

The Complete

*Sarah Vaughan*

on Mercury Vol.2

**SINGS GREAT AMERICAN SONGS; 1956-1957**



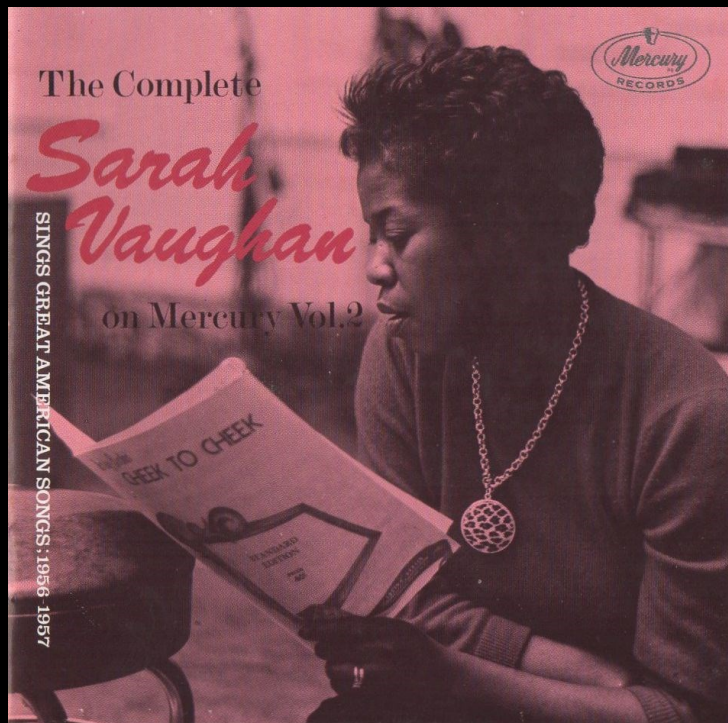


The Complete

# Sarah Vaughan

on Mercury Vol.2

SINGS GREAT AMERICAN SONGS: 1956-1957



DISC 1 826 328-2

1. **YOU'RE MY EVERYTHING\***  
(M. Dixon/J. Young/H. Warren-Harms/ASCAP)
2. **AUTUMN IN NEW YORK**  
(V. Duke-Harms/ASCAP)
3. **MY DARLING, MY DARLING**  
(F. Loesser-Frank Music/ASCAP)
4. **LITTLE GIRL BLUE**  
(L. Hart/R. Rodgers-T. B. Harms/ASCAP)
5. **BEWITCHED**  
(L. Hart/R. Rodgers-Chappell/ASCAP)
6. **DANCING IN THE DARK**  
(H. Dietz/A. Schwartz-Harms/ASCAP)
7. **CAN'T WE BE FRIENDS ?\***  
(P. James/K. Swift-Warner Bros./ASCAP)
8. **ALL THE THINGS YOU ARE**  
(O. Hammerstein II/J. Kern-Harms/ASCAP)
9. **IT NEVER ENTERED MY MIND**  
(L. Hart/R. Rodgers-Chappell/ASCAP)
10. **HOMEWORK**  
(I. Berlin-Irving Berlin Music/ASCAP)
11. **THEY SAY IT'S WONDERFUL**  
(I. Berlin-Irving Berlin Music/ASCAP)
12. **THE TOUCH OF YOUR HAND**  
(O. Harbach/J. Kern-T. B. Harms/ASCAP)
13. **MY HEART STOOD STILL**  
(L. Hart/R. Rodgers-Warner Bros./ASCAP)
14. **LET'S TAKE AN OLD FASHIONED WALK**  
(I. Berlin-Irving Berlin Music/ASCAP)

15. **MY SHIP**

(I. Gerstwin/K. Weill-Chappell/ASCAP)

16. **A TREE IN THE PARK**

(L. Hart/R. Rodgers-Harms/ASCAP)

17. **A SHIP WITHOUT A SAIL**

(L. Hart/R. Rodgers-Warner Bros./ASCAP)

18. **HE'S ONLY WONDERFUL**

(Fain/Harburg-Chappell/ASCAP)

1 ~ 6 : Sarah Vaughan(vo) acc by Hal Mooney Orch.  
Rec. NY, October 29, 1956

7 ~ 12 : Same, Rec. NY, October 30, 1956

13 ~ 18 : Same, Rec. NY, October 31, 1956

DISC 2 826 329-2

1. **BUT NOT FOR ME**

(I. & G. Gerstwin-New World Music/ASCAP)

2. **POOR BUTTERFLY**

(J. Golden/R. Hubbell-Harms/ASCAP)

3. **LOVE IS A RANDOM THING**

(Marion-Fain-Harms/ASCAP)

4. **IF I LOVED YOU**

(O. Hammerstein II/R. Rodgers-T. B. Harms/ASCAP)

5. **SEPTEMBER SONG**

(M. Anderson/K. Weill-DeSylva, Brown & Henderson  
/ASCAP)

6. **LOST IN THE STARS**

(M. Anderson/K. Weill-Crawford Music/ASCAP)

7. **IF THIS ISN'T LOVE\***

(E. Y. Harburg/B. Lane-DeSylva, Brown & Henderson  
/ASCAP)

8. **IT'S DELOVELY**

(C. Porter-Chappell/ASCAP)

9. **IT'S LOVE**

(B. Comden/A. Green/L. Bernstein-Chappell/ASCAP)

10. **LUCKY IN LOVE**

(B. DeSylva/L. Brown/R. Henderson-DeSylva, Brown  
& Henderson/ASCAP)

11. **IT'S GOT TO BE LOVE**

(L. Hart/R. Rodgers-Chappell/ASCAP)

12. **COMES LOVE**

(C. Tobias/L. Brown/S. Stept-Chappell/ASCAP)

13. **THE BASHFUL MATADOR**

(J. Stern/J. Flint-Over Land Music/BMI)

14. **LEAVE IT TO LOVE**

(D. Miles/M. Discant-Boca Music/ASCAP)

15. **DON'T LET ME LOVE YOU\***

(D. Miles/M. Discant-Albee Music/ASCAP)

16. **THE SECOND TIME\***

(G. Bledsoe-Sassy Music/BMI)

17. **APRIL GIVE ME ONE MORE DAY**

(Shank/Singer/James-James Music/ASCAP)

18. **I'VE GOT A NEW HEARTACHE**

(W. Walker-Cedarwood Music/BMI)

19. **DON'T LOOK AT ME THAT WAY**

(C. Porter-Harms/ASCAP)

20. **THE BANANA BOAT SONG**

(E. Darling/B. Carey/A. Arkin-Edward B Marks Music  
/BMI)

1 ~ 6 : Sarah Vaughan(vo) acc by Hal Mooney Orch.  
Rec. NY, November 1, 1956

7 ~ 12 : Same, Rec. NY, November 2, 1956

13 ~ 16 : Same, Rec. NY, mid November, 1956

17 ~ 20 : Sarah Vaughan(vo) with David Carroll Orch.  
Rec. NY, November 29, 1956

DISC 3 826 330-2

1. **WORDS CAN'T DESCRIBE**  
(B. Tennyson-Sassy Music/BMI)
2. **PENNIES FROM HEAVEN**  
(J. Burke/A. Johnston-Jay Music/ASCAP)
3. **ALL OF ME**  
(S. Simons/G. Marks-Bourne/ASCAP)
4. **I CRIED FOR YOU**  
(A. Freed/G. Arnheim/A. Lyman-Miller Music/ASCAP)
5. **LINGER AWHILE\***  
(H. Owens/V. Rose-Leo Feist/ASCAP)
6. **SOMEONE TO WATCH OVER ME**  
(I. & G. Gershwin-New World Music/ASCAP)
7. **A FOGGY DAY**  
(I. & G. Gershwin-Gershwin Publ./ASCAP)
8. **BIDIN' MY TIME**  
(I. & G. Gershwin-New World Music/ASCAP)
9. **HE LOVES AND SHE LOVES**  
(I. & G. Gershwin-New World Music/ASCAP)
10. **LOVE WALKED IN**  
(I. & G. Gershwin-Chappell/ASCAP)
11. **LOOKING FOR A BOY**  
(I. & G. Gershwin-New World Music/ASCAP)
12. **I'VE GOT A CRUSH ON YOU**  
(I. & G. Gershwin-New World Music/ASCAP)
13. **ISN'T IT A PITY**  
(I. & G. Gershwin-New World Music/ASCAP)
14. **DO IT AGAIN**  
(B. DeSylva/G. Gershwin-New World Music/ASCAP)

15. **HOW LONG HAS THIS BEEN GOING ON ?**

(I. & G. Gershwin-New World Music/ASCAP)

16. **AREN'T YOU KINDA GLAD WE DID**

(I. & G. Gershwin-New World Music/ASCAP)

17. **THE MAN I LOVE**

(I. & G. Gershwin-Harms/ASCAP)

1 ~ 5 : Sarah Vaughan(vo) acc by Jimmy Jones(p)

Richard Davis(b) Roy Haynes(ds)

Rec. February 14, 1957

6 ~ 17 : Sarah Vaughan(vo) acc by Hal Mrooney Orch.

Jimmy Jones(p)

Rec. March 20, 1957

DISC 4 826 331-2

1. **LET'S CALL THE WHOLE THING OFF**

(I. & G. Gershwin-Gershwin Publ./ASCAP)

2. **THEY ALL LAUGHED**

(I. & G. Gershwin-Gershwin Publ./ASCAP)

3. **LORELEI**

(I. & G. Gershwin-New World Music/ASCAP)

4. **I'LL BUILT A STAIRWAY TO PARADISE**

(B. DeSylva/A. Francis/G. Gershwin-New World Music/ASCAP)

5. **SUMMERTIME**

(D. B. Heyward/G. Gershwin-Gershwin Publ./ASCAP)

6. **THINGS ARE LOOKING UP**

(I. & G. Gershwin-Gershwin Publ./ASCAP)

7. **I WON'T SAY I WILL**

(B. DeSylva/A. Francis/G. Gershwin-Harms/ASCAP)

8. **OF THEE I SING\***

(I. & G. Gershwin-New World Music/ASCAP)

9. **OF THEE I SING**

(I. & G. Gershwin-New World Music/ASCAP)

10. **MY ONE AND ONLY**

(I. & G. Gershwin-New World Music/ASCAP)

11. **ISN'T THIS A LOVELY DAY**

(I. Berlin-Irving Berlin Music/ASCAP)

12. **EASTER PARADE**

(I. Berlin-Irving Berlin Music/ASCAP)

13. **NOW IT CAN BE TOLD**

(I. Berlin-Irving Berlin Music/ASCAP)

1 ~ 4 : Sarah Vaughan(vo) acc by Hal Mooney Orch.

Rec. NY, March 21, 1957

5 ~ 10 : Same, Rec. NY, April 24, 1957

11 ~ 13 : Sarah Vaughan(vo) acc by Hal Mooney Orch, with

Billy Eckstine(vo)

Rec. NY, April 24, 1957

DISC 5 826 332-2

1. **ALEXANDER'S RAGTIME BAND**  
(I. Berlin-Irving Berlin Music/ASCAP)
2. **I'VE GOT MY LOVE TO KEEP ME WARM**  
(I. Berlin-Irving Berlin Music/ASCAP)
3. **YOU'RE JUST IN LOVE**  
(I. Berlin-Irving Berlin Music/ASCAP)
4. **MY MAN'S GONE NOW**  
(D. B. Heyward/G. Gershwin-Gershwin Publ./ASCAP)
5. **CHEEK TO CHEEK**  
(I. Berlin-Irving Berlin Music/ASCAP)
6. **REMEMBER**  
(I. Berlin-Irving Berlin Music/ASCAP)
7. **ALWAYS**  
(I. Berlin-Irving Berlin Music/ASCAP)
8. **PASSING STRANGERS**  
(M. Mitchell/R. Mann-Christopher Music/BMI)
9. **THE DOOR IS OPEN**  
(I. Fields/D. George-Nielson Music/ASCAP)
10. **YOU'LL FIND ME THERE**  
(S. Lawrence/G. Wood-Steinway Music/BMI)
11. **PLEASE MR. BROWN\***  
(D. Raye/G. DePaul-Leeds Music/ASCAP)
12. **PLEASE MR. BROWN**  
(D. Raye/G. DePaul-Leeds Music/ASCAP)
13. **BAND OF ANGELS**  
(M. Steiner/C. Sigman-M. Witmark & Sons/ASCAP)
14. **SLOW DOWN**  
(O. Peterson-Lynnstorm Music Publ./ASCAP)

15. **GOOD NIGHT KISS\***  
(J. Gorney/D. Hartman)
16. **NO LIMIT**  
(F. Wise/E. Thomas-Oxford Music/ASCAP)

1~7 : Sarah Vaughan(vo) acc by Hal Mooney Orch. with  
Billy Eckstine(vo)  
Rec. NY, April 25, 1957

8~9 : Same. Rec. NY. April 26, 1957

10~14 : Sarah Vaughan(vo) acc by Hal Mooney Orch.  
Rec. NY. June 3, 1957

15~16 : Sarah Vaughan(vo) acc by Hal Mooney Orch. with  
Billy Eckstine(vo)  
Rec. NY. July 12, 1957

\* Previously Unissued Master/Alternate Take.

Notice:  
Drop-outs and electric noises audible on this recording are  
caused by timeweariness of its original master tape.

***"The magic she can weave...spellbinding"***  
**DAN MORGENSTERN**

The voice of Sarah Vaughan is one of the most remarkable instruments in the annals of jazz. One needs to turn to the worlds of opera or the concert stage to find voices of comparable magnificence, and even there few of them could be found. It is our good fortune that Sarah was drawn to jazz in her youth (even though her mother wanted her to become a concert pianist or choir director, and her first idol was the great Marian Anderson).

It was in April 1943, when 19 year old Sarah Lois Vaughan stepped on the stage of Harlem's famous Apollo Theater as a contestant in the Wednesday Amateur Night. Shy and awkward, she forgot the traditional routine of kissing the "tree of hope" as she came out from the wings, but dame fortune smiled upon her nonetheless. Her rendition of "Body and Soul" made her the winner, and among those who congratulated her was Ella Fitzgerald (herself a winner

of a similar contest some nine years before).

The prize was a week's engagement at the Apollo (for the magnificent honorarium of \$100), and during that week, Billy Eckstine heard Sarah sing and recommended her to his boss, Earl "Fatha" Hines. She auditioned for the Hines band and was given a job as part of the Hines stable of vocalists, doubling on second piano. In the band were a couple of young firebrands named Dizzy Gillespie and Charlie Parker, and Sarah liked what they were trying to do with the rhythms and harmonies of jazz. She spent a year with the Hines band, and then was asked by Eckstine to join his new orchestra which had Dizzy and Bird in its ranks.

"I thought Bird and Diz were the end," she said years later. "At that time I was singing more off key than on. I think their playing influenced my singing. Horns always influenced me

more than voices. All of them— Bird, Diz, Pres, Tatum, J.J.(Johnson), Benny Green, Thad Jones— listening to them and others like them, listening to good jazz, inspired me.”

The feeling was mutual. On her first recordings under her own name, Sarah was accompanied by Dizzy, Bird and other jazz luminaries, and she was the first singer to mirror the discoveries of modern jazz in her work. Tadd Dameron, that master arranger and teacher, conducted a group including the legendary trumpeter Freddie Webster and the brilliant pianist Bud Powell on her first session with strings, and when she did Dameron's lovely song, “If You Could See Me Now,” there could be no question that a major talent had arrived.

“This girl is not just a singer, she's a musician,” enthused Leonard Feather (who'd arranged for Sarah's first solo record date), and this opinion was echoed by other important critics. For a time, Sarah was a musician's singer, with a cult following, but after she had recorded her first hit,

“It's Magic”, in late 1947, she crossed over (to put it in contemporary terms) to the world of pop. Even so, she never lost sight of her jazz roots. “There's nothing necessarily wrong with being commercial,” she explained, “but there's a point beyond which you can't go without being ridiculous...there are some tunes I just won't do. So music is always more important to me than getting with each new hit.” And so, years later, when the time came when changes in popular music and mass-market taste caused her to topple from the hit parade, she could still count on the loyal jazz following she never had lost.

Today, Sarah Vaughan is a living legend. The voice is more beautiful than ever, the stagecraft more assured, the magic she can weave with a song even more spellbinding. Her recording career has had its ups and downs, including an inexcusable gap of several years back in the late '60s, but her live performances never reflected this slack. And in recent years, her personal life has been

happier and more stable, probably, than at any other point in her career.

It is hard to believe that Sarah was once an ugly duckling, but at the dawn of her career, reviews often included comments similar to this one from a New York paper in the mid-'40's :

“She is not exactly handsome to look at, having a toothy face with a flattened ski-jump nose, almost oriental eyes, and a low forehead oppressed by a pile of black hair.” Her appearance was described as “dowdy” and her movements on stage as awkward and clumsy. “I was nothing much to look at,” she admitted.

Born in Newark, N.J. on March 27, 1924, Sarah came from a musical family. Her father was a carpenter whose hobby was playing guitar and singing folk tunes. Her mother played piano and sang in a church choir. She began piano lessons at 7, adding organ a few years later, and at 12, she became the organist at the Mount Zion Baptist Church in her hometown. She also sang in the choir, often as featured soloist.

Her deeply religious parents were

pleased and didn't mind too much that she also played the piano in her high school orchestra and began to sing popular tunes at parties. But when her friends persuaded her to take the plunge at the Apollo, and the swift decision to become a professional entertainer followed, they were disappointed.

She was not at ease in her new role at first, but the musicians took her under their experienced wings. (Jazz history reveals that musicians, despite their image of notoriety have almost without fail been protective of and encouraging to gifted newcomers to the fold.)

“I never had so much fun in my life as I did singing with Earl,” she remembered. “Not only did I learn much from Billy, but several other members of the band were like fathers to me. No money, but much fun. I wouldn't mind going through it one more time.”

A radical change occurred when Sarah, out on her own after the years with Hines, Eckstine, and the John Kirby Band, was appearing at Cafe

Society Downtown in New York. Also on the bill was drummer J.C. Heard's sextet which included trumpeter George Treadwell, who, as a member of Cootie Williams' band, had been present the night Sarah won the Apollo contest.

Hearing and seeing Sarah perform every night kindled a flame in Treadwell's heart. He fell in love with the young singer and began to give her pointers about her craft. Before long they were married, and Treadwell gave up his playing career to become his wife's manager and musical director. He took out his life's savings and spent the money on a complete glamorization treatment for Sarah. Her teeth were straightened, her figure streamlined, her wardrobe completely overhauled. She took voice and stagecraft lessons. Within months, a new, glamorous Sarah Vaughan had emerged. The marriage didn't last, and afterwards Sarah expressed some doubts about her erstwhile Svengali's motives, but there can be no question that Treadwell, who died in obscurity some years ago, made a major contribution to her

professional and artistic development. (A subsequent marriage to C.B. Atkins, a Chicago taxi magnate and talent manager, did not turn out much happier.)

However, nothing that Treadwell and others might have contributed would have worked without what was there to begin with — a magnificent voice and tremendous musicality. The range, body and volume of Sarah Vaughan's voice and the phenomenal control she has of her equipment have, as we already noted, no equal in the realm of jazz singing. To be sure, first Louis Armstrong and then Billie Holiday and Ella Fitzgerald had shown to what artistic heights jazz singing could be raised. However, while they did their best with what they had, Sarah had the best.

Thus she was able to do quite different things. Her range, a full two octaves, enabled her to execute dazzling swoops from high to low or vice versa, and her command of dynamics was exceptional, making it possible for the voice to move from a whisper to a shout in the course of a few measures without any sign of strain.

Most significantly, from a jazz point of view, she had impeccable pitch and an ear from harmonic "changes" that was the equal of any great instrumental improviser's. Her time, too, was beyond reproach, and she could imbue even the slowest ballad tempo with the feeling of rhythmic tension—relaxation essential to good jazz.

In her early work, there is a coyness that sometimes becomes arch, but as she matured as an artist, that element was transformed into a delightful playfulness. Sarah learned how to curb her impulse to toy with every song and became capable of depths of feeling only hinted at in her early efforts. Above all, there is the simple fact of the beauty of the voice, which, like the sounds of Louis Armstrong's trumpet or Coleman Hawkins's tenor saxophone, has become one of the landmarks of jazz.

**DAN MORGENSTERN**

Director, Institute of Jazz Studies,  
Rutgers University  
—from liner notes for  
"Sarah Vaughan Recorded Live"  
(EMS2-412), 1977

**A DISCOGRAPHY OF SARAH VAUGHAN ON MERCURY '56-'57**

Sarah Vaughan(vo) acc by Hal Mooney Orchestra. New York, October 29, 1956  
 14413 **You're My Everything** Unissued  
 14414 **Autumn In New York** MG20645, MG20244  
 14415 **My Darling, My Darling** —  
 14416 **Little Girl Blue** —  
 14417 **Bewitched** —  
 14418 **Dancing In The Dark** MG20245  
 same as above. New York, October 30, 1956  
 14423 **Can't We Be Friends:TK5** Unissued  
 14424 **All The Things You Are** MG20245  
 14425 **It Never Entered My Mind** MG20244  
 14426 **Homework** —  
 14427 **They Say It's Wonderful** MG20245  
 14428 **The Touch Of Your Hand** MG20244  
 same as above. New York, October 31, 1956  
 14435 **My Heart Stood Still** MG20245  
 14436 **Let's Take An Old Fashioned Walk** —  
 14437 **My Ship** —  
 14438 **A Tree In The Park** MG20244  
 14439 **A Ship Without A Sail** MG20245  
 14440 **He's Only Wonderful** —  
 same as above. New York, November 1, 1956  
 14445 **But Not For Me** MG20244  
 14446 **Poor Butterfly** MG20645, MG20245  
 14447 **Love Is A Random Thing** MG20438  
 14448 **If I Loved You** Wing MGW12123  
 14449 **September Song** MG20245  
 14450 **Lost In The Stars** —

acc by Hal Mooney Orch. New York, November 2, 1956  
 14456 **If This Isn't Love** Unissued  
 14457 **It's Delovely** Wing MGW 12123  
 14458 **It's Love** MG20540  
 14459 **Lucky In Love** MG20244  
 14460 **It's Got To Be Love** MG20245  
 14461 **Comes Love** MG20244

same as above. New York, mid November 1956  
 14473 **The Bashful Matador:TK12** Wing MGW12123  
 14474 **Leave It To Love:TK14** MG20540  
 14475 **Don't Let Me Love You:TK5** Unissued  
 14476 **The Second Time:TK5** Unissued

acc by David Carroll Orch. New York, November 29, 1956  
 14569 **April Gave Me One More Day** Wing MGW12123  
 14570 **I've Got A New Heartache** 71020(Single)  
 14571 **Don't Look At Me That Way** MG20438  
 14572 **The Banana Boat Song** 71020(Single)

acc by Her Trio: Jimmy Jones(p) Richard Davis(b) Roy Haynes(ds). New York,  
 February 14, 1957  
 14669 **Words Can't Describe:TK3** EmArcy MG36109  
 14670 **Pennies From Heaven:TK6** —  
 14671 **All Of Me:TK4** —  
 14672 **I Cried For You:TK2** —  
 14673 **Linger Awhile:TK4** Unissued

acc by Hal Mooney Orch.: incl. strings and Jimmy Jones(p). New York, March 20,  
 1957  
 15111 **Someone To Watch Over Me** MG20310  
 15112 **A Foggy Day** MG20311  
 15113 **Bidin' My Time** MG20310



15114	<b>He Loves And She Loves:TK3</b>	MG20311
15115	<b>Love Walked In</b>	—
15116	<b>Looking For A Boy:TK5</b>	—
15117	<b>I've Got A Crush On You:TK2</b>	MG20310
15118	<b>Isn't It A Pity:TK1</b>	—
15119	<b>Do It Again:TK3</b>	MG20311
15120	<b>How Long Has This Been Going On:TK7</b>	MG20310
15121	<b>Aren't You Kinda Glad We Did:TK4</b>	MG20311
15122	<b>The Man I Love</b>	MG20310
same as above. New York, March 21, 1957		
15123	<b>Let's Call The Whole Thing Off</b>	MG20311
15124	<b>They All Laughed</b>	—
15125	<b>Lorelei</b>	MG20310
15126	<b>I'll Build A Stairway To Paradise</b>	—
same as above. New York, April 24, 1957		
15313	<b>Summertime:TK11</b>	MG20310
15314	<b>Things Are Looking Up:TK6</b>	MG20311
15315	<b>I Won't Say I Will:TK7</b>	—
15316	<b>Of Thee I Sing</b>	Unissued
15316	<b>Of Thee I Sing:TK7</b>	MG20310
15317	<b>My One And Only:TK5</b>	—
Sarah Vaughan & Billy Eckstine(vo) acc by Hal Mooney Orch. New York, April 24, 1957		
15318	<b>Isn't This A Lovely Day</b>	MG20316
15319	<b>Easter Parade</b>	—
15320	<b>Now It Can Be Told</b>	—
same as above. New York, April 25, 1957		
15328	<b>Alexander's Ragtime Band</b>	MG20316
15329	<b>I've Got My Love To Keep Me Warm</b>	—
15330	<b>You're Just In Love</b>	—

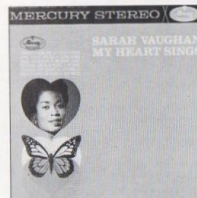
15331	<b>My Man's Gone Now</b> (Eckstine out)	MG20311
15332	<b>Cheek To Cheek</b>	MG20316
15333	<b>Remember</b>	—
15334	<b>Always</b>	—
same as above. New York, April 26, 1957		
15336	<b>Passing Strangers</b>	71122(Single)
15339	<b>The Door Is Open</b>	—
Sarah Vaughan(vo) acc by Hal Mooney Orch. June 3, 1957		
15467	<b>You'll Find Me There:TK4</b>	MG20540
15468	<b>Please Mr. Brown:TK1</b>	Unissued
15468	<b>Please Mr. Brown:TK9</b>	—
15469	<b>Band Of Angels:TK7</b>	—
15470	<b>Slow Down:TK6</b>	MG 20617
Sarah Vaughan & Billy Eckstine(vo) acc by Hal Mooney Orch. July 12, 1957		
15473	<b>Good Night Kiss:TK17</b>	Unissued
15474	<b>No Limit:TK13</b>	71393(Single)



MGP2-100



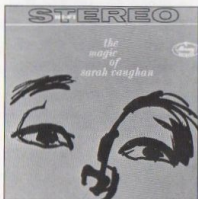
MG20316



MG20617



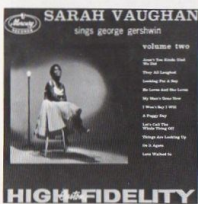
MG20310



MG20438



MG36109



MG20311



MG20540

THESE MERCURY ALBUMS BY SARAH VAUGHAN '50s

- |                  |   |
|------------------|---|
| MG20094          | AT THE BLUE NOTE                              |
| MG20219          | WONDERFUL SARAH                               |
| MG20223          | IN A ROMANTIC MOOD                            |
| MG20244/SR60041  | GREAT SONGS FROM HIT SHOWS VOL. I             |
| MG20245/SR60078  | GREAT SONGS FROM HIT SHOWS VOL. II            |
| MGP2-100         | GREAT SONGS FROM HIT SHOWS                    |
| MG20310/SR60045  | SINGS GERSHWIN VOL. I                         |
| MG20311/SR60046  | SINGS GERSHWIN VOL. II                        |
| MGP2-101         | SINGS GERSHWIN                                |
| MG20316/SR60002  | SINGS THE BEST OF IRVING BERLIN with ECKSTINE |
| MG20326          | AT MISTER KELLY'S                             |
| MG20370/SR60038  | VAUGHAN & VIOLINS                             |
| MG20383/SR60020  | AT LONDON HOUSE                               |
| MG20438/SR60110  | MAGIC OF SARAH VAUGHAN                        |
| MG20441/SR60116  | NO COUNT SARAH                                |
| MG20540/SR60225  | THE DIVINE SARAH                              |
| MG20580/SR60240  | CLOSE TO YOU                                  |
| MG20581          | 14 MORE NEWIE'S BUT GOODIE'S                  |
| MG20617/SR60617  | MY HEART SINGS                                |
| MG20645/SR60645  | GOLDEN HIT                                    |
| MGW12123         | ALL TIME FAVORITES                            |
| MG36004          | SARAH VAUGHAN with CLIFFORD BROWN             |
| MG36058          | IN THE LAND OF HI FI                          |
| MG36089/MGW12237 | SASSY   |
| MG36109          | SWINGIN' EASY                                 |

**COMPACT  
disc  
DIGITAL AUDIO**

Das Compact Disc Digital Audio System bietet die bestmögliche Klangwiedergabe — auf einem kleinen, handlichen Tonträger. Die überlegene Eigenschaft der Compact Disc beruht auf der Kombination von Laser-Abtastung und digitaler Wiedergabe. Die von der Compact Disc gebotene Qualität ist somit unabhängig von dem technischen Verfahren, das bei der Aufnahme eingesetzt wurde. Auf der Rückseite der Verpackung kennzeichnet ein Code aus drei Buchstaben die Technik, die bei den drei Stationen Aufnahme, Schnitt/Abmischung und Überspielung zum Einsatz gekommen ist.

**(DDD)** = digitales Tonbandgerät bei der Aufnahme, bei Schnitt und/oder Abmischung, bei der Überspielung

**(ADD)** = analoges Tonbandgerät bei der Aufnahme; digitales Tonbandgerät bei Schnitt und/oder Abmischung und bei der Überspielung

**(AAD)** = analoges Tonbandgerät bei der Aufnahme und bei Schnitt und/oder Abmischung; digitales Tonbandgerät bei der Überspielung

Die Compact Disc sollte mit der gleichen Sorgfalt gelagert und behandelt werden wie die konventionelle Langspielplatte. Eine Reinigung erübrigt sich, wenn die Compact Disc nur am Rande angefaßt und nach dem Abspielen sofort wieder in die Spezialverpackung zurückgelegt wird. Sollte die Compact Disc Spuren von Fingerabdrücken, Staub oder Schmutz aufweisen, ist sie mit einem sauberen, fusselfreien, weichen und trockenen Tuch (geradlinig von der Mitte zum Rand) zu reinigen. Bitte keine Lösungs- oder Scheuermittel verwenden! Bei Beachtung dieser Hinweise wird die Compact Disc ihre Qualität dauerhaft bewahren.

The Compact Disc Digital Audio System offers the best possible sound reproduction — on a small, convenient sound-carrier unit. The Compact Disc's superior performance is the result of laser-optical scanning combined with digital playback, and is independent of the technology used in making the original recording. This recording technology is identified on the back cover by a three-letter code.

**(DDD)** = digital tape recorder used during session recording, mixing and/or editing, and mastering (transcription).

**(ADD)** = analogue tape recorder used during session recording; digital tape recorder used during subsequent mixing and/or editing and during mastering (transcription).

**(AAD)** = analogue tape recorder used during session recording and subsequent mixing and/or editing; digital tape recorder used during mastering (transcription).

In storing and handling the Compact Disc, you should apply the same care as with conventional records. No further cleaning will be necessary if the Compact Disc is always held by the edges and is replaced in its case directly after playing. Should the Compact Disc become soiled by fingerprints, dust, or dirt, it can be wiped (always in a straight line, from centre to edge) with a clean and lint-free, soft, dry cloth. No solvent or abrasive cleaner should ever be used on the disc. If you follow these suggestions, the Compact Disc will provide a lifetime of pure listening enjoyment.

Le système Compact Disc Digital Audio permet la meilleure reproduction sonore possible à partir d'un disque de format réduit et pratique. Les remarquables performances du Compact Disc sont le résultat de la combinaison unique du système numérique et de la lecture laser optique, indépendamment des différences techniques appliquées lors de l'enregistrement. Ces techniques sont identifiées au verso de la couverture par un code à trois lettres:

**(DDD)** = utilisation d'un magnétophone numérique pendant les séances d'enregistrement, le mixage et/ou le montage et la gravure.

**(ADD)** = utilisation d'un magnétophone analogique pendant les séances d'enregistrement, utilisation d'un magnétophone numérique pendant le mixage et/ou le montage et la gravure.

**(AAD)** = utilisation d'un magnétophone analogique pendant les séances d'enregistrement et le mixage et/ou le montage, utilisation d'un magnétophone numérique pendant la gravure.

Pour obtenir les meilleurs résultats, il est indispensable d'apporter le même soin dans le rangement et la manipulation du Compact Disc qu'avec le disque microfilm. Il n'est pas nécessaire d'effectuer de nettoyage particulier si le disque est toujours tenu par les bords et est replacé directement dans son boîtier après l'écoute. Si le Compact Disc porte des traces d'empreintes digitales, de poussière ou autres, il peut être essuyé, toujours en ligne droite, du centre vers les bords, avec un chiffon propre, doux et sec qui ne s'effiloche pas. Tout produit nettoyant, solvant ou abrasif doit être pros crit. Si ces instructions sont respectées, le Compact Disc vous donnera une parfaite et durable restitution sonore.

Il sistema audio-digitale del Compact Disc offre la migliore riproduzione del suono su un piccolo e comodo supporto. La superiore qualità del Compact Disc è il risultato della scansione con l'ottica laser, combinata con la riproduzione digitale ed è indipendente dalla tecnica di registrazione utilizzata in origine. Questa tecnica di registrazione è identificata sul retro della confezione da un codice di tre lettere.

**(DDD)** = si riferisce all'uso del registratore digitale durante le sedute di registrazione, mixing e/o editing, e masterizzazione.

**(ADD)** = sta ad indicare l'uso del registratore analogico durante le sedute di registrazione, e del registratore digitale per il successivo mixing e/o editing e per la masterizzazione.

**(AAD)** = riguarda l'uso del registratore analogico durante le sedute di registrazione e per il successivo mixing e/o editing, e del registratore digitale per la masterizzazione.

Per una migliore conservazione, nel trattamento del Compact Disc, è opportuno usare la stessa cura riservata ai dischi tradizionali. Non sarà necessaria nessuna ulteriore pulizia, se il Compact Disc verrà sempre preso per il bordo e rimesso subito nella sua custodia dopo l'ascolto. Se il Compact Disc dovesse sporcarsi con impronte digitali, polvere o sporcizia in genere, potrà essere pulito con un panno asciutto, pulito, soffice e senza sfiliature, sempre dal centro al bordo, in linea retta. Nessun solvente o pulitore abrasivo deve essere mai usato sul disco. Seguendo questi consigli, il Compact Disc fornirà, per la durata di una vita, il godimento del puro ascolto.

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## THE COMPLETE SARAH VAUGHAN ON MERCURY VOL.2

Researched and Compiled by KIYOSHI KOYAMA

●  
Special Thanks to  
RICHARD SEIDEL  
(PolyGram Records U.S.A.)  
and  
DENNIS M. DRAKE  
(PolyGram Tape Facility)

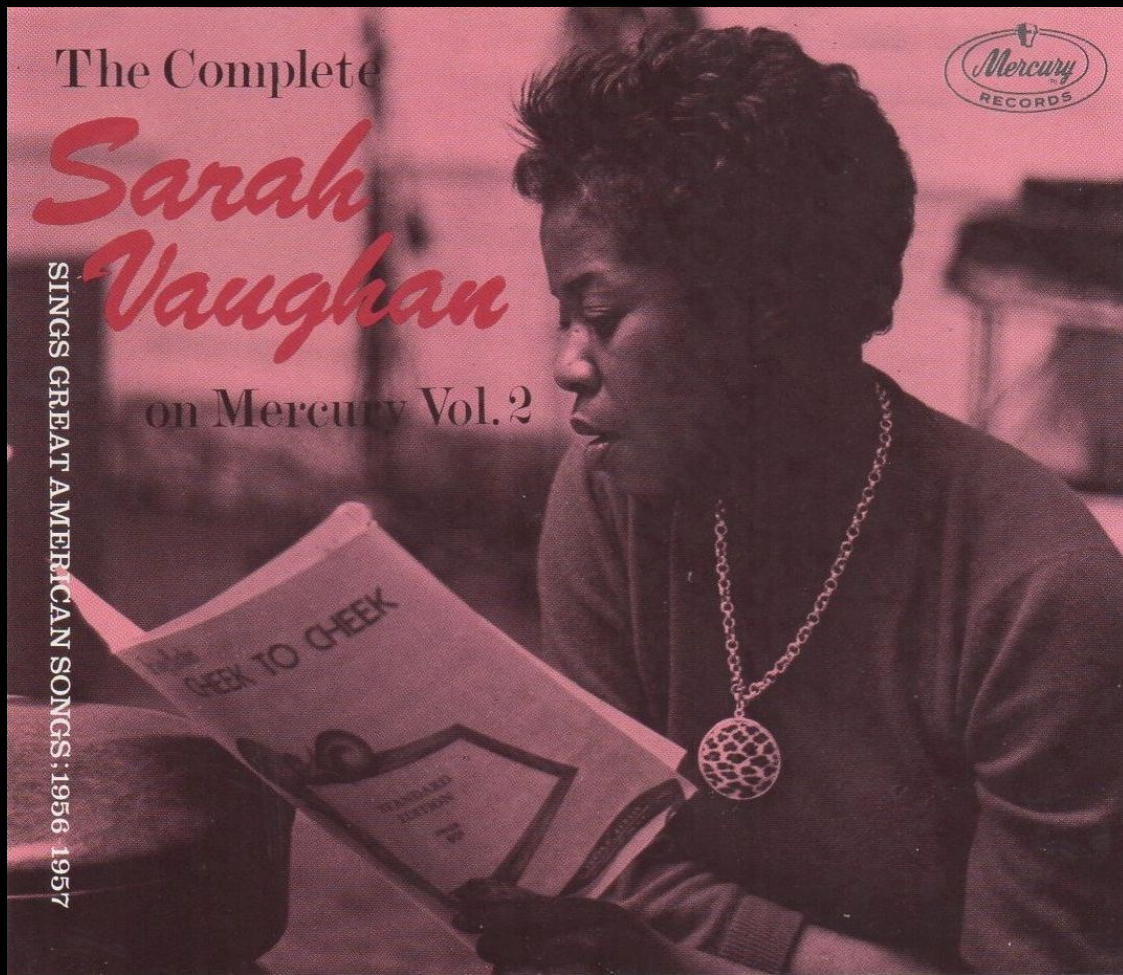
Special DIGITAL mastering has been used to re-create "pure original master quality sound," which was directly transferred digitally from original master tapes, with the feeling that the understanding and enjoyment of this music takes precedence over technology.

The Complete

*Sarah  
Vaughan*

on Mercury Vol. 2

SINGS GREAT AMERICAN SONGS: 1956-1957





888 333-2



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COMPACT  
disc  
DIGITAL AUDIO  
SERIAL NUMBER

THE COMPLETE SARAH VAUGHAN ON MERCURY Vol.2  
DISC 1

- 1 YOU'RE MY EVERYTHING 2 AUTUMN IN NEW YORK 3 MY DARLING, MY DARLING  
4 LITTLE GIRL BLUE 5 BEWITCHED 6 DANCING IN THE DARK 7 CAN'T WE  
BE FRIENDS 8 ALL THE THINGS YOU ARE 9 IT NEVER ENTERED MY  
MIND 10 HOMEWORK 11 THEY SAY IT'S WONDERFUL 12 THE TOUCH  
OF YOUR HAND 13 MY HEART STOOD STILL 14 LET'S TAKE AN  
OLD FASHIONED WALK 15 MY SHIP 16 A TREE IN THE  
PARK 17 A SHIP WITHOUT A SAIL  
18 HE'S ONLY WONDERFUL

MADE IN USA



888 333-2



This compilation  
© 1986

COMPACT  
disc  
DIGITAL AUDIO  
SERIAL NUMBER

THE COMPLETE SARAH VAUGHAN ON MERCURY Vol.2  
DISC 2

- 1 BUT NOT FOR ME 2 POOR BUTTERFLY 3 LOVE IS A RANDOM THING 4 IF I LOVED YOU  
5 SEPTEMBER SONG 6 LOST IN THE STARS 7 IF THIS ISN'T LOVE 8 IT'S DELOVELY  
9 IT'S LOVE 10 LUCKY IN LOVE 11 IT'S GOT TO BE LOVE 12 COMES LOVE  
13 THE BASHFUL MATADOR 14 LEAVE IT TO LOVE 15 DON'T LET ME LOVE YOU  
16 THE SECOND TIME 17 APRIL GIVE ME ONE MORE DAY 18 I'VE GOT  
A NEW HEARTACHE 19 DON'T LOOK AT ME THAT WAY  
20 THE BANANA BOAT SONG

MADE IN USA

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compact disc  
disc  
DIGITAL AUDIO  
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THE COMPLETE SARAH VAUGHAN ON MERCURY Vol.2

DISC 3

1 WORDS CAN'T DESCRIBE 2 PENNIES FROM HEAVEN 3 ALL OF ME 4 I CRIED  
FOR YOU 5 LINGER AWHILE 6 SOMEONE TO WATCH OVER ME 7 A FOGGY  
DAY 8 BIDIN' MY TIME 9 HE LOVES AND SHE LOVES 10 LOVE WALKED  
IN 11 LOOKING FOR A BOY 12 I'VE GOT A CRUSH ON YOU 13 ISN'T  
IT A PITY 14 DO IT AGAIN 15 HOW LONG HAS THIS BEEN GOING  
ON? 16 AREN'T YOU KINDA GLAD WE DID  
17 THE MAN I LOVE

MADE IN USA

3 DISC  
SERIES

THE COMPLETE SARAH VAUGHAN ON MERCURY VOL.2

# THE COMPLETE SARAH VAUGHAN ON MERCURY VOL.2

## SINGS GREAT AMERICAN SONGS; 1956-1957

### DISC 1 826 328-2

1. YOU'RE MY EVERYTHING\*
2. AUTUMN IN NEW YORK
3. MY DARLING, MY DARLING
4. LITTLE GIRL BLUE
5. BEWITCHED
6. DANCING IN THE DARK
7. CAN'T WE BE FRIENDS?\*
8. ALL THE THINGS YOU ARE
9. IT NEVER ENTERED MY MIND
10. HOMEWORK
11. THEY SAY IT'S WONDERFUL
12. THE TOUCH OF YOUR HAND
13. MY HEART STOOD STILL
14. LET'S TAKE AN OLD FASHIONED WALK
15. MY SHIP
16. A TREE IN THE PARK
17. A SHIP WITHOUT A SAIL
18. HE'S ONLY WONDERFUL

### DISC 2 826 329-2

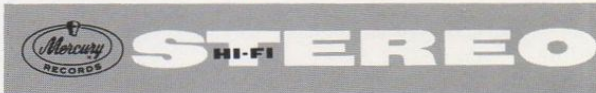
1. BUT NOT FOR ME
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3. LOVE IS A RANDOM THING
4. IF I LOVED YOU
5. SEPTEMBER SONG
6. LOST IN THE STARS
7. IF THIS ISN'T LOVE\*
8. IT'S DELOVELY
9. IT'S LOVE
10. LUCKY IN LOVE
11. IT'S GOT TO BE LOVE
12. COMES LOVE
13. THE BASHFUL MATADOR
14. LEAVE IT TO LOVE
15. DON'T LET ME LOVE YOU\*
16. THE SECOND TIME\*
17. APRIL GIVE ME ONE MORE DAY
18. I'VE GOT A NEW HEARTACHE
19. DON'T LOOK AT ME THAT WAY
20. THE BANANA BOAT SONG

### DISC 3 826 330-2

1. WORDS CAN'T DESCRIBE
2. PENNIES FROM HEAVEN
3. ALL OF ME
4. I CRIED FOR YOU
5. LINGER AWHILE\*
6. SOMEONE TO WATCH OVER ME
7. A FOGGY DAY
8. BIDIN' MY TIME
9. HE LOVES AND SHE LOVES
10. LOVE WALKED IN
11. LOOKING FOR A BOY
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13. ISN'T IT A PITY
14. DO IT AGAIN
15. HOW LONG HAS THIS BEEN GOING ON?
16. AREN'T YOU KINDA GLAD WE DID
17. THE MAN I LOVE

ADD

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826 327-2

THE COMPLETE SARAH VAUGHAN ON MERCURY VOL. 2



The Complete  
*Sarah  
Vaughan*

on Mercury Vol. 2

SINGS GREAT AMERICAN SONGS: 1956-1957





COMPACT  
disc  
DIGITAL AUDIO

2

# THE COMPLETE SARAH VAUGHAN ON MERCURY VOL.2

## SINGS GREAT AMERICAN SONGS; 1956-1957

THE COMPLETE SARAH VAUGHAN ON MERCURY VOL.2

### DISC 4 826 331-2

1. LET'S CALL THE WHOLE THING OFF
2. THEY ALL LAUGHED
3. LORELEI
4. I'LL BUILD A STAIRWAY TO PARADISE
5. SUMMERTIME
6. THINGS ARE LOOKING UP
7. I WON'T SAY I WILL
8. OF THEE I SING\*
9. OF THEE I SING
10. MY ONE AND ONLY
11. ISN'T THIS A LOVELY DAY
12. EASTER PARADE
13. NOW IT CAN BE TOLD

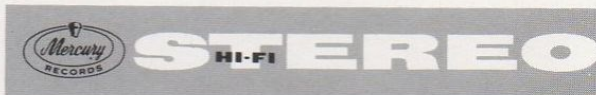
### DISC 5 826 332-2

1. ALEXANDER'S RAGTIME BAND
2. I'VE GOT MY LOVE TO KEEP ME WARM
3. YOU'RE JUST IN LOVE
4. MY MAN'S GONE NOW
5. CHEEK TO CHEEK
6. REMEMBER
7. ALWAYS
8. PASSING STRANGERS
9. THE DOOR IS OPEN
10. YOU'LL FIND ME THERE
11. PLEASE MR. BROWN\*
12. PLEASE MR. BROWN
13. BAND OF ANGELS
14. SLOW DOWN
15. GOOD NIGHT KISS\*
16. NO LIMIT

\* Previously unissued master/alternate take.

ADD

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THE COMPLETE SARAH VAUGHAN ON MERCURY VOL.2

826 327-2



# THE COMPLETE SARAH VAUGHAN ON MERCURY VOL. 2

SINGS GREAT AMERICAN SONGS: 1956-1957



826 327-2

SINGS GREAT AMERICAN SONGS: 1956-1957

on Mercury Vol. 2

*Sarah Vaughan*

The Complete

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3. LOVE IS A RANDOM THING

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7. IF THIS ISN'T LOVE\*
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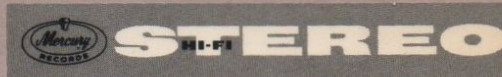
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