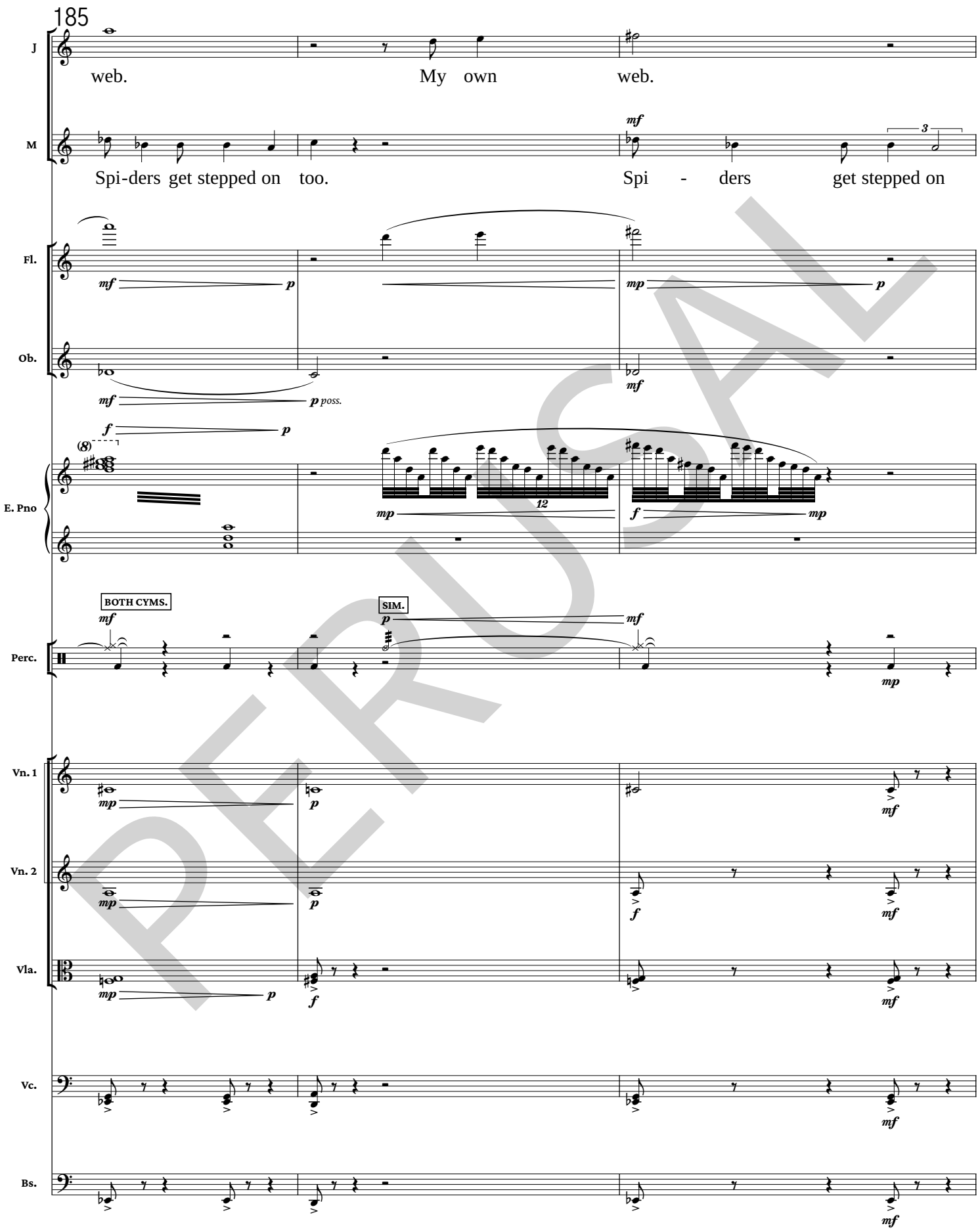

174 ♩ = 120
(in 4)
accel.
J
I won't stop just be-cause it's dan-ger-ous I'll weave my own web,
M
fall.
Fl.
Ob.
B♭ Cl.
(PLAY)
E. Pno
(PLAY)
GLK.
Perc.
174 ♩ = 120
(in 4)
accel.
Vn. 1
Vn. 2
Vla.
Vc.

PERUSAL


♩ = 160 - reckless
178
J
my own web.
Fl.
Ob.
B♭ Cl.
E. Pno
Perc.
(dampen)
♩ = 160 - reckless
Vn. 1
Vn. 2
Vla.
Vc.
(PLAY)
Bs.

PERUSAL


181 ♩ = 84 - standoff
J
M
Fl.
Ob.
E. Pno
Perc.
Vn. 1
Vn. 2
Vla.
Vc.
Bs.
My own
Just re-mem-ber: spi-ders get stepped on too.
KICK
SUS.
PERUSAL


185
J
web.
My own
web.
M
Spi-ders get stepped on too.
Spi - ders get stepped on
Fl.
Ob.
poss.
E. Pno
12
BOTH CYMS.
SIM.
Perc.
Vn. 1
Vn. 2
Vla.
Vc.
Bs.

PERUSAL

188

(Interlude)

M

p

too.

E. Pno

solo - freely

f

8

Perc.

CH. ONLY

p

pp

(Interlude)

Vn. 1

p

pp

Vn. 2

p

pp

Vla.

p

pp

Vc.

p

pp

Bs.

p

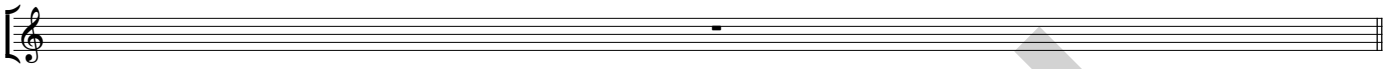
pp

PERUSAL

4A. Interlude: Angry Call

[Rev. 9/6/25]

Lyrics by Avalon Hogans, Spencer Rembert, and Jake Berran
Music by Jake Berran

Recordings 

4A - Checkpoints

0:00 - Start

0:20 - “refrigerator refrigerator …”

0:30 - “refrigerator refrigerator …” but higher

0:39 - Dark and reverby “hello,” then angry voices

1:17 - Joybubbles: “I can make the phone stop,” then angrier voices

2:12 - “I’m going to deinvent, dematerialize..."

2:15 - Bass drop

2:32 - “GOODBYE,” hang up clicks

2:50 - Ocean waves start, texture builds up

3:18 - Pirate yelling

3:26 - Ship horn (loud)

3:31 - Cartoon “zoom” sound effect

3:33 - “Ayo sachen… It’s Captain Crunch!” (not sure what the words are)

3:37 - AUDIO CUTS OFF; Orchestra starts #5

PERUSAL

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5. It's Cap'n Crunch

[Rev. 9/6/25]

Lyrics by Avalon Hogans, Spencer Rembert, and Jake Berran
Music by Jake Berran

♩ ≈ 120 - recorded recit.

CAP'N CRUNCH (recorded w/ phone EQ):

Recordings

p

3

Your mom, she's right: we all risk get-ting caught.

Flute

ff

Oboe

ff

Clarinet

ff

Electric Piano

mf

COWBELL (HIGH)
S.D.

Percussion

f

♩ ≈ 120 - recorded recit.

pizz.

Violin 1

ff

pizz.

Violin 2

ff

sul pont.

Cello

mf

sul pont.

Bass

mf

PERUSAL

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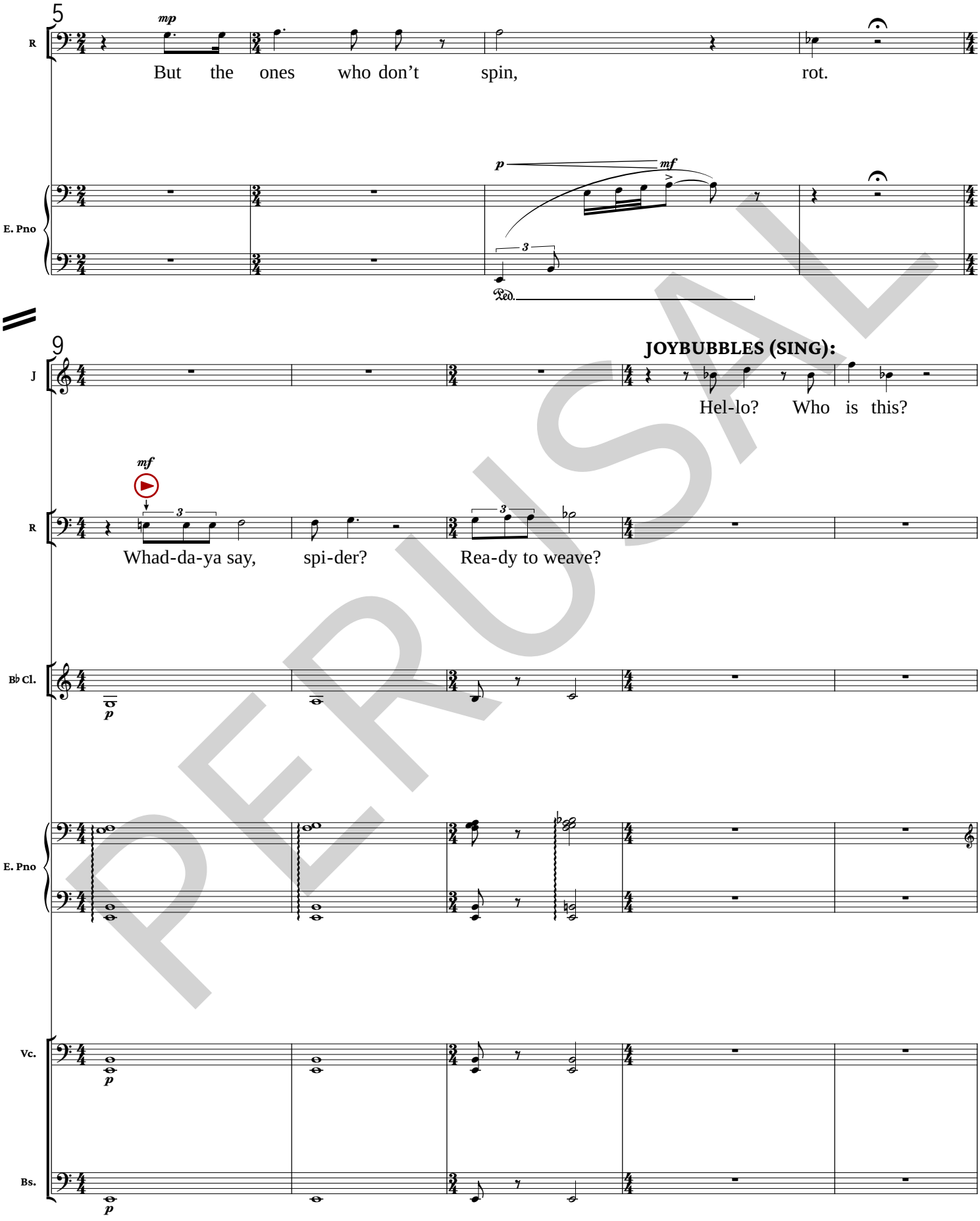

5
R
mp
But the ones who don’t spin, rot.
E. Pno
p
mf
3
Ped.
9
J
JOYBUBBLES (SING):
Hel-lo? Who is this?
mf
R
3
Whad-da-ya say, spi-der? Rea-dy to weave?
B♭ Cl.
p
E. Pno
Vc.
p
Bs.
p

PERUSAL

14

R *mf* *p*

I’ve been lis-ten-ing in for quite some time. I’m a phone hack-er too— A K A a phreak-er–

(PLAY)
non vib.

Fl. *p*

B♭ Cl.

E. Pno

CH. CYM.

Perc. *ppp barely audible*

14

Vc.

Bs.

19

R *mf*

I could teach you some real skills. Just meet me a-gain o-ver this line. Di-al

Fl.

B♭ Cl.

E. Pno

Perc.

Vc.

Bs.

PERUSAL

ATTACCA

23

R

p *mf* *ff*

(whistle)

P H (as in "phreak") Then se-ven five five O' nine.

Fl.

vib. norm.

pp

Ob.

(PLAY)

p poss.

p

B♭ Cl.

pp

E. Pno

p *p* *ff*

Perc.

KICK

ff

PERUSAL

ATTACCA

23

Vc.

ord.
pizz.

pp *p* *ff*

Bs.

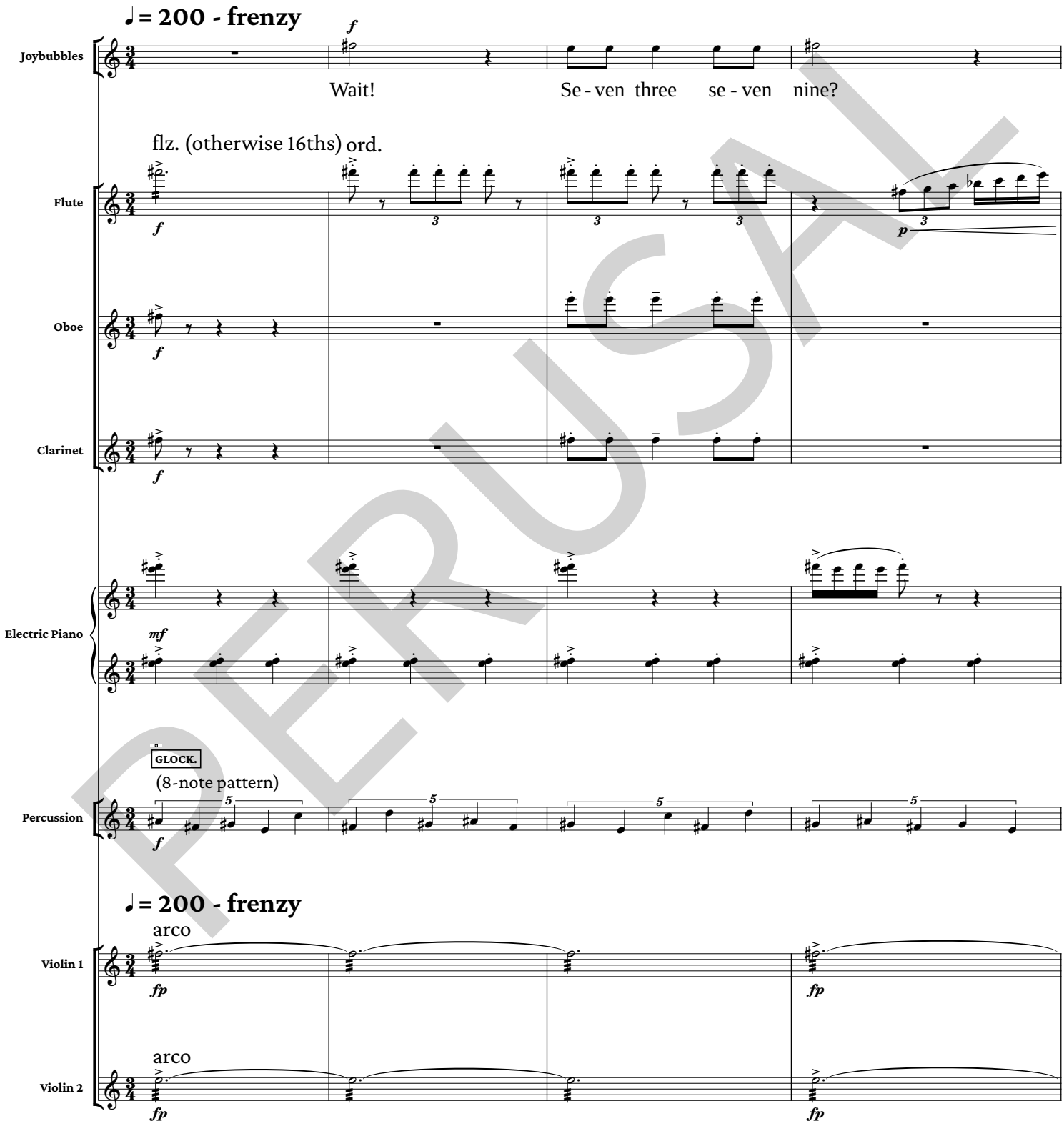
ord.
pizz.

pp *p* *ff*

6. What was the line?

[Rev. 9/6/25]

Lyrics by Avalon Hogans, Spencer Rembert, and Jake Berran
Music by Jake Berran



PERUSAL

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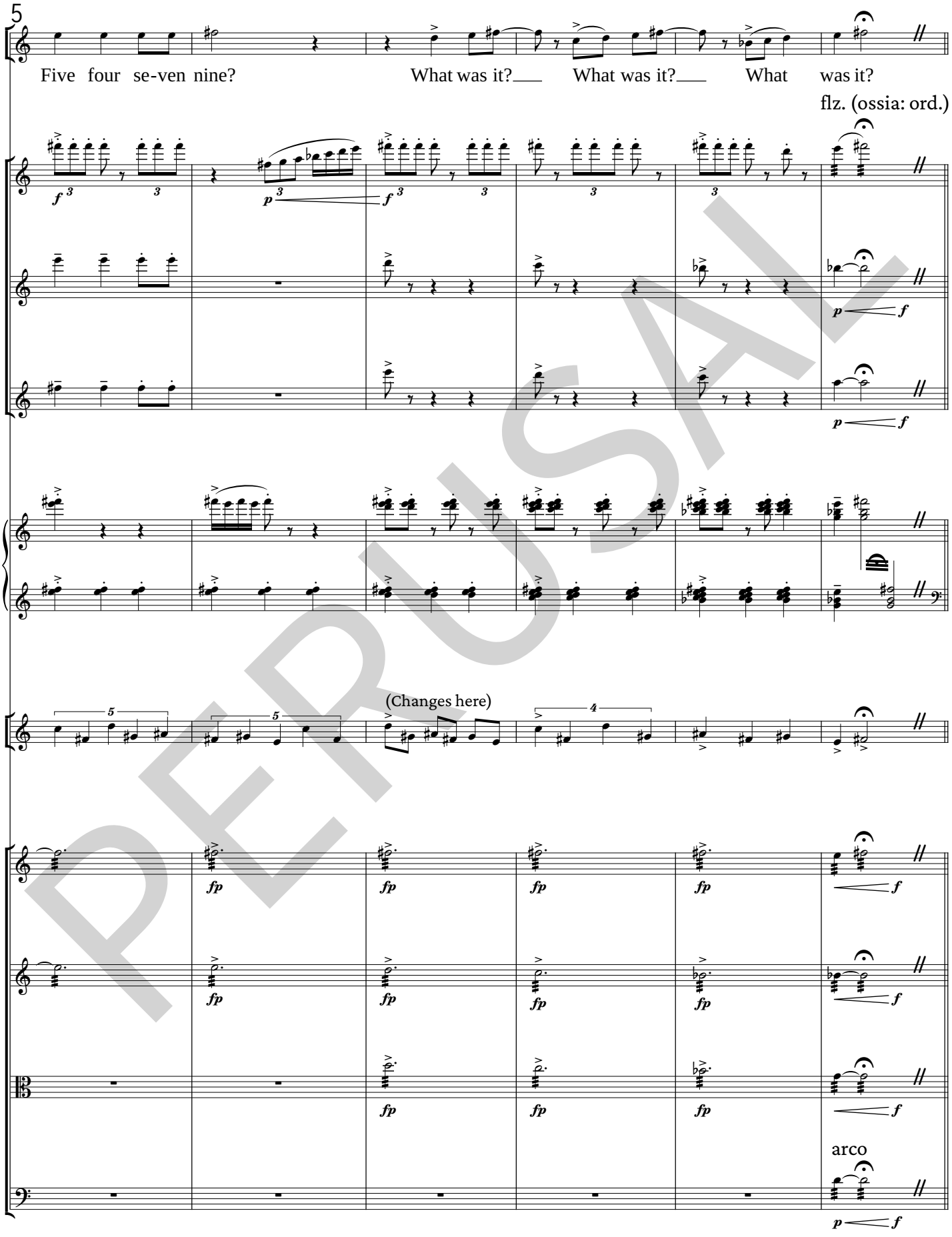

5
J
Five four se-ven nine?
What was it?
What was it?
What was it?
flz. (ossia: ord.)
Fl.
Ob.
B♭ Cl.
E. Pno
Perc.
(Changes here)
Vn. 1
Vn. 2
Vla.
Vc.
arco

PERUSAL

11 ♩ = 152 - puzzled

J

Who was that man? A fel-low? A phreak?

E. Pno

p support strings

dampen (about 8th-note length)

Perc.

p

11 ♩ = 152 - puzzled pizz.

Vn. 1

mf

Vn. 2

pizz.

mf

Vla.

pizz.

mf

f

Vc.

pizz.

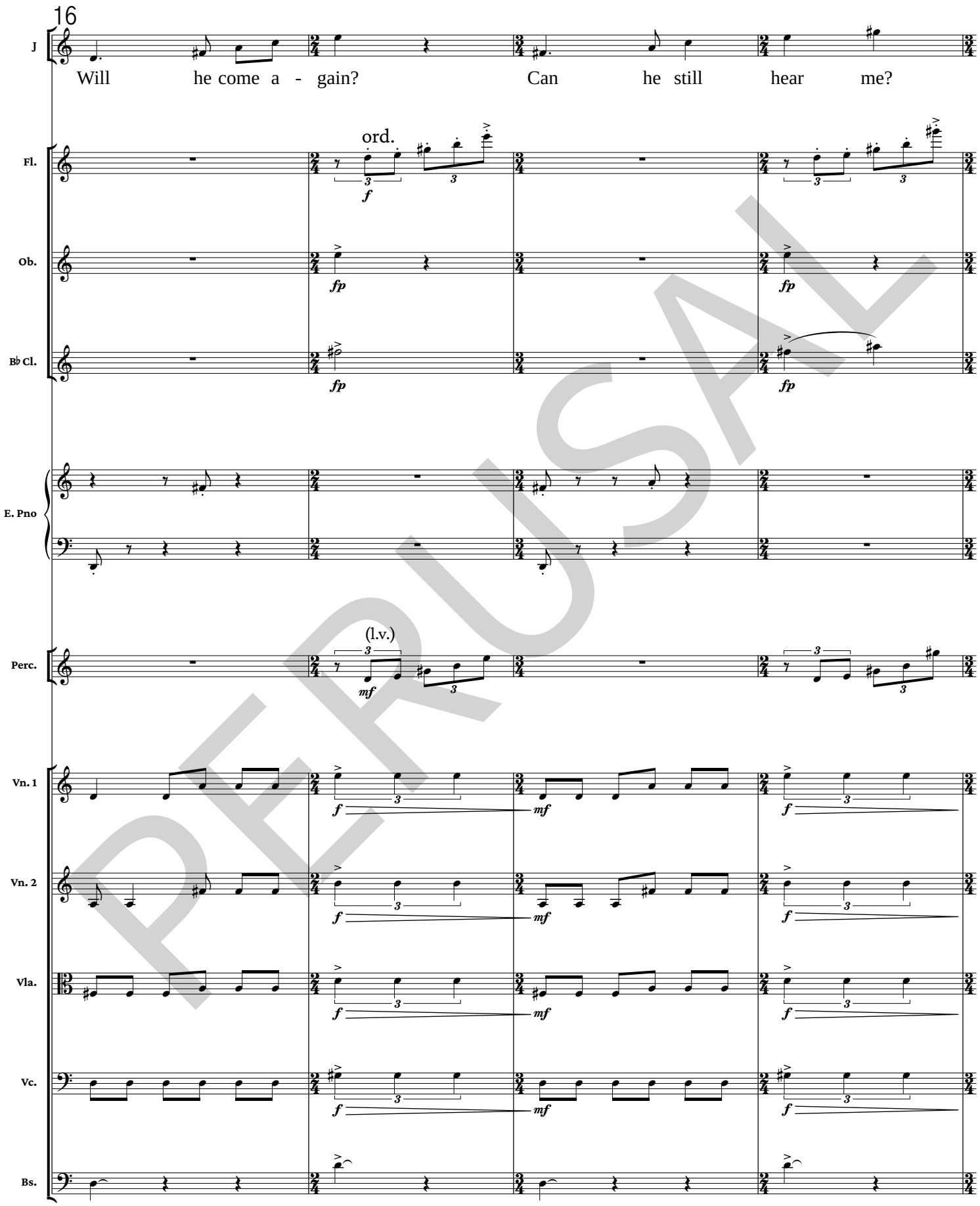
f

Bs.

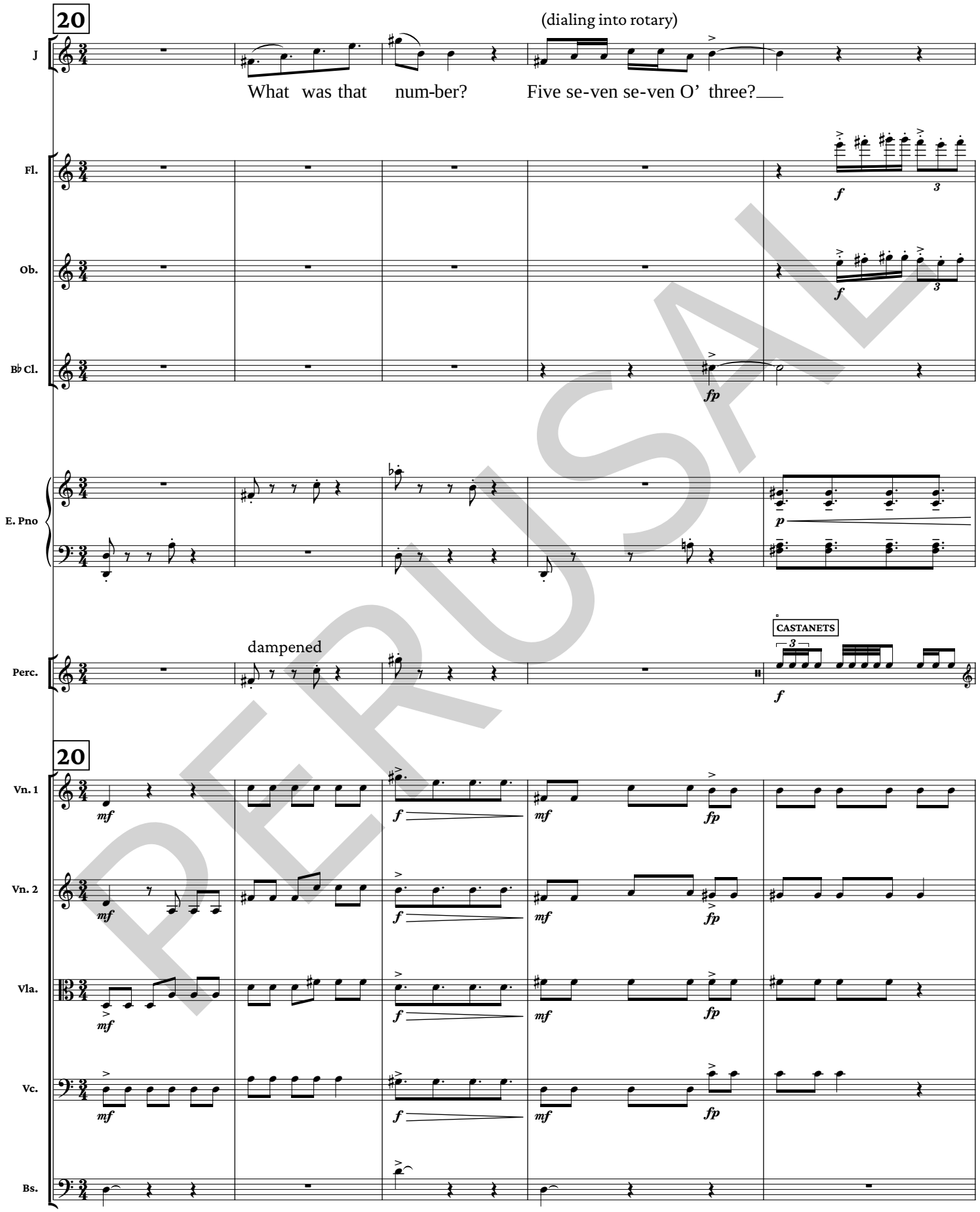
pizz.

f

PERUSAL


16
J
Will he come a - gain? Can he still hear me?
Fl.
ord.
Ob.
B♭ Cl.
E. Pno
Perc.
(l.v.)
Vn. 1
Vn. 2
Vla.
Vc.
Bs.

PERUSAL


20
(dialing into rotary)
J
What was that num-ber? Five se-ven se-ven O' three?
Fl.
Ob.
B♭ Cl.
E. Pno
Perc.
dampened
CASTANETS
20
Vn. 1
Vn. 2
Vla.
Vc.
Bs.

PERUSAL

25

27

J

Why did he leave? That was-n’t

"I'm sorry, that number is not in service."

R

Ob.

B♭ Cl.

E. Pno

GLOCK.

(l.v.)

Perc.

dampened

27

Vn. 1

arco

pizz.

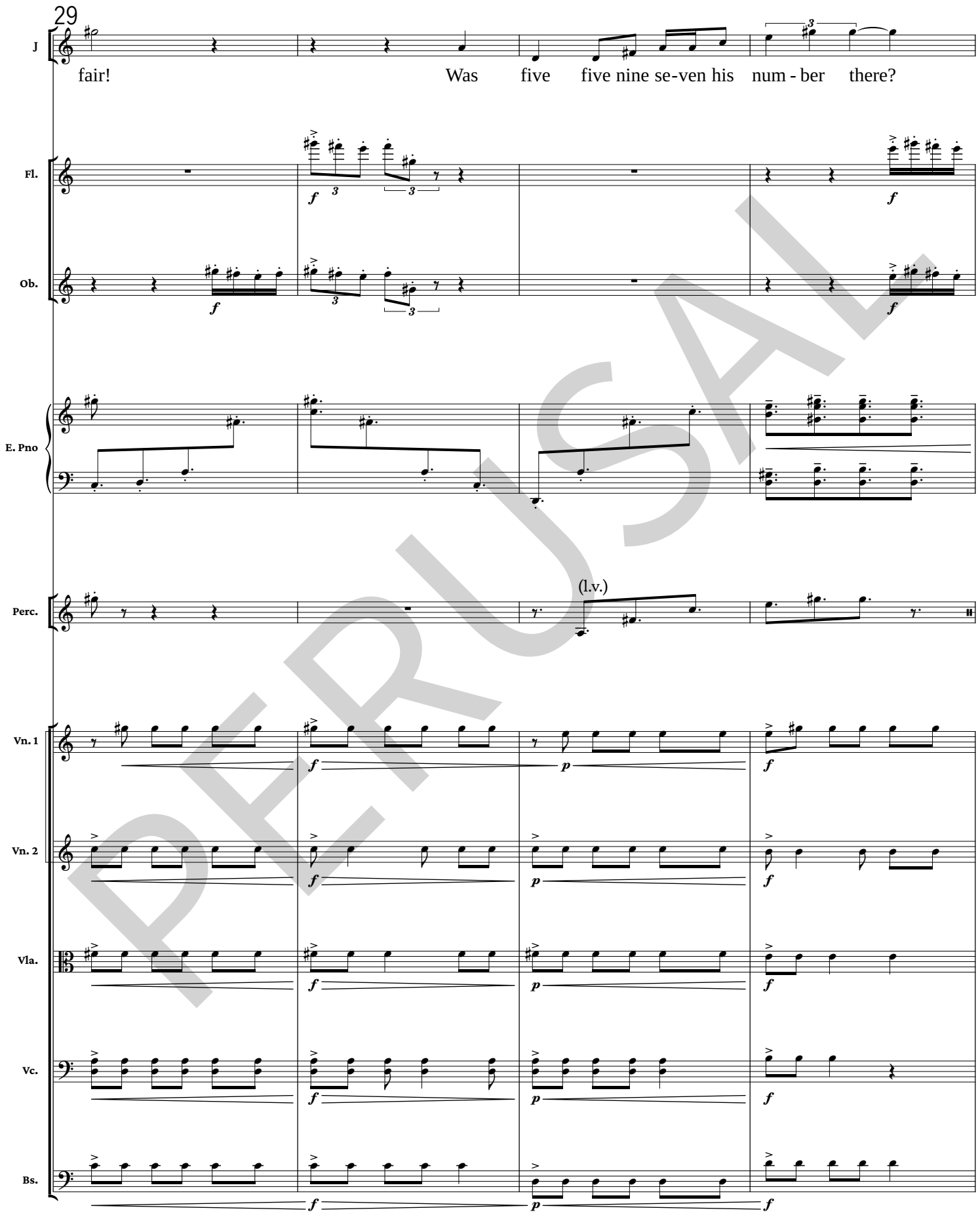
Vn. 2

Vla.

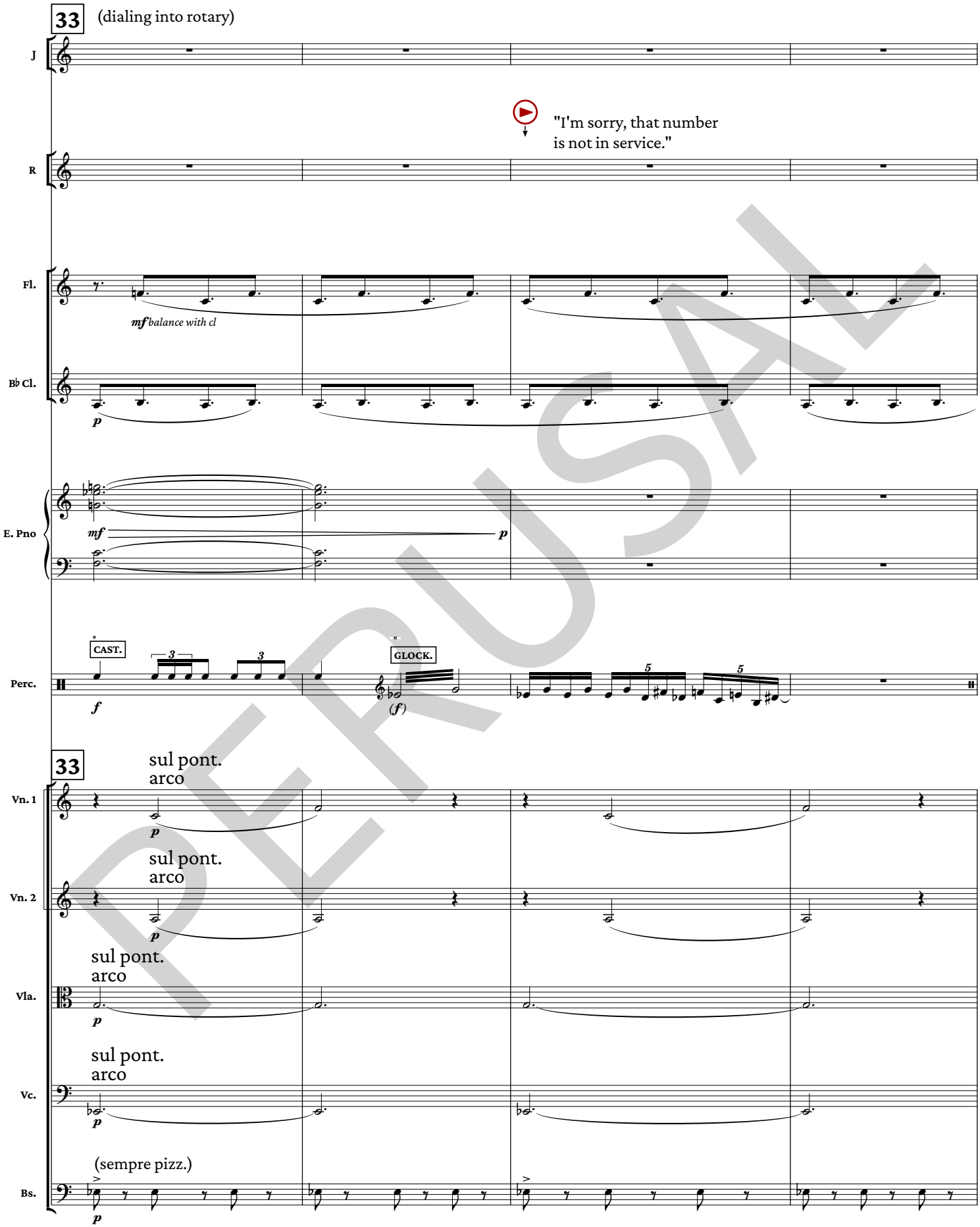
Vc.

Bs.

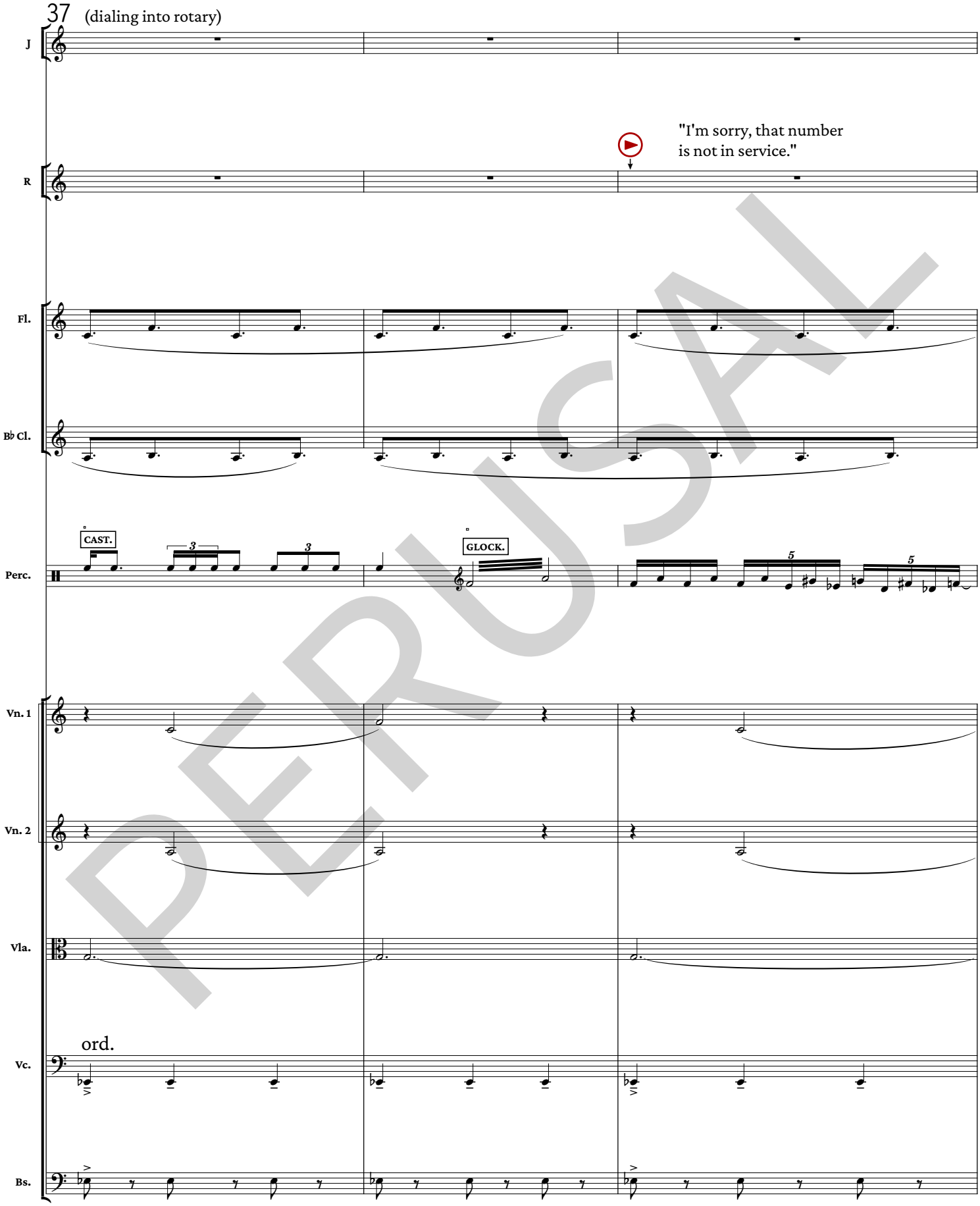
PERUSAL


29
J
fair! Was five five nine se-ven his num - ber there?
Fl.
Ob.
E. Pno
Perc.
(l.v.)
Vn. 1
Vn. 2
Vla.
Vc.
Bs.

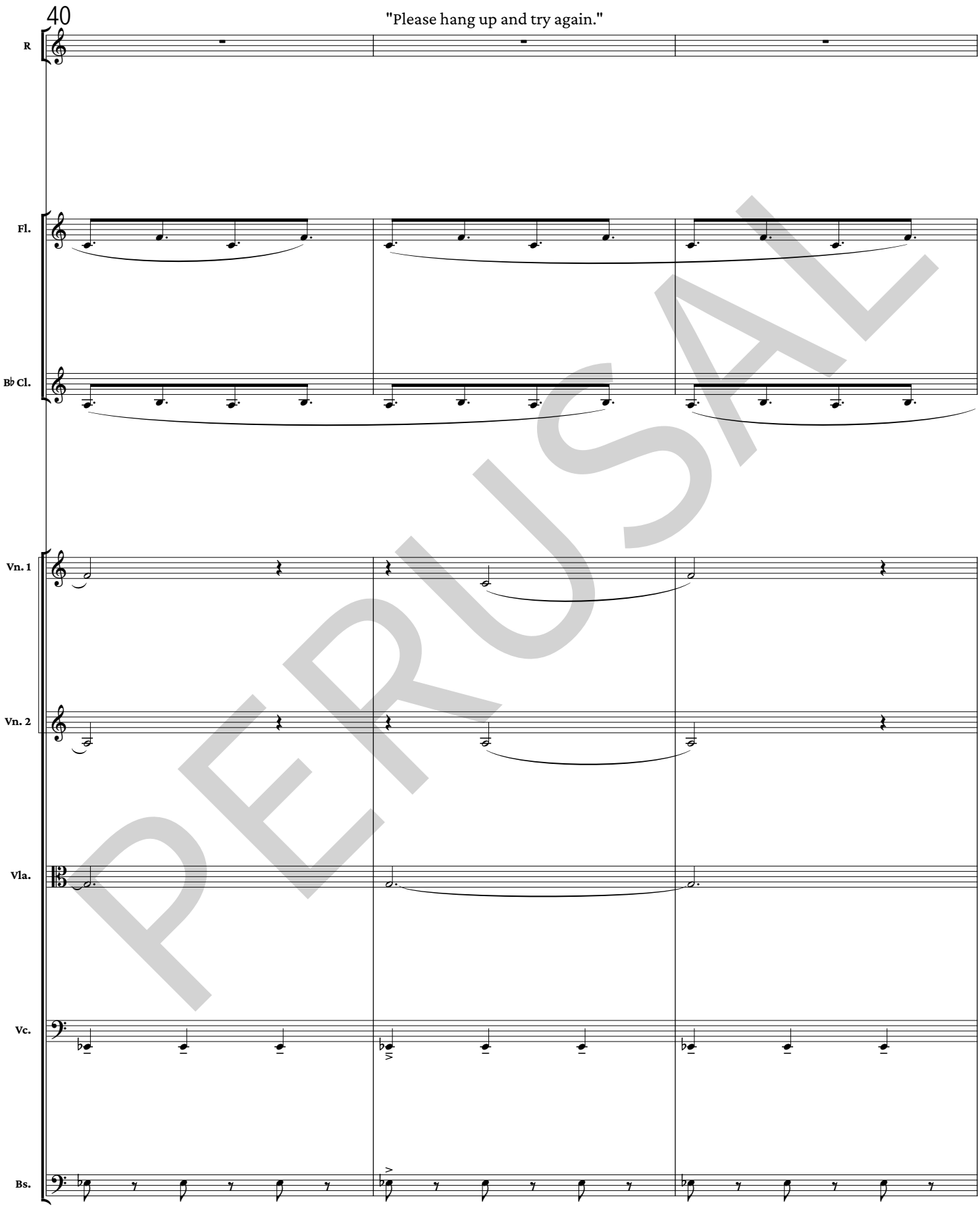
PERUSAL


33
(dialing into rotary)
J
"I'm sorry, that number is not in service."
R
Fl.
mf balance with cl
B♭ Cl.
p
E. Pno
mf
p
CAST.
GLOCK.
Perc.
f
(f)
33
sul pont.
arco
Vn. 1
p
Vn. 2
Vla.
Vc.
(sempre pizz.)
Bs.

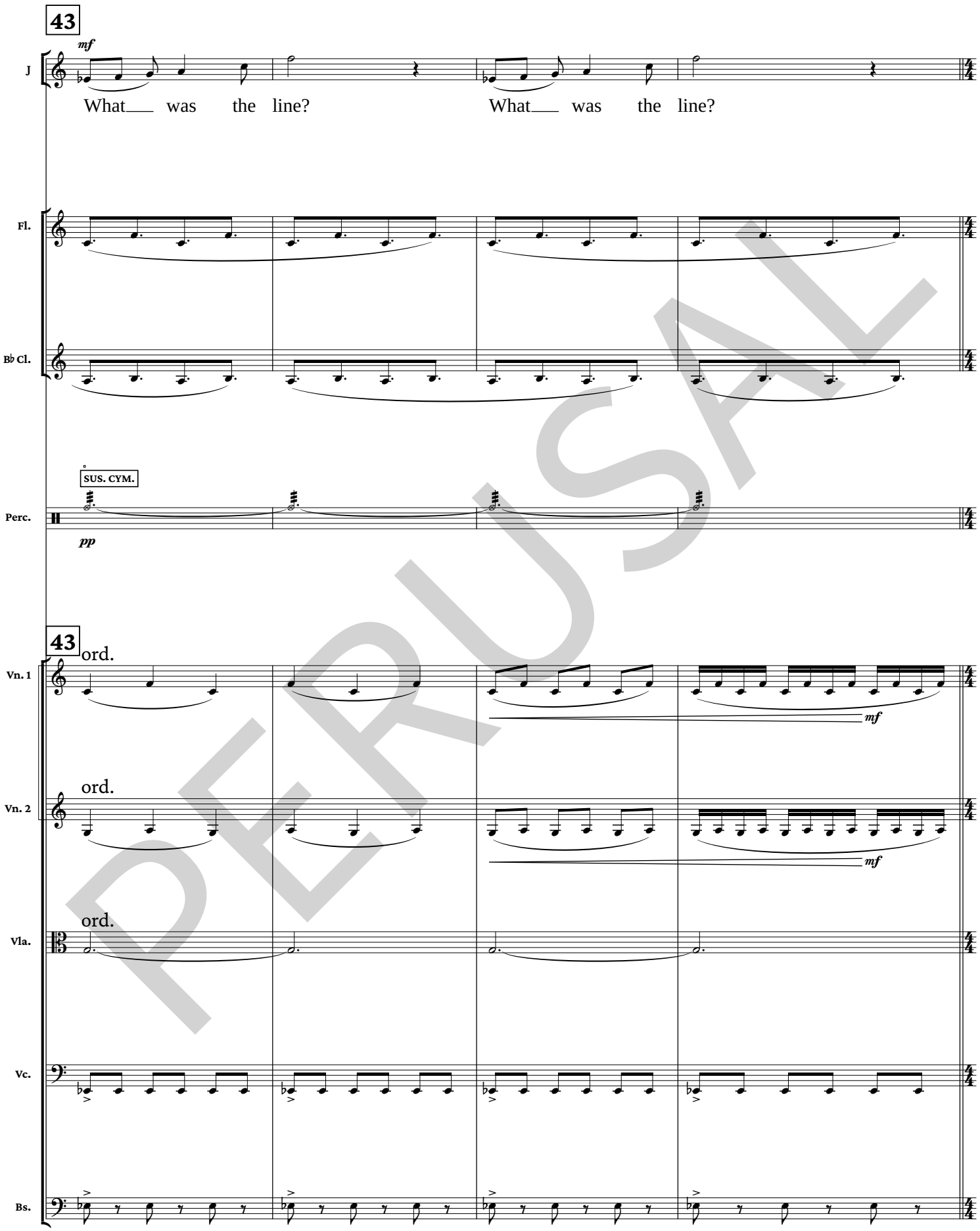
PERUSAL


37
(dialing into rotary)
J
R
"I'm sorry, that number
is not in service."
Fl.
B♭ Cl.
CAST.
GLOCK.
Perc.
Vn. 1
Vn. 2
Vla.
ord.
Vc.
Bs.

PERUSAL



PERUSAL


43
mf
J
What was the line? What was the line?
Fl.
B♭ Cl.
SUS. CYM.
Perc.
pp
43
ord.
Vn. 1
mf
ord.
Vn. 2
mf
ord.
Vla.
Vc.
Bs.

PERUSAL

47 ♩ = 100

f

(CAP'N enters)

J: (gasp) P H se-ven five five O' nine!

Fl.

Ob.

B♭ Cl.

COWBELL (HIGH)
KICK

CAST. (SOLO)

Perc.

47 ♩ = 100

pizz.

Vn. 1

Vn. 2

Vla.

Vc.

Bs.

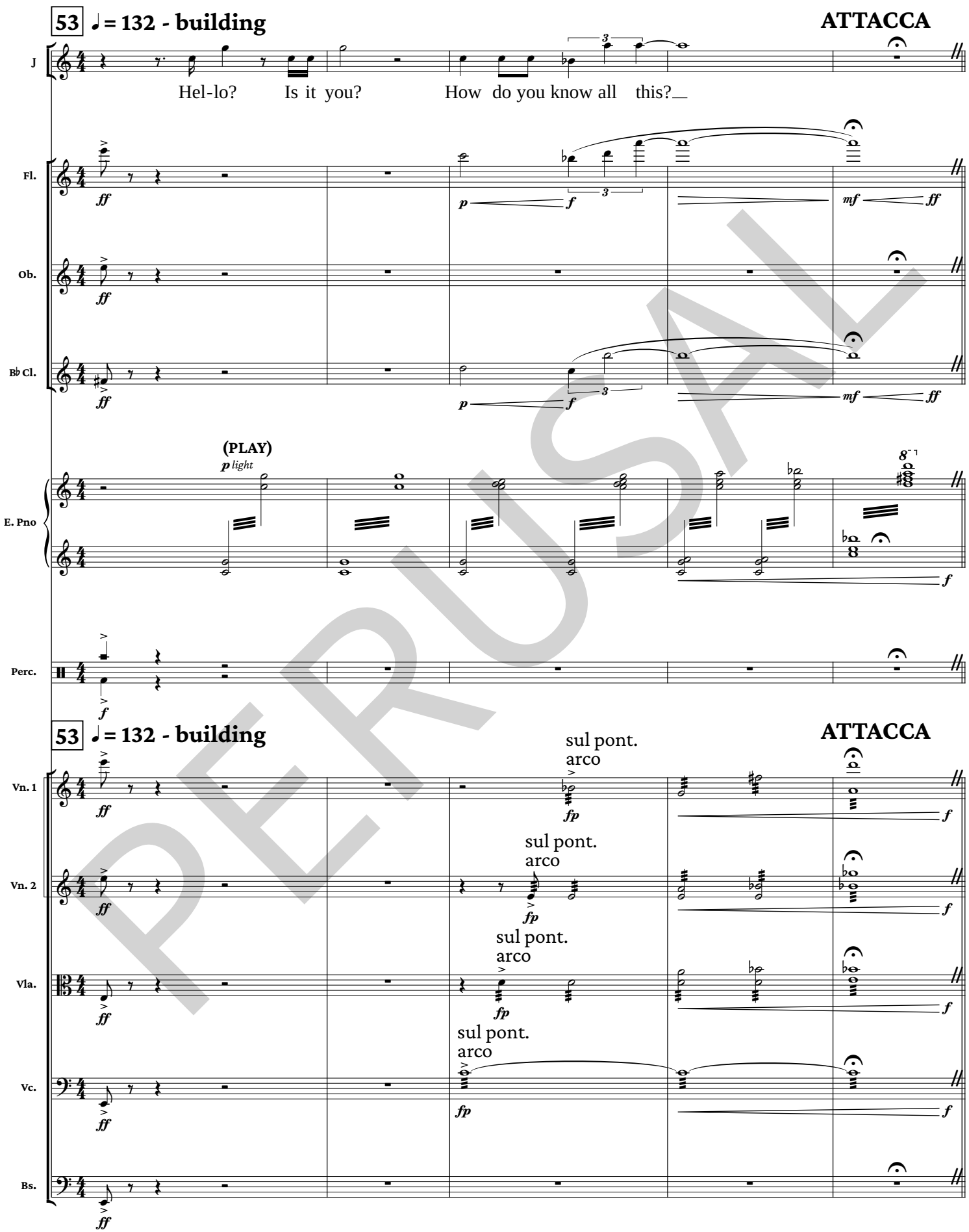
ff

50

accel.

Perc.

PERUSAL

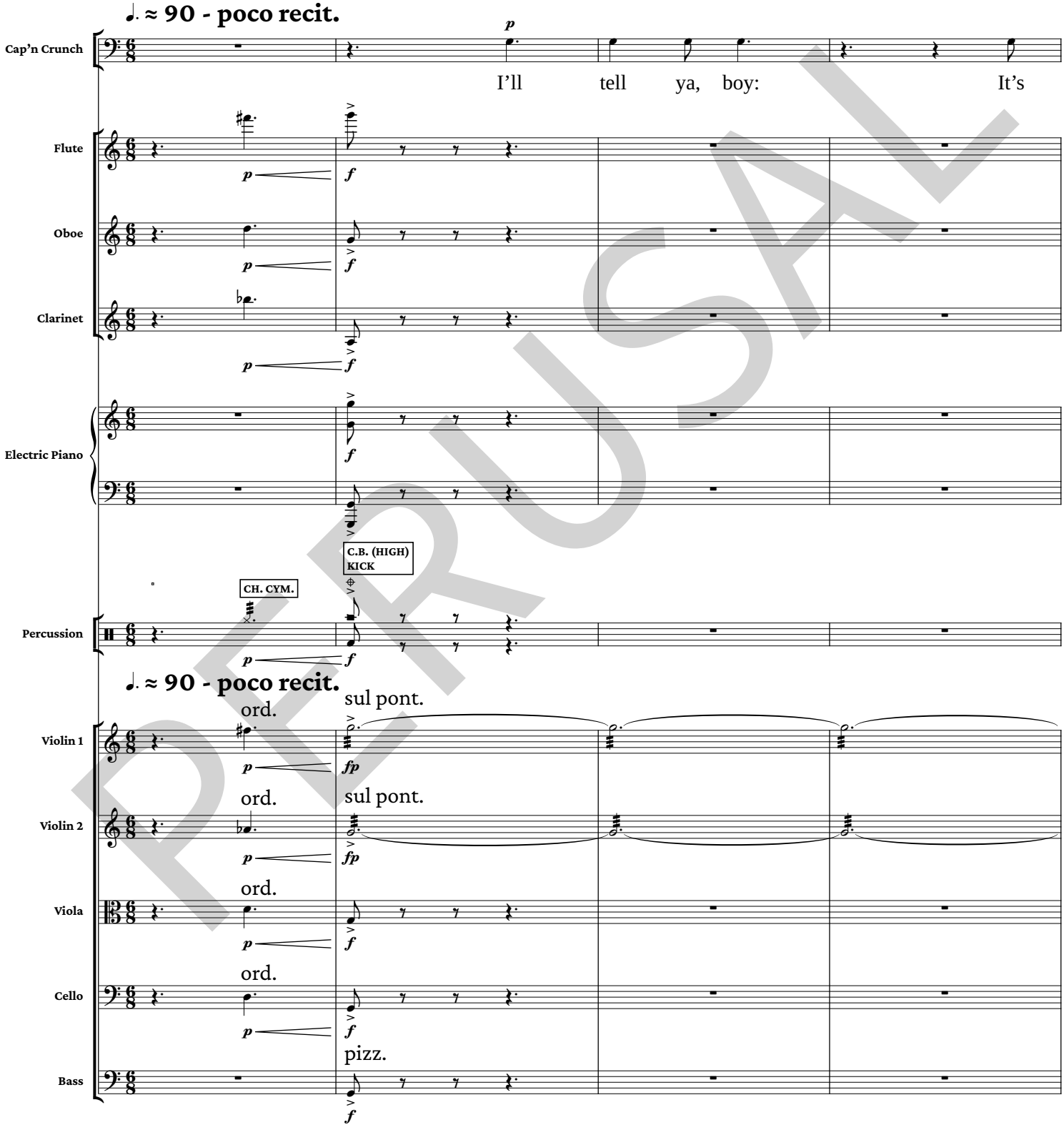

53 ♩ = 132 - building
ATTACCA
J
Hel-lo? Is it you? How do you know all this?
Fl.
Ob.
B♭ Cl.
(PLAY)
p light
E. Pno
Perc.
53 ♩ = 132 - building
ATTACCA
Vn. 1
Vn. 2
Vla.
Vc.
Bs.
sul pont.
arco
fp
ff
mf
f
p

PERUSAL

7. Phreaky Teachings (Sea Shanty)

[Rev. 9/6/25]

Lyrics by Avalon Hogans, Spencer Rembert, and Jake Berran
Music by Jake Berran



PERUSAL

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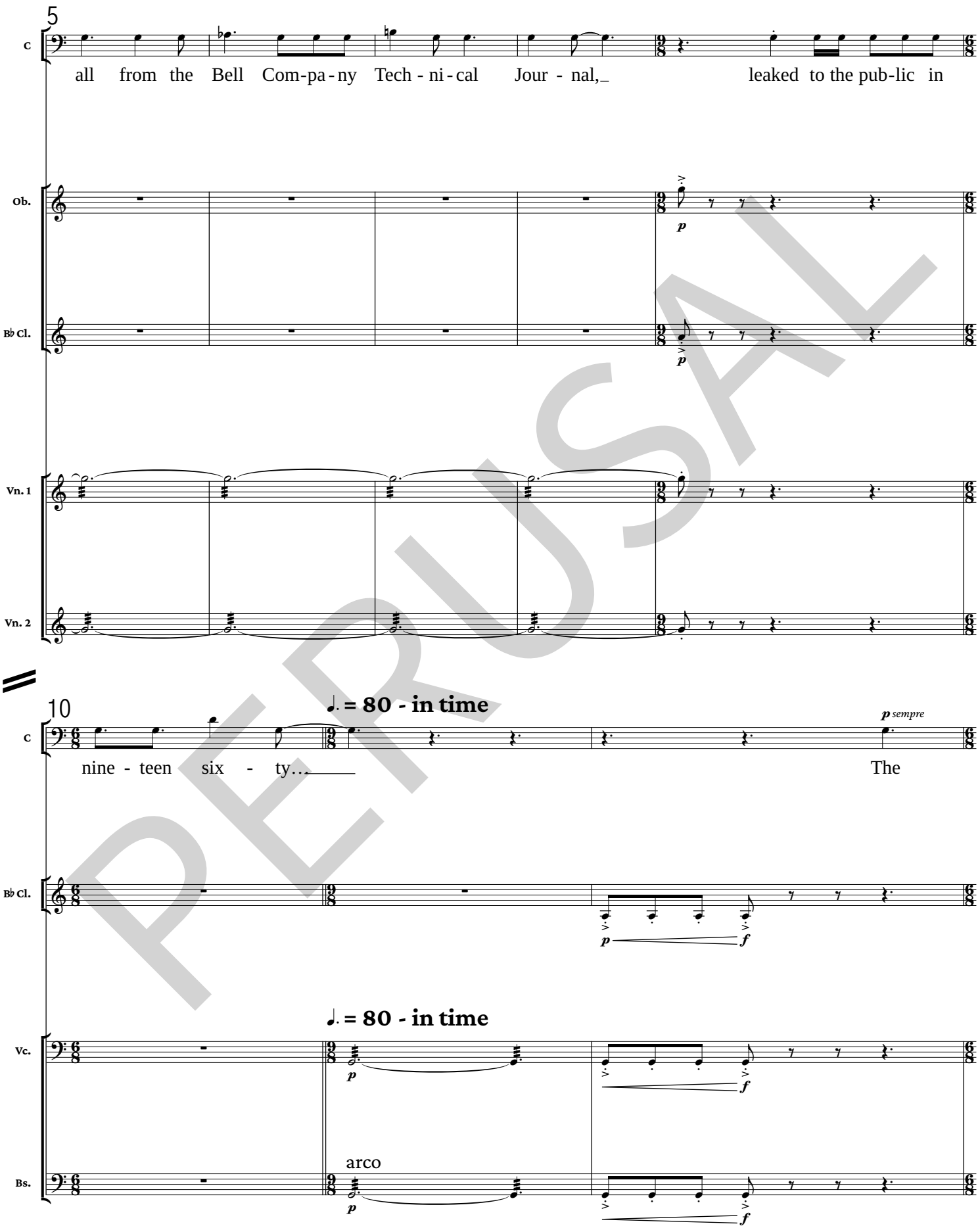
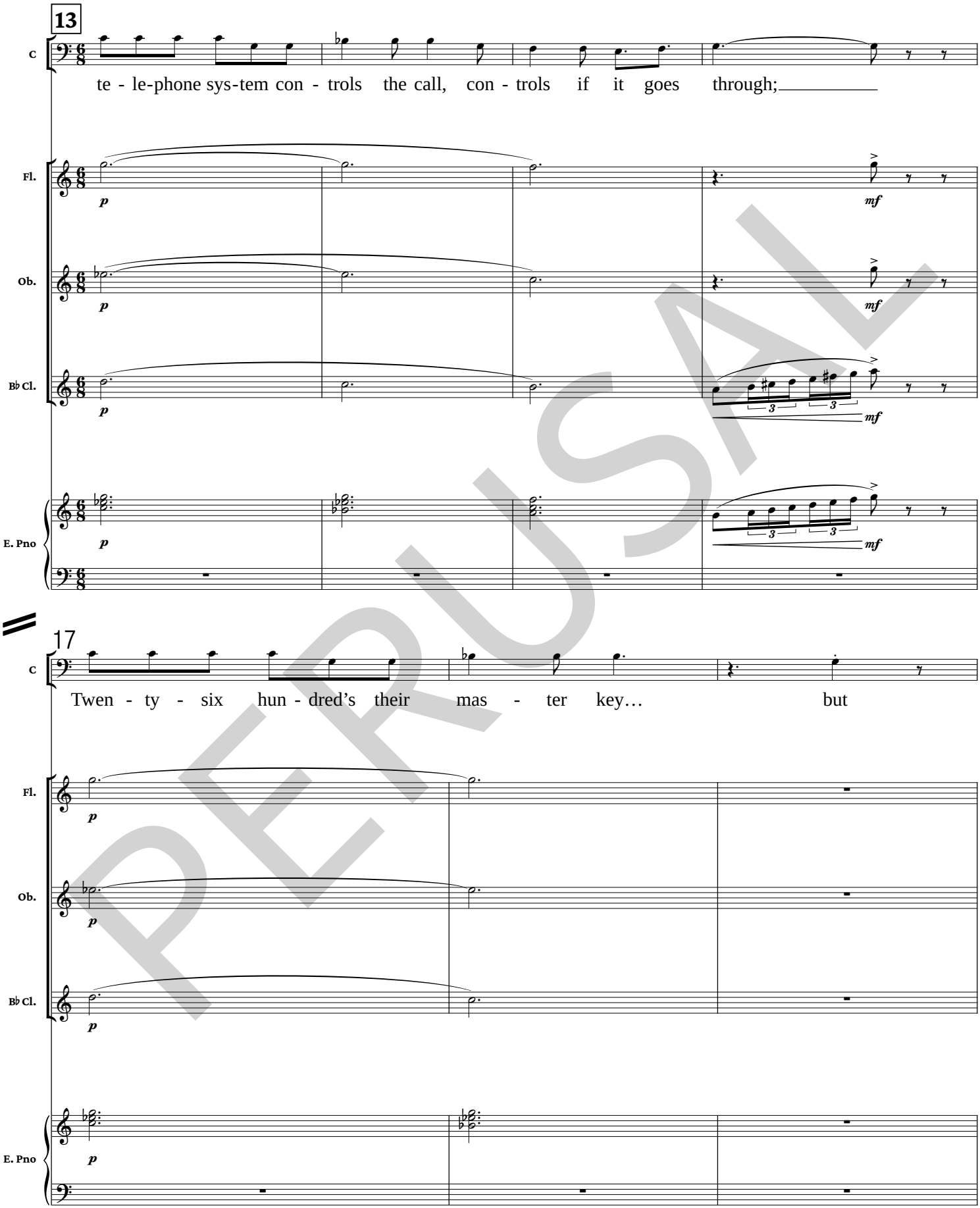
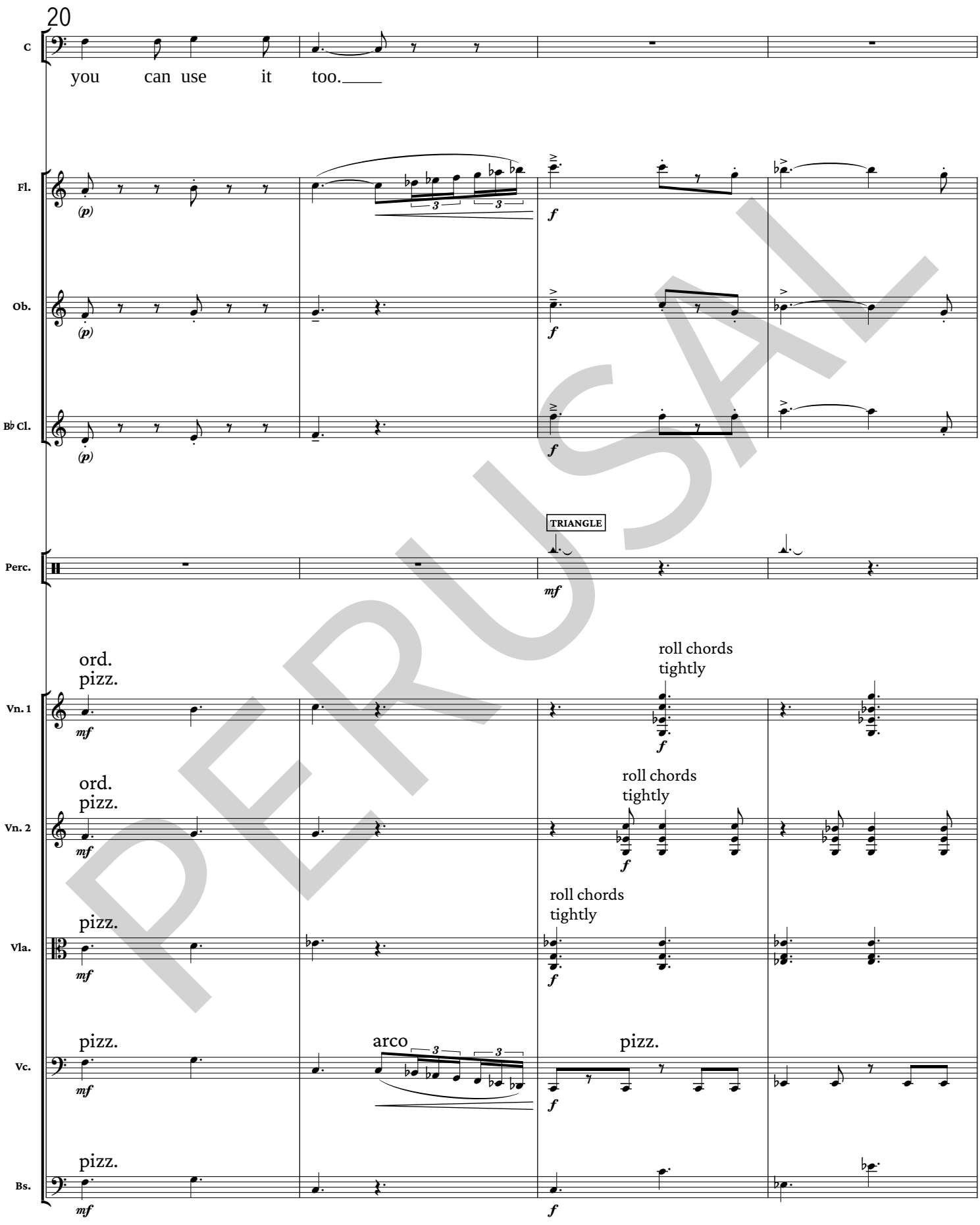

5
C
all from the Bell Com-pa-ny Tech-ni-cal Jour-nal, leaked to the pub-lic in
Ob.
p
B♭ Cl.
p
Vn. 1
Vn. 2
10
♩. = 80 - in time
p sempre
C
nine-teen six-ty… The
B♭ Cl.
p
f
♩. = 80 - in time
Vc.
p
f
arco
Bs.
p
f

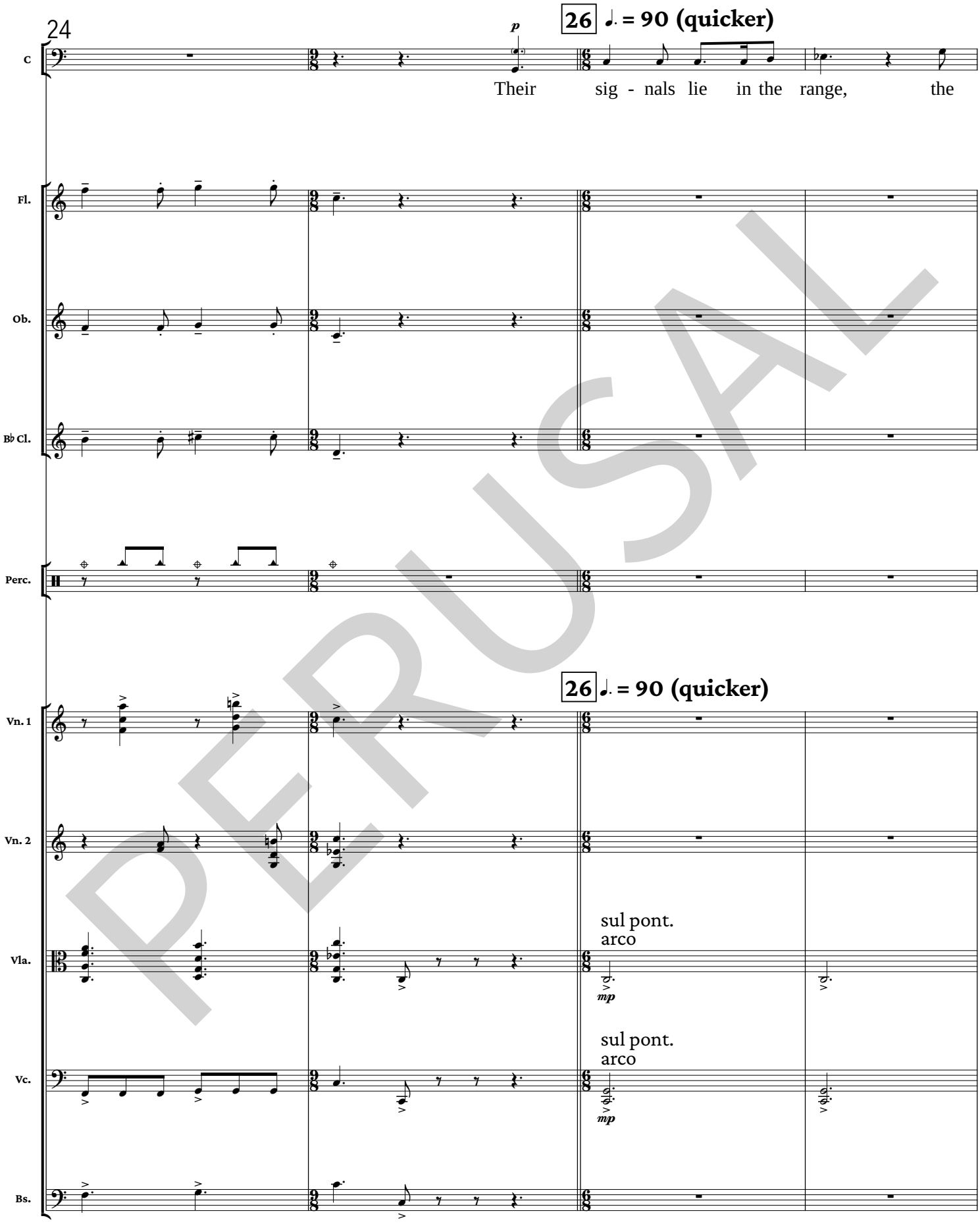
PERUSAL


13
C
te - le-phone sys-tem con - trols the call, con - trols if it goes through;
Fl.
Ob.
B♭ Cl.
E. Pno
p
mf
17
Twen - ty - six hun - dred's their mas - ter key… but

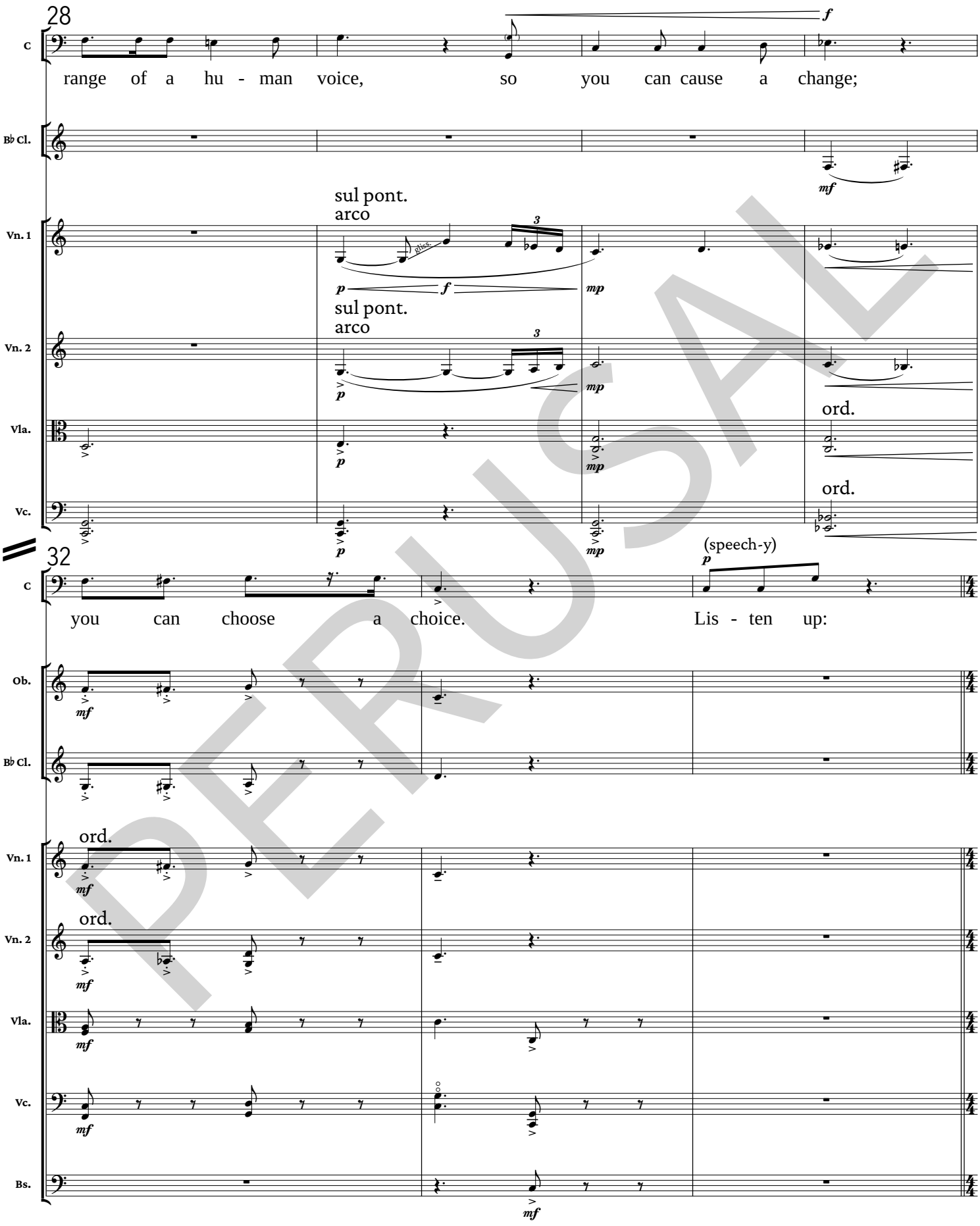
PERUSAL


20
C
you can use it too.
Fl.
Ob.
B♭ Cl.
Perc.
TRIANGLE
Vn. 1
Vn. 2
Vla.
Vc.
Bs.
ord. pizz.
roll chords tightly
arco
pizz.

PERUSAL


24
26 ♩. = 90 (quicker)
C
p
Their sig - nals lie in the range, the
Fl.
Ob.
B♭ Cl.
Perc.
26 ♩. = 90 (quicker)
Vn. 1
Vn. 2
Vla.
sul pont.
arco
mp
sul pont.
arco
mp
Vc.
Bs.

PERUSAL


28
C
range of a hu - man voice, so you can cause a change;
f
B♭ Cl.
mf
Vn. 1
sul pont.
arco
gliss.
3
p
f
mp
Vn. 2
sul pont.
arco
3
p
mp
Vla.
ord.
p
mp
Vc.
ord.
p
mp
32
C
you can choose a choice. Lis - ten up:
(speech-y)
p
Ob.
mf
B♭ Cl.
Vn. 1
ord.
mf
Vn. 2
ord.
mf
Vla.
mf
Vc.
mf
Bs.
mf

PERUSAL

35 ♩ = 84 - quasi recit.

C: (sung) Not on-ly can you stop the call with your tone, but twen-ty-six hun-dred can al-so dial the phone.

Ob.: (only beat 3 cued) *mf*

B♭ Cl.: computer-like articulation; doesn't need to be exactly in time — *p* — *mf*

E. Pno: *p* — *mp*

♩ = 84 - quasi recit.

35

Vn. 1: non vib. — *p* — vib. norm. gliss. gliss.

Vn. 2: non vib. — *p* — vib. norm. gliss. gliss.

Vla.: non vib. — *p* — vib. norm. gliss. gliss.

Vc.: non vib. — *p* — vib. norm.

PERUSAL

39 ♩. = 100 *mf* **40**

C: The te - le-phone sys-tem con - trols the call, con - trols if it goes

(PLAY)

Fl. *f*

Ob. *f* *mp*

B♭ Cl. *f* *mp*

E. Pno *mf*

♩. = 100 **40**

Vn. 1 *f* *p*

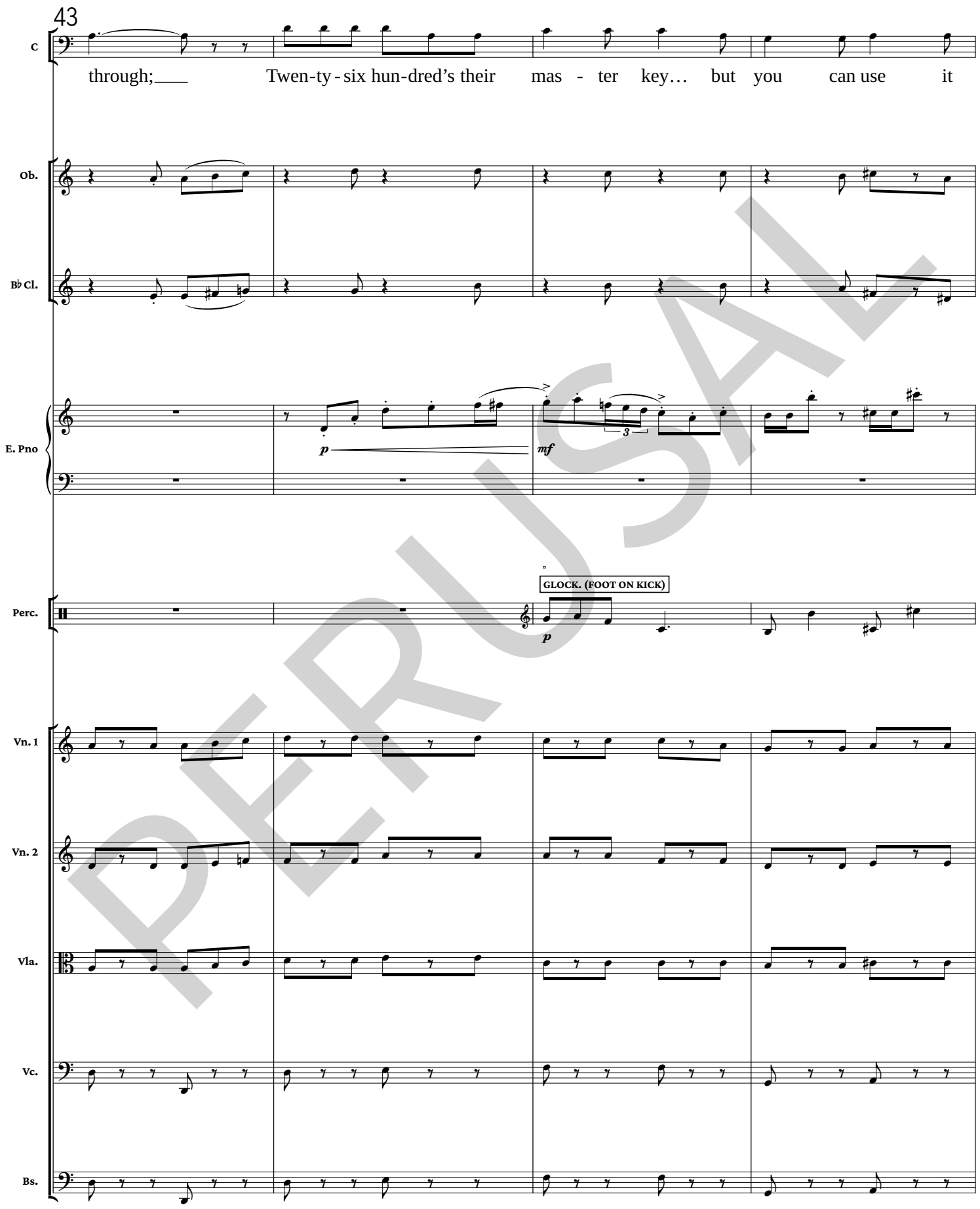
Vn. 2 *f* *p*

Vla. *f* *p*

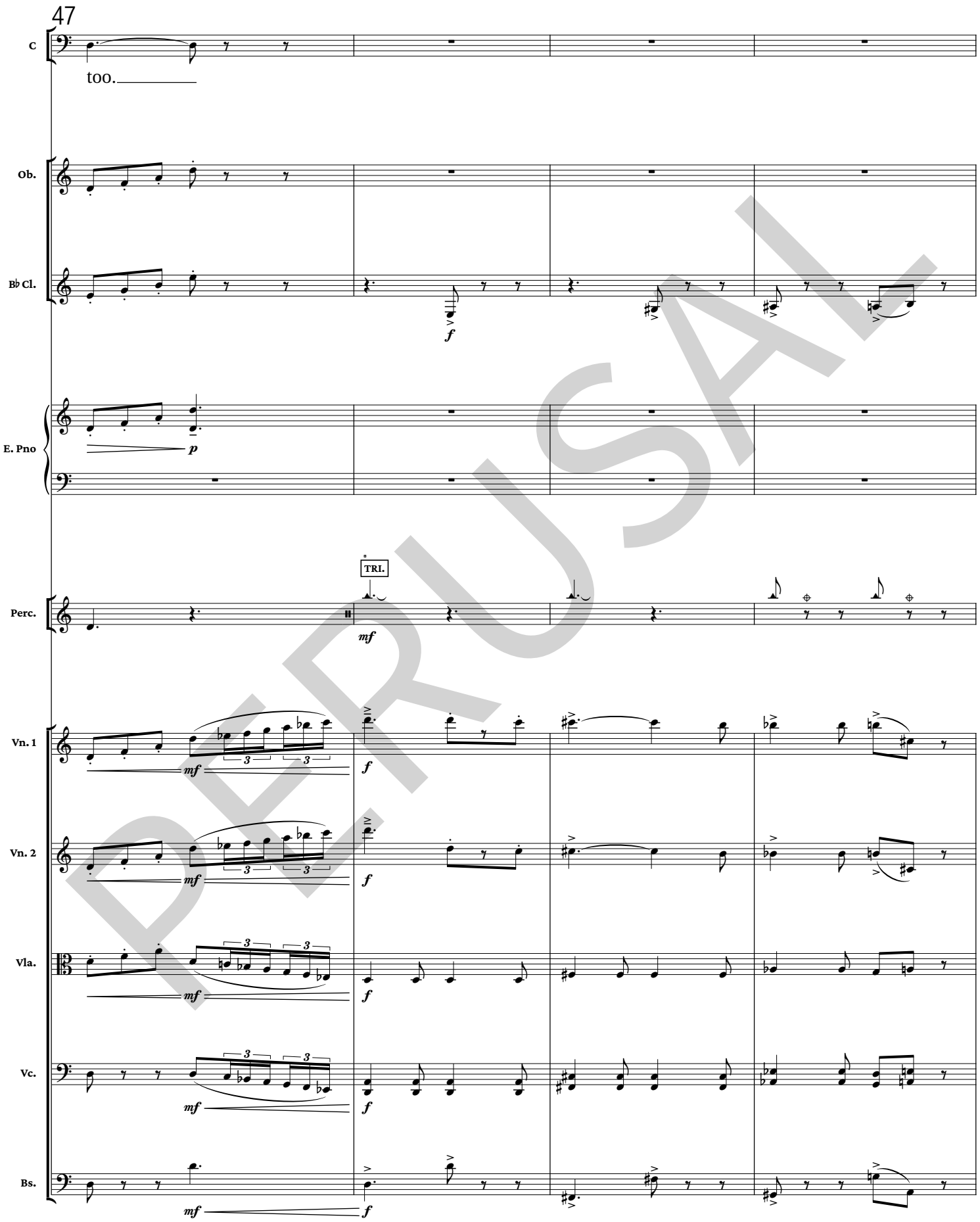
Vc. *f* *p*

Bs. arco *f* *p*

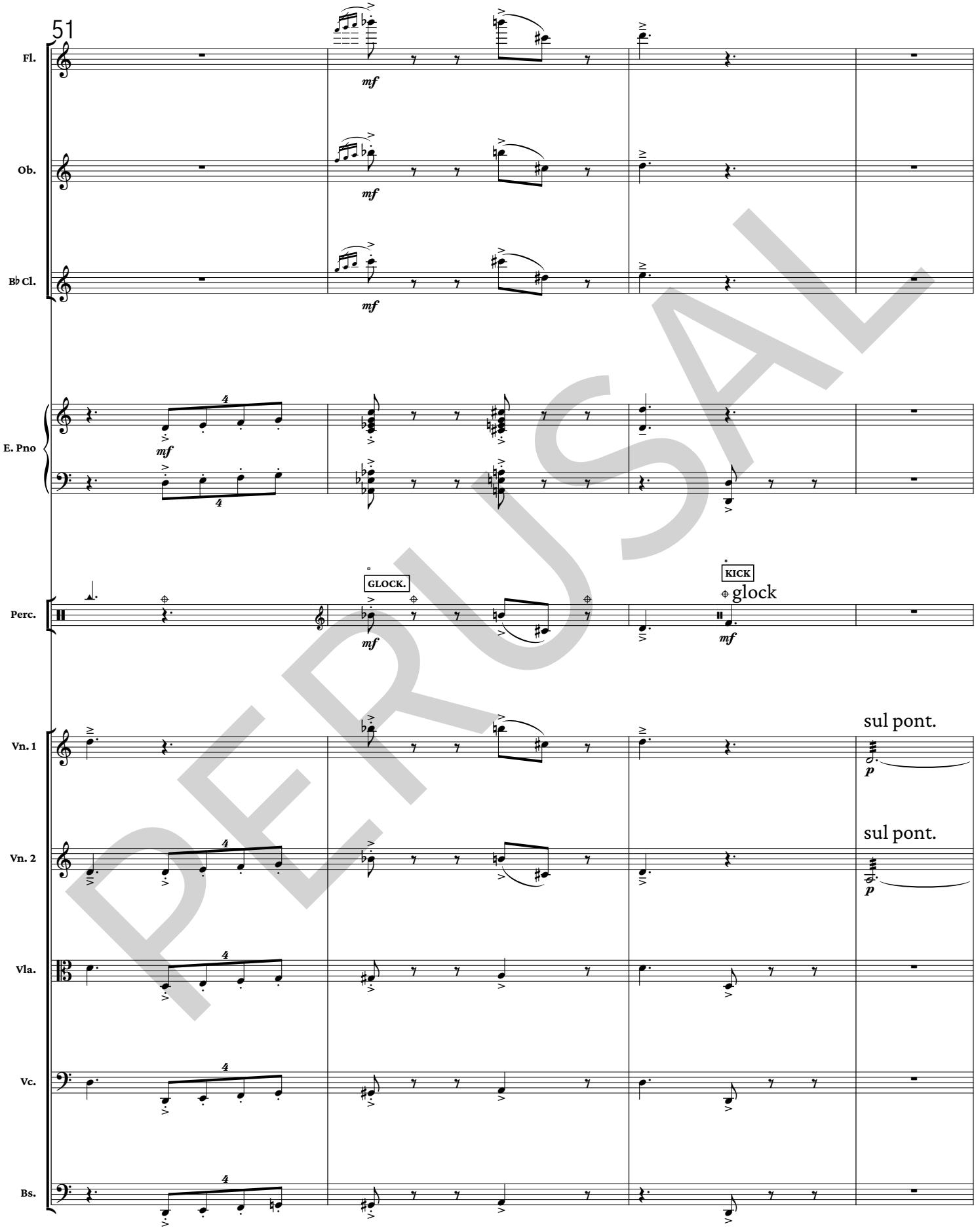
PERUSAL


43
C
through;___ Twen-ty - six hun-dred’s their mas - ter key… but you can use it
Ob.
B♭ Cl.
E. Pno
p
mf
3
Perc.
GLOCK. (FOOT ON KICK)
p
Vn. 1
Vn. 2
Vla.
Vc.
Bs.

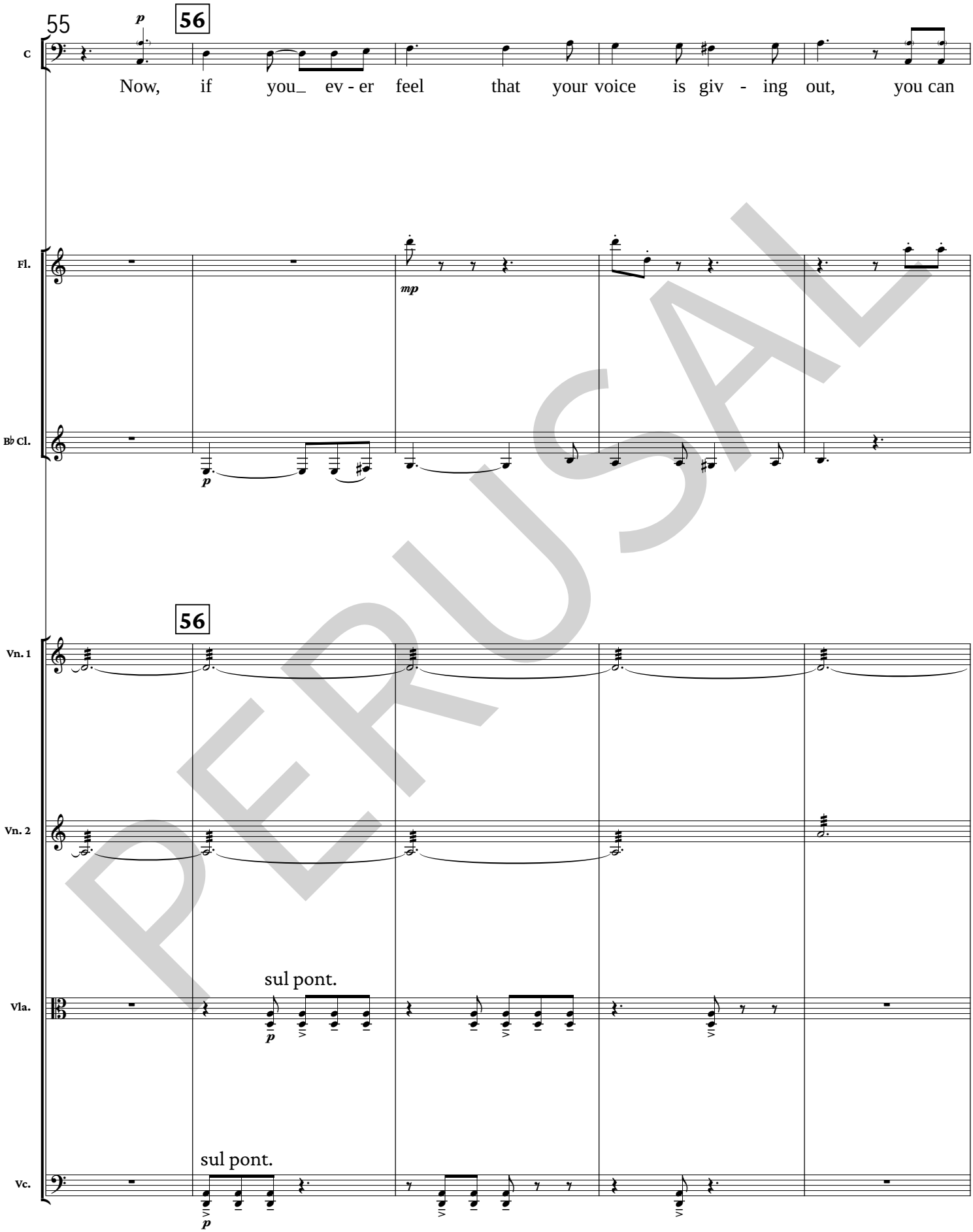
PERUSAL



PERUSAL


51
Fl.
Ob.
B♭ Cl.
E. Pno
Perc.
Vn. 1
Vn. 2
Vla.
Vc.
Bs.
mf
GLOCK.
KICK
glock
sul pont.
p

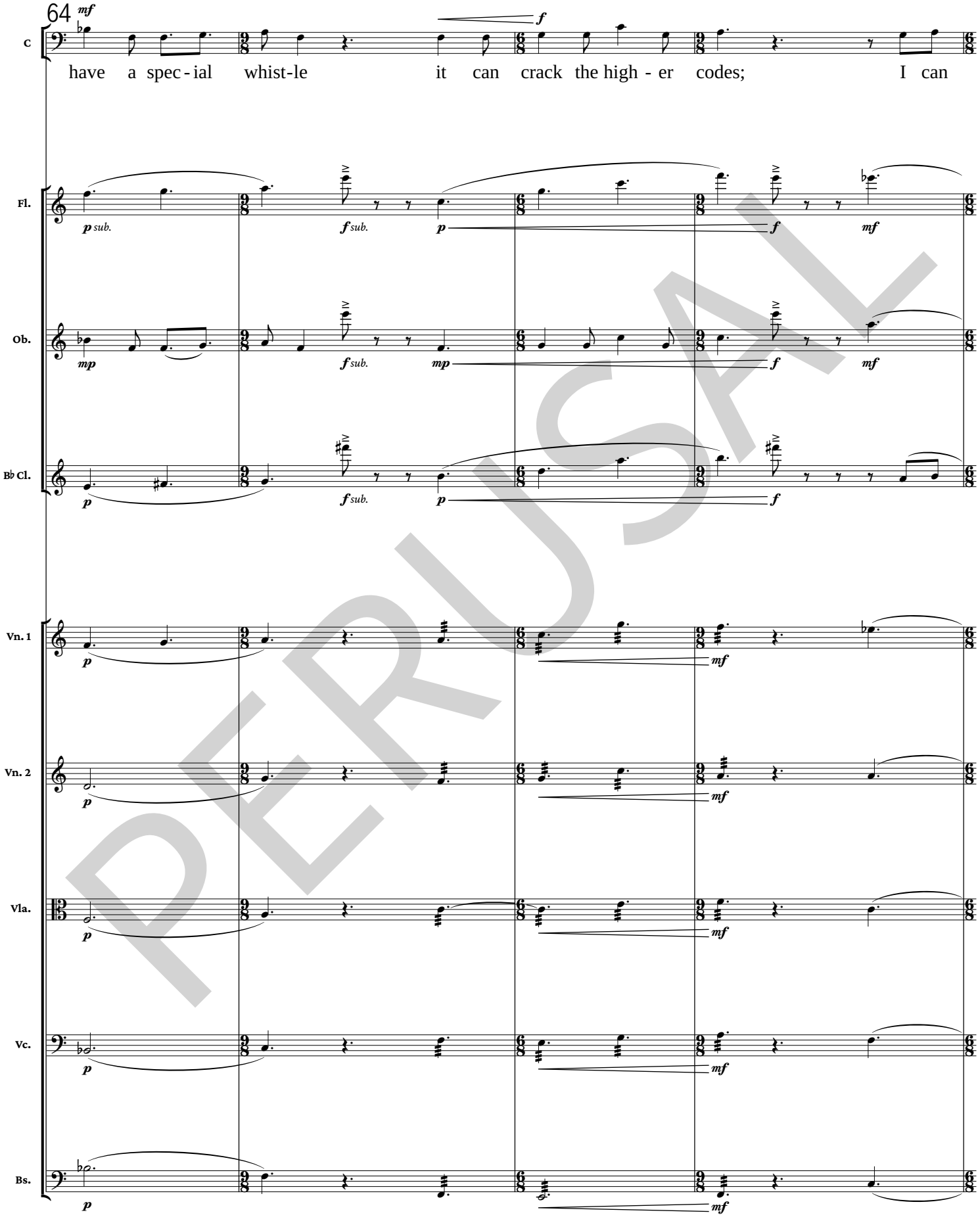
PERUSAL


55
56
C
Now, if you_ ev - er feel that your voice is giv - ing out, you can
Fl.
Bb Cl.
56
Vn. 1
Vn. 2
sul pont.
Vla.
sul pont.
Vc.

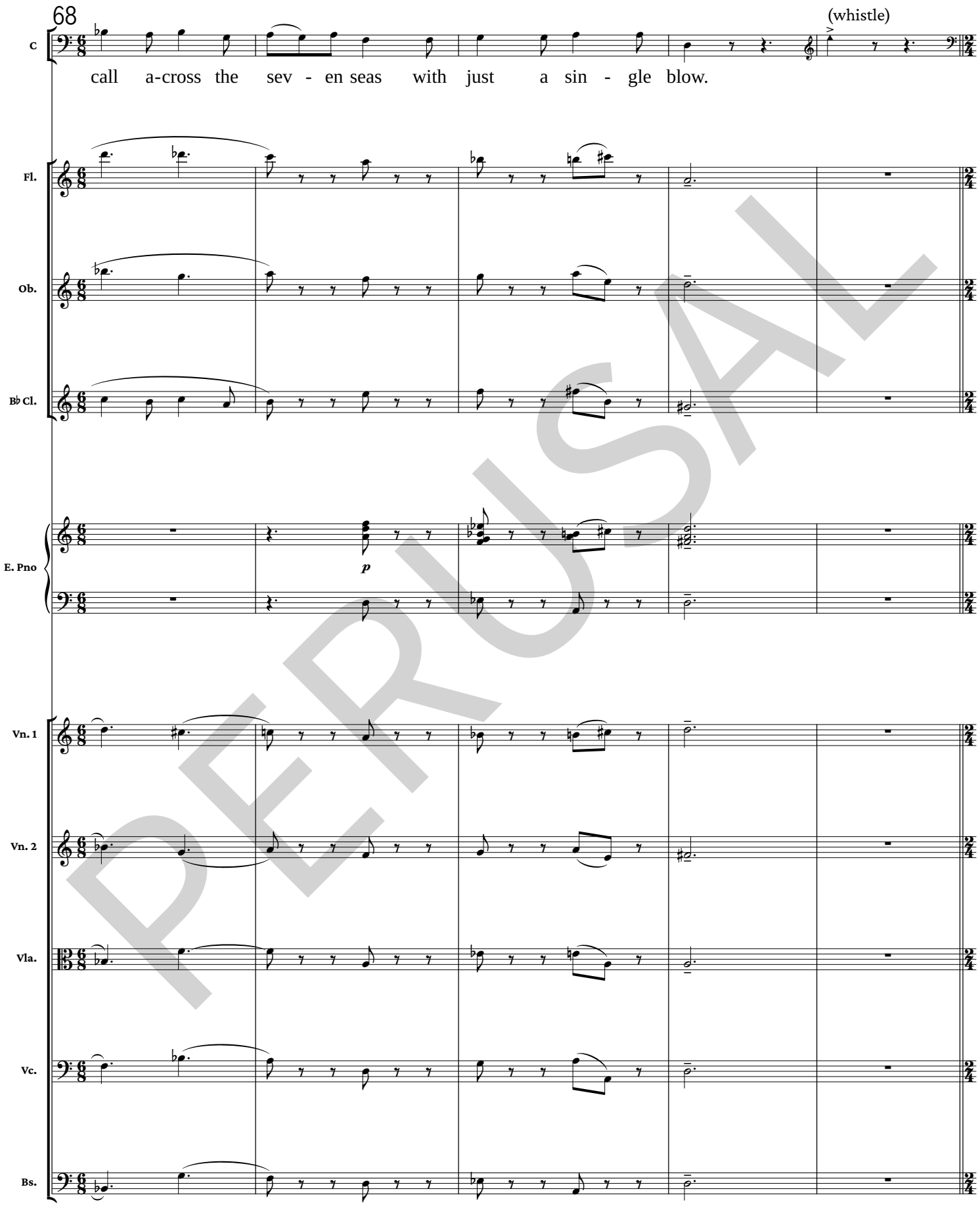
PERUSAL

60
C
dial with a whist - le– there's no need to shout. And I
Fl.
Ob.
B♭ Cl.
Vn. 1
Vn. 2
Vla.
Vc.
Bs.
(omit if needed for page turn)
ord.
p
f sub.
f

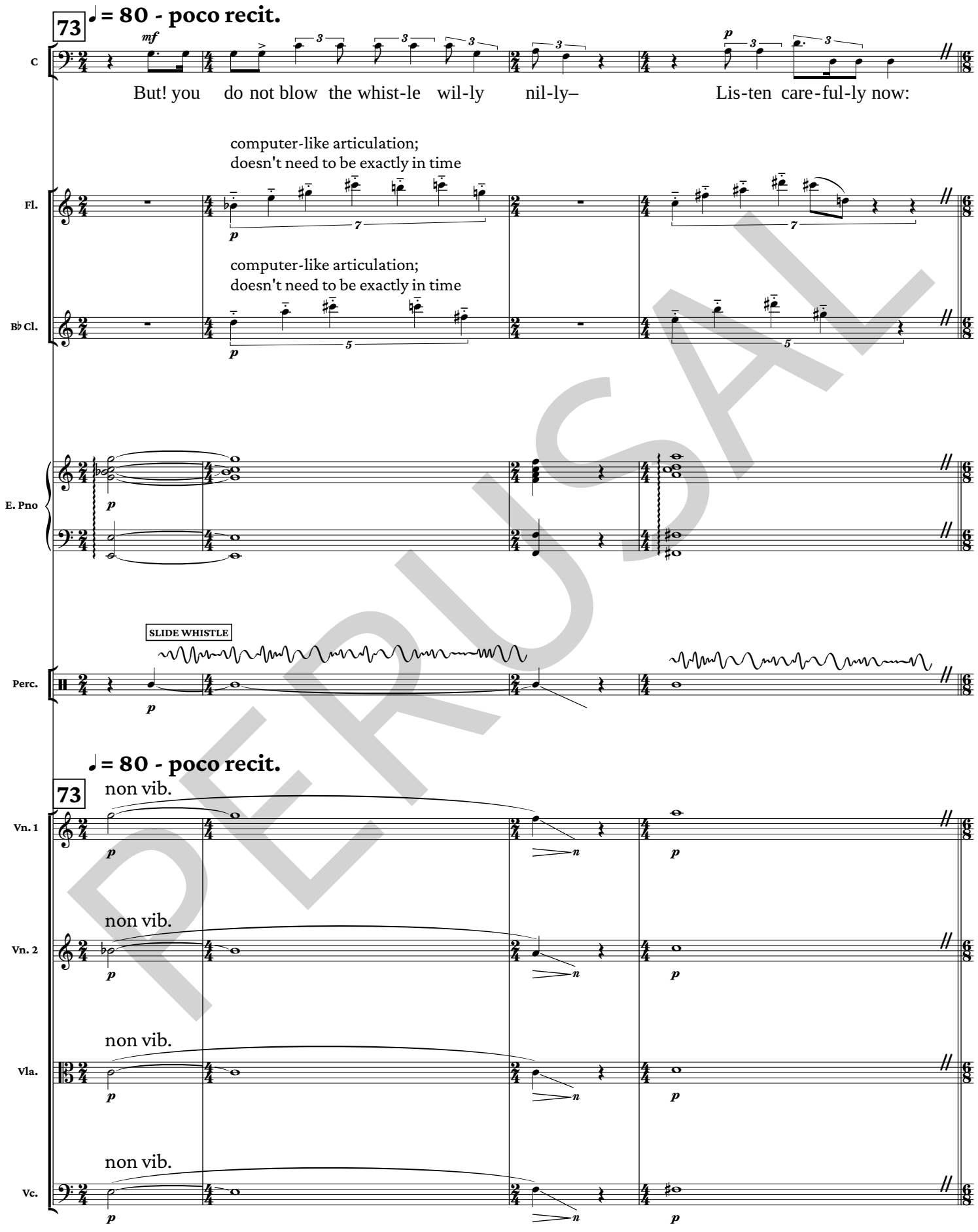
PERUSAL


64
C
have a spec - ial whist-le it can crack the high - er codes; I can
Fl.
Ob.
B♭ Cl.
Vn. 1
Vn. 2
Vla.
Vc.
Bs.

PERUSAL


68
(whistle)
C
call a-cross the sev - en seas with just a sin - gle blow.
Fl.
Ob.
B♭ Cl.
E. Pno
p
Vn. 1
Vn. 2
Vla.
Vc.
Bs.

PERUSAL


73
♩ = 80 - poco recit.
C
mf
But! you do not blow the whist-le wil-ly nil-ly–
p
Lis-ten care-ful-ly now:
Fl.
computer-like articulation;
doesn't need to be exactly in time
B♭ Cl.
computer-like articulation;
doesn't need to be exactly in time
E. Pno
SLIDE WHISTLE
Perc.
73
♩ = 80 - poco recit.
non vib.
Vn. 1
Vn. 2
Vla.
Vc.

PERUSAL

77

♩. = 60 - precise

C: *mp with voice* — The di-al pul-ses must be timed ex-ac(t)-a-ly in mil-li-sec-onds– Fif-ty to one-hund-red se-ven-ty a-part;

Ob.: *mp with voice*

E. Pno: *p with voice*

Perc.: TRI. (join in late if instrument switch too quick) — *pp*

♩. = 60 - precise

Vn. 1: (16ths) vib. norm.

Vn. 2: (16ths)

Vla.: (16ths) vib. norm.

Vc.: (16ths)

Bs.: pizz. — *mp*

PERUSAL

80

♩. = 104

C: And be-tween each train of pul-ses, put a point six sec-ond pause. The

Fl. *mf with voice*

Ob.

B♭ Cl.

E. Pno *mp with voice*

Perc. GLOCK. *mf solo!*

♩. = 104

Vn. 1 *mp*

Vn. 2 *mp*

Vla. *mp*

Vc. *mp*

Bs. *mf* arco

PERUSAL

83
C
te - le-phone sys-tem con - trols the call, con - trols if it goes through;
Fl.
Ob.
B♭ Cl.
E. Pno
CHINA CYM.
S.D. (FOOT ON KICK)
Perc.
83
Vn. 1
Vn. 2
Vla.
Vc.
Bs.

PERUSAL

87

C: Twen-ty - six hun-dred’s their mas - ter key, Which they use to o - ver-see;

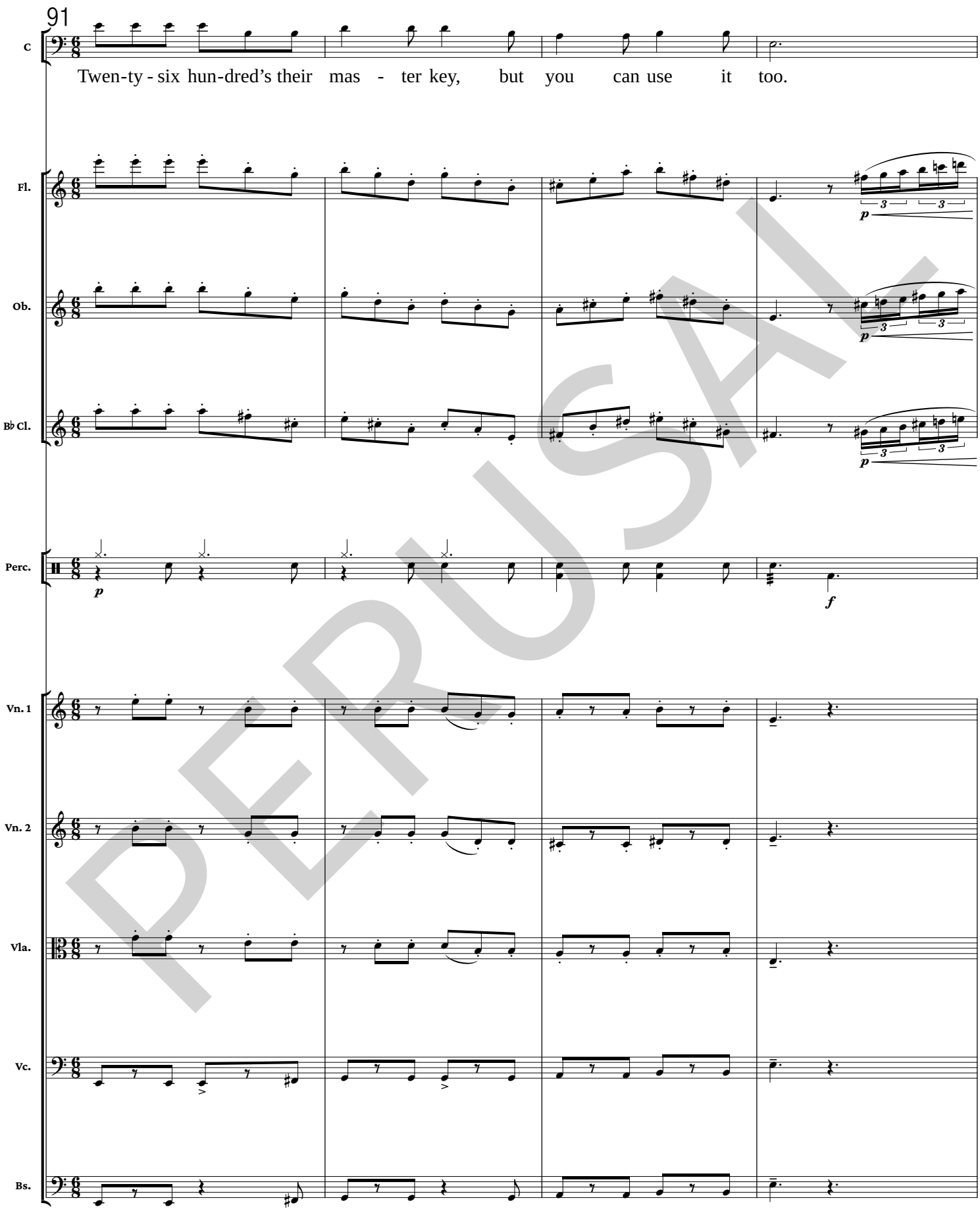
Fl. / Ob. / B♭ Cl. / E. Pno / Perc. / Vn. 1 / Vn. 2 / Vla. / Vc. / Bs.

(+KICK)

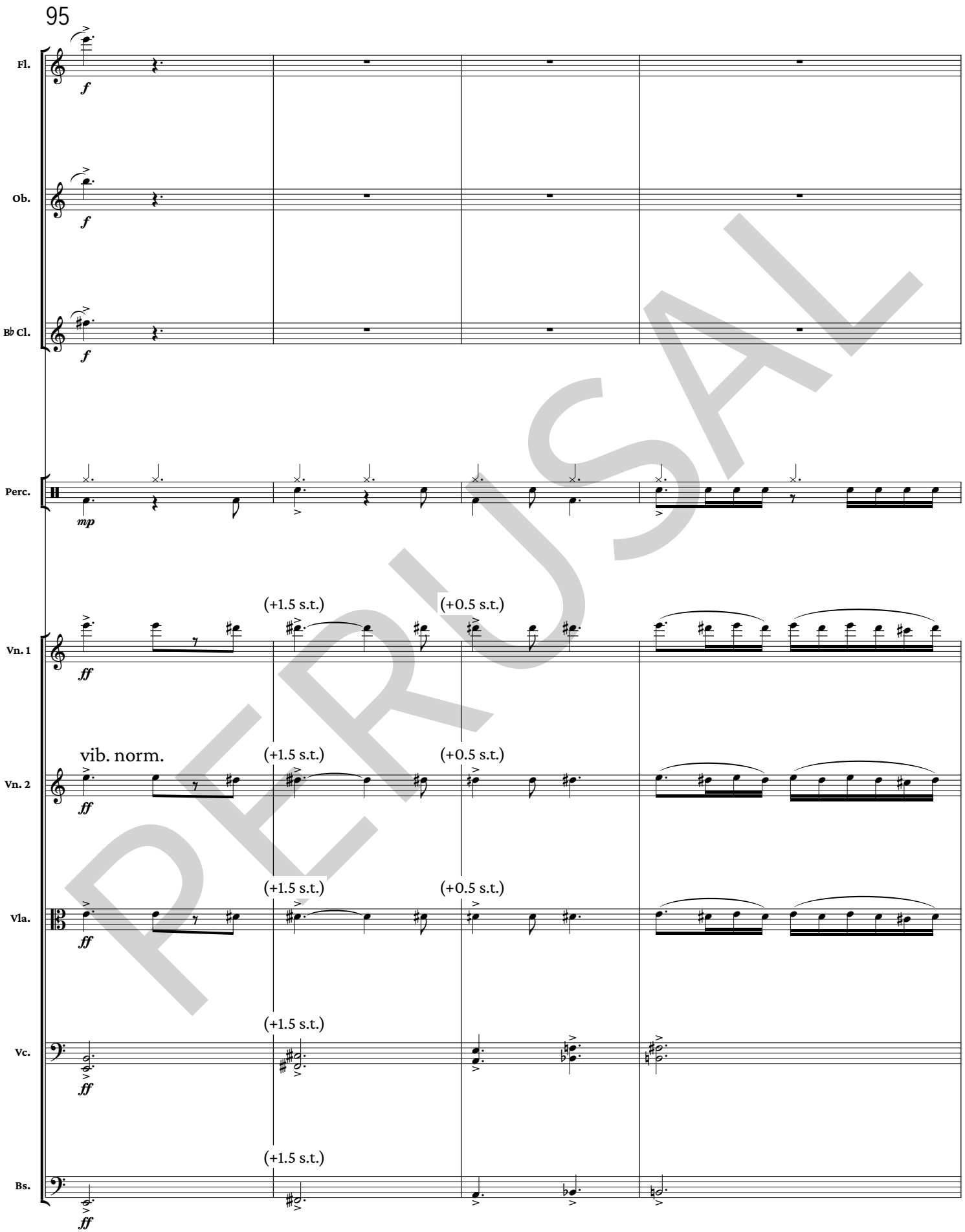
cym.

cym.

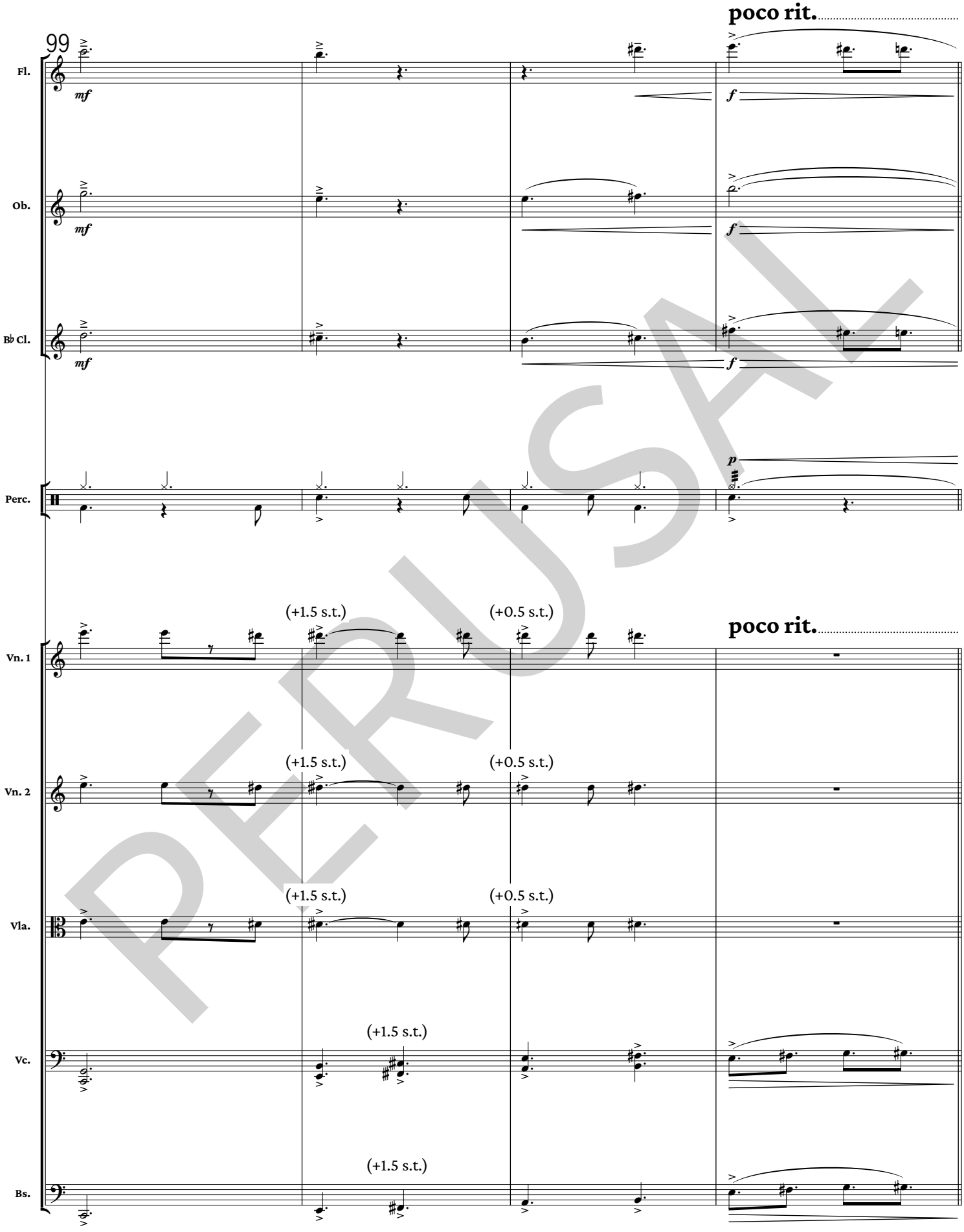
PERUSAL


91
C
Twen-ty - six hun-dred's their mas - ter key, but you can use it too.
Fl.
Ob.
B♭ Cl.
Perc.
Vn. 1
Vn. 2
Vla.
Vc.
Bs.

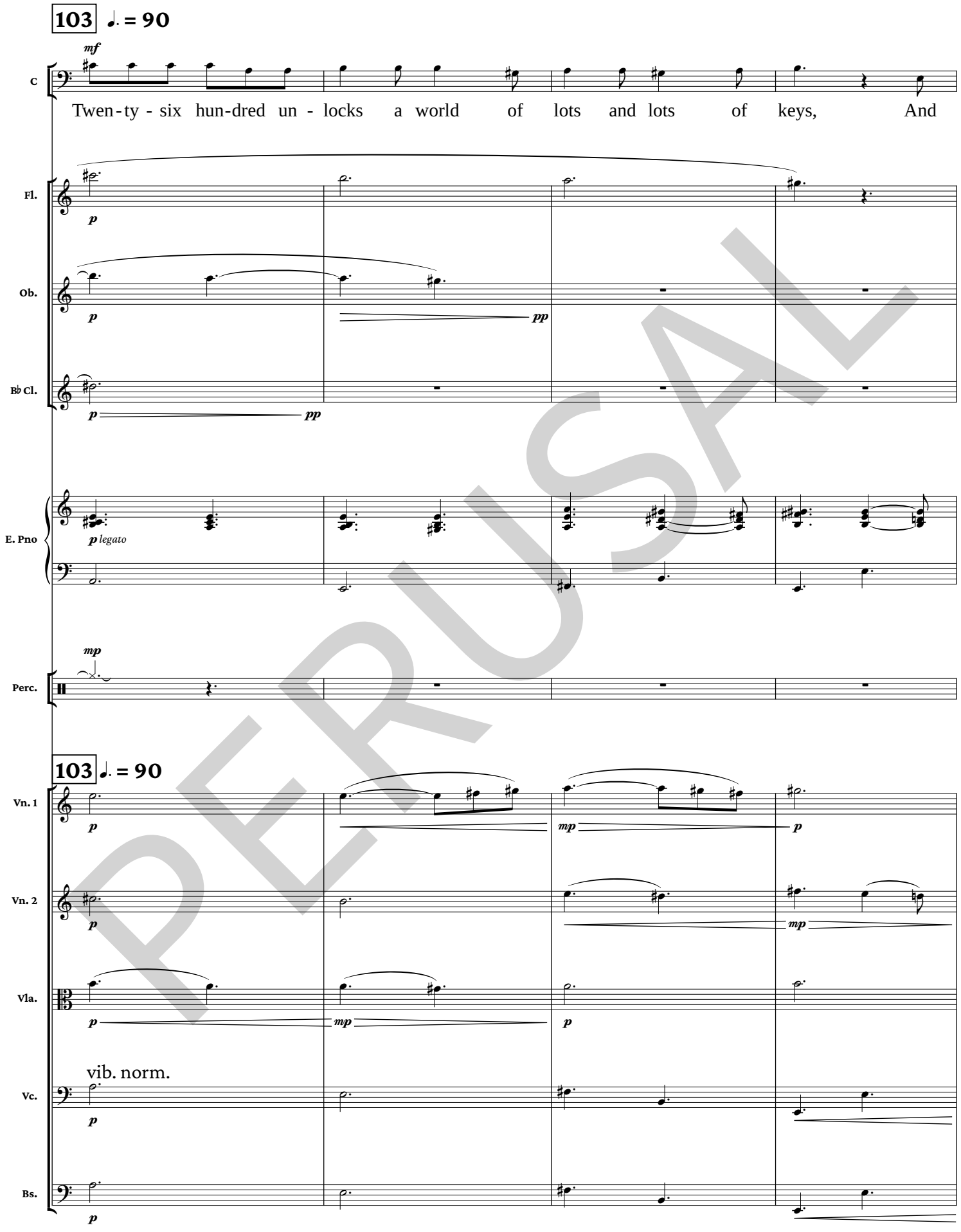
PERUSAL



PERUSAL


poco rit.
99
Fl.
mf
f
Ob.
mf
f
B♭ Cl.
mf
f
Perc.
p
poco rit.
Vn. 1
(+1.5 s.t.)
(+0.5 s.t.)
Vn. 2
(+1.5 s.t.)
(+0.5 s.t.)
Vla.
(+1.5 s.t.)
(+0.5 s.t.)
Vc.
(+1.5 s.t.)
Bs.
(+1.5 s.t.)

PERUSAL


103 ♩. = 90
mf
C
Twen - ty - six hun - dred un - locks a world of lots and lots of keys, And
Fl.
p
Ob.
p
pp
B♭ Cl.
p
pp
E. Pno
p legato
mp
Perc.
103 ♩. = 90
Vn. 1
p
mp
p
Vn. 2
p
mp
Vla.
p
mp
p
vib. norm.
Vc.
p
Bs.
p

PERUSAL

107

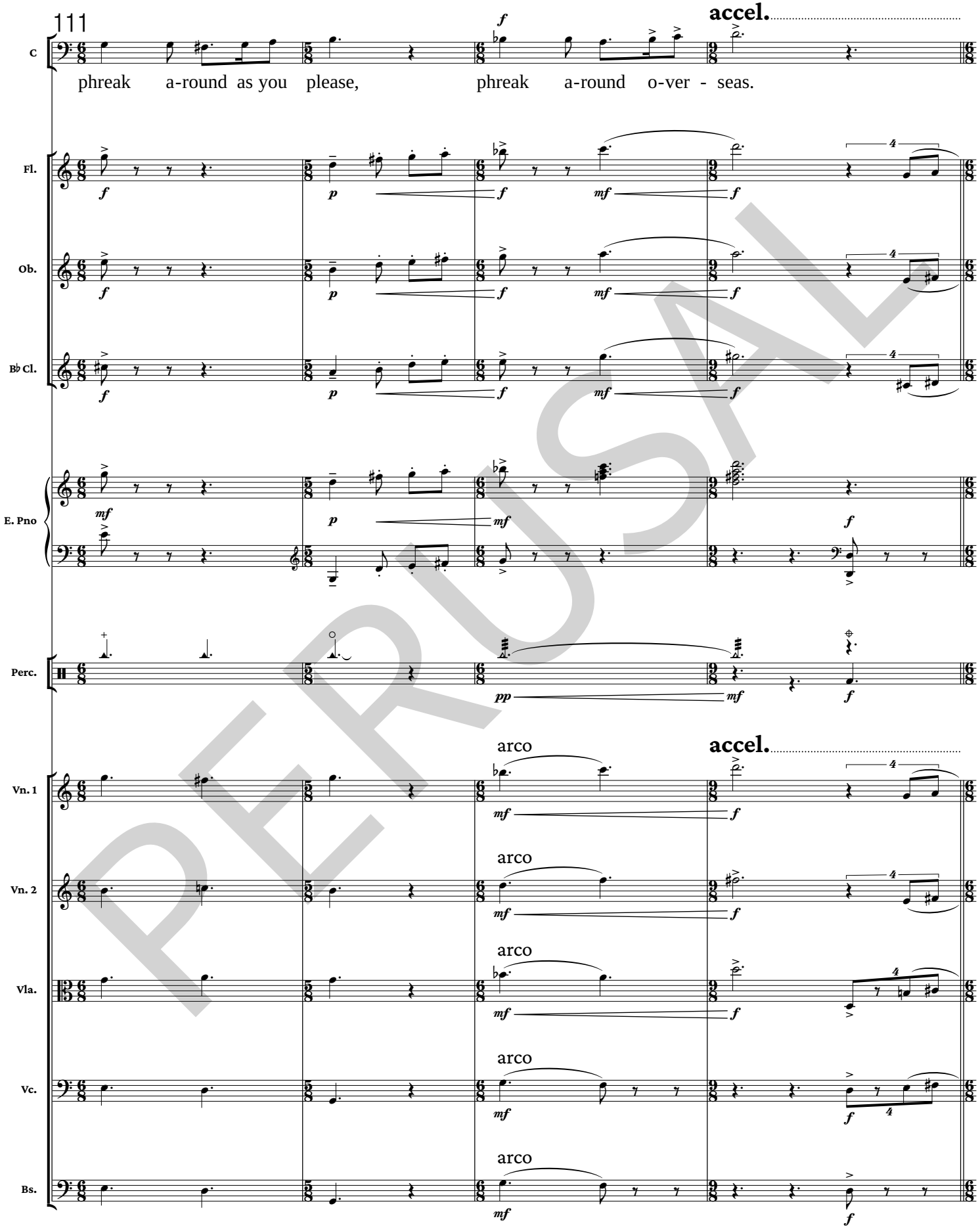
C: if you find the right ones, you can phreak a-round as you please,

Fl. Ob. B♭ Cl. E. Pno Perc. Vn. 1 Vn. 2 Vla. Vc. Bs.

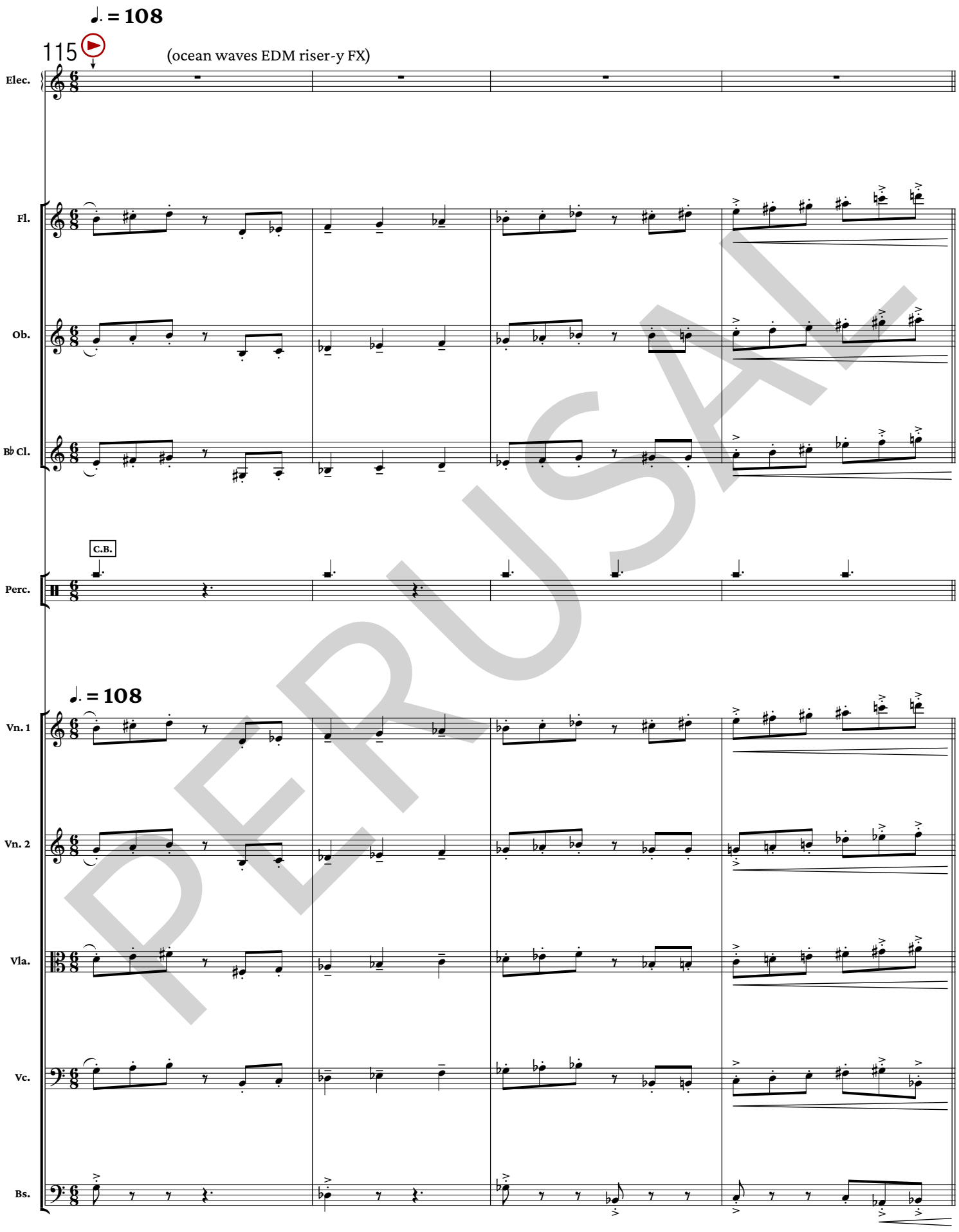
TRI.

pizz.

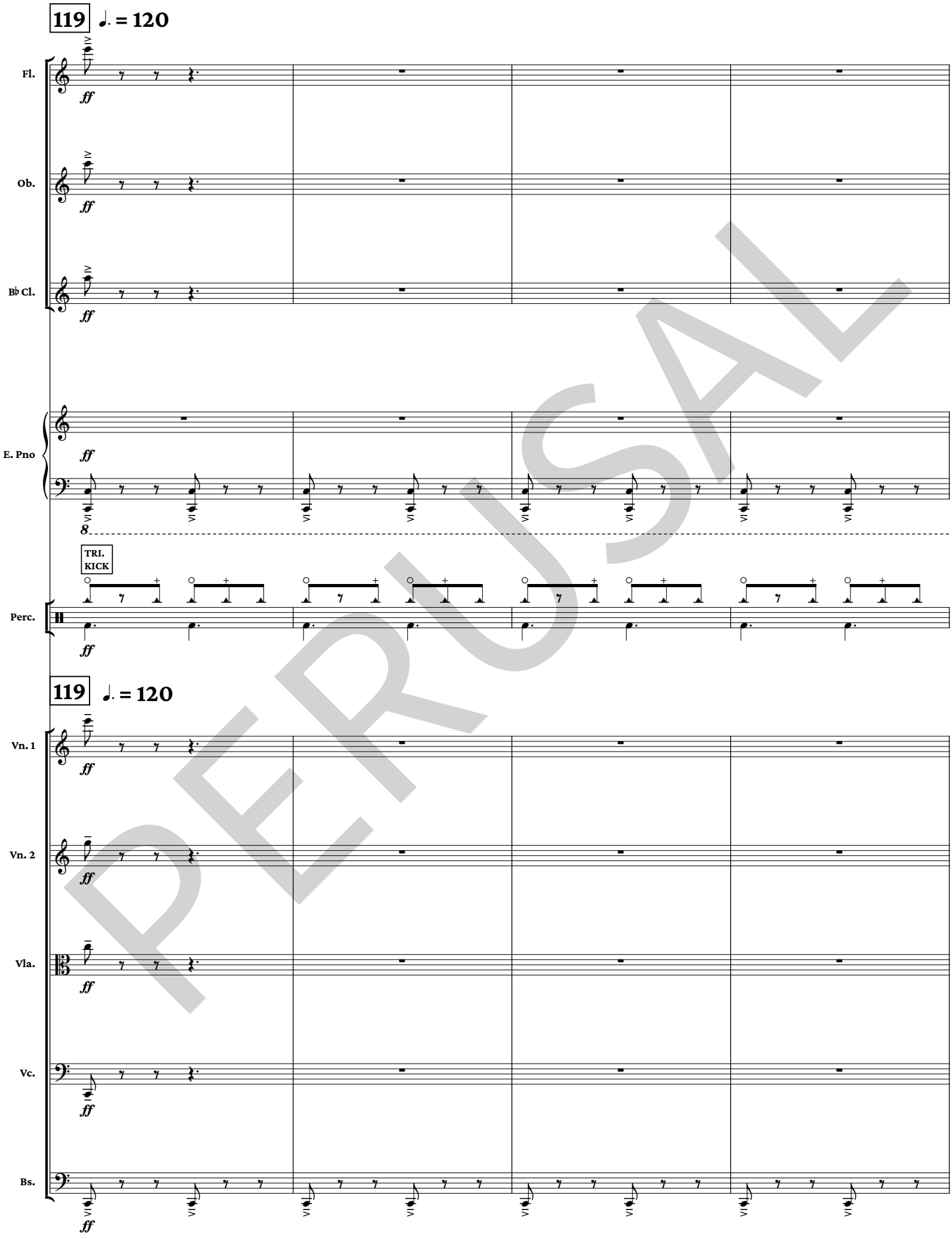
PERUSAL


111
accel.
C
phreak a-round as you please, phreak a-round o-ver - seas.
Fl.
Ob.
B♭ Cl.
E. Pno
Perc.
arco
accel.
Vn. 1
Vn. 2
Vla.
Vc.
Bs.

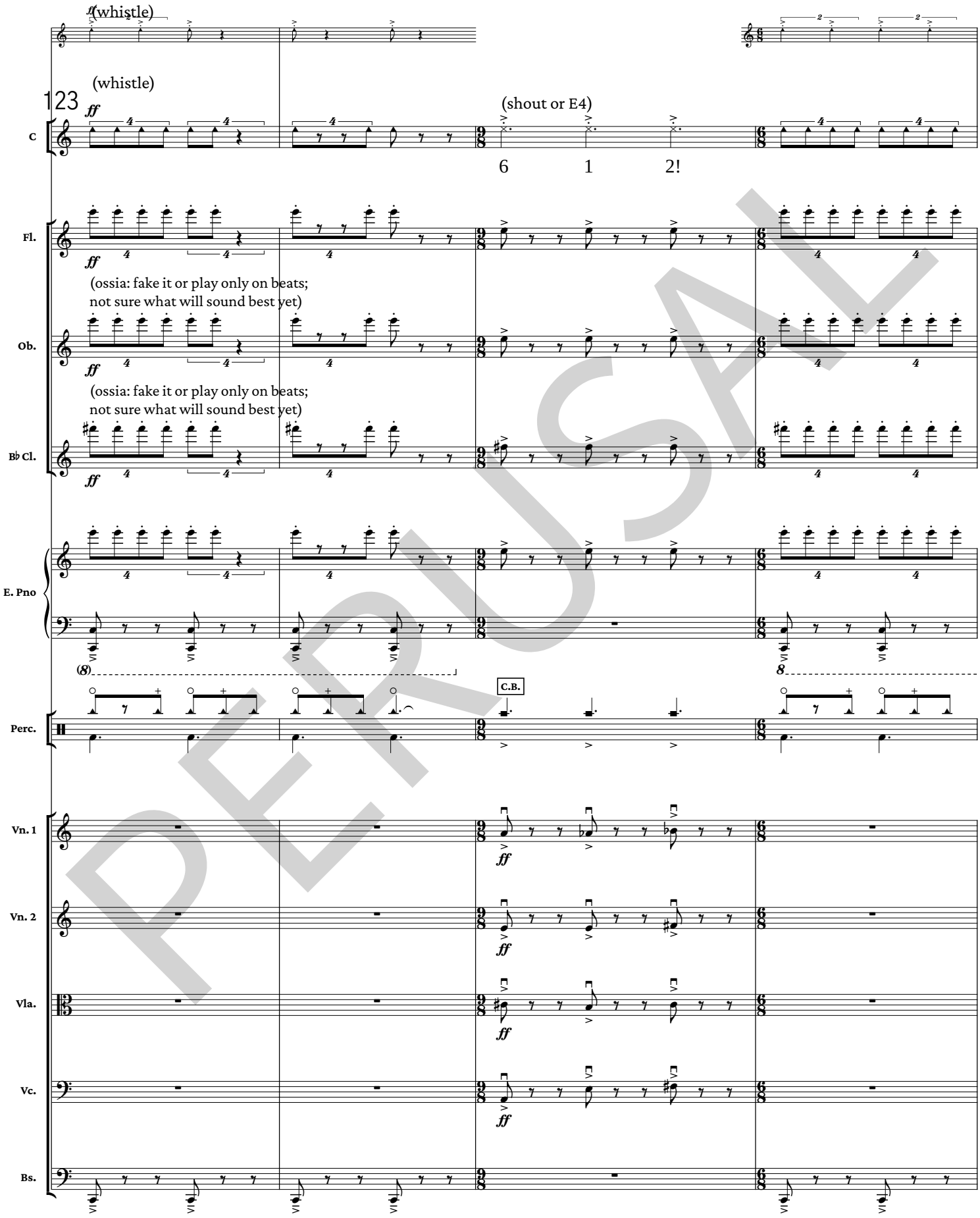
PERUSAL


♩. = 108
115
(ocean waves EDM riser-y FX)
Elec.
Fl.
Ob.
B♭ Cl.
C.B.
Perc.
♩. = 108
Vn. 1
Vn. 2
Vla.
Vc.
Bs.

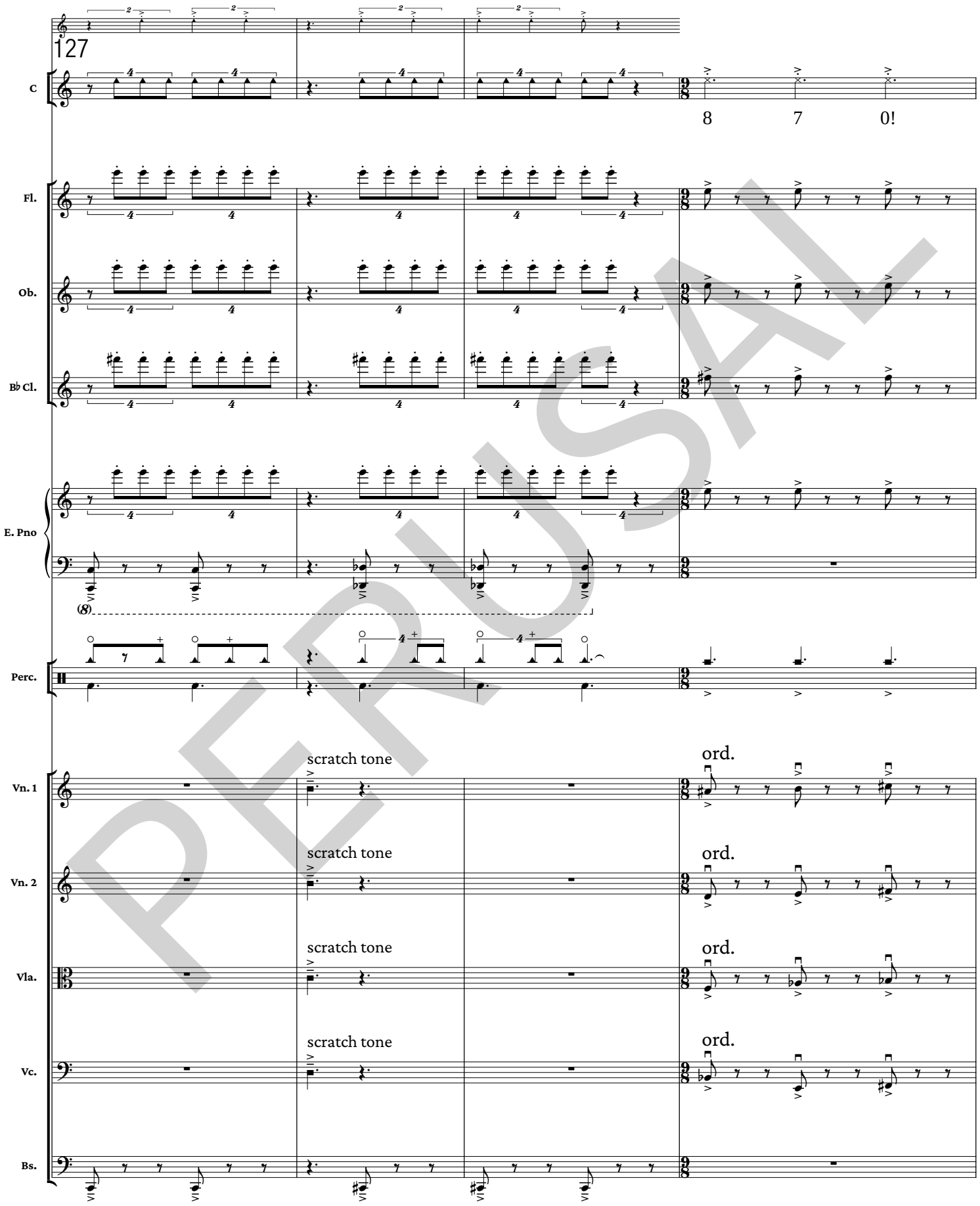
PERUSAL


119
♩. = 120
Fl.
Ob.
B♭ Cl.
E. Pno
8
TRI.
KICK
Perc.
119
♩. = 120
Vn. 1
Vn. 2
Vla.
Vc.
Bs.
ff

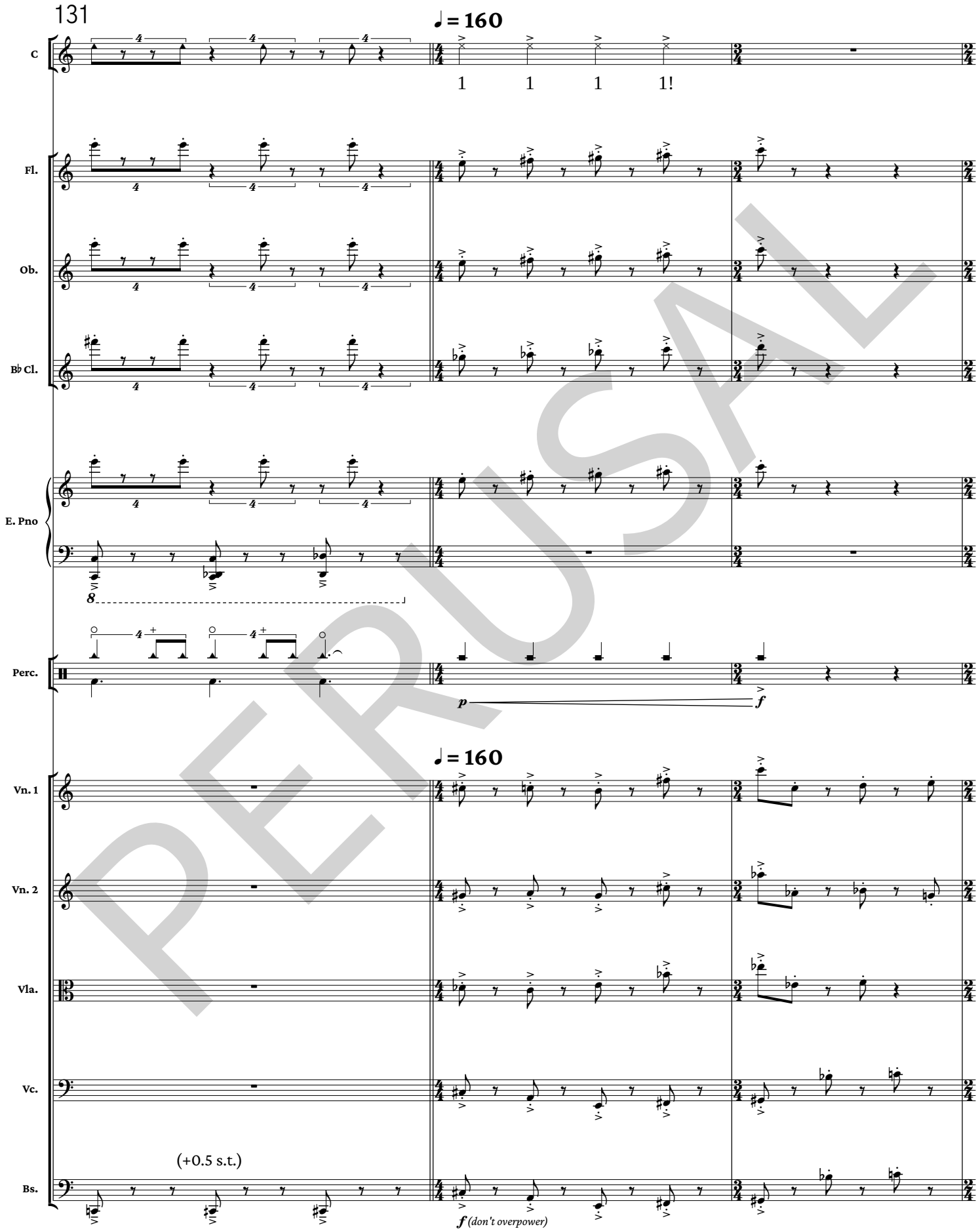
PERUSAL


(whistle)
(whistle)
123
(shout or E4)
6 1 2!
C
Fl.
(ossia: fake it or play only on beats;
not sure what will sound best yet)
Ob.
(ossia: fake it or play only on beats;
not sure what will sound best yet)
B♭ Cl.
E. Pno
C.B.
Perc.
Vn. 1
Vn. 2
Vla.
Vc.
Bs.

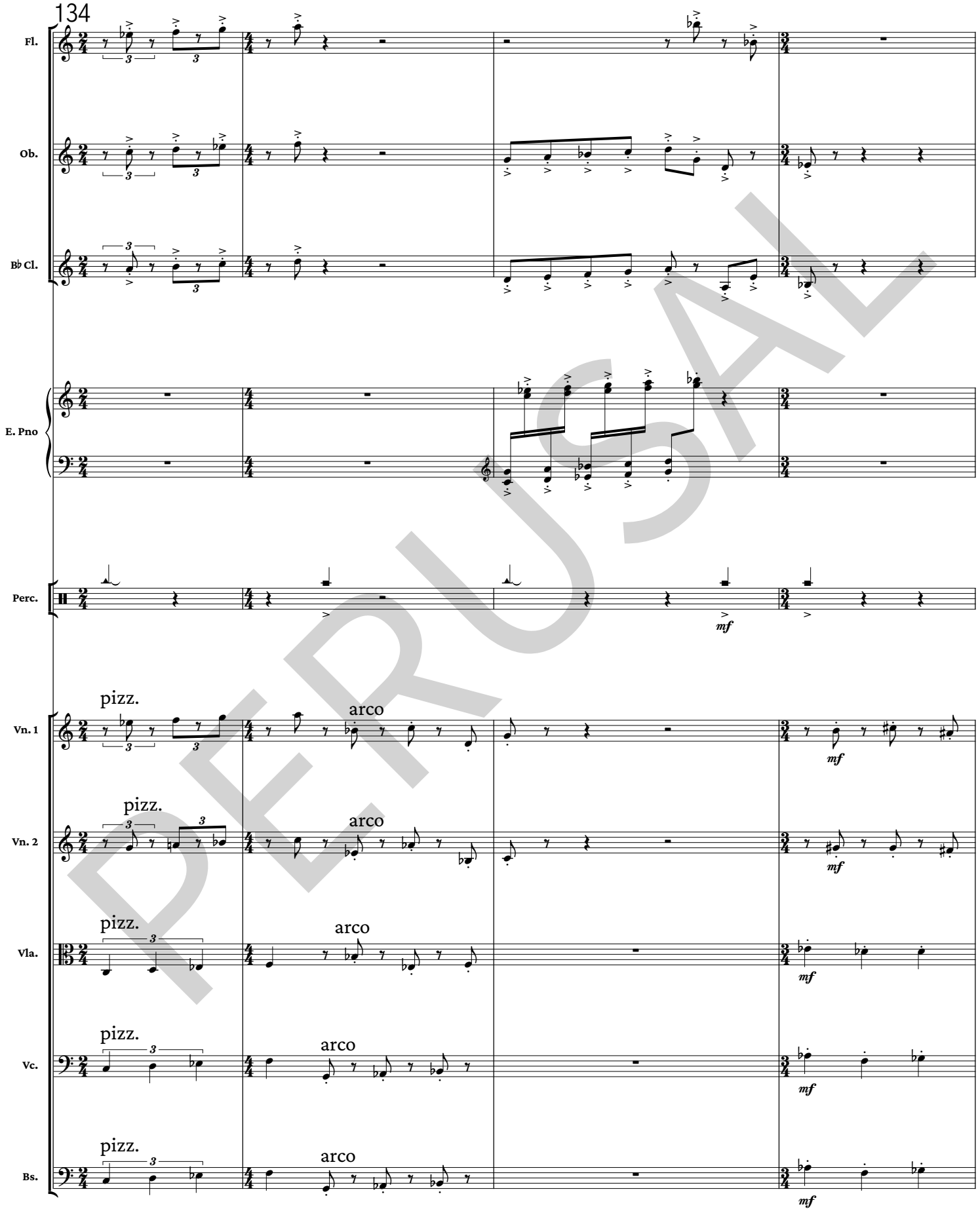
PERUSAL


127
C
8 7 0!
Fl.
Ob.
B♭ Cl.
E. Pno
(8)
Perc.
Vn. 1
scratch tone
ord.
Vn. 2
scratch tone
ord.
Vla.
scratch tone
ord.
Vc.
scratch tone
ord.
Bs.

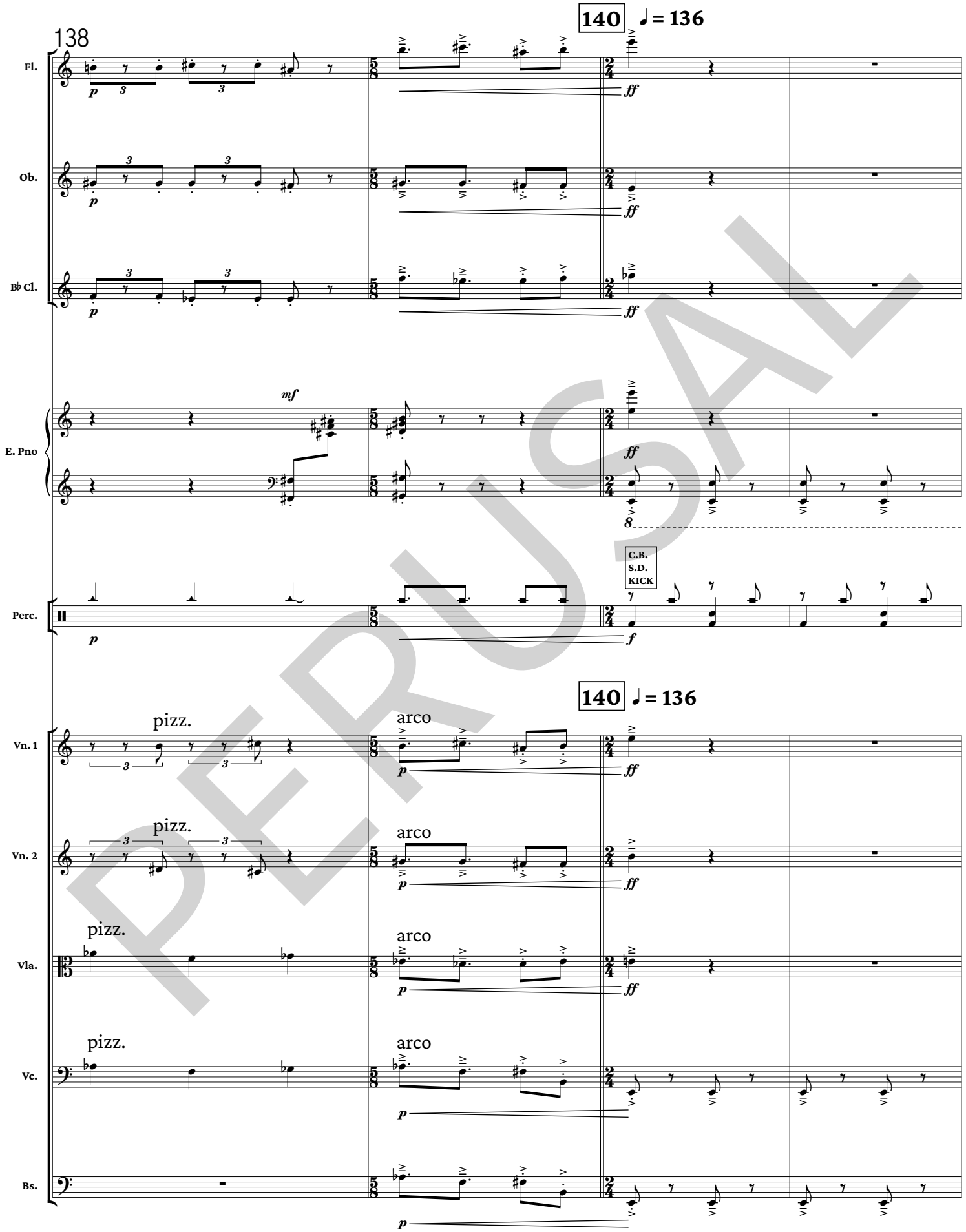
PERUSAL


131
♩ = 160
C
1 1 1 1!
Fl.
Ob.
B♭ Cl.
E. Pno
8
Perc.
p
f
♩ = 160
Vn. 1
Vn. 2
Vla.
Vc.
Bs.
(+0.5 s.t.)
f (don't overpower)

PERUSAL



PERUSAL


138
140
♩ = 136
Fl.
Ob.
B♭ Cl.
E. Pno
Perc.
C.B.
S.D.
KICK
140
♩ = 136
Vn. 1
Vn. 2
Vla.
Vc.
Bs.
pizz.
arco

PERUSAL

142

144 ←♩ = ♩.→ (Spoken or B3; reading manual)

C — *mf* — In the id - le con - di - tion,

Fl. — *ff* — *mp* *p*

Ob. — *ff* — *mp* *p*

B♭ Cl. — *mp* *p*

E. Pno — *mf* — (8)

Perc. — *mf*

144 ←♩ = ♩.→ col legno battuto (accents = sul pont.)

Vn. 1 — gliss. — *ff* *mf* *ff* *f*

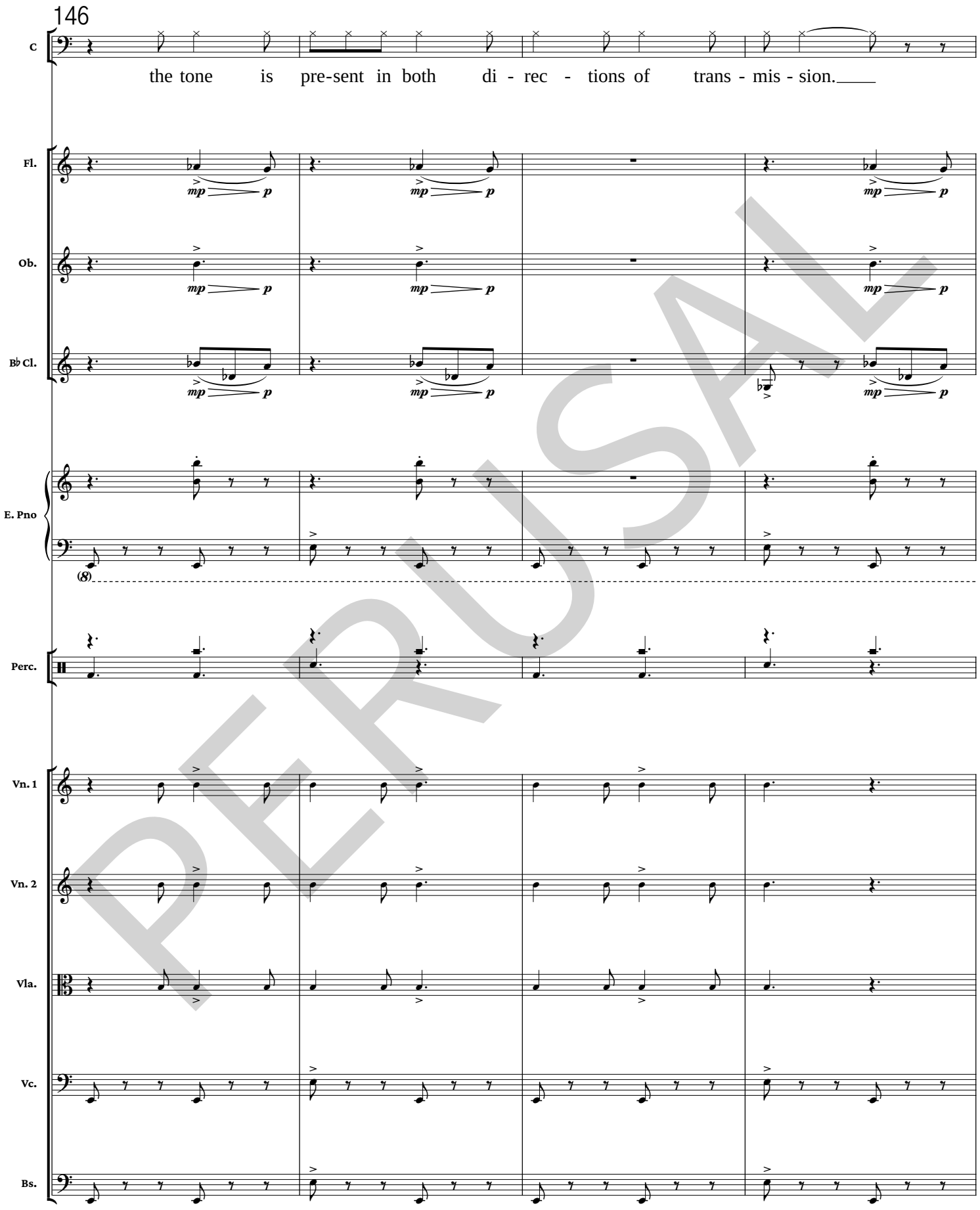
Vn. 2 — col legno battuto (accents = sul pont.) — gliss. — *ff* *mf* *ff* *f*

Vla. — col legno battuto (accents = sul pont.) — gliss. — *ff* *mf* *ff* *f*

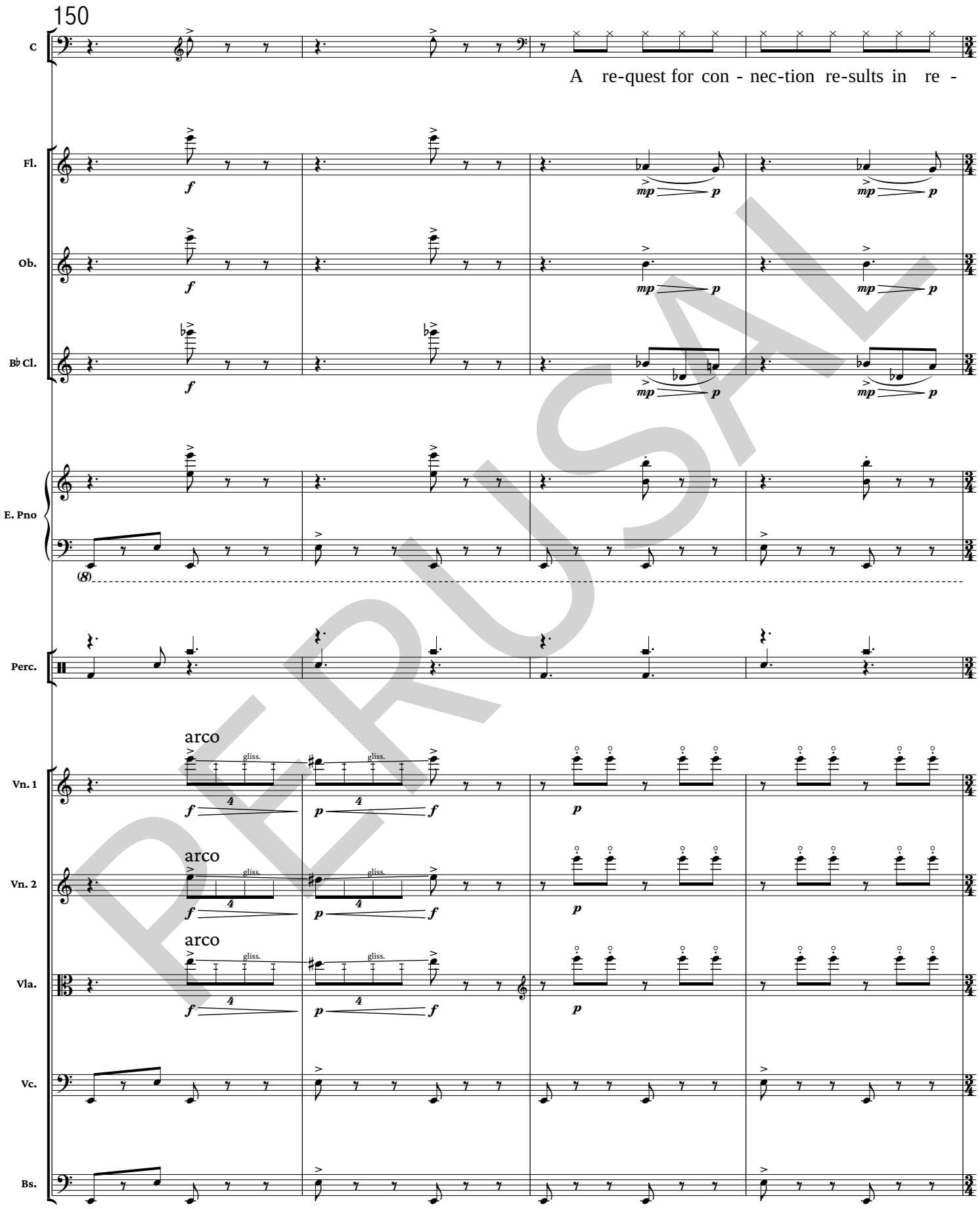
Vc.

Bs.

PERUSAL


146
C
the tone is pre-sent in both di - rec - tions of trans - mis - sion.
Fl.
Ob.
B♭ Cl.
E. Pno
(8)
Perc.
Vn. 1
Vn. 2
Vla.
Vc.
Bs.
mp
p

PERUSAL


150
C
A re-quest for con - nec-tion re-sults in re -
Fl.
Ob.
B♭ Cl.
E. Pno
(8)
Perc.
arco
gliss.
Vn. 1
Vn. 2
Vla.
Vc.
Bs.

PERUSAL

154

(Back to pitch)

C

mo - val____ of the twen - ty - six hun - dred cyc - le tone and

Fl.

Ob.

B♭ Cl.

E. Pno

Perc.

Vn. 1

Vn. 2

Vla.

Vc.

Bs.

PERUSAL

158

(slam book shut)

C: pul - sing of the ad - dress in - for - ma - tion can be - gin.

Fl. Ob. B♭ Cl. E. Pno

(w/ stick tips)

Perc.: TOM

Vn. 1 Vn. 2 Vla. Vc. Bs.

PERUSAL

163 ♩ = 80 - poco recit.

C

The phone_ is like a spi-der web You___ can go from pole to pole.

Fl.

B♭ Cl.

E. Pno

♩ = 80 - poco recit.

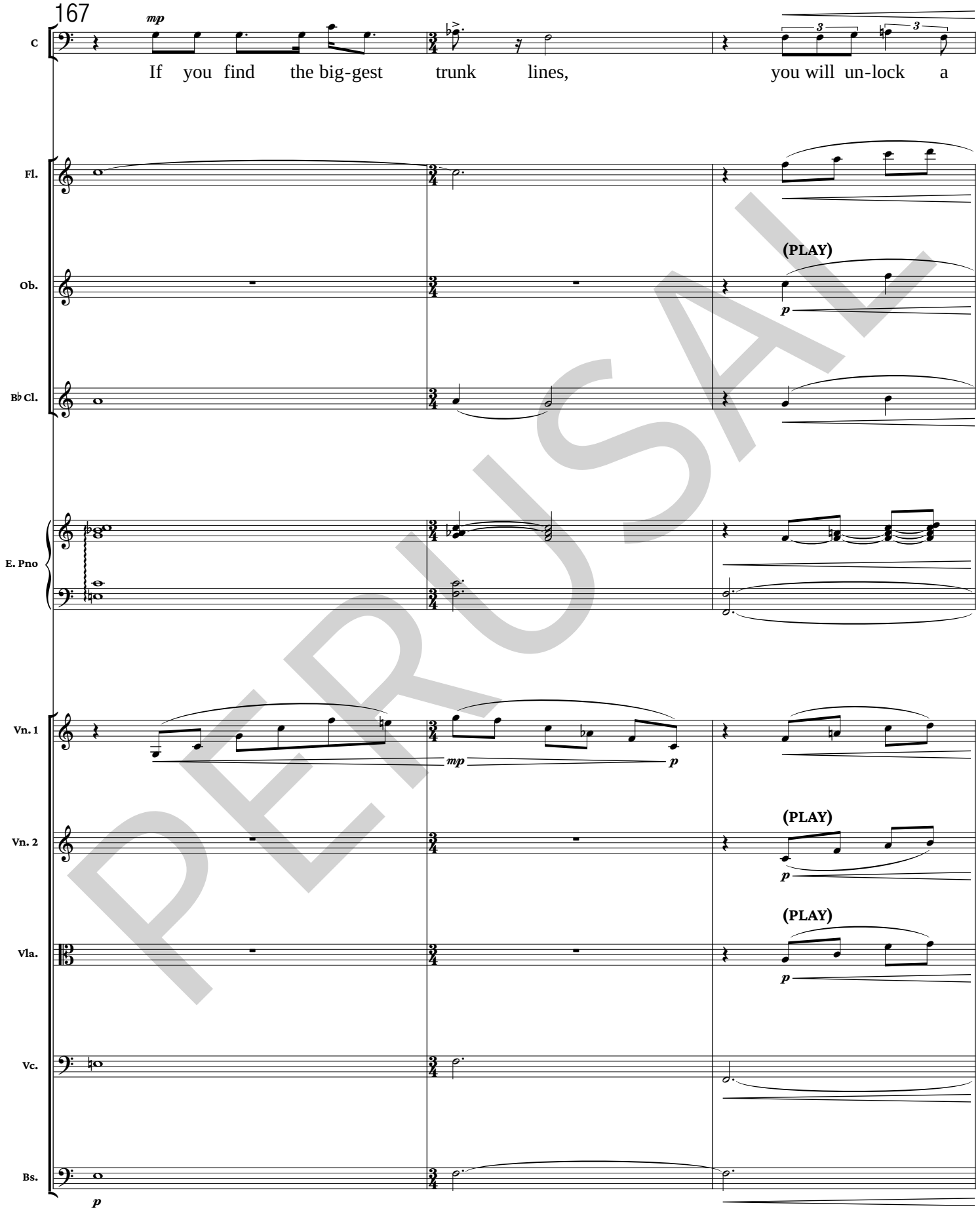
solo; your own rubato
but hit the downbeats

163

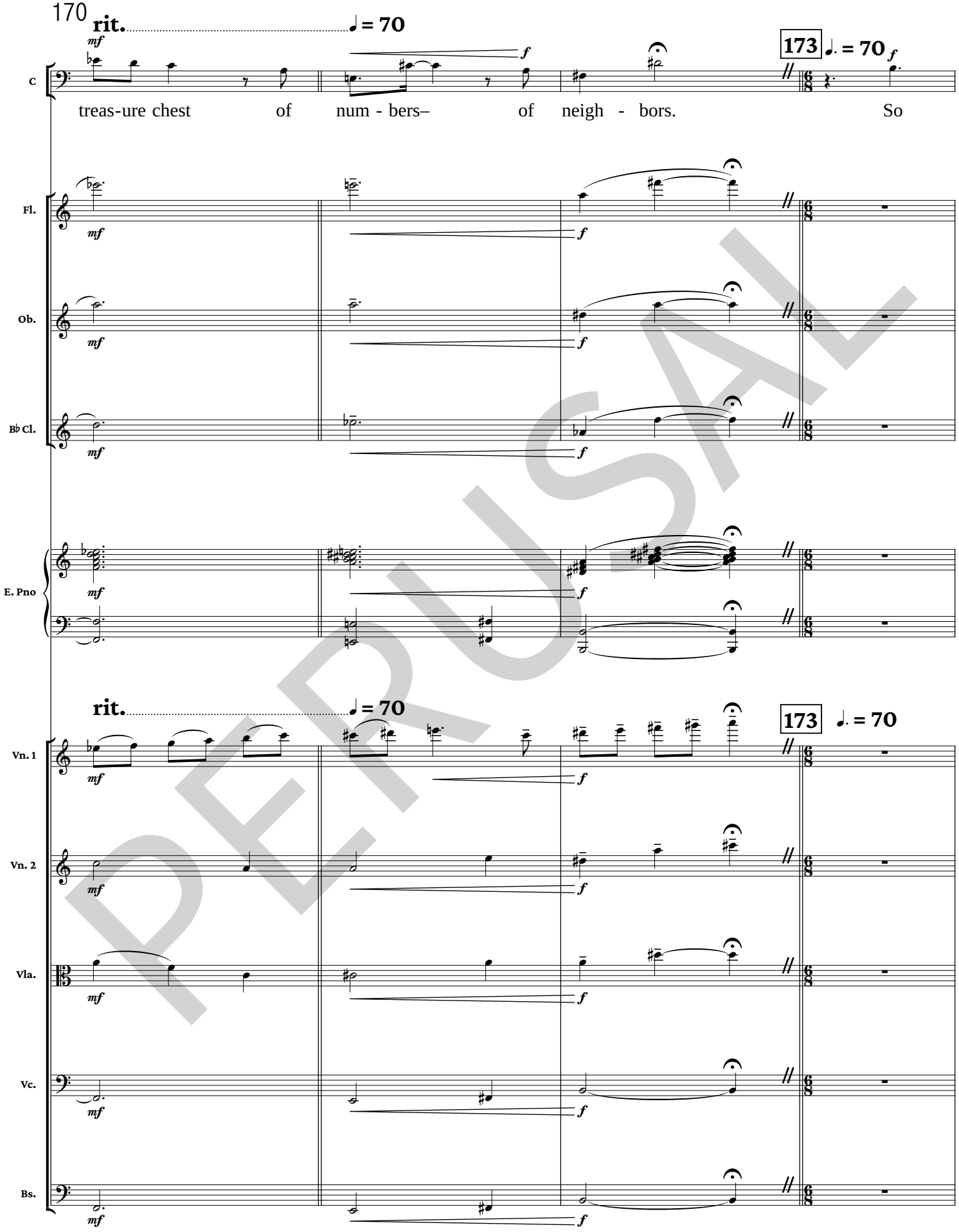
Vn. 1

Vc.

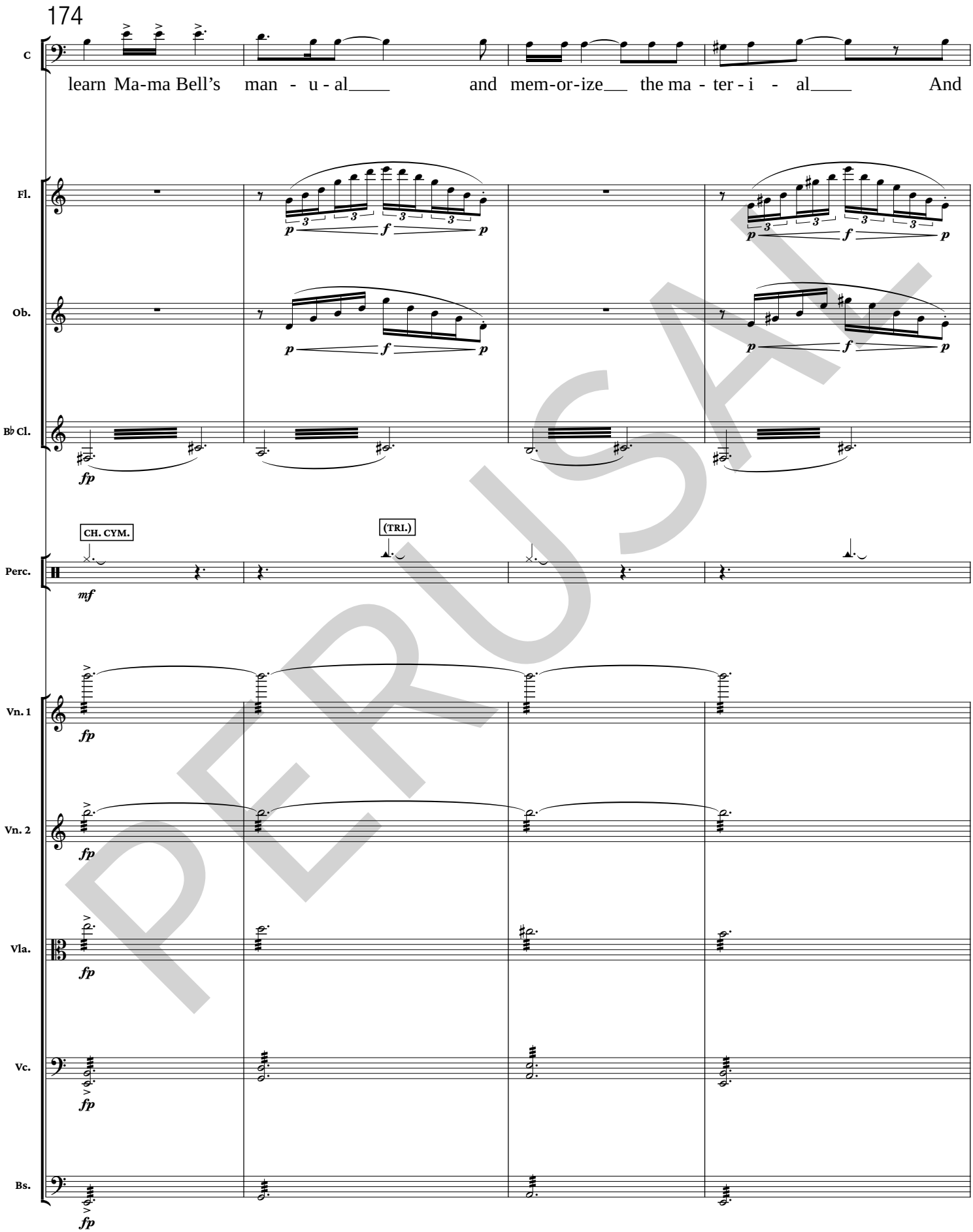
PERUSAL


167
C
mp
If you find the big-gest trunk lines, you will un-lock a
Fl.
Ob.
(PLAY)
p
B♭ Cl.
E. Pno
Vn. 1
mp
p
Vn. 2
(PLAY)
p
Vla.
(PLAY)
p
Vc.
Bs.
p

PERUSAL


170
rit.
♩ = 70
173
♩. = 70
C
treas-ure chest of num - bers– of neigh - bors. So
Fl.
Ob.
B♭ Cl.
E. Pno
Vn. 1
Vn. 2
Vla.
Vc.
Bs.
mf
f

PERUSAL


174
C
learn Ma-ma Bell’s man - u - al and mem-or-ize the ma - ter - i - al And
Fl.
Ob.
B♭ Cl.
CH. CYM.
(TRI.)
Perc.
Vn. 1
Vn. 2
Vla.
Vc.
Bs.

PERUSAL

178

C

get your-self a whist-le_____ from Cap - tain Crunch ce - re - al,_

Fl.

Ob.

B♭ Cl.

Perc.

Vn. 1

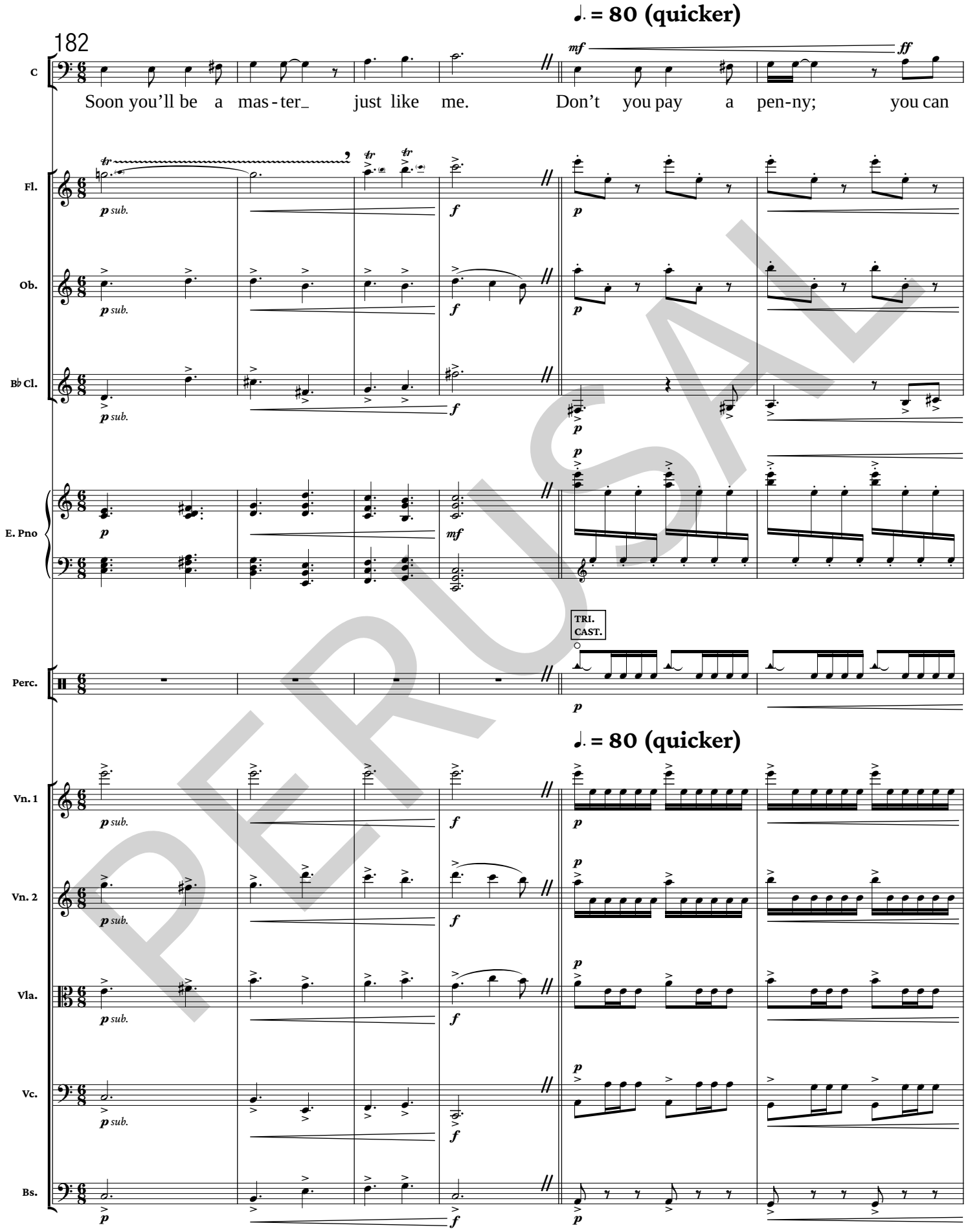
Vn. 2

Vla.

Vc.

Bs.

PERUSAL


♩. = 80 (quicker)
182
C
Soon you'll be a mas - ter_ just like me. Don't you pay a pen-ny; you can
Fl.
Ob.
B♭ Cl.
E. Pno
Perc.
TRI.
CAST.
♩. = 80 (quicker)
Vn. 1
Vn. 2
Vla.
Vc.
Bs.

PERUSAL

188 **molto rit.** **(Interlude)**

C: call a - way for free. (cuts off orch.)

Elec. (possible foghorn)

Fl. ff fff

Ob. ff fff

B♭ Cl. ff fff

E. Pno ff fff 8

Perc. CH. CYM. ff p ff

molto rit. **(Interlude)**

Vn. 1 ff fff

Vn. 2 ff fff

Vla. ff fff

Vc. ff fff

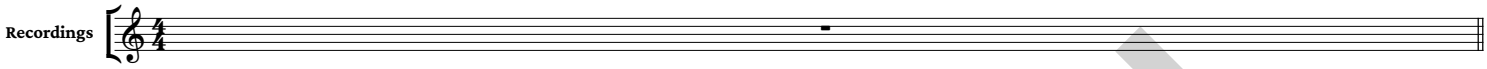
Bs. ff fff

PERUSAL

7A. Interlude: Calling Everyone

[Rev. 9/6/25]

Lyrics by Avalon Hogans, Spencer Rembert, and Jake Berran
Music by Jake Berran



7A - Checkpoints

0:00 - Start (after applause if people clap)

0:03 - High voice “Now from Captain Crunch…”

0:19 - “Fast” silly music + automated voice

0:26 - “the cereal, quick! We need to get” repeated

0:39 - Whistle

0:42 - “Go for the crunch! AAAHH” x3

0:50 - “EEK! They’re stealing Cap’n Crunch cereal!”

1:02 - Cereal crunching + advertisement voice

1:37 - Hits a high peak and phone sounds start again

1:44 - Big gliss down

1:48 - Crazy dialing texture

2:00 - Low/medium chords start under choir

2:07 - Top of glissando gesture

2:11 - Sped up music phrase

2:15 - Quarter tone higher, same music phrase

2:20 - Slower tempo phrase - melody goes EF#GF#EDC#B–A—
DEF#EDAGF#— reverb fade out on major chord; **Orchestra starts #8**

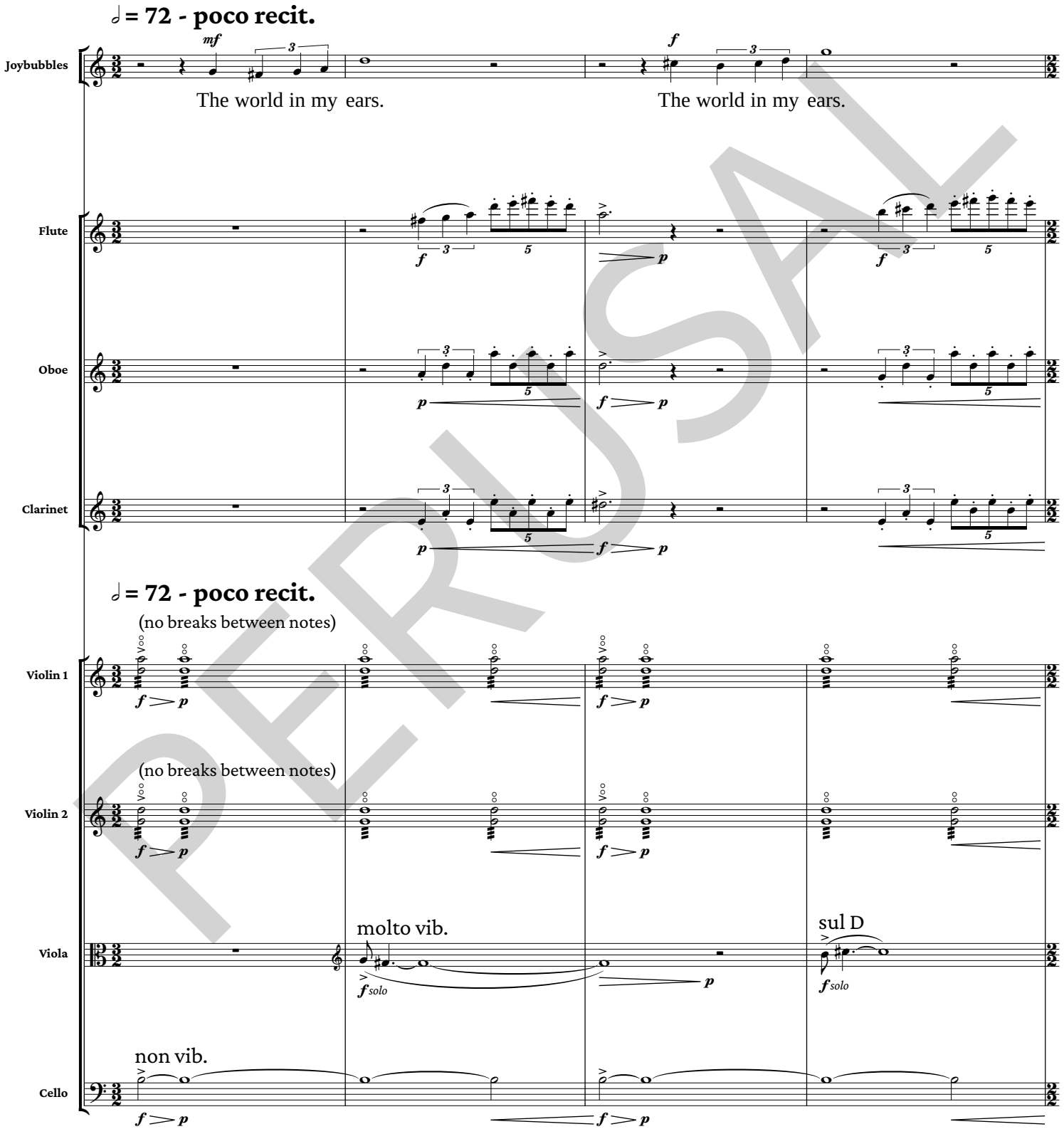
PERUSAL

Music copyrighted © 2025 by Jake Berran • jakeberran.com

8. Neighborhood / Spider Web

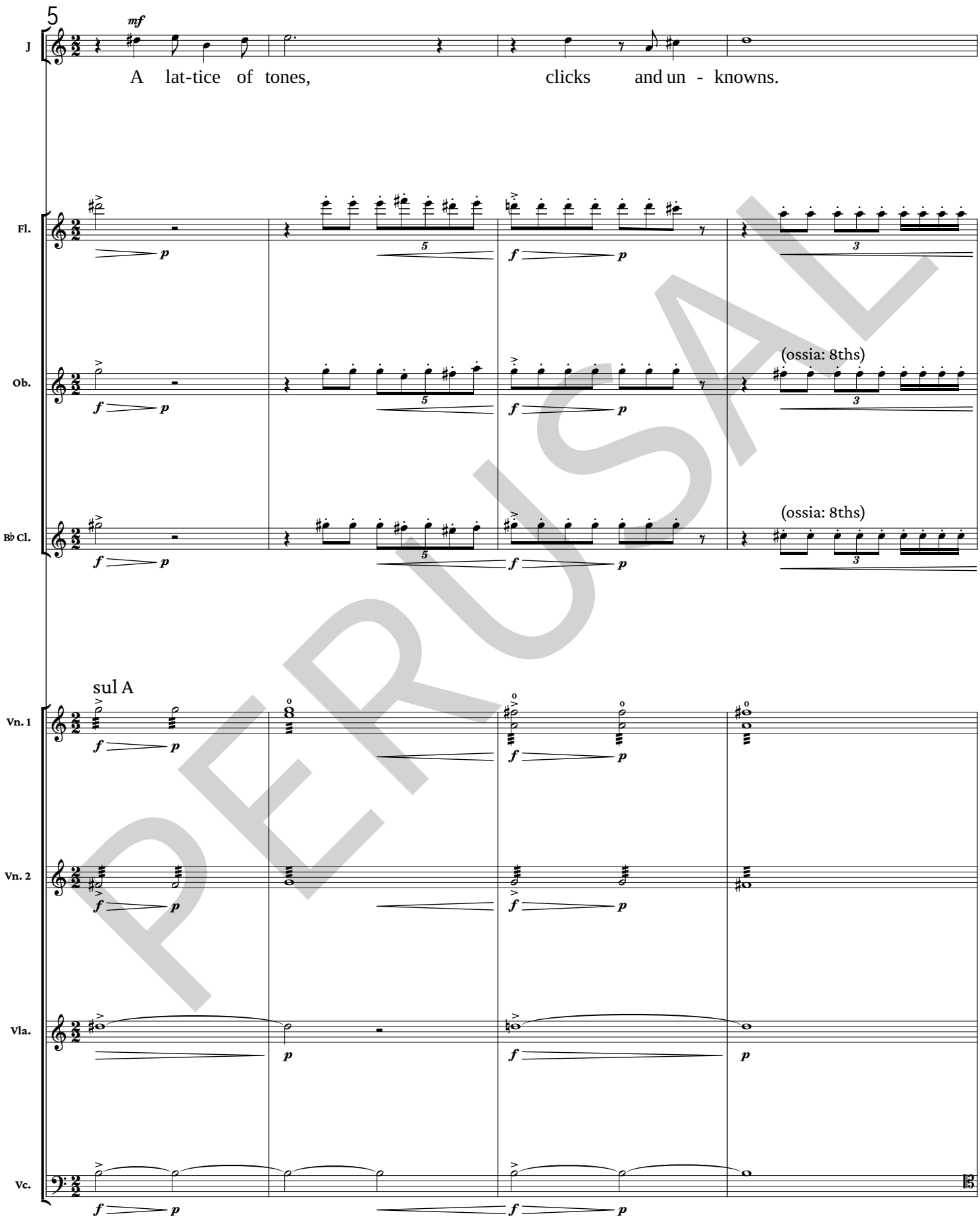
[Rev. 9/6/25]

Lyrics by Avalon Hogans, Spencer Rembert, and Jake Berran
Music by Jake Berran

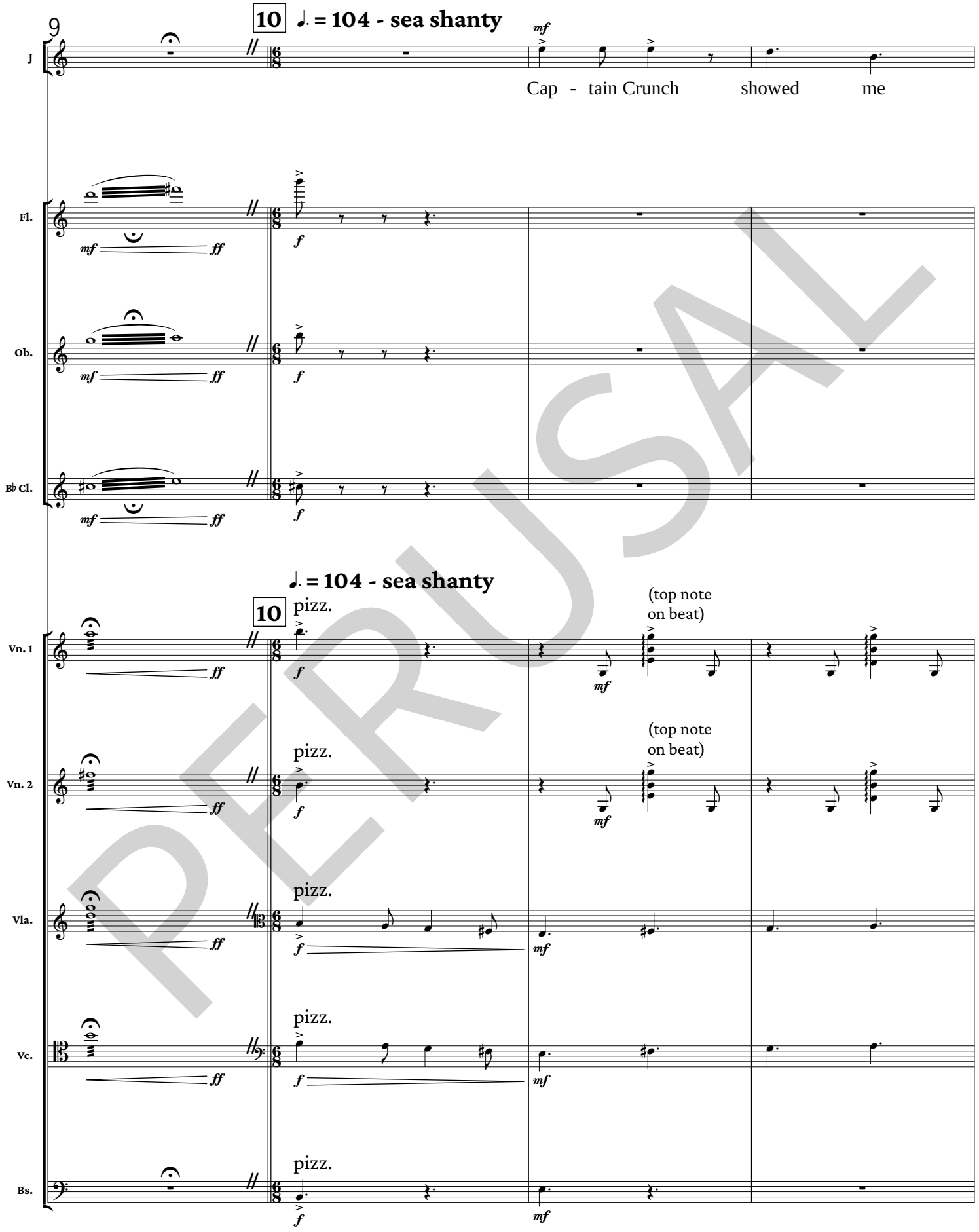


PERUSAL

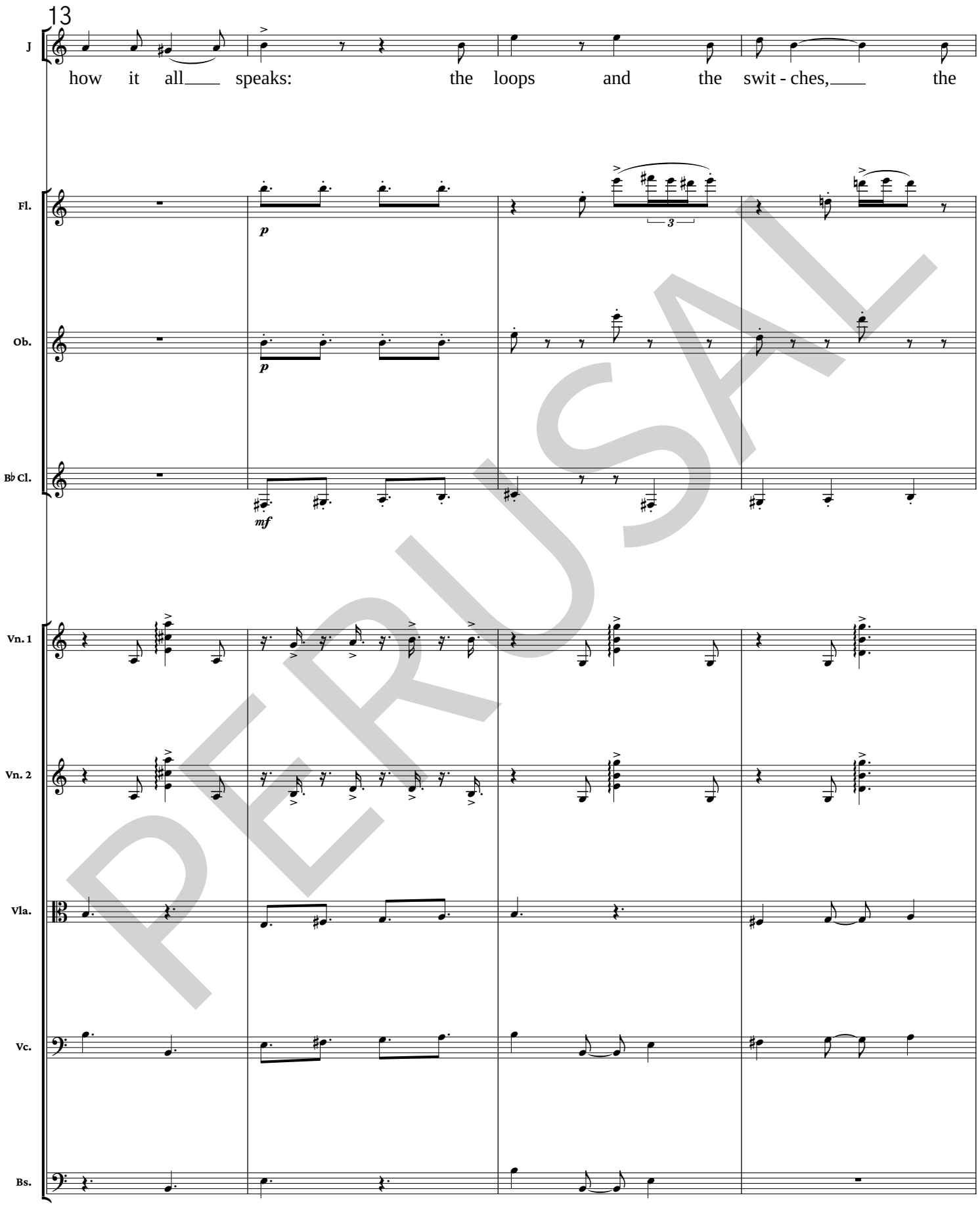
Music copyrighted © 2025 by Jake Berran • jakeberran.com


5
mf
J
A lat-tice of tones, clicks and un - knowns.
Fl.
Ob.
(ossia: 8ths)
B♭ Cl.
(ossia: 8ths)
sul A
Vn. 1
Vn. 2
Vla.
Vc.
13

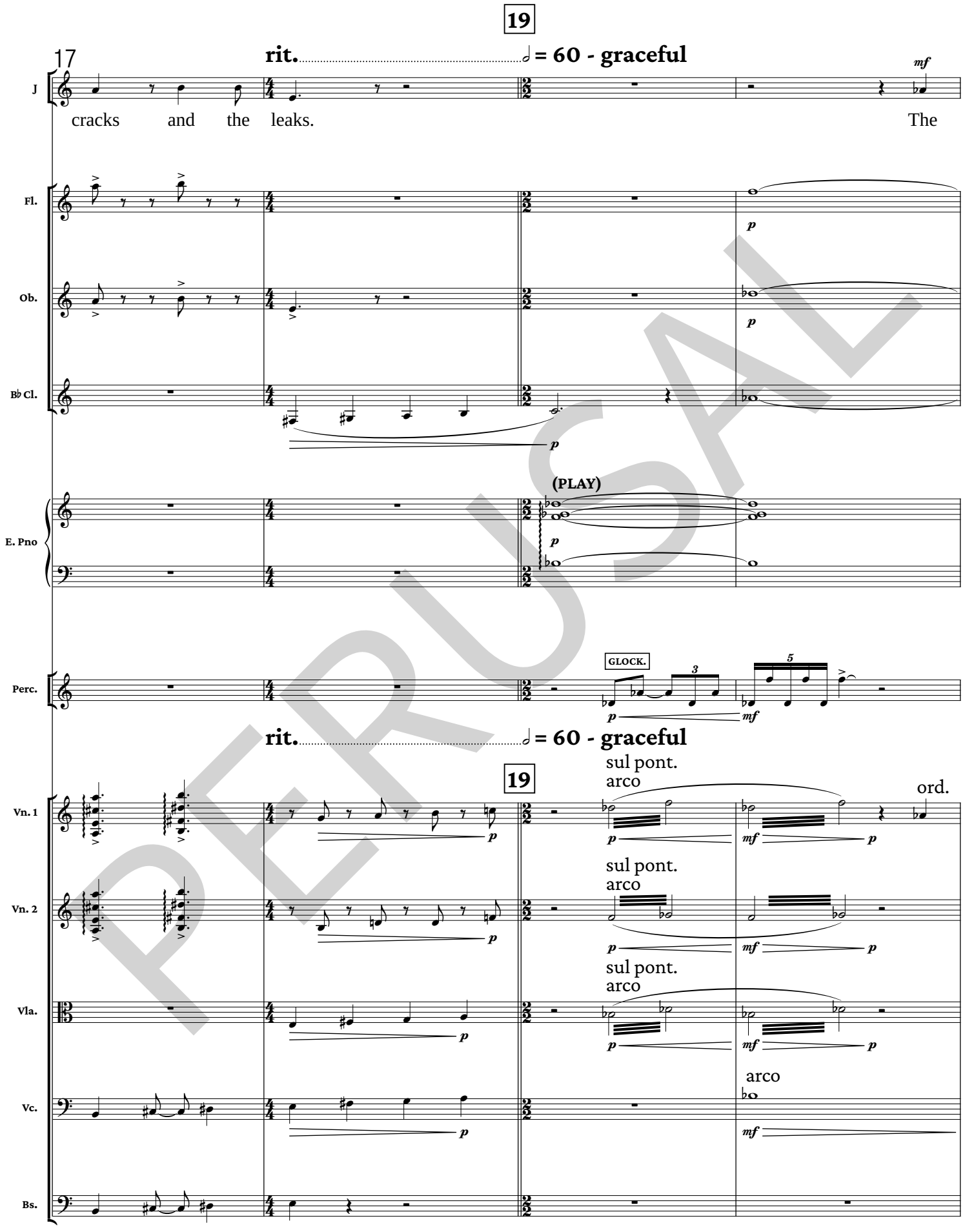
PERUSAL


9
10
♩. = 104 - sea shanty
J
mf
Cap - tain Crunch showed me
Fl.
Ob.
B♭ Cl.
mf ff
f
10
♩. = 104 - sea shanty
Vn. 1
Vn. 2
Vla.
Vc.
Bs.
pizz.
(top note on beat)
ff
f
mf

PERUSAL


13
J
how it all speaks: the loops and the swit - ches, the
Fl.
Ob.
B♭ Cl.
Vn. 1
Vn. 2
Vla.
Vc.
Bs.
p
p
mf
3

PERUSAL


19
17
rit. ♩ = 60 - graceful
J
mf
cracks and the leaks. The
Fl.
p
Ob.
p
B♭ Cl.
p
(PLAY)
E. Pno
p
Perc.
GLOCK.
3
5
p
mf
rit. ♩ = 60 - graceful
19
Vn. 1
sul pont.
arco
ord.
p
mf
p
Vn. 2
sul pont.
arco
p
mf
p
Vla.
sul pont.
arco
p
mf
p
Vc.
arco
p
mf
Bs.

PERUSAL

21

J: phone has a lan - guage most ne - ver hear.

mp

Fl.

Ob.

mf solo

p

B♭ Cl.

E. Pno

Perc.

p

Vn. 1

Vn. 2

ord.

Vla.

vib. norm.

ord.

Vc.

p

Bs.

arco

p

PERUSAL

25

J: But I learned it. It sings. And

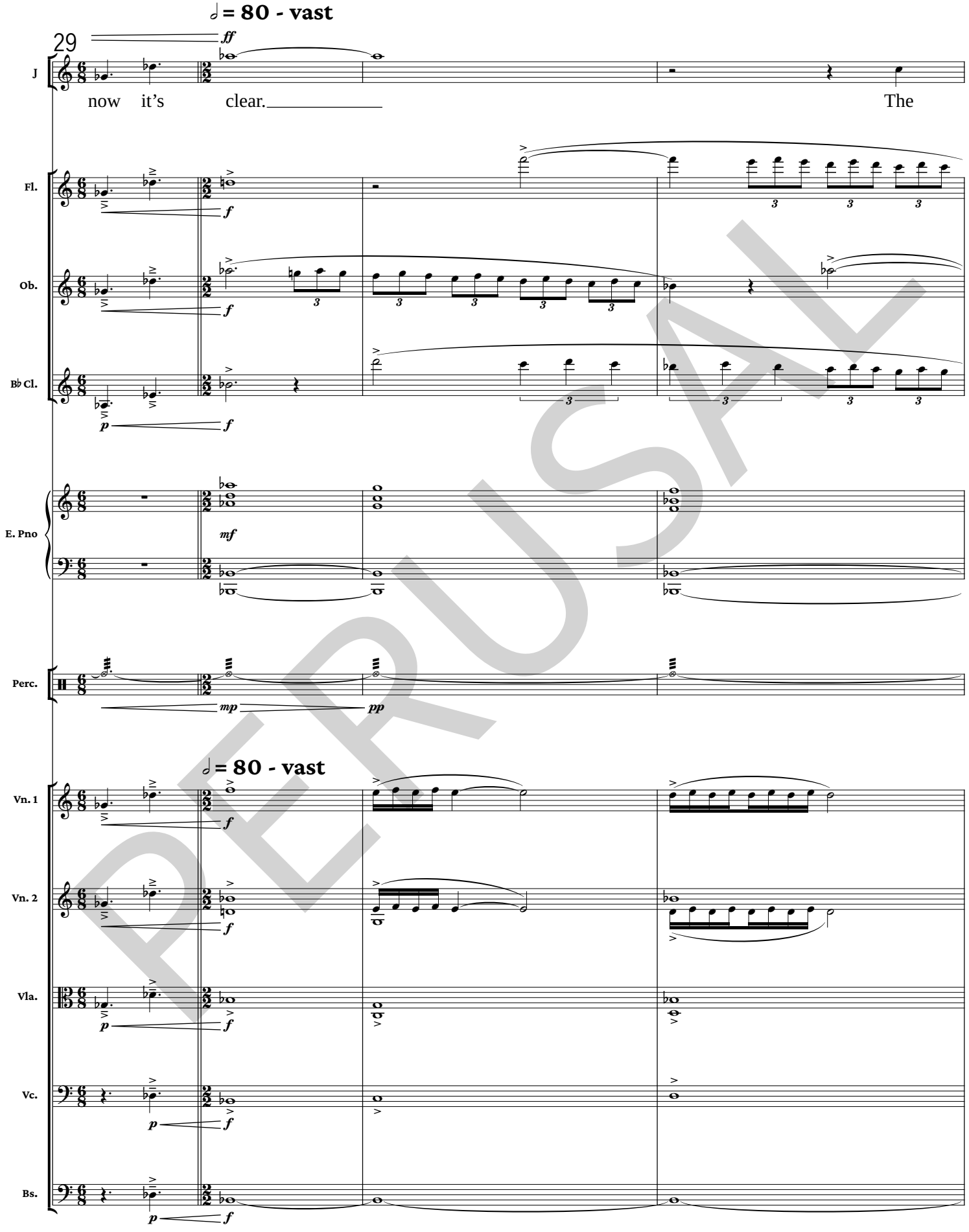
Fl. Ob. B♭ Cl. E. Pno Perc. Vn. 1 Vn. 2 Vla. Vc. Bs.

SUS. CYM.

pp sneak in

p sub.

PERUSAL


𝅗𝅥 = 80 - vast
29
ff
J
now it’s clear.
The
Fl.
Ob.
B♭ Cl.
E. Pno
mf
Perc.
mp
pp
𝅗𝅥 = 80 - vast
Vn. 1
Vn. 2
Vla.
Vc.
Bs.
f
p

PERUSAL

33

molto rit.

J: world in my ears.

Fl.

Ob.

B♭ Cl.

E. Pno

p

Perc.

molto rit.

Vn. 1

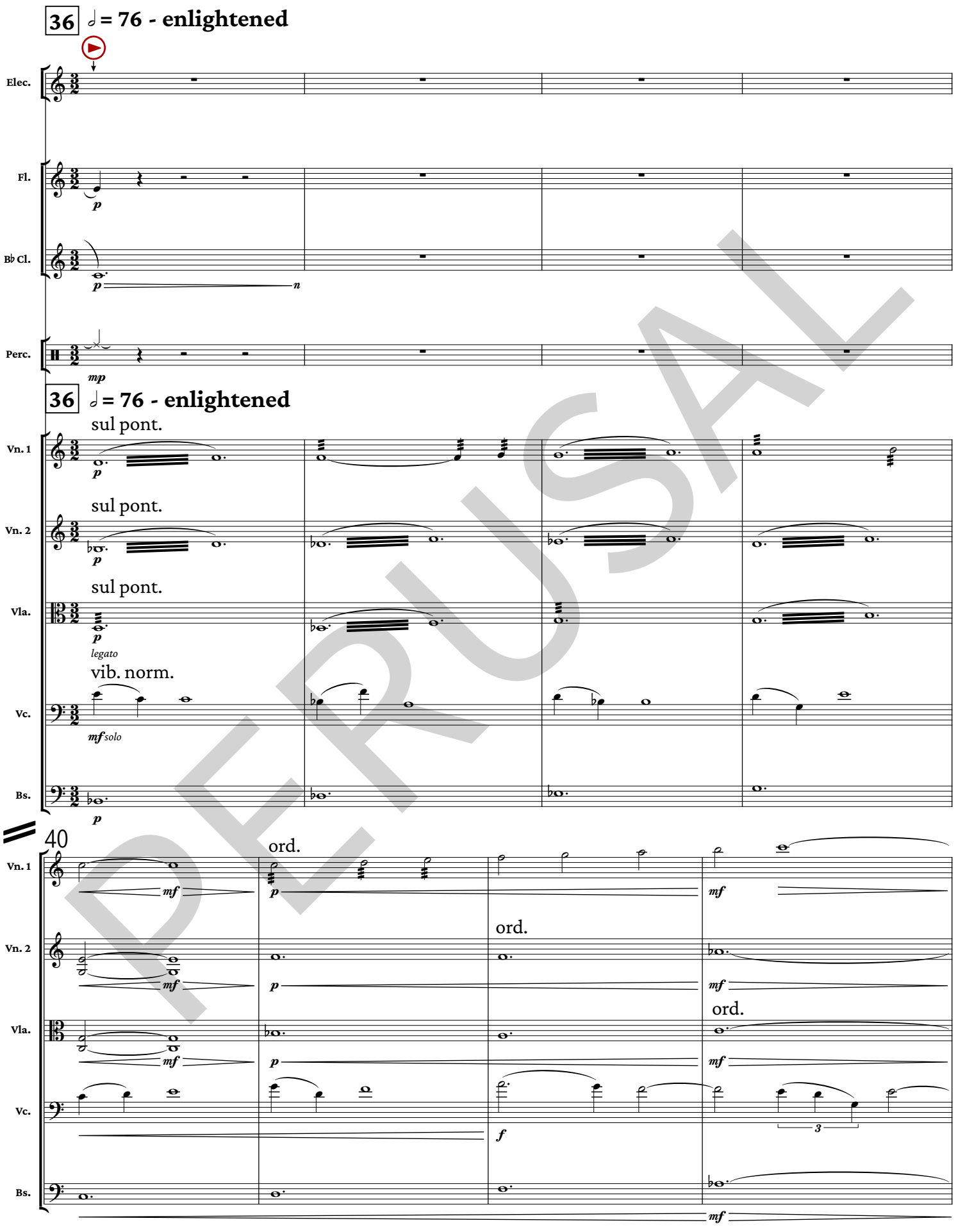
Vn. 2

Vla.

Vc.

Bs.

PERUSAL


36 ♩ = 76 - enlightened
Elec.
Fl.
B♭ Cl.
Perc.
36 ♩ = 76 - enlightened
sul pont.
Vn. 1
sul pont.
Vn. 2
sul pont.
Vla.
legato
vib. norm.
Vc.
mf solo
Bs.
40
ord.
Vn. 1
Vn. 2
ord.
Vla.
ord.
Vc.
Bs.

PERUSAL

44

45 ♩ = 80 - cautious

M

I told you you were med-dling, and los-ing your way

Fl.

Ob.

B♭ Cl.

E. Pno

45 ♩ = 80 - cautious

Vn. 1

Vn. 2

pizz.

Vla.

pizz.

Vc.

pizz.

Bs.

PERUSAL

48

M

But now I see that these are friends, so may - be it’s o -

Fl.

Ob.

p

B♭ Cl.

p

E. Pno

p

Perc.

CAST.

p

Vn. 1

p

Vn. 2

arco

p

Vla.

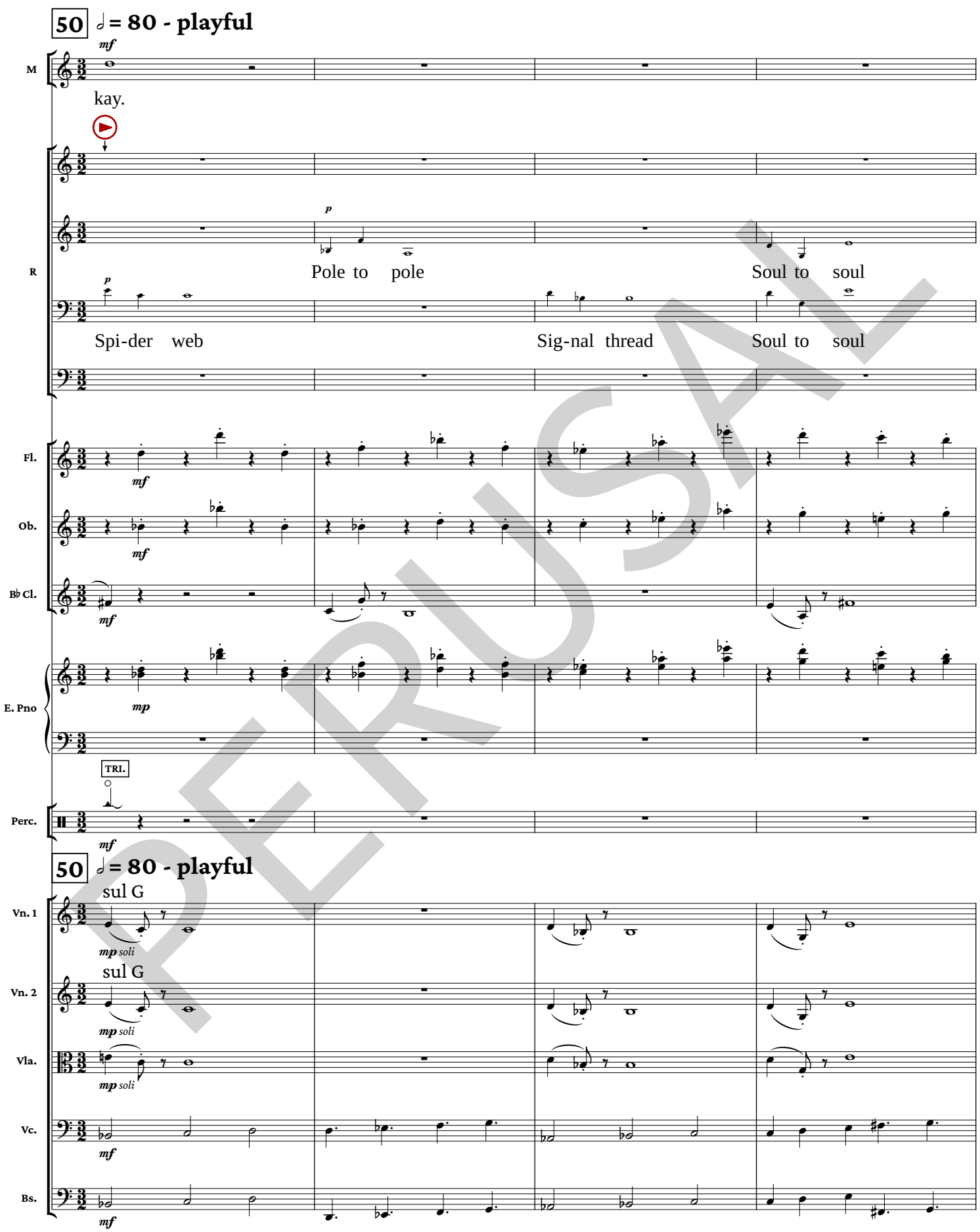
arco

p

Vc.

Bs.

PERUSAL


50
♩ = 80 - playful
mf
M
kay.
R
p
Pole to pole
Soul to soul
p
Spi-der web
Sig-nal thread
Soul to soul
Fl.
mf
Ob.
mf
B♭ Cl.
mf
E. Pno
mp
TRI.
Perc.
mf
50
♩ = 80 - playful
sul G
Vn. 1
mp soli
sul G
Vn. 2
mp soli
Vla.
mp soli
Vc.
mf
Bs.
mf

PERUSAL

54

Free the line Neigh - bor-hood Would you be mine?

R

Sig-nal tone Free the line Neigh - bor-hood Would you be mine?

Sig-nal tone Free the line Neigh - bor-hood Would you be mine?

Free the line Neigh - bor-hood Would you be mine?

Fl.

Ob.

B♭ Cl.

E. Pno

(end sul G)

Vn. 1

Vn. 2

Vla.

molto vib.
arco

Vc.

arco

Bs.

PERUSAL

59 Lush

R

Spi - der web Pole to pole Sig - nal thread Soul to soul

Spi - der web Pole to pole Sig - nal thread Soul to soul

Spi - der web Pole to pole Sig - nal thread Soul to soul

Spi - der web Pole to pole Sig - nal thread Soul to soul

Fl.

(lightly rearticulate)

mf soli *mp*

Ob.

mf *f* *mf*

B♭ Cl.

mf *p* *mf*

59 Lush

Vn. 1

mf soli *mp*

Vn. 2

(end sul G)

p *mf*

Vla.

p *mf*

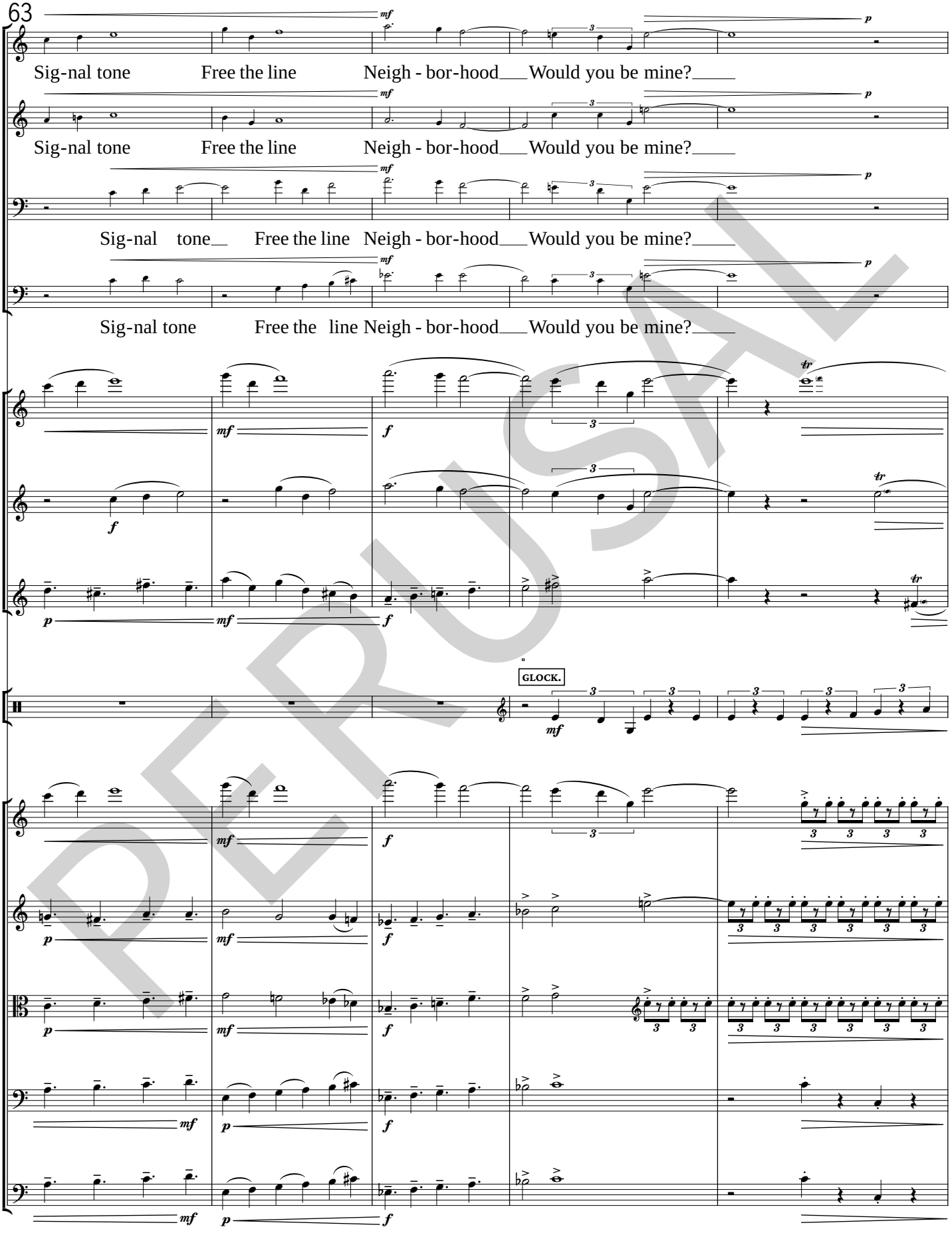
Vc.

p *mf* *p*

Bs.

p *mf* *p*

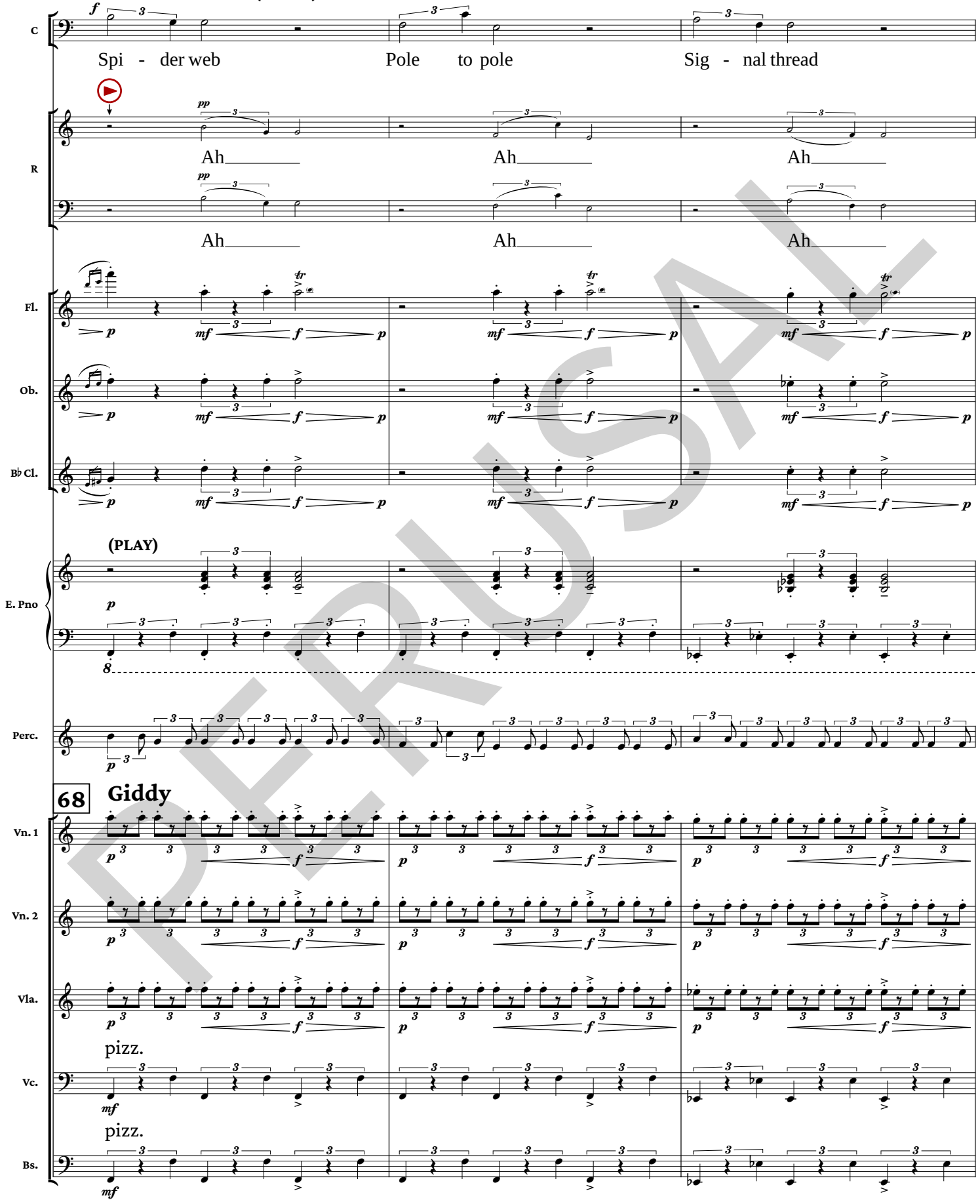
PERUSAL


63
Sig-nal tone Free the line Neigh - bor-hood Would you be mine?
Sig-nal tone Free the line Neigh - bor-hood Would you be mine?
R
Sig-nal tone Free the line Neigh - bor-hood Would you be mine?
Sig-nal tone Free the line Neigh - bor-hood Would you be mine?
Fl.
Ob.
B♭ Cl.
GLOCK.
Perc.
Vn. 1
Vn. 2
Vla.
Vc.
Bs.

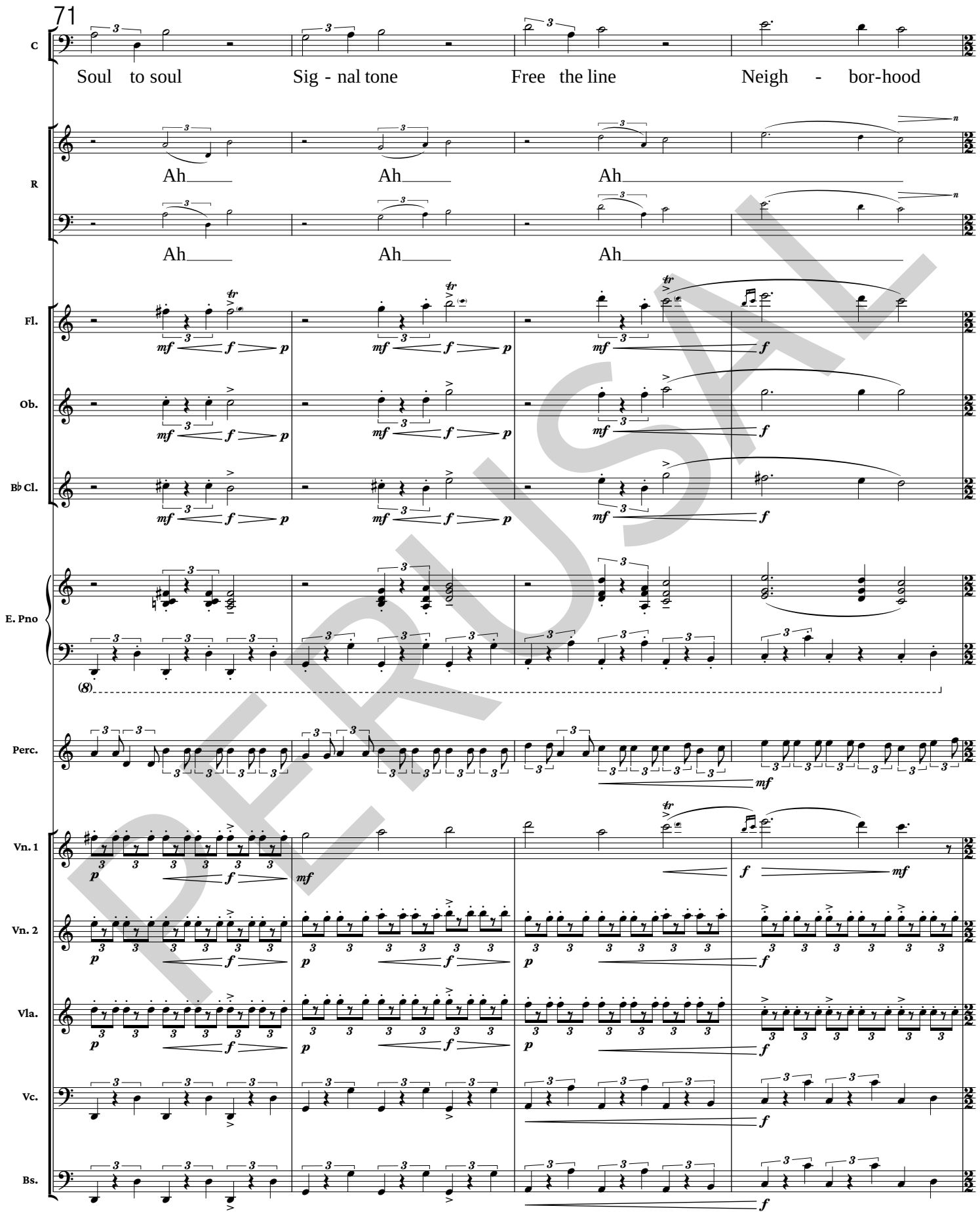
PERUSAL

68 **Giddy**

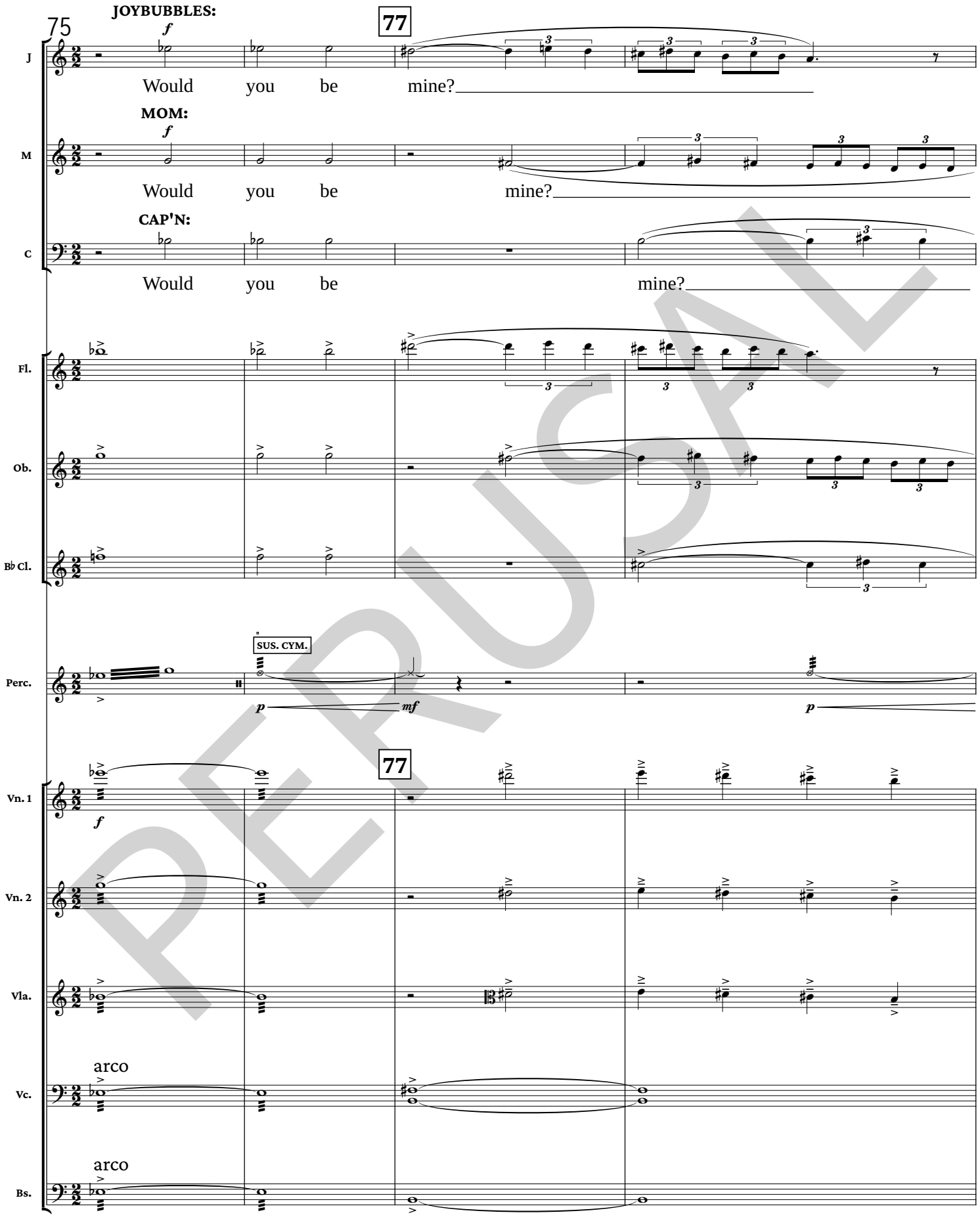
CAP'N CRUNCH (SING):



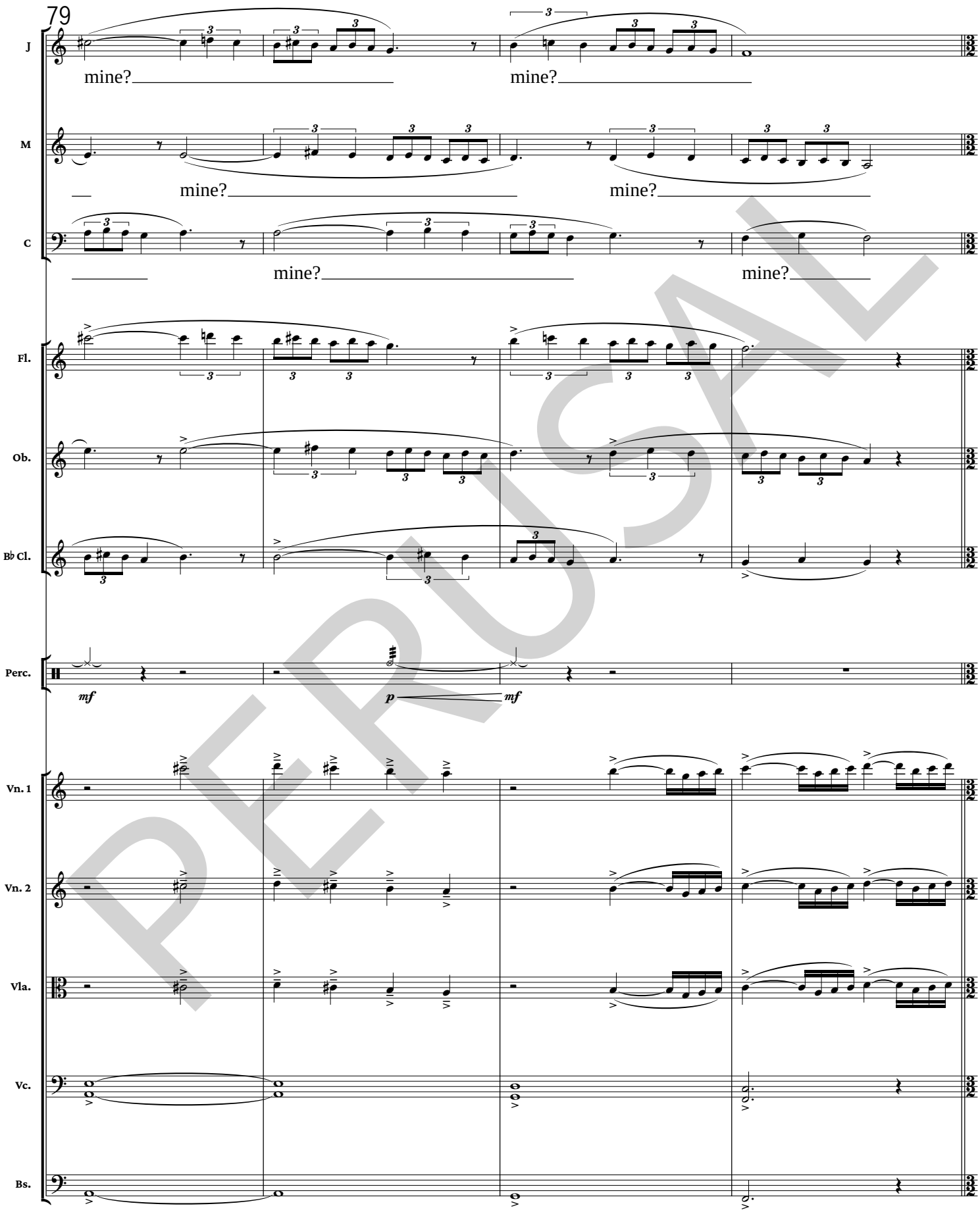
PERUSAL


71
C
Soul to soul
Sig - nal tone
Free the line
Neigh - bor-hood
R
Ah
Ah
Ah
Ah
Ah
Ah
Fl.
Ob.
B♭ Cl.
E. Pno
Perc.
Vn. 1
Vn. 2
Vla.
Vc.
Bs.

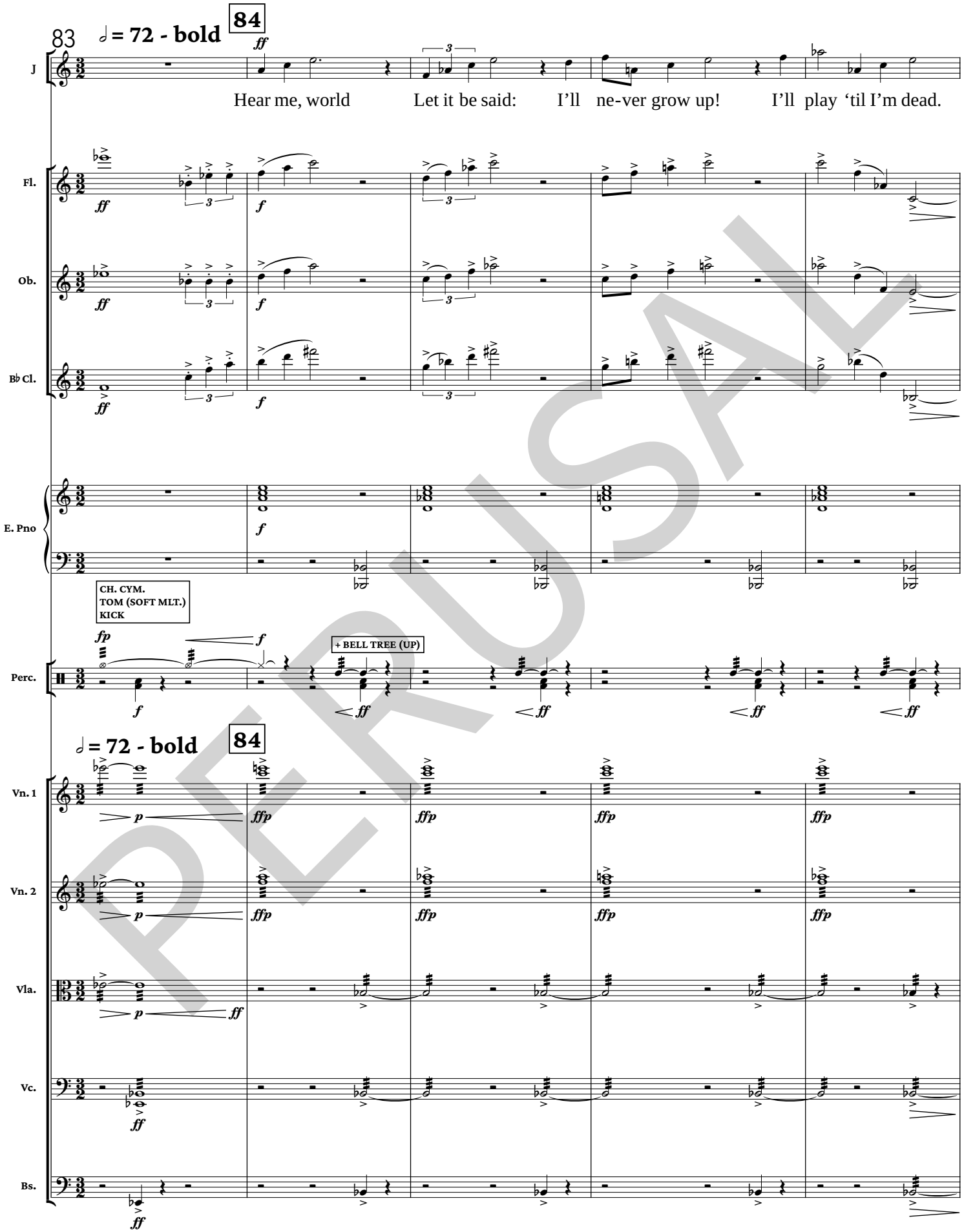
PERUSAL


75
77
JOYBUBBLES:
f
Would you be mine?
MOM:
f
Would you be mine?
CAP'N:
Would you be mine?
J
M
C
Fl.
Ob.
B♭ Cl.
Perc.
SUS. CYM.
p
mf
p
77
Vn. 1
f
Vn. 2
Vla.
arco
Vc.
arco
Bs.

PERUSAL


79
J
mine?
mine?
M
mine?
mine?
C
mine?
mine?
Fl.
Ob.
B♭ Cl.
Perc.
mf
p
mf
Vn. 1
Vn. 2
Vla.
Vc.
Bs.

PERUSAL


83
84
♩ = 72 - bold
J
Hear me, world Let it be said: I’ll ne-ver grow up! I’ll play ‘til I’m dead.
Fl.
Ob.
B♭ Cl.
E. Pno
CH. CYM.
TOM (SOFT MLT.)
KICK
+ BELL TREE (UP)
Perc.
84
♩ = 72 - bold
Vn. 1
Vn. 2
Vla.
Vc.
Bs.

PERUSAL

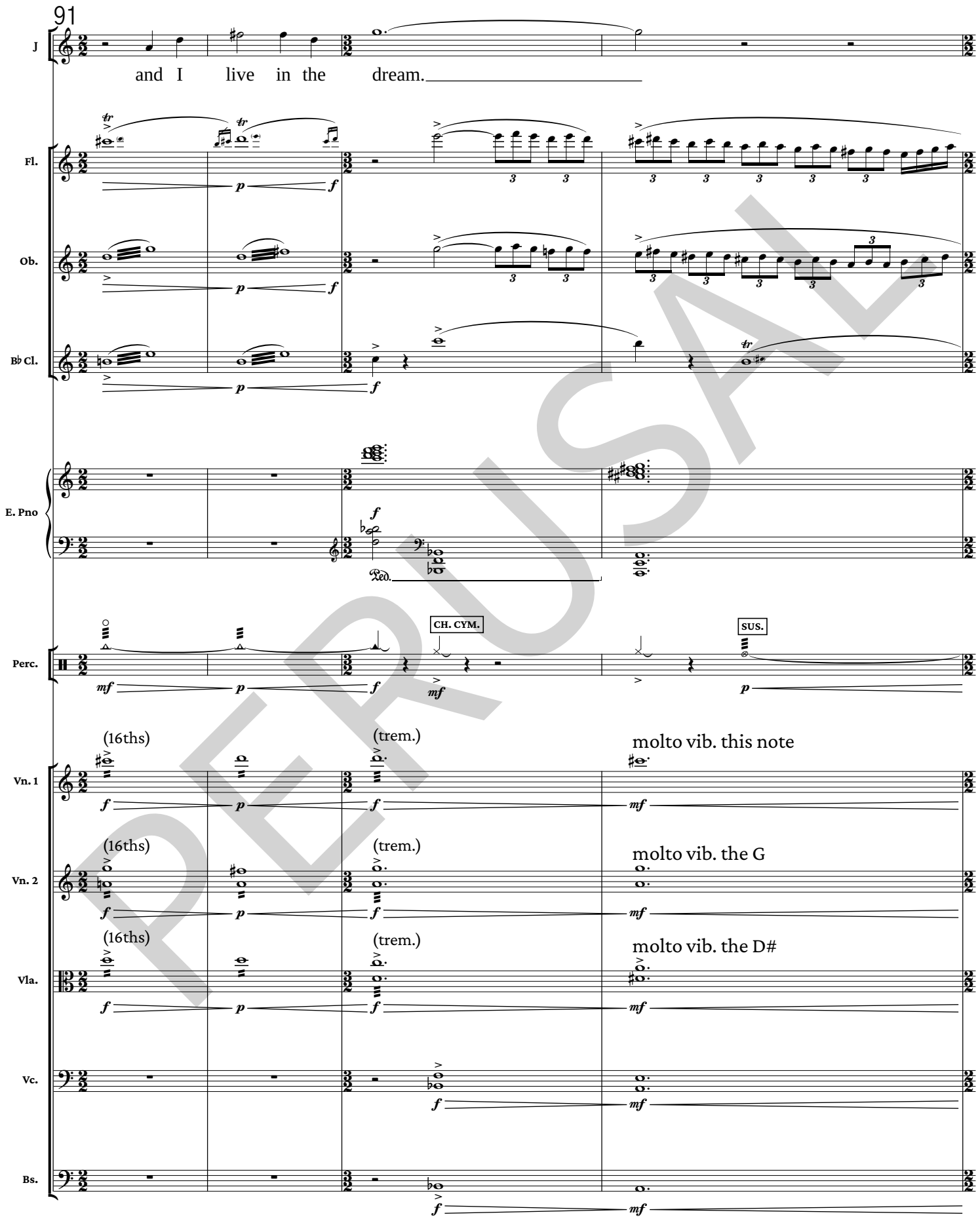
88

J: I'll whis-tle and di-al, trick and scheme. I'm a boy in a web

Fl. Ob. B♭ Cl. E. Pno Perc. Vn. 1 Vn. 2 Vla. Vc. Bs.

TRI.

PERUSAL


91
J
and I live in the dream.
Fl.
Ob.
B♭ Cl.
E. Pno
Perc.
CH. CYM.
SUS.
Vn. 1
(16ths)
(trem.)
molto vib. this note
Vn. 2
molto vib. the G
Vla.
molto vib. the D#
Vc.
Bs.

PERUSAL

95

R

We are the web you spun Di - aled one by one.

We are the web you spun Di - aled one by one.

Fl.

Ob.

B♭ Cl.

E. Pno

Perc.

95

(16ths)

(busy texture; take breaks as needed)

Vn. 1

(busy texture; take breaks as needed)

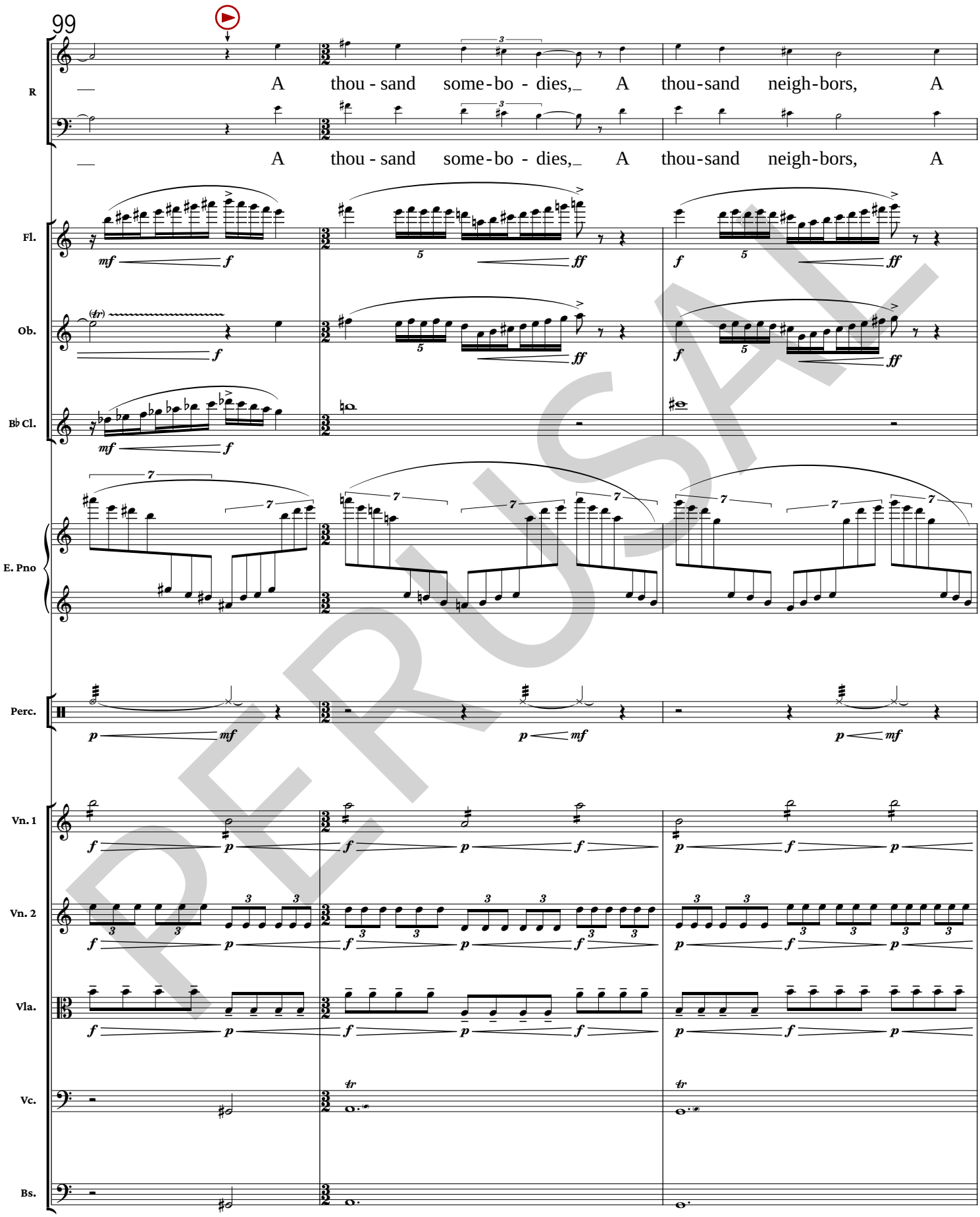
Vn. 2

Vla.

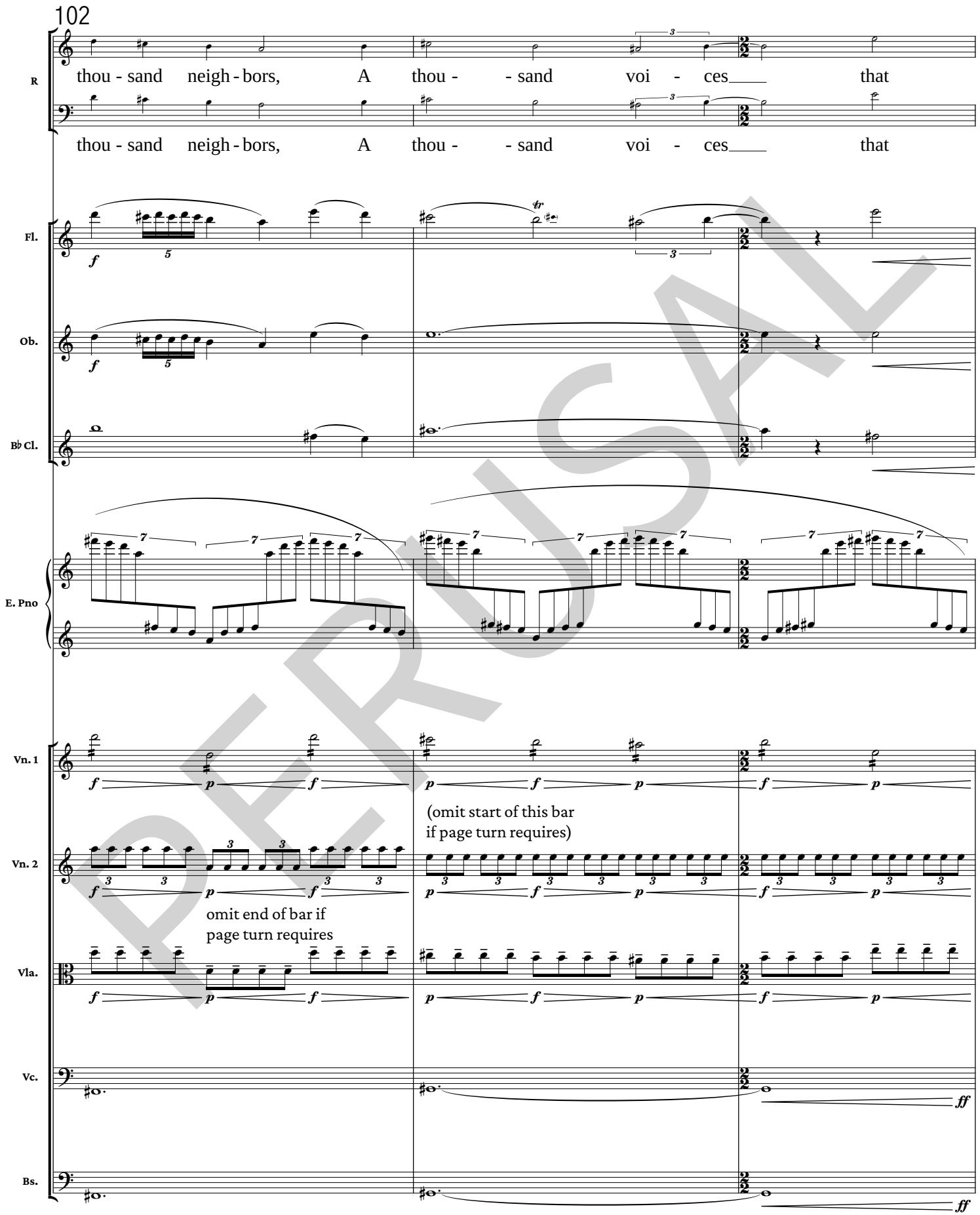
Vc.

Bs.

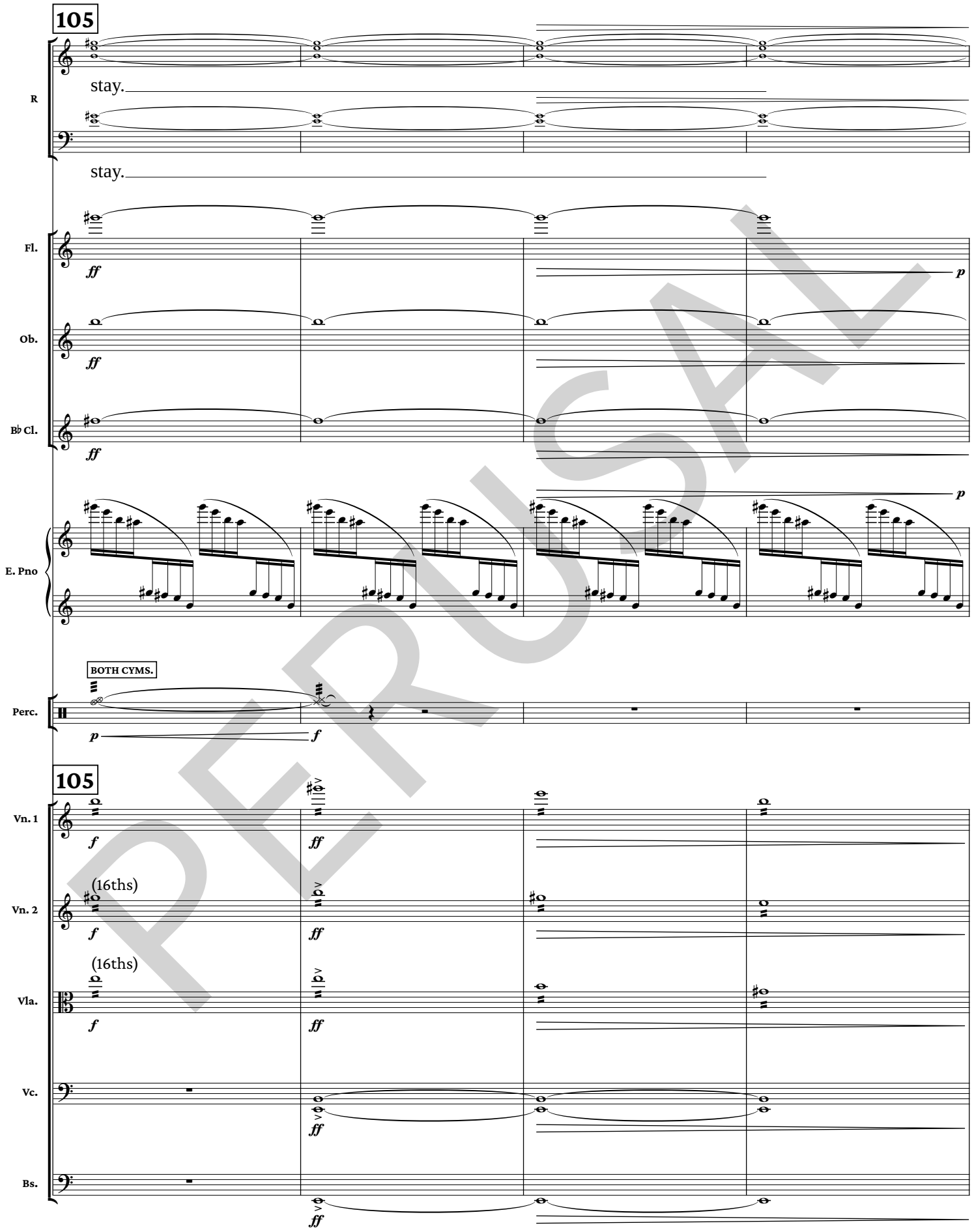
PERUSAL


99
R
A thou - sand some - bo - dies, A thou-sand neigh-bors, A
A thou - sand some - bo - dies, A thou-sand neigh-bors, A
Fl.
Ob.
B♭ Cl.
E. Pno
Perc.
Vn. 1
Vn. 2
Vla.
Vc.
Bs.

PERUSAL


102
R
thou - sand neigh - bors, A thou - - sand voi - ces that
thou - sand neigh - bors, A thou - - sand voi - ces that
Fl.
Ob.
B♭ Cl.
E. Pno
Vn. 1
Vn. 2
Vla.
Vc.
Bs.
(omit start of this bar
if page turn requires)
omit end of bar if
page turn requires

PERUSAL


105
R
stay.
stay.
Fl.
ff
p
Ob.
ff
B♭ Cl.
ff
p
E. Pno
BOTH CYMS.
Perc.
p
f
105
Vn. 1
f
ff
Vn. 2
(16ths)
f
ff
Vla.
(16ths)
f
ff
Vc.
ff
Bs.
ff

PERUSAL

109

J

mf

I’m gon - na keep it that way.

R

pp

Ob.

p

B♭ Cl.

p

Perc.

SUS.

pp

(omit if page turn requires)

Vn. 1

(trem.)

p

Vn. 2

(trem.)

p

Vla.

(trem.)

p

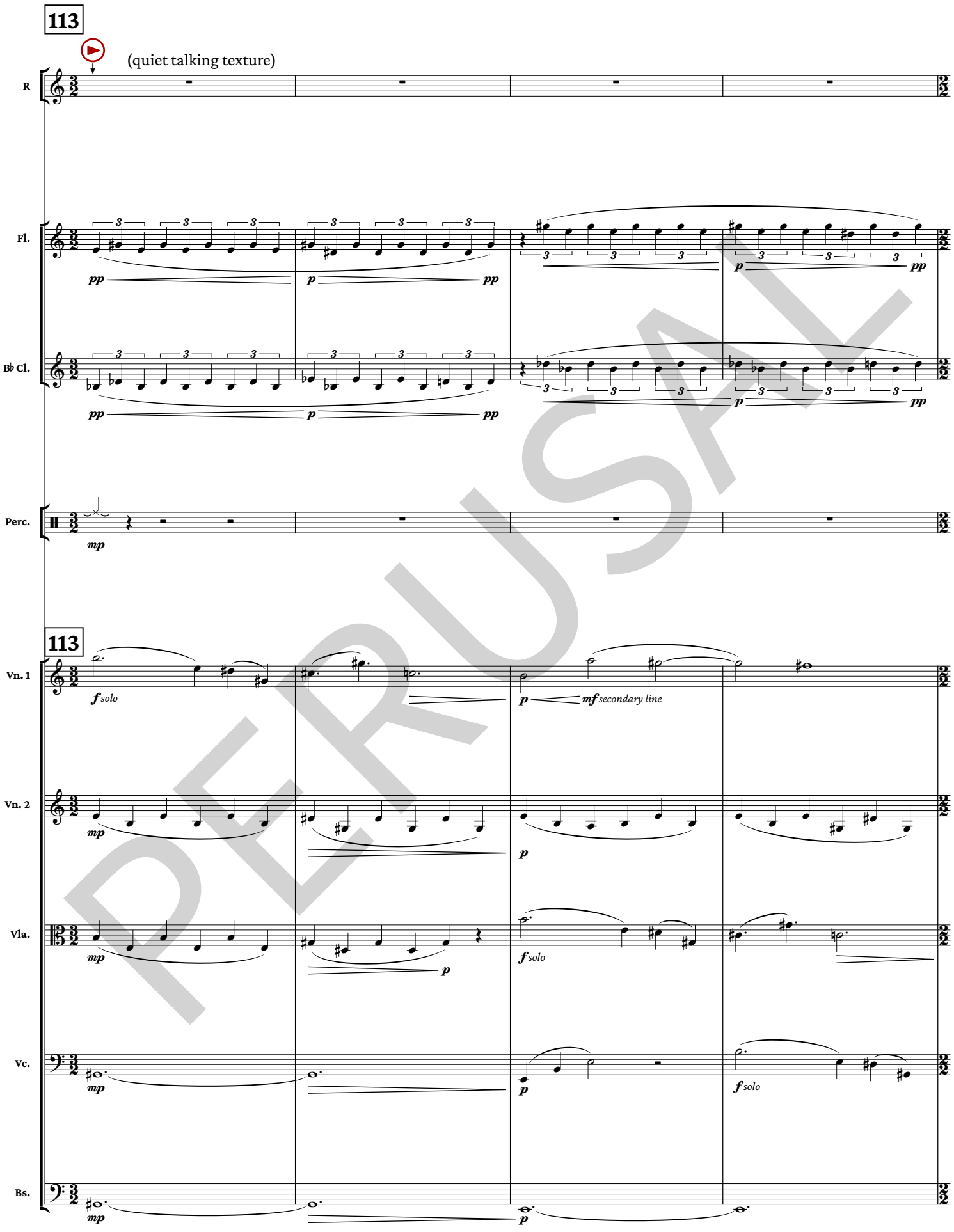
Vc.

p

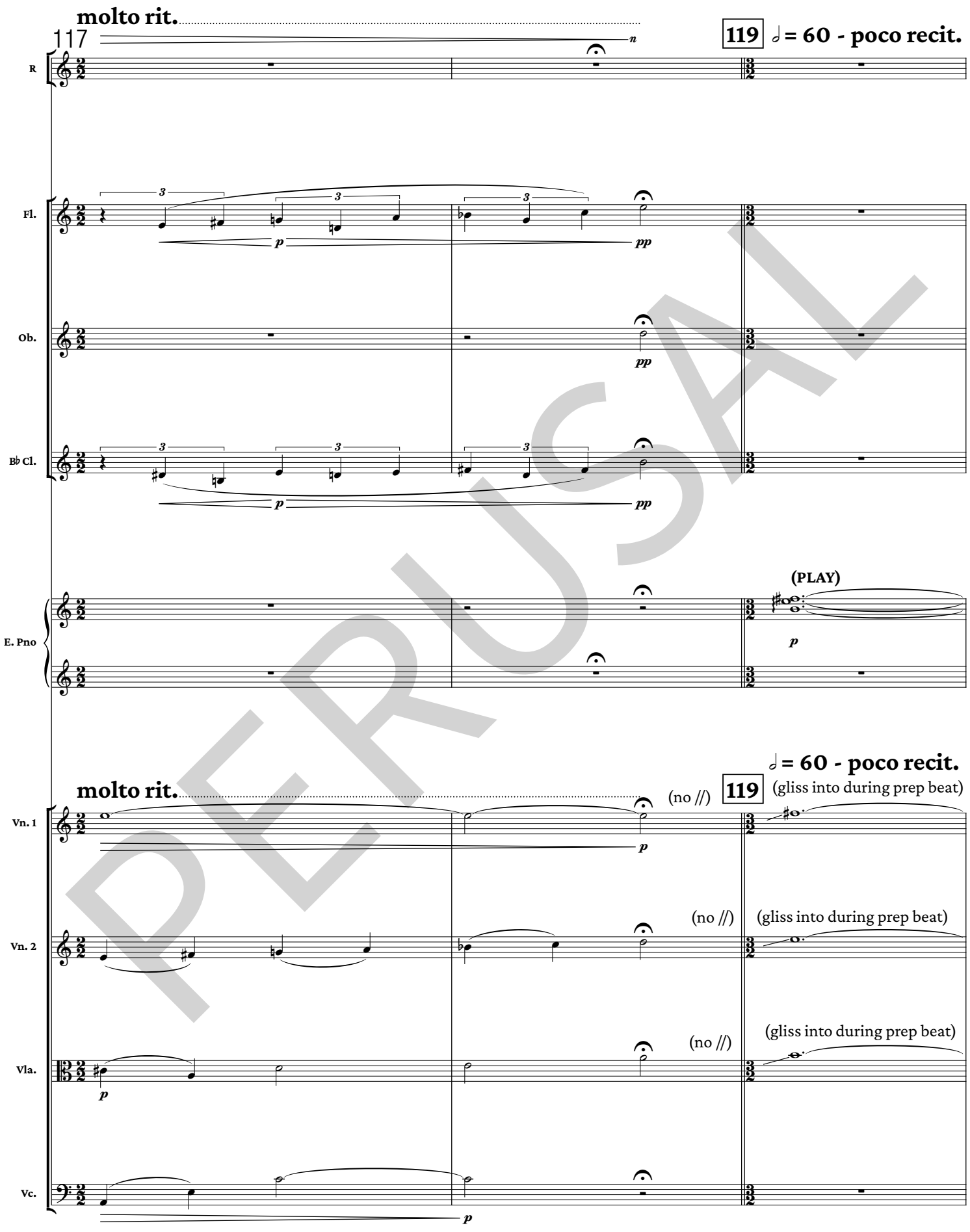
Bs.

p

PERUSAL


113
(quiet talking texture)
R
Fl.
pp
p
pp
p
pp
B♭ Cl.
pp
p
pp
p
pp
Perc.
mp
113
Vn. 1
f solo
p
mf secondary line
Vn. 2
mp
p
Vla.
mp
p
f solo
Vc.
mp
p
f solo
Bs.
mp
p

PERUSAL


molto rit.
117
119
♩ = 60 - poco recit.
R
Fl.
Ob.
B♭ Cl.
E. Pno
(PLAY)
molto rit.
119
♩ = 60 - poco recit.
(gliss into during prep beat)
Vn. 1
Vn. 2
Vla.
Vc.
(no //)
(gliss into during prep beat)

PERUSAL

120

J

p

I am Joy - bub - bles, five years old for - ev - er.

R

(JB's part prerecorded and reverb washed out)

Fl.

p

Ob.

p

B♭ Cl.

p

E. Pno

Vn. 1

Vn. 2

Vla.

PERUSAL

123

J

mp *mf*

This phone is my voice; this phone is my play, my world.

Fl.

p *gentle*

Ob.

p *gentle*

B♭ Cl.

p *gentle*

E. Pno

Perc.

GLOCK. B. TR. (UP) CAST. CH. CYM.

mp ***mf*** ***p*** ***pp***

Vn. 1

*(**p** gentle)*

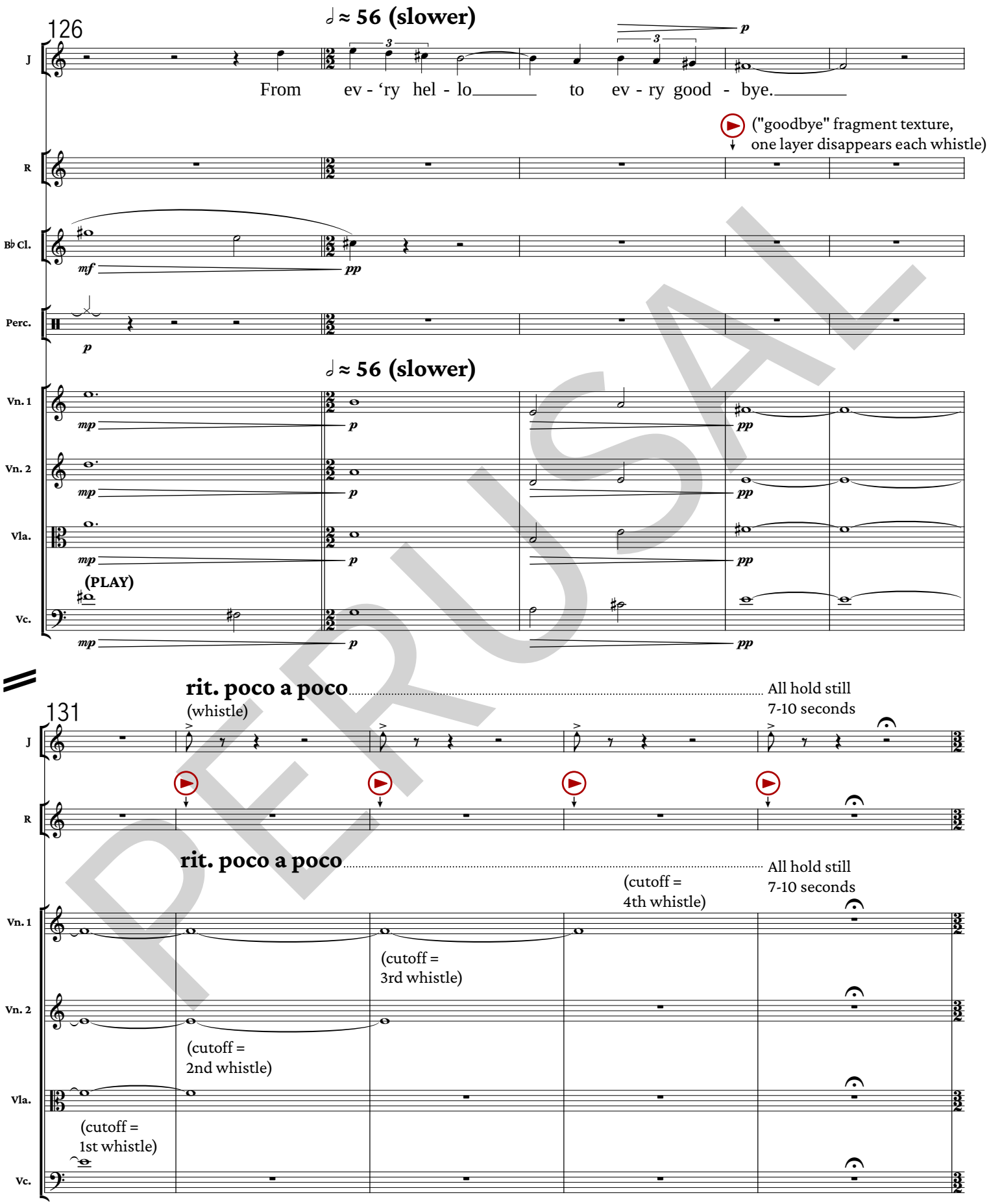
Vn. 2

*(**p** gentle)*

Vla.

*(**p** gentle)*

PERUSAL


126
♩ ≈ 56 (slower)
J
From ev - ‘ry hel - lo to ev - ry good - bye.
("goodbye" fragment texture, one layer disappears each whistle)
R
B♭ Cl.
Perc.
♩ ≈ 56 (slower)
Vn. 1
Vn. 2
Vla.
(PLAY)
Vc.
131
rit. poco a poco
(whistle)
All hold still 7-10 seconds
rit. poco a poco
All hold still 7-10 seconds
(cutoff = 4th whistle)
(cutoff = 3rd whistle)
(cutoff = 2nd whistle)
(cutoff = 1st whistle)

PERUSAL

136 ♩ = 60

J: Wait– Won’t you please? Won’t you please? Won’t you please?

Fl.

Ob.

B♭ Cl. (PLAY)

Perc. B. TR. (UP)

136 ♩ = 60

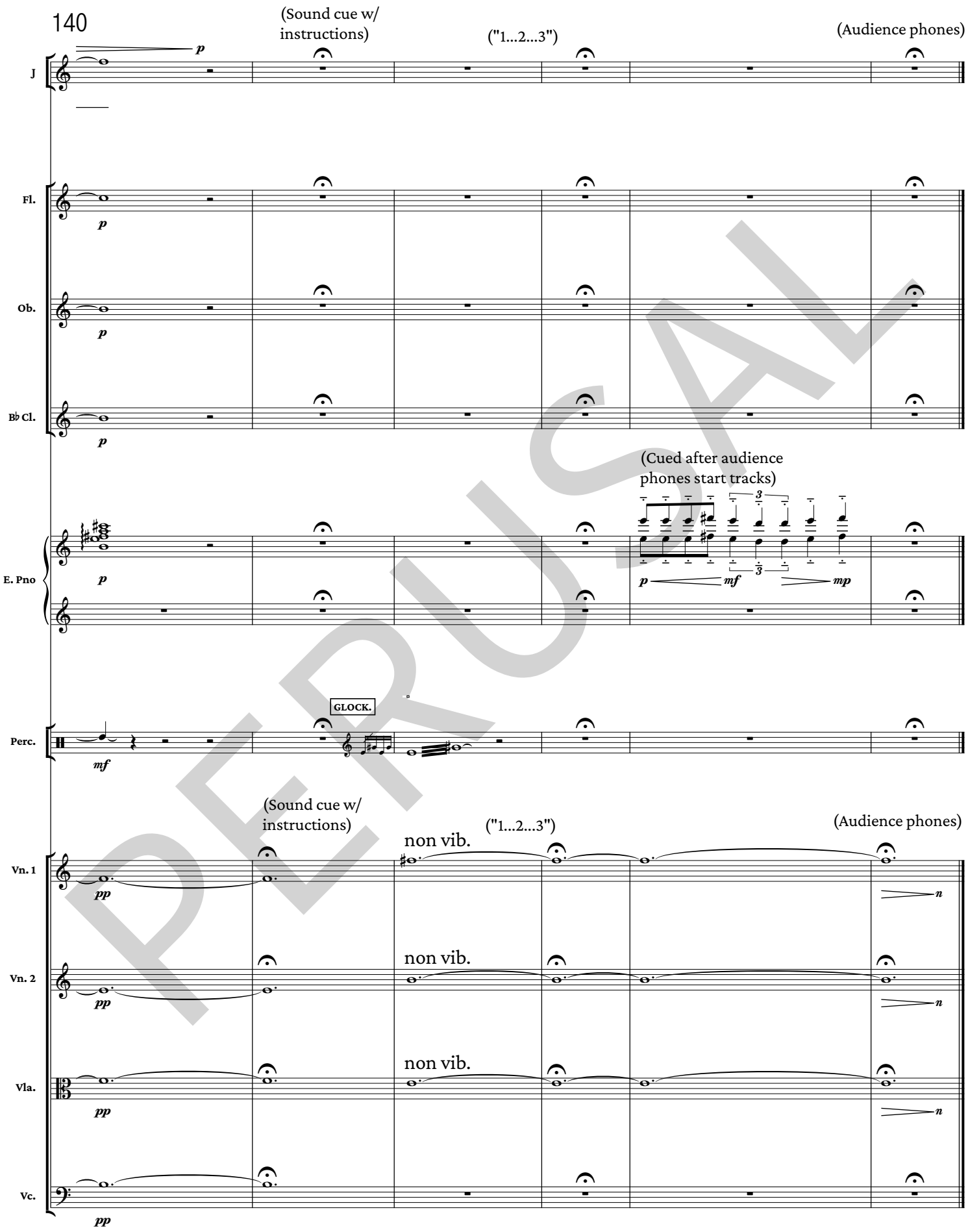
Vn. 1

Vn. 2

Vla.

Vc.

PERUSAL


140
(Sound cue w/ instructions)
("1...2...3")
(Audience phones)
J
Fl.
Ob.
B♭ Cl.
E. Pno
(Cued after audience phones start tracks)
Perc.
GLOCK.
(Sound cue w/ instructions)
("1...2...3")
(Audience phones)
Vn. 1
Vn. 2
Vla.
Vc.
non vib.
non vib.
non vib.

PERUSAL

9. Mom's Outro

[Rev. 9/6/25]

Lyrics by Avalon Hogans, Spencer Rembert, and Jake Berran
Music by Jake Berran

♩ ≈ 90 - quasi recit.

(Once strings fade to silence, wait a few seconds, then go)

Mom

My Jo-sef grew ol-der but ne-ver grew up. He took his won-der and joy with him wher-e-ver he went.

(Through audience's phones)

Electronics

p

[1]

M

In nine-teen six - ty six, he brought it with him to the U - ni - ver - si - ty of Chi - ca - go,

Elec.

[1]

M

where he learned math and com - pu - ter sci - ence to fuel his phone hack - ing in-terests.

Elec.

[1]

M

My son was a smart, pass-ion-ate boy. But his in-terests were not wide-ly un-der-stood.

Elec.

2

M

Dur-ing his time in Chi-ca-go, my Jo-sef was known for his mas-te - ry of whis-tling and phone hack-ing…

Elec.

PERUSAL

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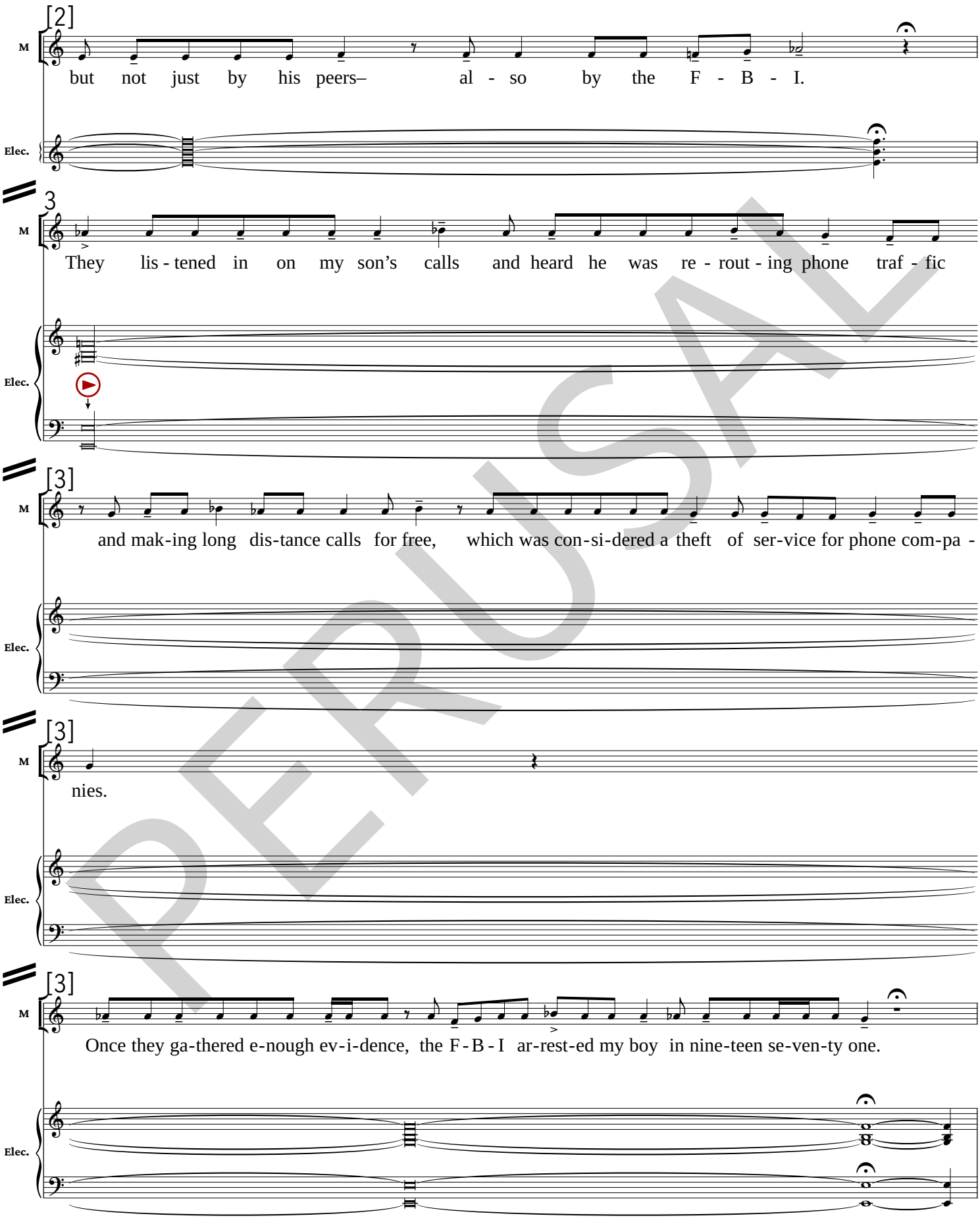
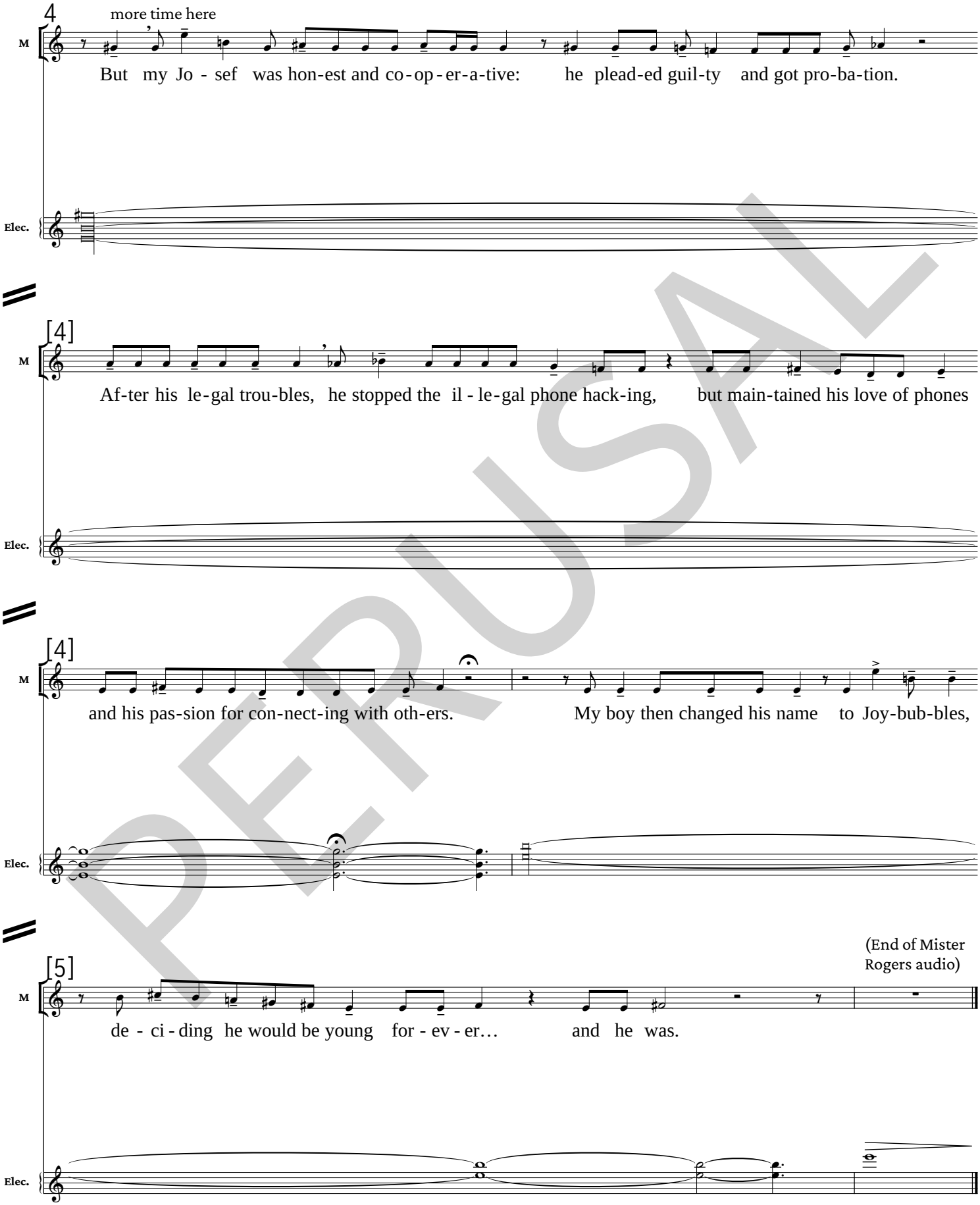

[2]
M
but not just by his peers– al - so by the F - B - I.
Elec.
3
M
They lis - tened in on my son’s calls and heard he was re - rout - ing phone traf - fic
Elec.
[3]
M
and mak-ing long dis-tance calls for free, which was con-si-dered a theft of ser-vice for phone com-pa -
Elec.
[3]
M
nies.
Elec.
[3]
M
Once they ga-thered e-nough ev-i-dence, the F - B - I ar-rest-ed my boy in nine-teen se-ven-ty one.
Elec.

PERUSAL


4
more time here
M
But my Jo - sef was hon-est and co-op-er-a-tive: he plead-ed guil-ty and got pro-ba-tion.
Elec.
[4]
M
Af-ter his le-gal trou-bles, he stopped the il - le-gal phone hack-ing, but main-tained his love of phones
Elec.
[4]
M
and his pas-sion for con-nect-ing with oth-ers. My boy then changed his name to Joy-bub-bles,
Elec.
(End of Mister Rogers audio)
[5]
M
de - ci - ding he would be young for - ev - er… and he was.
Elec.

PERUSAL

LIBRETTO

PHREAKED: The Boy Who Broke The Telephone

a chamber opera

Libretto by Avalon Hogans and Spencer Rembert
Music by Jake Berran
(2025)

Updated 10/03/2025

PERUSAL

Characters

Joybubbles (soprano) – based on Joe Engressia (1949-2007) as a child. Born blind, he discovered he could whistle into his rotary phone at 2600 Hz to hack the phone's signaling systems. Later in life, he renamed himself Joybubbles, declared himself five years old, and became devoted to *Mister Rogers' Neighborhood*. BBC Radio documentary about Joybubbles

Mom (soprano or mezzo-soprano) – Joybubbles's mother and the story's narrator. She introduces him to the phone but enforces rules and limits. Caring yet controlling, she is a fictional character, not based on the real Joe Engressia's mother.

Cap'n Crunch (baritone) – A pirate-like phreaker (phone hacker) inspired by the cereal mascot. He wields a 2600 Hz whistle (once included in Cap'n Crunch boxes) and encourages Joybubbles's rebellious curiosity. He is not based on the real hacker Captain Crunch (John Draper).

PERUSAL

Synopsis

A 2600 Hz tone plays and Mom, the narrator, introduces Joybubbles' life story. The *Mister Rogers' Neighborhood* theme plays. Joybubbles, born blind, sings of experiencing the world through sound ("The World In My Ears"). Mom introduces him to the telephone, describing it as a spider web connecting people to each other ("The Phone").

Joybubbles makes his first call and discovers that singing a high E (2600 Hz) interrupts the signal ("Interlude: First Call"). Excited, he prank-calls strangers, cutting them off with his tone. Mom warns him about the dangers of breaking the rules and calling strangers, but Joybubbles insists it's playful and often meaningful. They argue until Mom leaves in frustration ("I Made the Phone Hiccup").

Joybubbles continues calling, but people react angrily, and he loses the ability to hit the high E. The soundscape becomes chaotic—crashing waves, wood creaking, and Cap'n Crunch cereal commercials—until it all stops with a click. Cap'n Crunch answers the phone, introducing himself as a seasoned phone phreak. He shares his number and quickly hangs up ("It's Cap'n Crunch"). Joybubbles forgets it, panics, and reconstructs it through rhyme ("What Was the Line?").

Cap'n Crunch teaches him phreaking tricks through a sea shanty, revealing that 2600 Hz allows free long-distance dialing. He encourages Joybubbles to get his own whistle from a box of Cap'n Crunch cereal ("Phreaky Teachings"). Joybubbles buys the cereal, gets the whistle, and ecstatically dials a chorus of voices. Mom finally sees the good in this "neighborhood" he has built. Joybubbles reaffirms his philosophy of eternal childhood and says goodbye ("Neighborhood / Spider Web").

A voice prompts the audience to call a number, turning their phones into musical layers. Mom returns to recount Joybubbles's life story once again, but now reveals his later arrest by the FBI for phone phreaking ("Mom's Outro"). The audience's phones emit a final 2600 Hz tone and hang up, ending the show.

PERUSAL

Full Text

1. Mom's Intro

Mom — My son lived a life fueled by wonder and joy. He was born to me in nineteen forty-nine, here in Richmond, Virginia, legally blind and ready to explore. I always knew he'd be unique. I named him Josef and called him Joe for short, but nearly thirty years later, he renamed himself Joybubbles and declared he'd be five years old forever. That's my wonder and joy…

(Mister Rogers' Neighborhood theme plays)

2. The World In My Ears

Joybubbles — The world in my ears
(Hm Hm)
The world at my touch

Since these eyes don't see much
I can't see what you call beauty
But I create my own art
If seeing is believing
Then I've seen it from the start

Shapes and colors dance around, dance around
But I know them by their sound
(Hm)
So when I wander the town
I know the birds sing with me
And the trees talk to me
Would you be mine?
Would you be mine?
Would you be mine?
Would you be mine?
(Ah)

PERUSAL

I turn nature into stories and life into songs
Every sound is art—no rights, no wrongs
Everything's beautiful with these neighbors of mine
From the end of the street to the telephone line
Would you be mine?
Would you be mine?
The world in my ears

3. The Phone

Mom
The world is more than it appears
The world is full of voices, voices, voices, dear
Voices floating down a silver thread
Voices floating down a silver thread, a silver thread

This phone is part of a spider's web
Spun from pole to pole
Spun from pole to pole

Touch the thread, a sound will dance
Leaping from a distant soul

Joybubbles
Oh, it speaks! A secret, a spark
A thread in the air that can sing like a lark
But how does it know which way to go, way to go, way to go?
Which way to go, way to go?

Mom
I'll tell you, dear…

Joybubbles
Does it have a map, does it have a map?

Mom
No, not a map…

Joybubbles
Do these numbers—
Do these numbers know?

PERUSAL

Mom Yes, dear, each number's a key
Each number a door, a door to a friend
A signal that leaps where the circuits extend, where they extend

Turn the lock
And the doors will swing
And open up a path
To guide the voices as they sing

Joybubbles But does it fly through the sky
Like a bird on the wing?
Or does it dance underground
Like roots in the spring?

Mom Both, my dear wonder
It flies and it weaves
Through cables like branches
And airwaves like leaves

Hear the world come calling near
The ones who listen, always here

3a. Interlude – First Call

PERUSAL

4. I made the phone hiccup

Joybubbles	I made the phone hiccup, hiccup With just one note High as I could go High as I could go And click, click, click! The call dropped I can make the phone stop I can make the phone stop I can make the phone stop With just one note I am having so much fun
(Joybubbles)	*(Dials)* Hello!
Man on phone #1	Hello, who is this?
Joybubbles	Your ma! *(Dials)* Is your refrigerator running?
Woman on phone	Let me go check Yes
Joybubbles	Then quick, you better go catch it!
Woman on phone	What?
Joybubbles	Ha ha! *(Dials)* Excuse me, Jerry Lee?
Man on phone #2	Yes, that's me
Joybubbles	May I speak to Mister Wall?

PERUSAL

Man on phone #2 No Wall here, boy!

Joybubbles Then how does your house not fall? fall?

Mom You are spending hours on that phone
You're spending hours on it

Joybubbles Because they talk to me

Mom Hours

Joybubbles These people, they talk to me

Mom But you don't know who you could be talking to

Joybubbles That's what makes it fun

Mom Listen, dear
You're prank calling strangers
You're tricking the system
That's not harmless no matter how it feels

Joybubbles But it is harmless
It's jokes, it's stories, it's play
You used to say I had a big imagination
But now I'm just using it in a smarter way

Mom It's not a toy
It's a system
With rules
If you mess with that
You'll pay for it
And so will I

Joybubbles But sometimes, sometimes…
Sometimes people are lonely
They stay on the line
They talk like they know me

PERUSAL

Like a neighbor of mine
They tell me their birthdays
Their brothers who died
Their husbands who vanished
The last time they cried

And I just listen
Like a ghost they can trust
Then I sing a high "E"
And "click"
Gone
Gone
Isn't that beautiful?

JOYBUBBLES

But I have so much more to learn

So much more

So much more
Like conference calls

International calls

Breaking through paywalls

Someday
I'll have a whole neighborhood
In my ears
If I just—

But isn't it beautiful?

MOM

It's not a toy

It's not a toy

You will pay

You will pay

You will pay

Son!
You're weaving webs with stolen thread

This isn't play, it's laws you tread

PERUSAL

But isn't it—

I know you wanna fly
But you're not thinking of the fall

Isn't it beautiful?

And the higher you fly
The harder the fall

I won't stop just because it's dangerous
I'll weave my own web
My own web

Just remember
Spiders get stepped on too

My own web

Spiders get stepped on too

My own web

Spiders get stepped on too

4a. Interlude - Angry Call

5. It's Cap'n Crunch

Cap'n Crunch (prerecorded)
Your mom, she's right
We all risk getting caught
But the ones who don't spin
Rot
Whaddaya say, spider?
Ready to weave?

Joybubbles
Hello? Who is this?

Cap'n Crunch (prerecorded)
I've been listening in for quite some time
I'm a phone hacker too—AKA, a phreaker—
I could teach you some real skills
Just meet me again over this line
Dial P-H as in "phreak"
Then seven five five O' nine.
(blows whistle)

PERUSAL

6. What was the line?

Joybubbles Wait!
Seven three seven nine?
Five four seven nine?
What was it?
What was it?
What was it?

Who was that man?
A fellow? A phreak?
Will he come again?
Can he still hear me?

What was that number?
Five seven seven O' three? *(Dials)*

Automated Voice I'm sorry, that number is not in service

Joybubbles Why did he leave?
That wasn't fair!
Was five five nine seven his number there?
(Dials)

Automated Voice I'm sorry, that number is not in service

Joybubbles *(Dials)*

Automated Voice I'm sorry, that number is not in service
Please hang up and try again

Joybubbles What was the line?
What was the line?
(Gasps) P-H seven five five O' nine!

PERUSAL

Hello?
Is it you?
How do you know all this?

7. Phreaky Teachings (Sea Shanty)

Cap'n Crunch I'll tell ya, boy
It's all from the Bell Company Technical Journal
Leaked to the public in nineteen sixty

The telephone system controls the call
Controls if it goes through
Twenty-six hundred's their master key
But you can use it too

Their signals lie in the range
The range of a human voice
So you can cause a change
You can choose a choice

Listen up
Not only can you stop the call with your tone
But twenty-six hundred can also dial the phone

The telephone system controls the call
Controls if it goes through
Twenty-six hundred's their master key
But you can use it too

Now if you ever feel
Like your voice is giving out
You can dial with a whistle
There's no need to shout
And I have a special whistle

PERUSAL

It can crack the higher codes
I can call across the seven seas
With just a single blow

But you do not blow the whistle willy-nilly
Listen carefully now

The dial pulses must be timed exactly in milliseconds
Fifty to one hundred seventy apart
And between each train of pulses
Put a point six second pause

The telephone system controls the call
Controls if it goes through
Twenty-six hundred's their master key
Which they use to oversee
Twenty-six hundred's their master key
But you can use it too

Twenty-six hundred unlocks a world
Of lots and lots of keys
And if you find the right ones
You can phreak around as you please
Phreak around as you please
Phreak around overseas

(Whistle solo)
6-1-2!
(Whistle solo)
8-7-0!
(Whistle solo)
1-1-1-1!

(Flipping through manual)

PERUSAL

In the idle condition, the tone is present in both directions of transmission.
(Whistle solo)
A request for connection results in removal of the twenty-six hundred cycle tone and pulsing of the address information can begin.
(Whistle)

The phone is like a spider web
You can go from pole to pole
If you find the biggest trunk lines
You will unlock a treasure chest
Of numbers
Of neighbors

So learn Mama Bell's manual
And memorize the material
And get yourself a whistle
From Captain Crunch cereal
Soon you'll be a master
Just like me
Don't you pay a penny
You can call away for free
(Whistle)

7a. Interlude – Calling Everybody

PERUSAL

8. Neighborhood / Spider Web

Joybubbles

The world in my ears
The world in my ears
A lattice of tones
Click and unknowns

Captain Crunch showed me
How it all speaks
The loops and the switches
The cracks and the leaks

The phone has a language
Most never hear
But I learned it
It sings
And now it's clear
The world in my ears

(Recorded voices)

Mom

I told you you were meddling
And losing your way
But now I see that these are friends
So maybe it's okay

Virtual Choir

Spider web
Pole to pole
Signal thread
Soul to soul
Signal tone
Free the line
Neighborhood
Would you be mine?

PERUSAL

	Spider web Pole to pole Signal thread Soul to soul Signal tone Free the line Neighborhood Would you be mine?
Cap'n Crunch (+ virtual choir in background)	Spider web Pole to pole Signal thread Soul to soul Signal tone Free the line Neighborhood
Joybubbles + Mom + Cap'n Crunch	Would you be mine? mine? mine?
Joybubbles	Hear me world Let it be said I'll never grow up! I'll play 'till I'm dead I'll whistle and dial Trick and scheme I'm a boy in a web And I live in the dream
Virtual Choir	We are the web you spun Dialed one by one A thousand somebodies A thousand neighbors A thousand neighbors A thousand voices that stay

PERUSAL

Joybubbles I'm gonna keep it that way

(Recorded voices)

(Joybubbles) I am Joybubbles
Five years old forever

This phone is my voice
This phone is my play
My world

From every hello
To every goodbye
(Whistles recorded voices out one by one)
(All hold still 7-10 seconds)

Wait
Won't you please?
Won't you please?
Won't you please?

Automated Voice Won't you please
Take out your phones

Yes, actually take out your phones

Open your phone app on your phone
Now dial the following number
But don't press call yet

8-5-5
7-4-0
2-2-9-3

PERUSAL

Once again, that's
8-5-5
7-4-0
2-2-9-3

On the count of three, press call and turn on speaker phone.
Feel free to adjust the volume so it's not too loud.
And stay on the line. Don't hang up the phone!
If your cell service goes out, just sit tight. Don't call the number again.

Ready?
One
Two
Three

(Audience phones start playing backing tracks for Mom's Outro)

PERUSAL

9. Mom's Outro

Mom My Josef grew older but never grew up. He took his wonder and joy with him wherever he went. In nineteen sixty-six, he brought it with him to the University of Chicago, where he learned math and computer science to fuel his phone hacking interests. My son was a smart, passionate boy, but his interests were not widely understood.

During his time in Chicago, my Josef was known for his mastery of whistling and phone hacking…but not just by his peers—also by the FBI. They listened in on my son's calls and heard he was rerouting phone traffic and making long distance calls for free, which was considered a theft of service for phone companies. Once they gathered enough evidence, the FBI arrested my boy in nineteen seventy-one.

But my Josef was honest and cooperative: he pleaded guilty and got probation. After his legal troubles, he stopped the illegal phone hacking, but maintained his love of phones and his passion for connecting with others. My boy then changed his name to Joybubbles, deciding he would be young forever…and he was.

PERUSAL