

# Only You (1982) van Yazoo

arrangement based on cover by The Flying Pickets



Uit Wikipedia:

## Yazoo (band)

Yazoo is een Britse electropopband, die begin jaren tachtig in het Verenigd Koninkrijk, de Verenigde Staten en Nederland een aantal toptienhits behaalde.

Bezetting: Alison Moyet (zangeres), Vince Clarke (synthesizers)

Geschiedenis:

De band werd gevormd in 1981. De naam Yazoo werd aangedragen door Alison Moyet. Ze had het woord aangetroffen op de labels van haar favoriete platen. Yazoo is namelijk een klein Amerikaans platenlabel dat opnamen van de bluespioniers uit het zuiden van de VS opnieuw uitbrengt. (Dat label was op zijn beurt vernoemd naar een gebied in het zuiden van de VS: de Yazoo Lands.) Omdat de naam in de VS dus al in gebruik was, moest de band daar een andere naam gebruiken. Ze werden er bekend als Yaz.

Hun grootste hits waren de singles **Only you** (later gecoverd door onder andere The Flying Pickets), Don't go en Situation. In Nederland is daarnaast het nummer Mr. Blue bekend door de uitvoering van René Klijn. Yazoo is beïnvloed door bands als Kraftwerk, maar brachten een tikje blues erin met de gevoelige stem van Moyet, en disco met een vleugje new wave. De band stopte in 1983 waarna Moyet een succesvolle solocarrière startte. Vince Clarke ging eerst door met The Assembly, maar beleefde grotere successen met Erasure.

In 2008 kwamen ze weer kort bij elkaar voor een Yazoo Reconnected reünietour door het Verenigd Koninkrijk, enkele Europese landen en de Verenigde Staten. Ook kwam een speciale cd-verzamelbox In your room uit met geremasterde en 5.1-versies van de albums Upstairs at Eric's en You and me Both, aangevuld met remixen en een dvd met interviews en videoclips. De box werd gepromoot met enkele speciale edities op vinyl en cd.

## The Flying Pickets

Zie tekstveld na muzieknotatie.

Cello 1 *pizz.*  
*f*

Cello 2 *p*

Cello 3 *p*

Cello 4 *mp*

Cello 5

Cello 6 *p*

Cello 7

Cello 8 *p*

Cello 9 *p*

arco

Vc. 1

Vc. 2

pizz.

*mf*

Vc. 3

pizz.

*mf*

Vc. 4

pizz.

*mf*

Vc. 5

pizz.

*mf*

Vc. 6

*p*

Vc. 7

pizz.

*p*

Vc. 8

*mp*

Vc. 9

pizz.

*mf*

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

Musical score for nine violas (Vc. 1-9) in bass clef with a key signature of three flats. The score includes various rhythmic patterns, slurs, and a dynamic marking of *mf*.

- Vc. 1:** Starts with a half note, followed by eighth-note patterns with slurs.
- Vc. 2:** Consists of a series of half notes.
- Vc. 3:** Features dotted quarter notes with eighth-note rests.
- Vc. 4:** Features quarter notes with eighth-note rests.
- Vc. 5:** Features eighth-note patterns with quarter-note rests.
- Vc. 6:** Starts with a half note, followed by eighth-note patterns with slurs. A dynamic marking of *mf* is present below the staff.
- Vc. 7:** Starts with a half note, followed by quarter notes, and then rests.
- Vc. 8:** Starts with a half note, followed by quarter notes, and then rests.
- Vc. 9:** Features a pattern of quarter notes with eighth-note rests.

Vc. 1: Bass clef, three flats. Rhythmic pattern of eighth and quarter notes.

Vc. 2: Bass clef, three flats. Sustained notes.

Vc. 3: Bass clef, three flats. Sustained notes with accents.

Vc. 4: Bass clef, three flats. Sustained notes with accents.

Vc. 5: Bass clef, three flats. Rhythmic pattern of eighth notes.

Vc. 6: Bass clef, three flats. Rhythmic pattern of eighth and quarter notes. Ends with a long note marked *arco* and *mp*.

Vc. 7: Bass clef, three flats. Rests. Ends with a long note marked *arco* and *mp*.

Vc. 8: Bass clef, three flats. Rests. Ends with a long note marked *arco* and *mp*.

Vc. 9: Bass clef, three flats. Rhythmic pattern of quarter and eighth notes.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

pizz.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9



Vc. 1: Bass clef, three flats. Measures 1-4: Quarter notes, eighth notes, quarter notes, quarter notes.

Vc. 2: Bass clef, three flats. Measures 1-4: Half notes, half notes, half notes, half notes.

Vc. 3: Bass clef, three flats. Measures 1-4: Quarter notes with accents, quarter notes with accents, quarter notes with accents, quarter notes with accents.

Vc. 4: Bass clef, three flats. Measures 1-4: Quarter notes, quarter notes, quarter notes, quarter notes.

Vc. 5: Bass clef, three flats. Measures 1-4: Quarter notes, quarter notes, quarter notes, quarter notes.

Vc. 6: Bass clef, three flats. Measures 1-4: Half notes, quarter notes, quarter notes, quarter notes. Includes dynamic marking *mf* and the word *arco*.

Vc. 7: Bass clef, three flats. Measures 1-4: Half notes, followed by rests.

Vc. 8: Bass clef, three flats. Measures 1-4: Half notes, followed by rests.

Vc. 9: Bass clef, three flats. Measures 1-4: Quarter notes, quarter notes, quarter notes, quarter notes.

Vc. 1: Bass clef, three flats. Melodic line with eighth and sixteenth notes, some slurs, and rests.

Vc. 2: Bass clef, three flats. Sustained notes, mostly half notes.

Vc. 3: Bass clef, three flats. Sustained notes, mostly half notes with accents.

Vc. 4: Bass clef, three flats. Sustained notes, mostly half notes with accents.

Vc. 5: Bass clef, three flats. Sustained notes, mostly half notes with accents.

Vc. 6: Bass clef, three flats. Melodic line with eighth and sixteenth notes, some slurs, and rests. Includes dynamic marking *mp* and *arco* with a slur over two notes.

Vc. 7: Bass clef, three flats. Rests for the first three measures, then sustained notes with a slur.

Vc. 8: Bass clef, three flats. Rests for the first three measures, then sustained notes with a slur.

Vc. 9: Bass clef, three flats. Sustained notes, mostly half notes with accents.

Vc. 1 *p*

Vc. 2

Vc. 3 arco *p*

Vc. 4 *f*

Vc. 5

Vc. 6 pizz. *f*

Vc. 7

Vc. 8

Vc. 9

Vc. 1: Bass clef, three flats key signature. Measures 1-4: Slur over two whole notes, followed by two half notes.

Vc. 2: Bass clef, three flats key signature. Measures 1-4: Rests in measures 1-3, followed by a quarter rest and a quarter note in measure 4. Dynamic *f* below measure 4.

Vc. 3: Bass clef, three flats key signature. Measures 1-4: Slur over two whole notes, followed by two half notes.

Vc. 4: Bass clef, three flats key signature. Measures 1-4: Quarter notes with eighth rests, quarter notes, quarter notes with eighth rests, quarter notes, quarter notes with eighth rests.

Vc. 5: Bass clef, three flats key signature. Measures 1-4: Quarter notes with eighth rests, quarter notes, quarter notes with eighth rests, quarter notes, quarter notes with eighth rests. Dynamic *f* below measure 1.

Vc. 6: Bass clef, three flats key signature. Measures 1-4: Rests in all measures.

Vc. 7: Bass clef, three flats key signature. Measures 1-4: Quarter notes with eighth rests, quarter notes, quarter notes with eighth rests, quarter notes, quarter notes with eighth rests. Dynamic *pizz.* above measure 1.

Vc. 8: Bass clef, three flats key signature. Measures 1-4: Quarter notes with eighth rests, quarter notes, quarter notes with eighth rests, quarter notes, quarter notes with eighth rests. Dynamic *f* below measure 1.

Vc. 9: Bass clef, three flats key signature. Measures 1-4: Quarter notes with eighth rests, quarter notes, quarter notes with eighth rests, quarter notes, quarter notes with eighth rests.

Vc. 1 *f*

Vc. 2

Vc. 3 *pizz.* *f*

Vc. 4

Vc. 5

Vc. 6 *arco* *mf*

Vc. 7 *arco* *mf*

Vc. 8

Vc. 9

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

*mf*

arco

*mf*

Vc. 1: Bass clef, three flats key signature. Melodic line with eighth and sixteenth notes, some beamed together. Includes a fermata over a dotted quarter note in the final measure.

Vc. 2: Bass clef, three flats key signature. Sustained notes, mostly half notes and whole notes.

Vc. 3: Bass clef, three flats key signature. Sustained notes, mostly half notes and whole notes, with some dotted rhythms.

Vc. 4: Bass clef, three flats key signature. Sustained notes, mostly half notes and whole notes, with some dotted rhythms.

Vc. 5: Bass clef, three flats key signature. Sustained notes, mostly half notes and whole notes, with some dotted rhythms.

Vc. 6: Bass clef, three flats key signature. Sustained notes, mostly half notes and whole notes. Dynamics: *f* (forte).

Vc. 7: Bass clef, three flats key signature. Melodic line with eighth and sixteenth notes, some beamed together. Includes a fermata over a dotted quarter note in the final measure.

Vc. 8: Bass clef, three flats key signature. Sustained notes, mostly half notes and whole notes. Dynamics: *mp* (mezzo-piano).

Vc. 9: Bass clef, three flats key signature. Sustained notes, mostly half notes and whole notes, with some dotted rhythms.

Vc. 1: Bass clef, three flats. Melodic line with eighth and sixteenth notes, some beamed together, and a fermata.

Vc. 2: Bass clef, three flats. Sustained notes, mostly half notes and whole notes.

Vc. 3: Bass clef, three flats. Sustained notes, mostly half notes and whole notes, with some grace notes.

Vc. 4: Bass clef, three flats. Sustained notes, mostly half notes and whole notes, with some grace notes.

Vc. 5: Bass clef, three flats. Sustained notes, mostly half notes and whole notes, with some grace notes.

Vc. 6: Bass clef, three flats. Sustained notes, mostly half notes and whole notes.

Vc. 7: Bass clef, three flats. Melodic line with eighth and sixteenth notes, some beamed together, and a fermata. Dynamic marking *f* is present.

Vc. 8: Bass clef, three flats. Sustained notes, mostly half notes and whole notes.

Vc. 9: Bass clef, three flats. Sustained notes, mostly half notes and whole notes, with some grace notes.



Musical score for nine violas (Vc. 1-9) in bass clef. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The notation includes various rhythmic patterns, rests, and dynamic markings.

- Vc. 1:** Features a complex rhythmic pattern with eighth and sixteenth notes, including slurs and accents.
- Vc. 2:** Features a simple pattern of half notes.
- Vc. 3:** Features a pattern of dotted half notes with accents.
- Vc. 4:** Features a pattern of quarter notes with accents.
- Vc. 5:** Features a pattern of quarter notes with accents.
- Vc. 6:** Features a pattern of whole notes with the dynamic marking *mf*.
- Vc. 7:** Features a complex rhythmic pattern with eighth and sixteenth notes, including slurs and accents.
- Vc. 8:** Features a complex rhythmic pattern with eighth and sixteenth notes, including slurs and accents, with the dynamic marking *f*.
- Vc. 9:** Features a pattern of quarter notes with accents.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

*mf*

*mf*

pizz.

The musical score consists of nine staves, each labeled Vc. 1 through Vc. 9. All staves are in bass clef and share a common key signature of three flats (B-flat, E-flat, A-flat).  
- Vc. 1: Features a melodic line with eighth notes and rests, marked with a forte (*ff*) dynamic.  
- Vc. 2: Features a simple harmonic accompaniment of half notes.  
- Vc. 3: Features a rhythmic accompaniment of dotted eighth notes.  
- Vc. 4: Features a rhythmic accompaniment of quarter notes.  
- Vc. 5: Features a rhythmic accompaniment of eighth notes.  
- Vc. 6, 7, and 8: Each features a long, sustained melodic line with a slur, marked with a mezzo-piano (*mp*) dynamic.  
- Vc. 9: Features a rhythmic accompaniment of eighth notes.

The image shows a musical score for nine violas, labeled Vc. 1 through Vc. 9. The music is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The score is organized into four measures per staff. Vc. 1 has a melodic line with eighth notes and rests. Vc. 2 plays a simple harmonic accompaniment of half notes. Vc. 3 has a rhythmic pattern of eighth notes with stems pointing up. Vc. 4 has a rhythmic pattern of eighth notes with stems pointing down. Vc. 5 has a rhythmic pattern of eighth notes with stems pointing up and down. Vc. 6, 7, and 8 play sustained notes with long slurs. Vc. 9 has a rhythmic pattern of eighth notes with stems pointing up and down.

The image displays a musical score for nine violas, labeled Vc. 1 through Vc. 9. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The notation includes various rhythmic values and articulations:

- Vc. 1:** Features a melodic line starting with a quarter note, followed by eighth notes, and a quarter rest.
- Vc. 2:** Consists of a series of half notes.
- Vc. 3:** Features a series of dotted quarter notes, each with a fermata.
- Vc. 4:** Features a series of quarter notes, each with a fermata.
- Vc. 5:** Features a series of eighth notes, each with a fermata.
- Vc. 6:** Features a long, sustained note with a fermata.
- Vc. 7:** Features a long, sustained note with a fermata.
- Vc. 8:** Features a long, sustained note with a fermata.
- Vc. 9:** Features a series of quarter notes with a fermata.

## The Flying Pickets

The Flying Pickets are a British a cappella vocal group, who had a Christmas number one hit in 1983 in the UK Singles Chart with their cover of Yazoo's track ***Only You***.

### History

The name 'Flying Pickets' refers to mobile strikers who travel in order to join a picket. The band of six was founded by Brian Hibbard in 1982 from a group of actors who had been active with him in John McGrath's '7:84 Theatre Group', a fringe theatre organisation who had sung a cappella in their production of the 1981 play *One Big Blow*. The group chose the name The Flying Pickets as band members had played a part in the UK miners' strikes of 1972 and 1974. The Flying Pickets came up with the then novel concept of transferring the art of a cappella to the pop music scene. Joining Hibbard in the Group were Rick Lloyd (who also wrote the music to *One Big Blow*), Gareth Williams, David Brett, Ken Gregson (real name Kenneth Gregory) and Red Stripe (real name David Gittins). The members of the group were internationally renowned for their flamboyant appearance: Hibbard's huge sideburns, Stripe's thick eye-liner, and four others showing off gaudy suits and large hats. Two of the other original members, Ron Donachie and Christopher Ryan left the band before ***Only You***.

***Only You***, their debut single, was the UK Christmas number one in 1983 spending a total of five weeks at the top, and also doing well around Europe and in Canada, where it hit #17 in the spring of 1984. It emulated the success of the original Yazoo version.

Despite the radical Socialist political views of The Flying Pickets, the then Conservative Prime Minister Margaret Thatcher proclaimed to much amusement that it was her favourite record. A second single, featuring Van McCoy's *When You're Young and in Love* originally written for Ruby and the Romantics reached number 7 in the UK, but their third, a cover of the Eurythmics' "Who's That Girl" barely charted.

The height of the group's fame coincided with the Miners Strike of 1984, when the National Union of Mineworkers called strike action following the National Coal Board's decision to close 20 pits - a move which would claim some 20,000 jobs. The Flying Pickets were very vocal regarding their support of the miners during the dispute and came to blows with the record label Virgin after they picketed Drax Power Station in Yorkshire. They also performed benefit gigs for the miners. Hibbard himself claimed that their political beliefs probably had a detrimental effect on the group's mainstream image but it was a sacrifice they were willing to make; one well known record store refused to sell the group's albums due to their support of strike action.

In 1986 Hibbard and Stripe left the band and were replaced by Gary Howard and Hereward Kaye.[4] Hibbard and Stripe tried to stay in the music industry, forming their own act called Brian and Stripe but their first and only single featuring a cover of Yazoo's *Mr Blue* failed to chart, and they returned to their separate acting careers.

The Flying Pickets' line-up has been changing constantly throughout the years, but the band never died; since the Pickets began, there have been about 27 different band members. The last member of the original line-up, David Brett, left the band in 1990.[5] However, in 1994, the original line-up (minus Lloyd) reformed to record one more album.

Although since 1990 none of the founding members is part of the band anymore, The Flying Pickets continue to record albums, and also tour all over Europe and abroad.