

FULL CONDUCTOR SCORE

Catalog No: 011-4591-01

# CYBERLINK 3

Ed Huckleby

GRADE:

**3**

## BARNHOUSE COMMAND SERIES

For Concert Band



**C.L. BARNHOUSE COMPANY®**

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Oskaloosa, Iowa 52577 U.S.A.

# CYBERLINK 3

Ed Hucceby

Full Conductor Score .....	1	2nd B $\flat$ Trumpet .....	5
Flute/Piccolo .....	10	F Horn .....	4
Oboe .....	2	Trombone .....	6
1st B $\flat$ Clarinet.....	5	Baritone B.C.....	2
2nd B $\flat$ Clarinet.....	5	Baritone T.C.....	2
B $\flat$ Bass Clarinet .....	2	Tuba .....	4
Bassoon .....	2	Mallets: Xylophone, Bells .....	4
1st E $\flat$ Alto Saxophone .....	3	Timpani .....	1
2nd E $\flat$ Alto Saxophone .....	3	Percussion 1: Snare Drum, Bass Drum.....	3
B $\flat$ Tenor Saxophone .....	2	Percussion 2: Crash Cymbals, Ratchet, Woodblock, Triangle, Suspended Cymbal .....	4
E $\flat$ Baritone Saxophone .....	2	Percussion 3: Concert Toms (3), Whip .....	2
1st B $\flat$ Trumpet.....	5		

## Program Notes

**Cyberlink 3** incorporates a dynamic combination of musical stylizations and sound effects which will keep you on the edge of your seat. With its mysterious sounding harmonies and unique rhythmic syncopations, Cyberlink 3 provides a truly unique musical experience for both performers and audiences. Beware the cyborgs and alien lifeforms!

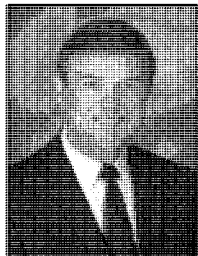
## Rehearsal Suggestions

Emphasize the contrasting mp and crescendo in measures 4 and 67. At m. 5-20 and 68-83, strive for good continuity and equality of sound between the 1st and 2nd clarinets and 1st and 2nd alto saxophones. In m. 7, 11, 13, etc., the glissandos should be played aggressively. At m. 48, strive for good dynamic and stylistic contrast. The legato countermelody in the flutes and oboes at m. 83-99 should be emphasized. At m. 111, work for immediate dynamic contrast followed by the crescendo. The timpani part at m. 115-116 should be treated as a "quasi-solo."

I hope you enjoy **Cyberlink 3**.



## About the Composer

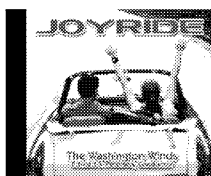


Ed Hucceby is an arts consultant and freelance composer, arranger, conductor and clinician. His career has included roles in higher education and arts administration, most recently serving as President of Southwestern Christian University in Bethany, Oklahoma, until his retirement in 2014. Prior to his appointment at SCU, he was Associate Vice President for Academic Affairs and Professor of Music at Northeastern State University-Broken Arrow (OK). Hucceby also served as an arts administrator for Tulsa Ballet Theatre, Inc., and holds the title of Emeritus Professor of Music at Northwestern Oklahoma State University where he served for over two decades as Music Department Chairman and Dean of the Graduate School. He spent eight years teaching instrumental music in the public schools of Oklahoma, where his marching, concert and jazz bands won state and regional acclaim. His success in the public schools led him into the college teaching ranks where he became internationally recognized as an outstanding music educator and composer of almost 200 published works for concert and marching band. Ed's ability to write interesting and accessible instrumental music can be attributed to his experience at a variety of musical levels.

Hucceby's performance background and experience is very eclectic, having been a member of a symphony orchestra (horn), a jazz band (trumpet), and a contemporary Christian quintet (bass guitar, keyboards and vocals), as well as having served regularly as a church organist and pianist. His outstanding contributions to the concert and marching band literature have played an important role in the development of the contemporary band repertoire.

Ed holds a bachelor's degree in music education from East Central University in Ada, Oklahoma, a master's degree in music education from the University of Oklahoma, and a doctorate in administration from Oklahoma State University with additional study at the University of North Texas. He has written music education articles for *The Instrumentalist*, *The American Music Teacher*, and *The Journal of the International Horn Society*, and has held memberships in Music Educators National Conference, Oklahoma Music Educators Association, Oklahoma Bandmasters Association, ASCAP, Phi Mu Alpha Sinfonia, and Phi Beta Mu, where he served as a member of the national board of directors and state chapter president. Hucceby was selected as an "Outstanding Young Man in America," is listed in the "International Who's Who in Music," and was inducted into the Oklahoma Bandmasters Association "Hall of Fame" in 1996. He has created over 50 commissioned works and has served as a clinician, adjudicator and conductor for instrumental ensembles around the world, including Japan, Australia, Canada and across the United States.

## New Young Band CD



WFR392

### JOYRIDE

**The Washington Winds, Edward Petersen – Conductor**

**CONTENTS:** *Joyride (Romeyn)*, *The Sea Of Eternity (Bell)*, *Freedom City March (King/arr. Swearingen)*, *A Pirate's Tale (La Plante)*, *Beyond Bold Horizons (Neeck)*, *Caprice: For Winds And Percussion (Jarvis)*, *Freedom's Voice (Shaffer)*, *Darkwater Castle (Anderson)*, *Sobre Las Olas: Over The Waves (Rosas/arr. Longfield)*, *Fierce (Sherburne)*, *New Frontier: A Celebration for Band (Swearingen)*, *Potential (Melton)*, *Bayside Reflections (Galvin)*, *Run! (Hucceby)*

# CYBERLINK 3

5

Allegro (♩ = c. 132-144)

Flute/Piccolo

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Allegro (♩ = c. 132-144)

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

Trombone

Baritone

Tuba

Mallets  
Xylophone,  
Xylophone,  
Bells

Timpani  
A, B♭, D

Percussion 1  
Snare Drum,  
Bass Drum

Percussion 2  
Cr. Cym.  
Crash Cymbals,  
Ratchet, Woodblock,  
Triangle,  
Suspended Cymbal

Percussion 3  
Concert Toms (3),  
Whip

1 2 3 4 5 6

FL.

Ob.

1st Cl. *mp*

2nd Cl. *mp*

B. Cl.

Bsn.

1st A. Sx. *mp*

2nd A. Sx. *mp*

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Mal.

Timp.

Perc. 1

Perc. 2  
Ratchet Woodblock *f*

Perc. 3  
Whip

7 8 9 10 11 12 13

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Mal.

Timp.

Perc. 1

Perc. 2

Perc. 3

14 15 16 17 18 19

Susp. Cym.

*mp*

Whip

20

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

1st A. Sx. *mf*

2nd A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

20

1st Tpt. *mf*

2nd Tpt. *mf*

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mal. *mf*

Timp. *mf*

Perc. 1 *mf*  
(w/snare stick)

Perc. 2 *mf*

Perc. 3 *mf*

20 *mf* 21 22 23 24 25 26

28

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

28

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Mal.

Timp.

Perc. 1

Perc. 2

Perc. 3

27 28 29 30 31 32 33







Musical score for a symphony orchestra, measures 48-56. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinets (1st Cl., 2nd Cl.), Bassoon (B. Cl.), Saxophones (1st A. Sx., 2nd A. Sx., T. Sx., B. Sx.), Trumpets (1st Tpt., 2nd Tpt.), Horns (Hn.), Trombones (Tbn.), Tuba, Mallets (Mal.), and Percussion (Perc. 1, Perc. 2, Perc. 3). The score is marked with dynamics such as *mp*, *mf*, and *Play*. A large watermark "For reference only. Not valid for performance." is overlaid on the score.

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Mal.

Timp.

Perc. 1

Perc. 2

Perc. 3

Div.

mf

mp

mf

57 58 59 60 61 62 63

64

68

FL.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

Detailed description: This section of the score covers measures 64 to 68 for woodwind and string instruments. The Flute (FL.) part starts with a whole rest in measure 64, then plays a melodic line in measures 65-68. The Oboe (Ob.) part follows a similar pattern. Clarinets (1st Cl., 2nd Cl.) and Bassoons (B. Cl., Bsn.) play rhythmic accompaniment. Saxophones (1st A. Sx., 2nd A. Sx., T. Sx., B. Sx.) provide harmonic support. Dynamics include *mf*, *f*, *mp*, and *f*. A large watermark 'For reference only! Not for performance!' is overlaid diagonally across the page.

64

68

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Mal.

Timp.

Perc. 1

Perc. 2

Perc. 3

Detailed description: This section of the score covers measures 64 to 71 for brass and percussion instruments. Trumpets (1st Tpt., 2nd Tpt.) and Horns (Hn.) play melodic lines. Trombones (Tbn.) and Baritone (Bar.) provide harmonic support. The Tuba part is a low-frequency accompaniment. Mallets (Mal.) play a rhythmic pattern. Percussion 1 (Perc. 1) plays a complex rhythmic pattern. Percussion 2 (Perc. 2) uses Crash Cymbals (Crash Cyms), Ratchet, and Woodblock. Percussion 3 (Perc. 3) plays a rhythmic accompaniment. Dynamics include *mf*, *f*, *mp*, and *f*. A large watermark 'For reference only! Not for performance!' is overlaid diagonally across the page.

FL.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Mal.

Timp.

Perc. 1

Perc. 2

Perc. 3

Whip

72 73 74 75 76 77 78 79



FL.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Mal.

Timp.

Perc. 1

Perc. 2

Perc. 3

mf

f

91

87 88 89 90 91 92 93 94





Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Mal.

Timp.

Perc. 1

Perc. 2

Perc. 3

103 104 105 106 107 108 109

111

Fl. *mp cresc.*

Ob. *mp cresc.*

1st Cl. *mp cresc.*

2nd Cl. *mp cresc.*

B. Cl. *mp cresc.*

Bsn. *mp cresc.*

1st A. Sx. *mp cresc.*

2nd A. Sx. *mp cresc.*

T. Sx. *mp cresc.*

B. Sx. *mp cresc.*

1st Tpt. *mp cresc.*

2nd Tpt. *mp cresc.*

Hn. *mp cresc.*

Tbn. *mp cresc.*

Bar. *mp cresc.*

Tuba *mp cresc.*

Mal. *mp cresc.*

Timp. *mp mf f*

Perc. 1 *mp cresc.*

Perc. 2 *p mp* *Susp. Cym.* *choke ck. ck.*

Perc. 3 *mp cresc.*