

# Only You (1982) van Yazoo

arrangement based on cover by The Flying Pickets



Uit Wikipedia:

## **Yazoo (band)**

Yazoo is een Britse elektropopband, 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 reüniетour door het Verenigd Koninkrijk, enkele Europese landen en de Verenigde Staten. Ook kwam een speciale cd-verzamelbox **In your room** uit met geremastered 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.

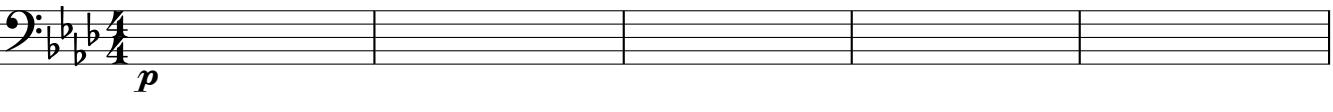
## **The Flying Pickets**

Zie tekstdveld na muzieknotatie.

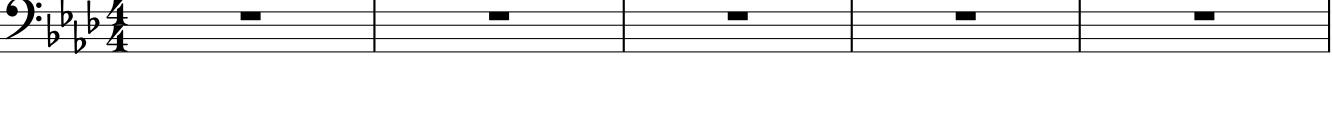
pizz.

Cello 1  **f**

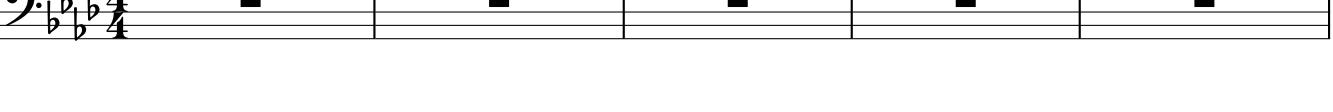
Cello 2  **p**

Cello 3  **p**

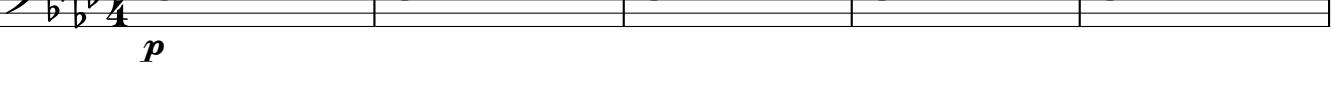
Cello 4  **mp**

Cello 5 

Cello 6  **p**

Cello 7 

Cello 8  **p**

Cello 9  **p**

6

Vc. 1 arco

Vc. 2 pizz. *mf*

Vc. 3 pizz. *mf*

Vc. 4 pizz. *mf*

Vc. 5 pizz. *mf*

Vc. 6 *p*

Vc. 7 *p*

Vc. 8 pizz. *mp*

Vc. 9 pizz. *mf*

This musical score is for nine bassoon parts, labeled Vc. 1 through Vc. 9. The music is in 2/4 time and B-flat major. The score is divided into ten measures. Measures 1-4 feature complex patterns of eighth-note groups and sixteenth-note figures. Measures 5-10 show simpler rhythmic patterns, such as sustained notes or eighth-note pairs. Dynamic markings include 'arco' at the beginning, 'pizz.' with dynamics 'mf', 'p', and 'mp', and a tempo marking 'mf'.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

This musical score page contains nine staves, each representing a different bassoon part (Vc. 1 through Vc. 9). The music is written in bass clef, 4/4 time, and B-flat major. The notation includes various note heads (circles, diamonds, and squares), stems, and rests. Vc. 1 features a continuous eighth-note pattern. Vc. 2 consists of sustained notes. Vc. 3 shows sixteenth-note patterns. Vc. 4 and Vc. 5 feature eighth-note patterns. Vc. 6, Vc. 7, and Vc. 8 all have sustained notes. Vc. 9 concludes with an eighth-note pattern.

15

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

*mf*

Vc. 7

Vc. 8

Vc. 9

This musical score is for nine bassoon parts, labeled Vc. 1 through Vc. 9. The music is in 2/4 time and has a key signature of B-flat major (two flats). The bassoon parts are arranged vertically on five-line staves. The first four measures (measures 1-4) feature Vc. 1, Vc. 2, Vc. 3, and Vc. 4 respectively, each playing a different eighth-note pattern. Measures 5-8 feature Vc. 5, Vc. 6, Vc. 7, and Vc. 8, each playing a sixteenth-note pattern. Measures 9-10 feature Vc. 9 playing quarter notes. Measures 11-12 feature Vc. 6 playing eighth-note patterns, with measure 11 also showing Vc. 7 and Vc. 8 resting. Measures 13-14 feature Vc. 9 playing eighth-note patterns.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

arco

*mp*

arco

*mp*

arco

*mp*

Musical score for nine string players (Vc. 1 to Vc. 9) in 2/4 time, B-flat major. The score consists of nine staves, each representing a different player. The players are: Vc. 1, Vc. 2, Vc. 3, Vc. 4, Vc. 5, Vc. 6, Vc. 7, Vc. 8, and Vc. 9. The music includes various rhythmic patterns such as eighth-note pairs, sixteenth-note patterns, and sustained notes. The first staff (Vc. 1) features a sixteenth-note pattern with grace notes. The second staff (Vc. 2) has sustained notes. The third staff (Vc. 3) shows a sixteenth-note pattern with grace notes. The fourth staff (Vc. 4) has eighth-note pairs. The fifth staff (Vc. 5) has eighth-note pairs with grace notes. The sixth staff (Vc. 6) has sustained notes with a pizz. instruction. The seventh staff (Vc. 7) has sustained notes. The eighth staff (Vc. 8) has sustained notes. The ninth staff (Vc. 9) has eighth-note pairs.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

The musical score consists of nine staves, each representing a different bassoon part (Vc. 1 through Vc. 9). The music is in 2/4 time and has a key signature of three flats. The notation includes various note values such as eighth and sixteenth notes, along with grace notes indicated by small vertical strokes. The bassoon parts are distributed across the range of the bassoon, from low notes to higher octave notes.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

arco

*mf*

Vc. 7

Vc. 8

Vc. 9

This musical score page contains nine staves, each representing a bassoon (Vc. 1 through Vc. 9). The music is in 32nd measure. The first five staves (Vc. 1 to Vc. 5) feature various rhythmic patterns: Vc. 1 has eighth-note pairs; Vc. 2 has eighth-note pairs; Vc. 3 has sixteenth-note groups; Vc. 4 has eighth-note pairs with grace notes; Vc. 5 has eighth-note pairs with grace notes. The sixth staff (Vc. 6) begins with an eighth-note pair, followed by a sixteenth-note group marked 'arco' and 'mf', and then continues with eighth-note pairs. The last three staves (Vc. 7, Vc. 8, Vc. 9) consist of sustained notes.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

arco  
*mp*

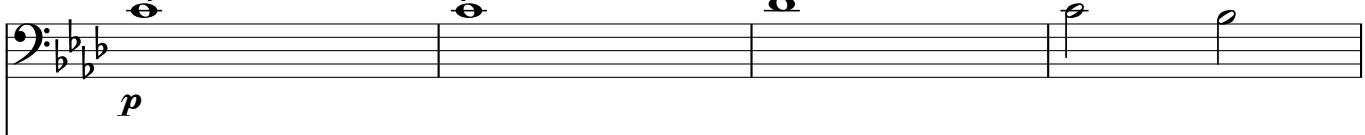
Vc. 7

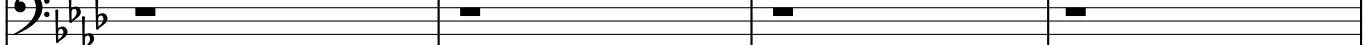
Vc. 8

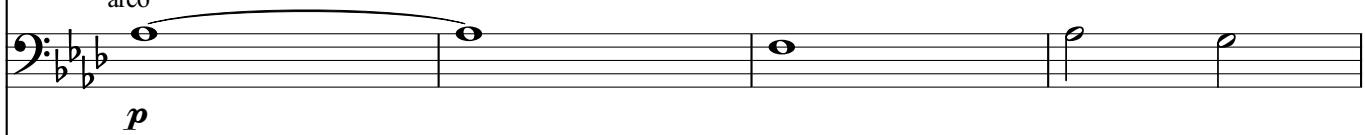
Vc. 9

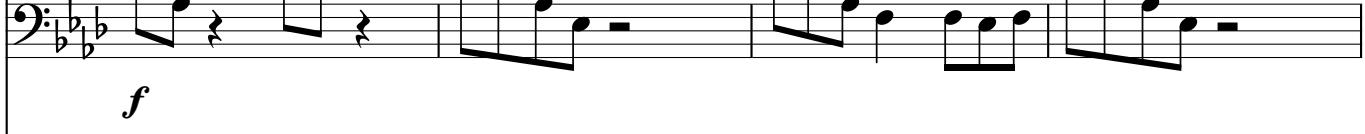
This musical score page contains nine staves, each representing a part for a bassoon (Vc. 1 through Vc. 9). The music is in 3/4 time and has a key signature of three flats. The notation includes various note heads (solid black, open, and stems), rests, and dynamic markings like 'mp' and 'arco'. The bassoon parts are primarily eighth-note patterns, with Vc. 6 featuring a melodic line and Vc. 9 providing harmonic support with sixteenth-note patterns.

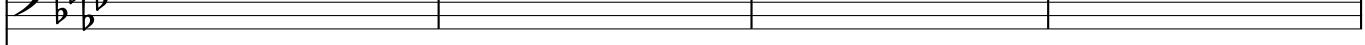
41

Vc. 1      

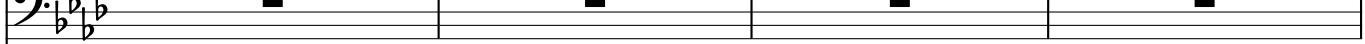
Vc. 2      

Vc. 3      arco      

Vc. 4      

Vc. 5      

Vc. 6      pizz.      

Vc. 7      

Vc. 8      

Vc. 9      

45

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

This musical score page contains nine staves, each representing a different bassoon part (Vc. 1 through Vc. 9). The music begins at measure 45. Vc. 1 and Vc. 3 play sustained notes with a long horizontal line above them. Vc. 2 remains silent throughout the measure. Vc. 4 and Vc. 5 play eighth-note patterns. Vc. 6 is silent. Vc. 7 and Vc. 8 play sixteenth-note patterns with 'pizz.' (pizzicato) markings above the staff. Vc. 9 plays eighth-note patterns. Dynamic markings include a forte dynamic (f), a piano dynamic (pizz.), and a double forte dynamic (ff) at the end of the section.

Vc. 1

Vc. 2

Vc. 3 pizz.

Vc. 4

Vc. 5

Vc. 6 arco

Vc. 7 arco

Vc. 8

Vc. 9

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

*mf*

arco

3/4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

*f*

Vc. 7

Vc. 8

*mp*

Vc. 9

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

*f*

Vc. 7

Vc. 8

Vc. 9

This musical score for nine violins (Vc. 1 to Vc. 9) is set in bass clef, 2/4 time, and B-flat key signature. The score spans eight measures. In measures 1 through 4, Vc. 1 through Vc. 4 play eighth-note patterns, while Vc. 5 rests. Vc. 6 through Vc. 9 play sixteenth-note patterns. Measures 5 through 8 show a variation where Vc. 1 through Vc. 4 rest, and Vc. 5 plays eighth-note pairs. Vc. 6 through Vc. 9 continue their sixteenth-note patterns. Measures 9 and 10 return to the original pattern of Vc. 1 through Vc. 4 playing eighth-note pairs and Vc. 5 resting. A dynamic marking 'f' is placed above the staff in measure 5.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

*mf*

Vc. 7

Vc. 8

*f*

Vc. 9

16

69

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

Vc. 7

Vc. 8

Vc. 9

73

pizz.

Musical score for nine double basses (Vc. 1 to Vc. 9) in 3/4 time, key signature of three flats. The score consists of nine staves, each representing a different double bass. The dynamics and articulations are as follows:

- Vc. 1: Eighth-note patterns with dynamic ***ff***. Articulation: pizz.
- Vc. 2: Sustained notes.
- Vc. 3: Sustained notes.
- Vc. 4: Eighth-note patterns with dynamic ***ff***.
- Vc. 5: Eighth-note patterns with dynamic ***ff***.
- Vc. 6: Sustained notes with dynamic ***mp***.
- Vc. 7: Sustained notes with dynamic ***mp***.
- Vc. 8: Sustained notes with dynamic ***mp***.
- Vc. 9: Eighth-note patterns.

Musical score for nine violins (Vc. 1 to Vc. 9) in 2/4 time, key signature of three flats. The score consists of eight measures.

- Vc. 1: eighth-note pairs followed by eighth-note pairs.
- Vc. 2: eighth-note pairs followed by eighth-note pairs.
- Vc. 3: sixteenth-note pairs followed by sixteenth-note pairs.
- Vc. 4: sixteenth-note pairs followed by sixteenth-note pairs.
- Vc. 5: sixteenth-note pairs followed by sixteenth-note pairs.
- Vc. 6: sustained notes with grace notes above.
- Vc. 7: sustained notes with grace notes above.
- Vc. 8: sustained notes with grace notes above.
- Vc. 9: eighth-note pairs followed by eighth-note pairs.

Musical score for nine bassoon parts (Vc. 1 to Vc. 9) in 2/4 time, key signature of three flats, dynamic level f.

The score consists of nine staves:

- Vc. 1: Starts with a sixteenth-note burst followed by rests.
- Vc. 2: Has eighth-note sustained tones.
- Vc. 3: Features sixteenth-note patterns.
- Vc. 4: Has eighth-note patterns.
- Vc. 5: Has eighth-note patterns.
- Vc. 6: Has sustained notes with slurs.
- Vc. 7: Has sustained notes with slurs.
- Vc. 8: Has sustained notes with slurs.
- Vc. 9: Has eighth-note patterns.

## 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.<sup>[4]</sup> 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.<sup>[5]</sup> 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.