

From the Original Motion Picture Soundtrack  
 THE MAN FROM  
**U.N.C.L.E.**

**Featuring The Vinciguerra Affair; Bugs, Beats and Bowties; and We Have Location**

Music by Daniel Pemberton  
 Arranged by Victor López

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**INSTRUMENTATION**


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- 1 Conductor
- 8 Flute
- 2 Oboe
- 2 Bassoon
- 4 1st B♭ Clarinet
- 4 2nd B♭ Clarinet
- 2 B♭ Bass Clarinet
- 5 E♭ Alto Saxophone
- 2 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 4 1st B♭ Trumpet
- 4 2nd B♭ Trumpet
- 4 F Horn
- 4 Trombone
- 2 Baritone
- 2 Baritone Treble Clef

- 4 Tuba
- 1 Optional Electric Bass
- 1 Optional Keyboard/Piano
- 2 Mallet Percussion  
 (Vibraphone or Optional Marimba/  
 Xylophone)
- 3 Timpani/Bells/Vibraphone  
 (Tune: G, C, E♭)
- 1 Percussion 1  
 (Drumset)
- 4 Percussion 2  
 (Guiro/Bongos/Shaker/Crotales or  
 Optional Bell Cymbals [3])
- 4 Percussion 3  
 (Optional Snare Drum/Hi-Hat Cymbals/  
 Ride Cymbal, Optional Bass Drum)

**WORLD PARTS**

Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

- Horn in E♭
- Trombone in B♭ Bass Clef
- Trombone in B♭ Treble Clef
- Baritone in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ Treble Clef

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**PROGRAM NOTES**

*The Man from U.N.C.L.E.* (United Network Command of Law and Enforcement) is a film adaptation of the 1964 MGM TV series of the same name. Daniel Pemberton, an internationally revered composer, scored the original music for this action comedy spy film. Pemberton has written music for numerous award-winning films as well as composed title tunes and incidental music for several award-winning television series. Several of his latest contributions include *Steve Jobs*, *Cuban Fury*, and *The Counselor*. Considered by music experts as avant-garde and ambient electronic music, Pemberton's work has extended beyond film and television to include video games such as the *Little Big Planet* and *Kinect Adventures*.

Three titles from the 116-minute movie soundtrack—"The Vinciguerra Affair," "Bugs, Beats, and Bowties," and "We Have Location"—are included in this charismatic medley.

## NOTES TO THE CONDUCTOR

The first selection of the medley, "The Vinciguerra Affair," has a continuous two-measure motif, which in the original recording is played by an electric guitar throughout the entire tune. In this arrangement, the motif is shared between the clarinet, alto and tenor saxophone, and mallets, making it more playable and giving the wind players a breather. Make certain that the notes marked staccato are played short but not "choppy." At measure 5, the trumpet, trombone, and baritone have the melody; check the intonation and make certain that this section is balanced, and have the trombone and baritone play out a bit more.

At measure 17, the motif continues and it is now broken up between the trumpet, horn, and trombone, and the melody jumps to the upper woodwinds with support from the bassoon, baritone, and vibraphone. In this section, the bongos are introduced and should be heard slightly over the ensemble. All crescendos and decrescendos should start and end dynamically the same.

The first title comes to an end on beat one at measure 31. You will find that all three titles have been scored in g-minor and both transitions (at measures 31 and 71) are seamless and minimalistic; but they work well since the whole film score has the same flavor throughout, thereby facilitating the learning and teaching of the medley.

The second selection, "Bugs, Beats, and Bowties," has a laid-back jazzy groove and it is pretty straightforward. The vibraphone sets the mood with pickups to measure 32 followed by a relaxed quasi-Latin feel. The catchy melody starts with pickups to rehearsal number 36 and three instrumentalists play it as a soli, each on flute, oboe, and alto sax.

Measure 49 is somewhat dissonant and the sonority may be new to younger players; consequently, once rehearsed, the students will become more familiar with the dissonant sound. At measure 57 the melody is divided between flute, 1st clarinet, trumpets with straight mute, and mallets—certainly a different sonority. Keep an eye on the articulations. This title ends on beat one of measure 71.

The third and last title starts at measure 72, and although the original introduction has been shortened, the listener will get a hint of the introduction as only the first three pitches are introduced, followed by the melody in the trumpets over another continuous motif shared with the flute, clarinets, alto sax, and mallets. "We Have Location" just builds and builds from beginning to end. The ensemble should not get so loud that the intonation and sound production is distorted. Follow the dynamic levels and, again, make certain that all crescendos and decrescendos starting at measure 92 start and end together.

The percussion 1 part is designed for a drumset player. If a suitable instrument and player are unavailable, the optional percussion 3 part emulates and can replace the drumset part on concert percussion instruments. Note that it is very important for all percussionists doubling on multiple instruments—specifically the percussion 2, mallet, and timpani players—to have all instruments, mallets, and sticks set up properly and readily available. This will eliminate movement around the section and hand percussion instruments/sticks/mallets being dropped during the performance. There are adequate copies of each part to be placed on a stand for each instrument. Furthermore, the timpani player doubles on timpani and mallets; consequently, the vibes part appears in both the mallet and timpani part. When playing the vibes, any slur or phrase marking will require the use of the pedal. The vibes player should practice using the pedal and work on not letting the notes ring longer than notated unless it is otherwise indicated. Additionally, the motor has to be set at different speeds, so have the player plan ahead and be ready for the adjustments. The trick is to map everything out!

Ultimately, if an authentic soundtrack sound is desired and the instruments are available, electric keyboard and electric bass parts have been included with this publication.

Join the mission and save the world!



From the Original Motion Picture Soundtrack

# The Man from U.N.C.L.E.

Featuring The Vinciguerra Affair; Bugs, Beats and Bowties; and We Have Location

FULL SCORE

Approx. Duration - 4:00

Music by Daniel Pemberton

Arranged by Victor López

“The Vinciguerra Affair”  
With a strong beat ♩ = 120

Flute

Oboe

Bassoon

B♭ Clarinets

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets

F Horn

Trombone

Baritone

Tuba  
(Optional Electric Bass 8<sup>va</sup>)

Mallet Percussion  
(Vibraphone or Optional  
Marimba/Xylophone)

Timpani  
(Bells/Vibraphone)

Percussion 1  
(Drumset)

Percussion 2  
(Guiro/Bongos/  
Shaker/Crotales or  
Optional Bell Cymbals [3])

The musical score is arranged in a standard orchestral format with 4/4 time signature. It includes staves for Flute, Oboe, Bassoon, B♭ Clarinets (1 and 2), B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (1 and 2), F Horn, Trombone, Baritone, Tuba, Mallet Percussion (Vibraphone or Optional Marimba/Xylophone), Timpani, Percussion 1 (Drumset), and Percussion 2 (Guiro/Bongos/Shaker/Crotales or Optional Bell Cymbals [3]). The score features dynamic markings such as *mf* and *mp3*. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the score.

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5

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

5

1  
Tpts.  
*mf*

2  
*mf*

Hn.  
*mf*

Tbn.  
*mf*

Bar.  
*mf*

Tuba

Mlt. Perc.  
*(dampened)*

Timp.  
*mf lightly*

Perc. 1

Perc. 2

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

17

Fl. *mp* *p* *mp* *p*

Ob. *mp* *p* *mp* *p*

Bsn. *mp* *p* *mp* *p*

1 *mp* *p* *mp* *p*

2 *mp* *p* *mp* *p*

Cls. *mp* *p* *mp* *p*

B. Cl. *mp* *p* *mp* *p*

A. Sax. *mp* *p* *mp* *p*

T. Sax. *mp*

Bar. Sax. *mp*

17

1 *mp*

2 *mp*

Tpts. *mp*

Hn. *mp*

Tbn. *mp*

Bar. *mp* *p* *mp* *p*

Tuba *mp* *p* *mp* *p*

Mlt. Perc. (motor on med.) (rolls for Xyl. option only) *mp* *p* *mp*

Timp. *mp*

Perc. 1 *mf* *mf* *mf* *mf*

Perc. 2 *mf* *mf* *mf* *mf*

Bongos (with sticks) high *mf* *mf* *mf* *mf*

low *mf*



Fl. *mf mp mf*

Ob. *mf mp mf*

Bsn. *mf mp mf*

1 Cls. *mf mp mf*

2 Cls. *mf mp mf*

B. Cl. *mf mp mf*

A. Sax. *mf mp mf*

T. Sax.

Bar. Sax.

1 Tpts. *mf mp mf*

2 Tpts. *mf mp mf*

Hn.

Tbn.

Bar. *mf mp mf*

Tuba *mf mp mf*

Mlt. Perc. *mf mp mf*

Timp.

Perc. 1

Perc. 2

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Fl. *mp* *p*

Ob. *mp* *p*

Bsn. *mp* *p*

1 Cls. *mp* *p*

2 Cls. *mp* *p*

B. Cl.

A. Sax. *mp* *p*

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar. *mp* *p*

Tuba

Mlt. Perc. *mp*

Timp.

Perc. 1

Perc. 2

(turn motor off)

“Bugs, Beats and Bowties”  
Laid back jazzy groove ♩ = 110

Fl. (Vibes) *mp* *mp* *div.*

Ob. *mp*

Bsn. *mp*

Cls. 1 *mp*

Cls. 2 *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar. *mp*

Tuba *mp*

Mlt. Perc. (motor off and dampened) *mp* (vary sound) (motor on slow) Solo (no roll) *mf*

Timp. Change: C to D (To Bells)

Perc. 1

Perc. 2 *mp*



Fl. One player *mf* **Play** 36

Ob. One player *mf*

Bsn.

Cls. 1 *p* 2 *p*

B. Cl.

A. Sax. One player *mf*

T. Sax. *p*

Bar. Sax.

Tpts. 1 2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1 H.H. *mp* Shaker

Perc. 2

*mp* 34 35 36 37



Fl.  
Ob.  
Bsn.  
1  
Cls.  
2  
B. Cl.  
A. Sax.  
T. Sax.  
Bar. Sax.  
1  
Tpts.  
2  
Hn.  
Tbn.  
Bar.  
Tuba  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2

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38 39 40 41

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The image shows a page of a musical score for a concert band or orchestra. The score is arranged in a standard format with multiple staves for different instruments. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), Cls. 1 & 2 (Clarinets), B. Cl. (Bass Clarinet), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), Tpts. 1 & 2 (Trumpets), Hn. (Horn), Tbn. (Trombone), Bar. (Baritone), Tuba, Mlt. Perc. (Mallet Percussion), Timp. (Timpani), Perc. 1, and Perc. 2. The score is written in 4/4 time and features various musical notations such as notes, rests, and dynamic markings like *mf* and *mp*. A large red watermark is overlaid diagonally across the page, reading "Preview Only - Legal Use Requires Purchase".

49 *All div.*

Fl. *p mf*

Ob. *p mf*

Bsn. *p*

1 Cls. *p mf*

2 Cls. *mf*

B. Cl. *p*

A. Sax. *All mf*

T. Sax. *mf*

Bar. Sax. *p*

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *p mf*

Mlt. Perc. *(dampened) mf (dry sound)*

Timp. *mf (dry sound)*

Perc. 1

Perc. 2



Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

57

This is a musical score for a large ensemble, spanning measures 55 to 58. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet 1 (Tpts. 1), Trumpet 2 (Tpts. 2), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Multiple Percussion (Mlt. Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score includes various musical notations such as notes, rests, and dynamic markings. A prominent red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page. At the beginning of measure 57, there is a box containing the number '57'. In the trumpet parts, the instruction 'Straight mute' is written above the staff. In the percussion parts, 'T.T.' and 'Guiro (scrape)' are marked above the staves. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte).



Fl.  
Ob.  
Bsn.  
1  
Cls.  
2  
B. Cl.  
A. Sax.  
T. Sax.  
Bar. Sax.  
1  
Tpts.  
2  
Hn.  
Tbn.  
Bar.  
Tuba  
Mlt. Perc.  
Timp.  
Perc. 1  
Perc. 2

The musical score is arranged in a standard orchestral format. It features a woodwind section with Flute, Oboe, Bassoon, Clarinets (1 and 2), Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets (1 and 2), Horns, Trombones, Baritone, and Tuba. The percussion section consists of Mallet Percussion, Timpani, and two sets of Percussion (1 and 2). The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. A large red watermark reading 'Preview Only' is overlaid diagonally across the page, and another red watermark reading 'Legal Use Requires Purchase' is overlaid horizontally across the middle of the score.

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

To Vibraphone

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Vibes  
*mp*

"We Have Location"  
Moderately ♩ = 110

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

"We Have Location"  
Moderately ♩ = 110

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Xyl.  
*mf*  
(motor or slow) no roll

Timp.

*mf*  
Xco  
(different Bell Cymbals)

Perc. 1

*mf*  
Crotales (opt. Bell Cymbals [3])

Perc. 2

*mf*



76 Funky ♩ = 104

*div.*

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

*mf*

A. Sax.

*mf*

*div.*

T. Sax.

Bar. Sax.

*mf*

76 Funky ♩ = 104

Open

1

Tpts.

*mp*

Open

2

*mp*

Hn.

Tbn.

Bar.

Tuba

*mp*

Mlt. Perc.

*mp*

(motor on med.)

Timp.

*mp*

H.H. >

(closed)

Perc. 1

*mf*

Perc. 2

Fl.

Ob.

Bsn.

*mf*

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Bongos high  
(on edge)

low  
*mf*

80 81 82 83

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84

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax. All

T. Sax.

Bar. Sax.

84

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

normal

Perc. 2

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

to Timpani

Timp.

Perc. 1

Perc. 2

(big gliss. ad lib.)

Timp.

mf

T.T.



92

Fl. *f* *mf* *f* *mf* *f* *f*

Ob. *f* *mf* *f* *mf* *f* *f*

Bsn. *poco a poco cresc.*

1 *f* *mf* *f* *mf* *f* *f*

2 *f* *mf* *f* *mf* *f* *f*

B. Cl. *poco a poco cresc.*

A. Sax. *f* *mf* *f* *mf* *f* *f*  
*bring out* *simile*

T. Sax. *f* *mf* *f* *mf* *f* *f*  
*bring out* *simile*

Bar. Sax. *poco a poco cresc.*

92

1 *f* *mf* *f* *mf* *f* *f*

2 *f* *mf* *f* *mf* *f* *f*

Hn. *f* *mf* *f* *mf* *f* *f*  
*bring out* *simile*

Tbn. *poco a poco cresc.*

Bar. *poco a poco cresc.*

Tuba *poco a poco cresc.*

Mlt. Perc. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

*f* 92 93 94 95



more intense

Fl. *mf* *f* *mf* *f* *mf*

Ob. *mf* *f* *mf* *f* *mf*

Bsn. *f*

1 Cls. *mf* *f* *mf* *f* *mf*

2 Cls. *mf* *f* *mf* *f* *mf*

B. Cl. *f*

A. Sax. *sf* *mf* *f* *mf* *f* *mf*

T. Sax. *sf* *mf* *f* *mf* *f* *mf*

Bar. Sax. *f*

more intense

1 Tpts. *f* *mf* *f* *mf* *f* *mf*

2 Tpts. *f* *mf* *f* *mf* *f* *mf*

Hn. *sf* *mf* *f* *mf* *f* *mf*

Tbn. *f*

Bar. *f*

Tuba *f*

Mlt. Perc. *even more intense*

Timp.

Perc. 1 *even more intense*

Perc. 2 *even more intense*



Fl. *f* *ff*

Ob. *f* *ff*

Bsn.

1 Cls. *f* *ff*

2 Cls. *f* *ff*

B. Cl.

A. Sax. *f* *ff*

T. Sax. *f* *ff*

Bar. Sax. *f* *ff*

1 Tpts. *f* *ff*

2 Tpts. *f* *ff*

Hn. *f* *ff*

Tbn. *f* *ff*

Bar. *f* *ff*

Tuba *f* *ff*

Mlt. Perc. *f* *ff*

Timp. *f* *ff*

Perc. 1 *f* *ff* Cr. Cyms.

Perc. 2 *f* *ff*

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