

The Complete

Sarah Vaughan

on Mercury Vol.4
1963~1967



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DISC 1 830 715-2

1. **HE NEVER MENTIONED LOVE ***
(Unknown)
2. **GONE ***
(S. Rogers-Hill & Range/BMI)
3. **RIGHT OR WRONG ***
(V. Schertzinger)
4. **SHOW ME A MAN ***
(R. Clark-T. M & Old Lyne/BMI)
5. **I FEEL PRETTY**
(L. Bernstein/S. Sondheim-G. Shirmer/ASCAP)
6. **MISTY**
(E. Garner/J. Burke-Vernon Music/ASCAP)
7. **WHAT IS THIS THING CALLED LOVE**
(C. Porter-Warner Bros./ASCAP)
8. **LOVER MAN**
(A. Freed/A. Lyman/G. Arnheim-MCA)
9. **SOMETIMES I'M HAPPY**
(I. Caesar/C. Grey/V. Youmans-Warner Bros./ASCAP)
10. **WON'T YOU PLEASE COME HOME,
BILL BAILEY**
(H. Lannon/S. Vaughan-MRC/BMI)
11. **TENDERLY**
(J. Lawrence/W. Gross-Morris Edwin H. & CO./ASCAP)
12. **SASSY'S BLUES**
(S. Vaughan/Q. Jones-Pure/BMI)
13. **POLKA DOTS AND MOONBEAMS**
(J. V. Heusen/J. Burke-ABC/ASCAP)
14. **I CRIED FOR YOU**
(A. Freed/A. Lyman/G. Arnheim-Miller/ASCAP)

15. **POOR BUTTERFLY ***
(R. Hubbell/J. Golden-Harms/ASCAP)
16. **I COULD WRITE A BOOK ***
(L. Hart/R. Rodgers-Chappell/ASCAP)
17. **TIME AFTER TIME ***
(S. Cahn/J. Styne-Sands/Barton)
18. **ALL OF ME**
(S. B. Simons/G. Marks-Bourne/ASCAP)

1 ~ 4 : Sarah Vaughan(vo) acc. by orchestra under dir of Quincy Jones.

Rec. Copenhagen, July, 1963

5 ~ 18 : Sarah Vaughan(vo) acc. by Kirk Stuart Trio:

Kirk Stuart(p)

Charles Williams(b)

Georges Hughes(ds)

Produced by Quincy Jones

Rec. Live at Tivoli Garden, Copenhagen,

July 18~21, 1963.

* Previously Unissued Master or Previously
Only Issued as Single.

DISC 2 830 716-2

1. **I HAD'NT ANYONE TILL YOU ***
(R. Noble-ABC)
2. **I CAN'T GIVE YOU ANYTHING BUT LOVE**
(D. Fields/J. McHugh-Mills)
3. **I'LL BE SEEING YOU**
(I. Kahal/S. Fain-Williamson)
4. **MARIA**
(L. Bernstein/S. Sondheim-Schirmer G)
5. **DAY IN DAY OUT**
(R. Bloom/J. H. Mercer-WB)
6. **FLY ME TO THE MOON**
(B. Howard-Almanac)
7. **BAUBLES, BANGLES AND BEADS ***
(R. Wright/G. Forrest-Scheffel)
8. **THE LADY'S IN LOVE WITH YOU ***
(B. Lane/F. Loesser-Paramount)
9. **HONEYSUCKLE ROSE**
(A. Razaf/T. Waller-Chappell/ASCAP)
10. **WHAT IS THIS THING CALLED LOVE**
(C. Porter-M. Witmark & Sons)
11. **LOVER MAN**
(J. E. Davis/J. Sherman/R. Ramirez-MCA)
12. **I CRIED FOR YOU**
(A. Freed/A. Lyman/G. Arnheim-Miller/ASCAP)
13. **THE MORE I SEE YOU ***
(M. Gordon/H. Warren-Twentieth Century/Bregman, Vocco & Conn)
14. **SAY IT ISN'T SO**
(I. Berlin-I. Berlin)
15. **BLACK COFFEE**
(P. F. Webster/S. Burke-Blossom)
16. **JUST ONE OF THOSE THINGS**
(C. Porter-Harms)
17. **ON GREEN DOLPHINE STREET ***
(B. Kaper/N. Washington-Leo Feist/ASCAP)
18. **OVER THE RAINBOW**
(E. Y. Harburg/H. Arlen-Leo Feist/ASCAP)

1 ~ 18 : Sarah Vaughan(vo) acc. by Kirk Stuart Trio:
Kirk Stuart(p)
Charles Williams(b)
Georges Hughes(ds)
Produced by Quincy Jones
Rec. Live at Tivoli Garden, Copenhagen,
July 18 ~ 21, 1963

DISC 3 830 717-2

1. **CHARADE**
(H. Mancini/J. H. Mercer-Southdale/Northern/ASCAP)
2. **IT COULD HAPPEN TO YOU**
(J. V. Heusen/J. Burke-Famous/ASCAP)
3. **BLUE ORCHIDS**
(H. Carmichael-Famous/ASCAP)
4. **THIS HEART OF MINE**
(A. Freed/H. Warren-Warner Bros./BMI)
5. **THEN I'LL BE TIRED OF YOU**
(A. Schwartz/E. Y. Harburg-Warner Bros./BMI)
6. **FUNNY**
(M. Neil/P. Broughton/H. Prince-Shapiro, Bernstein/ASCAP)
7. **MY COLORING BOOK**
(J. Kander/F. Ebb-Sunbeam/BMI)
8. **HOW BEAUTIFUL IS NIGHT**
(R. Farnon-Chappell/ASCAP)
9. **HEY THERE FROM "The Pajama Game"**
(R. Adler/J. Ross-Frank/ASCAP)
10. **DEEP PURPLE**
(P. DeRose-Robbins/ASCAP)
11. **I'LL BE AROUND**
(A. Wilder/S. Murphy-Regent/BMI)
12. **THE DAYS OF WINE AND ROSES**
(J. H. Mercer/H. Mancini-M. Witmark & Sons/ASCAP)
13. **HOW'S THE WORLD TREATING YOU ***
(B. Bryant/C. Atkins-Acuff Rose)
14. **MY DARLING, MY DARLING ***
(F. Loesser-E. H. Morris)
15. **BLUESETTE ***
(N. Gimbel/T. Thielmans-Duchess/BMI)
16. **YOU GOT IT MADE ***
(C. Ogerman/M. Goode-Bon Jour/ASCAP)
17. **MAKE SOMEONE HAPPY ***
(J. Shyne/A. Green/B. Comden-Chappell/ASCAP)
18. **SOLE, SOLE ***
(A. Casadell/L. Zanin-Uni Chappell)
19. **MR. LUCKY**
(H. Mancini-Southdale/ASCAP)
20. **THE BOY FROM IPANEMA**
(A. C. Jobim/V. De Moraes-Duchess/BMI)

1 ~ 12 : Sarah Vaughan(vo)acc. by string orchestra
featuring the Sevend Saaby Choir.
Robert Farnon(arr, cond) Quincy Jones(ldr)
Rec. Copenhagen, October 12, 1963
13 ~ 18 : Sarah Vaughan(vo) details unknown
Produced by Quincy Jones
Rec. Los Angeles, February 13 & 14, 1964
19, 20 : Sarah Vaughan(vo) acc. by Richard Hixon, Billy
Byeres, Britt Woodman, Wayne Andre, Benny
Powell(tb) Jerome Richardson(fl) Bob James(p)
Barry Galbraith(g) George Duvivier(b) Bobby
Donaldson(ds) Willie Rodriguez(perc) Lewis Eley,
Emanuel Green, Charles Libove, Leo Kruczek,
Tosha Samaroff, Gene Orloff, Bernard Eichen,
Harry Lookofsky(vin)
Frank Foster(arr, dir)
Produced by Quincy Jones
Rec. New York, August 13, 1964

DISC 4 830 718-2

1. **QUIET NIGHTS (CORCOVADO)**
(A. C. Jobim-Duchess)
2. **JIVE SAMBA**
(N. Adderley-Artillery)
3. **A TASTE OF HONEY**
(B. Scott/R. Marlow-Songfest)
4. **SHINY STOCKINGS**
(F. Foster-Lynnstorm Publ.)
5. **NIGHT SONG from "Golden Boy"**
(C. Strouse/L. Adams-Morley/ASCAP)
6. **STOMPIN' AT THE SAVOY**
(A. Razzaf/B. Goodman/C. Webb/E. Sampson-Robbins /Plc)
7. **FASCINATING RHYTHM**
(Ira & G. Gershwin-New World)
8. **THE MOMENT OF TRUTH**
(T. Sattenwhite/F. Scott-Criterion)
9. **TEA FOR TWO**
(V. Youmans/I. Caesar-Harms)
10. **FEVER**
(J. Davenport/E. Coolie-Jay-Cee)
11. **AVALON**
(V. Rose/Al. Jolson/B. Desylva-Remic)
12. **WE ALMOST MADE IT***
(B. Crewe/S. Linzer/D. Randall-Saturday/BMI)
13. **HOW SOON**
(H. Mancini/Al. Stillman-Southdale)
14. **DEAR HEART**
(H. Mancini/J. Livingston/R. Evans-Northridge Inc & M. Witmark & Sons)
15. **TOO LITTLE TIME**
(H. Mancini/D. Raye-Leeds)
16. **DREAMSVILLE**
(H. Mancini/J. Livingston-Northridge)
17. **BYE-BYE from "Peter Gunn"**
(H. Mancini/J. Livingston-Northridge)
18. **MOON RIVER**
(H. Mancini/J. H. Mercer-Famous)
19. **(I LOVE YOU AND) DON'T YOU FORGET IT**
(H. Mancini/Al. Stillman-Northridge)
20. **SLOW HOT WIND**
(H. Mancini/N. Gimbel-Northridge)
21. **IT HAD BETTER BE TONIGHT**
(H. Mancini/J. H. Mercer/F. Migliacci-Northridge & United Artists)
22. **PAWNBROKER'S THEME***
(J. Lawrence/G. Jones-Pawnbroker)
23. **DARLING***
(J. Dankworth/G. Lees-Sallah USA/ASCAP)
24. **I'LL NEVER BE LONELY AGAIN***
(L. Bricusse-Famous/ASCAP)
25. **HABIBI (Love Song From Sallah)**
(S. Vaughan-Blue Seas & Jac/ASCAP)

- 1, 2 : Sarah Vaughan(vo) acc. by Richard Hixon, Billy Byers, Wayne Andre, Jimmy Cleveland, Paul Faulise(tb) Jerome Richardson(fl) Bob James(p) Robert Rodrigues(b) Bobby Donaldson(ds) Jose Mangual, Juan Cadavieco, Rafael Sierra(perc) Lewis Eley, Emanuel Green, Charles Libove, Leo Kruczek, Toshi Samaroff, Gene Orioff, Bernard Eichen, Harry Lookofsky(vin)
Frank Foster(arr, dir)
Produced by Quincy Jones
Rec. New York, August 14, 1964
- 3-9 : Sarah Vaughan(vo) acc. by Kai Winding, Richard Hixon, Billy Byers, Wayne Andre, Benny Powell(tb) Jerome Richardson(fl) Bob James(p) Robert Rodriguez(b) Bobby Donaldson, William Correa, Juan Cadavieco, Jose Mangual, Rafael Sierra (perc) Lewis Eley, Emanuel Green, Charles Libove, Leo Kruczek, Toshi Samaroff, Bernard Eichen, David Naden, Harry Lookofsky(vin)
Frank Foster(arr, cond)
Produced by Quincy Jones
Rec. New York, August 15, 1964

- 10, 11 : Bill Watrous(tb) replaces Byers.
Rec. New York, August 18, 1964
- 12 : Sarah Vaughan(vo) details unknown
Rec. December 14, 1964
- 13-21 : Sarah Vaughan(vo) details unknown
Rec. New York, December, 1964
- 22 : Sarah Vaughan(vo) details unknown
produced by Quincy Jones
Rec.1965
- 23-25 : Sarah Vaughan(vo) details unknown
Rec. New York, October 20, 1965

DISC 5 830 719-2

1. **MAKE IT EASY ON YOURSELF**
(B. Bacharach/Hal David-Duchess/BMI)
2. **WHAT THE WORLD NEEDS NOW IS LOVE**
(B. Bacharach/Hal David-Frank/ASCAP)
3. **I KNOW A PLACE**
(T. Hatch-Saturday/BMI)
4. **LITTLE HANDS FROM "ANYA"**
(R. Wright/G. Forrest-E. H. Morris/ASCAP)
5. **YESTERDAY**
(J. Lennon/P. McCartney-Chappell Ltd./ASCAP)
6. **A LOVER'S CONCERTO**
(S. Linzer/D. Randell-Acorn/BMI)
7. **HE TOUCHED ME**
(Ira Levin/M. Schafer-Chappell & Co/ASCAP)
8. **IF I RULED THE WORLD from "Pickwick"**
(C. Ornadel/L. Bricusse-Plainview/BMI)
9. **WALTZ FOR DEBBIE**
(B. Evans/G. Less-Music Comedy)
10. **ON A CLEAR DAY YOU CAN SEE FOREVER**
(A. J. Lerner/B. Lane-Miller/ASCAP)
11. **THE FIRST THING EVERY MORNING**
(J. Dean/R. Roberts-Guardian)
12. **WHO CAN I TURN TO?**
(L. Bricusse/A. Newley-Duchess/BMI)
13. **THE SHADOW OF YOUR SMILE**
(J. Mandel/P. F. Webster-Gromwell)
14. **I SHOULD HAVE KISSED HIM MORE**
(S. Johnson/R. George-Nebam/ASCAP)
15. **CALL ME**
(T. Hatch-Sands/ASCAP)

16. **WITH THESE HANDS**
(B. Davis/A. Silver-Remick/ASCAP)
 17. **DOMINIQUE'S DISCOTHEQUE**
(R. Staroigis/Ross/H. Linsley-Roosevelt/BMI)
 18. **EVERYBODY LOVES SOMEBODY**
(K. Lane/I. Taylor-Double Diamond & Champion/BMI)
 19. **WHAT NOW MY LOVE**
(G. Becaud/C. Sigman/Delande-Northern)
 20. **LOVE**
(B. Kaempfert/M. Gabler-Blackwood/BMI)
 21. **ONE, TWO, THREE**
(L. Borisoff/J. Madara/D. White-Unknown)
 22. **MICHELLE**
(J. Lennon/P. McCartney-Northern Songs/Macien)
 23. **SNEAKIN' UP ON YOU**
(C. Taylor/T. Daryil-Blackwood)
- 1 ~11 : Sarah Vaughan(vo) details unknown
Luchi De Jesus(arr)
1 ~3 : Rec. New York, November 10, 1965
4 ~7 : Rec. New York, November 11, 1965
8 ~11: Rec. New York, November 12, 1965
- 12, 13 : Sarah Vaughan(vo) details unknown
Bob James(arr)
Rec. New York, April 7, 1966
- 14~23 : Sarah Vaughan(vo) details unknown
Luchi De Jesus(arr)
14, 15: New York, April 7, 1966
16~20: New York, April 11, 1966
21~23: New York, April 8, 1966

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DISC 6 830 720-2

1. **JIM**
(E. Ross/C. Petrillo/N. Shawn-MCA)
 2. **THE MAN THAT GOT AWAY**
(Ira Gershwin/H. Arlen-Harwin)
 3. **MY MAN**(C. Pollock/M. Yvain-Leo Feist/ASCAP)
 4. **HAPPINESS IS JUST A THING CALLED JOE**
(E. Y. Harburg/H. Arlen-Leo Feist/ASCAP)
 5. **TROUBLE IS A MAN**
(A. Wilder-Regent/BMI)
 6. **HE'S FUNNY THAT WAY**
(N. Moret/R. Whiting-Unknown)
 7. **FOR EVERY MAN THERE IS A WOMAN**
(H. Arlen/L. Robin-Harwin/ASCAP)
 8. **I'M JUST WILD ABOUT HARRY**
(N. Sissie/E. Blake-M. Witmark & Sons)
 9. **DANNY BOY**
(F. E. Weatherly-Boosey/PRS/American Academy of Music)
 10. **ALFIE**
(B. Bacharach/H. David-Famous Music)
 11. **ON THE OTHER SIDE OF THE TRACKS**
(C. Leigh/C. Coleman-Edwin H. Morris/ASCAP)
 12. **ALL ALONE**
(I. Berlin-Irving Berlin/ASCAP)
 13. **I WANT TO BE HAPPY**
(I. Caesar/V. Youmans-Harms/ASCAP)
14. **S'POSIN'**
(A. Razaf/P. Denniker-Mayfair/ASCAP)
 15. **I HAD A BALL**
(S. Greenman/J. Lawrence-Mesquite/ASCAP)
 16. **TAKE THE "A" TRAIN**
(B. Strayhorn-Tempo/ASCAP)
 17. **I LEFT MY HEART IN SAN FRANCISCO**
(D. Cross/G. C. Cory Jr.-General/ASCAP)
 18. **THE SWEETEST SOUNDS**
(R. Rodgers/O. Hammerstein II-Williamson/ASCAP)
 19. **EVERYDAY I HAVE THE BLUES**
(P. Chatman-Arc Music & Golden State Songs/BMI)
 20. **SWEET GEORGIA BROWN**
(B. Bernie/K. Casey/M. Pinkard-Remick/ASCAP)
- 1 ~10 : Sarah Vaughan(vo) details unknown
Recorded: New York, Jan, 1967
- 11~20 : Sarah Vaughan(vo) acc. by large orchestra: Clark Terry, Charlie Shavers, Joe Newman, Freddie Hubbard(tp) J. J. Johnson, Kai Winding(tb) Phil Woods, Benny Golson(reeds) Bob James(p) & others
Thad Jones(12, 13, 17, 19, 20: arr.)
Manny Albam(14: arr.)
J. J. Johnson(11, 15, 16: arr.)
Bob James(18: arr.)
11~15 : Rec. New York, January 23, 1967
16~20 : Rec. New York, January 24, 1967

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Sarah Vaughan in the 1960s —A Decade of Maturity—

Hiraku Aoki

Sarah Vaughan, known affectionately as "Sassy", has had a very long recording career. She has made an enormous number of records, second in this respect only to Ella Fitzgerald. She came into the forefront of the jazz world in the early 40s, during the middle of the Second World War. After making recordings as a singer with the Billy Eckstine orchestra, she made the first album to appear under her own name on the Continental label in December 1944 when she was just 20 years old. She began to record on the Musicraft label in 1946, and in 1948, had a big hit with "It's Magic", which put her up front with Doris Day, Tony Martin and Dick Haymes, and brought her to the attention not just of jazz fans but also of popular music fans. The opportunity provided by this hit enabled her to record from 1949 at CBS Columbia, and her popularity thereafter increased by leaps and bounds.

It was in May 1950 that Sarah Vaughan made her memorable debut on the Japanese record market with a Columbia 78s coupling of "Black Coffee" and "That Lucky Old Sun". Many people these days might well be wondering why Sarah's records

were not made available earlier in Japan. Although American movies and music gradually burst in on Japan in 1945 after the end of the war, this was not the case as far as records were concerned. Due to difficulty relating to the distribution rights and for other such reasons, not one single record from abroad was released in Japan until 1948, and it was only after 1950 that restrictions on sales were completely lifted.

Sarah Vaughan recorded between January 1949 and January 1953 for CBS Columbia, and after a gap of one year returned to the studios in February 1954 to record with Mercury and produce a large number of hits and superb albums. Sarah's popularity in Japan really started from the time she went over to Mercury. During her years with CBS Columbia, she made many records which show her voice off to advantage, such as "Black Coffee", "Perdido" and "Street of Dreams". However, although these records demonstrate Sarah's sensitivity and delicacy, they more and more frequently came to have a tense and nervy atmosphere, lacking a sense of relaxation and placing the emphasis on her vocal technique in an exces-

sively elaborate display of phrasing. It can't be said that they provide much pleasure.

After the switch to Mercury, Sarah's singing style began to change. Her superb voice, worthy of the finest opera singer, acquired increased brilliance and depth, her renowned vibrato lost its taughtness to become yet more beautiful, and her presentation became that much brighter. Sarah had been wise enough to regain her sense of relaxation, and although her elaborate phrasing was still evident, it was never allowed to come to the fore; it served in contrast to create a smooth sense of excitement and a pleasurable emotional atmosphere which gave rise to a highly enjoyable singing style.

During the years after the move to Mercury in 1954, Sarah tried to get seriously into the commercial market, and came up with a succession of hits. "Make Yourself Comfortable", a multi-track recording made in the manner of Mercury's big star, Patti Page, was a hit in the fall of 1954. The next year she made the hit parade on four separate occasions, with numbers such as "How Important Can It Be" and "Whatever Lola Wants". Sarah recorded with Mercury until she left the company at the end of 1959, and during these years she had 17 numbers in the charts, including the 1959 million-seller "Broken-

Hearted Melody". Her songs were by no means always aimed exclusively at the singles chart; she of course continued to delight fans of orthodox jazz vocals with the issue of a succession of famed albums recorded in her growling vocal style. Many of Sarah's fans will no doubt still be listening with pleasure to her great albums such as "Swinging Easy", which contains "Shulie-a-Bop", well-known for the way in which Sarah introduces the members of the band in a vivid and witty scat style, "With Clifford Brown", "At Mister Kelly's", "At the London House", and "No Count Sarah".

All the recordings which Sarah Vaughan made during her years at Mercury (1954—1959), including previously unreleased titles and takes, are contained on Volumes 1 to 3 of "The Complete Sarah Vaughan on Mercury", which were made available to great acclaim in Japan in 1985 and in the United States in 1986. These three sets are a record of Sarah's career between the age of 30 and 35, the years in which she expanded her vocal range and acquired a "popular" touch in the good sense of the word, while at the same time perfecting her own individual style and becoming a truly great singer with general appeal. These collections are thus of specially high value and significance in that they show the roots of Sarah's

appeal as it has come down to the present time.

These years in fact marked only the first of Sarah Vaughan's stays with Mercury, since she returned to the company later on. Having left Mercury in 1959, Sarah joined the Roulette label, and spent around three years from the spring of 1960 until early 1963 as Roulette's main star. The albums she made at this time include the great and eminently listenable "The Divine One" and albums recorded together with the Count Basie Orchestra; however, most of her recordings at this time featured ballads sung to the accompaniment of orchestras with prominent string sections, and she also recorded two albums with a lean accompaniment provided by no more than guitar and bass. Though her vocal style seems to have come into full maturity at this stage, the only number which made the hit charts during these years with Roulette was "Serenata" of 1960. Sarah then left Roulette and went back exclusively to Mercury, recording with the company once again for three and a half years between July 1963 and January 1967.

The present Volume 4 of "The Complete Sarah Vaughan on Mercury" contains all of the recordings made by Sarah during her second Mercury period. Although the recordings of this second period do not

number as many as those of the first period, they are widely varied and include live recordings made in large concert halls, recordings featuring Latin rhythms, recordings made overseas, recordings consisting of the most recent popular hit songs, and a collection of songs by Henry Mancini. The present set also contains recently discovered and previously unreleased recordings, and is just as interesting and enjoyable as the earlier sets 1-3.

Sarah Vaughan's second Mercury period dates from the years when she was aged between 39 and 42. Both as a singer and as a human being she was coming increasingly into her full prime. Her vocal style became broader in scale, the feeling of maturity and polish became more evident, and she assumed a greater sense of expansiveness and a more distinctive character. This was thus the period during which she truly became a great singer. Sarah Vaughan's skills and appeal can be sampled in their multi-faceted magnificence in this set. Perhaps the most noteworthy inclusion in this set is a live recording of concerts given at the theatre in the Tivoli Gardens in Copenhagen between July 18 and 21, 1963. The ten songs from "I Feel Pretty" to "I Cried For You" were issued on an album entitled "Sassy Swings The Tivoli". Fourteen songs such as "All Of Me"

and "I Can't Give You Anything But Love" were issued as an album exclusively in Japan to high acclaim. However, the eight songs "Poor Butterfly", "I Could Write A Book", "Time After Time", "I Hadn't Anyone Till You", "Baubles, Bangles And Beads", "The Lady's In Love With You", "The More I See You", and "On Green Dolphin Street" have not previously been released. Sarah was in absolute top form at these concerts. Her sense of humor comes to the fore in "Misty", in which the pianist, Kirk Stewart, himself engages in a touch of vocalise. Together with "At Mister Kelly's" and "At The London House", these are among the best examples of live recordings made at Sarah Vaughan's concerts.

After completing the European tour of which these concerts were a part, Sarah recorded twelve songs in Copenhagen with the Svent Saaby Danish Choir, songs such as "Hey There!" and "Deep Purple", which leave a strong impression of Sarah's delicate expressive capabilities and her beautiful and profound sensitivity.

The twelve pieces based on Latin rhythms recorded in August 1964, produced by Quincy Jones and arranged and conducted by Frank Foster, reflect the Bossa Nova boom which was current at the time. The numbers chosen for the record are almost all jazz or American pop stan-

dards which successfully fall in line with Sarah's style.

Sarah also made recordings of currently popular hit songs during her second Mercury period. She sang songs by the Beatles, and "Lovers Concerto", an arrangement of a piece by J.S. Bach, entered the charts in Sarah's version in April 1966 after its first chart appearance in the original version by The Toys. Her next appearance in the charts was in July 1966 with "One, Two, Three", in succession to the version by Len Barry. The final recording of Sarah's second Mercury period was made in January 1967, and gives a solid display of her abilities to a big band accompaniment. She thereafter left the recording studios for four years until joining Mainstream in 1971.

Sarah Lois Vaughan was born in Newark in New Jersey on March 27, 1924. She sang in her local church choir from an early age, and learnt the piano and organ. She joined the Earl Hines Orchestra after winning a competition held at the Apollo Theatre in Harlem in October 1942. She transferred to the Billy Eckstine Orchestra in 1944, and embarked upon her solo career in 1945.

A DISCOGRAPHY OF SARAH VAUGHAN ON MERCURY 60's

Song title with *: Previously unissued

Song title with (*): Previously issued only as Single

Sarah Vaughan(vo) acc by orchestra under dir. of Quincy Jones.

Copenhagen, July 1963

29199	He Never Mentioned Love	*
29200	Gone	Merc. 72187(*)
29201	Right Or Wrong	*
29202	Show Me A Man	Merc. 72187(*)

Sarah Vaughan(vo) acc by Kirk Stuart Trio: Kirk Stuart(p) Charles Williams(b)
George Hughes(d), Produced by Quincy Jones.

Tivoli, Copenhagen, July 18~21, 1963

Merc. SR. 60831

29209	I Feel Pretty	—
29238	Misty	—
29239	What Is This Thing Called Love	—
29240	Lover Man	—
29241	Sometimes I'm Happy	—
29242	Won't You Please Come Home, Bill Bailey	—
29243	Tenderly	—
29244	Sassy's Blues	—
29245	Poika Dots And Moonbeams	—
29246	I Cried For You	—
29252	Poor Butterfly	*
29253	I Could Write A Book	*
29254	Time After Time	*
29255	All Of Me	Merc.(J)SMX-7081
29258	I Hadn't Till Any One	*
29259	I Can't Give You Anything But Love	Merc.(J)SMX-7081
29260	I'll Be Seeing You	—
29262	Maria	—

29264	Day In Day Out	Merc.(J)SMX-7081
29265	Fly Me To The Moon	—
29266	Baubles, Bangles & Beads	*
29268	The Lady's In Love With You	*
29269	Honeysuckle Rose	Merc.(J)SMX-7081
29270	What Is This Thing Called Love	—
29271	Lover Man	—
29272	I Cried For You	—
29275	The More I See You	*
29277	Say It Isn't So	Merc.(J)SMX-7081
29281	Black Coffee	—
29292	Just One Of Those Things	—
29297	On Green Dolphin Street	*
29298	Over The Rainbow	Merc.(J)SMX-7081

Note: SR60831 issued as "Sassy Swings The Tivoli", SMX-7081 previously issued only in Japan with the same album title.

Sarah Vaughan(vo) acc by string orchestra featuring the Svend Saaby Choir.

Robert Farnon(arr, cond) Quincy Jones(idr). Copenhagen, October 12, 1963

29441	Charade	Merc SR60882, SR61009
29442	It Could Happen To You	—
29443	Blue Orchids	—
29444	This Heart Of Mine	—
29445	Then I'll Be Tired Of You	—
28446	Funny	—
29447	My Coloring Book	—
29448	How Beautiful Is The Night	—
29449	Hey There	—
29450	Deep Purple	—
29451	I'll Be Around	—
29452	The Days Of Wine And Roses	— SR61009

Note: SR60882 issued as "Vaughan with Voices".

Sarah Vaughan(vo), details unknown. Produced by Quincy Jones.
Los Angeles, Feb. 13 & 14, 1964

31573	How's The World Treating You	Merc. 72300(*)
31574	My Darling, My Darling	*
31575	Bluesette	Merc. 72249(*)
31576	You Got It Made	— (*)
31577	Make Someone Happy	*
31578	Sole Sole	Merc. 72300(*)

Sarah Vaughan(vo) acc by Richard Hixon, Billy Byers, Britt Woodman, Wayne Andre, Benny Powell(tb) Jerome Richardson(fl) Bob James(p) Barry Galbraith(g) George Duvivier(b) Bobby Donaldson(d) Willie Rodriguez(perc) Lewis Eley, Emanuel Green, Charles Libove, Leo Kruczek, Tosha Samaroff, Gene Orloff, Bernard Eichen, Harry Lookofsky(vln) Frank Foster(arr, dir), Produced by Quincy Jones.
New York, August 13, 1964

32598	Mr. Lucky	Merc SR60941, SR61009
32599	The Boy From Ipanema	—

Same except: Jimmy Cleveland, Paul Faulise(tb) Robert Rodriguez(b) replace Woodman, Powell and Duvivier. Galbraith and Willie Rodriguez out, Jose Mangual, Juan Cadavieco Rafael Sierra(perc) added. Produced by Quincy Jones.
New York, August 14, 1964

33750	Quiet Nights (strings out,(g) added)	Merc SR60941
33751	Jive Samba	—

Sarah Vaughan(vo) acc by Kai Winding, Richard Hixon, Billy Byers, Wayne Andre, Benny Powell(tb) Jerome Richardson(fl) Bob James(p) Robert Rodriguez(b) Bobby Donaldson, William Correa, Juan Cadavieco, Jose Mangual, Rafael Sierra(perc) Lewis Eley, Emanuel Green, Charles Libove, Leo Kruczek, Tosha Samaroff, Bernard Eichen, David Nadien, Harry Lookofsky(vln) Frank Foster(arr, cond). Produced by Quincy Jones.
New York, August 15, 1964

33781	A Taste Of Honey	Merc. SR60941
33782	Shiny Stockings	—

33783	Night Song	—
33784	Stompin' At The Savoy (strings out)	—
33785	Fascinating Rhythm	—
33786	The Moment Of Truth	—
33787	Tea For Two	—

Bill Watrous(tb) replaces Byers. New York, August 18, 1964

33804	Fever	Merc. SR60941
33805	Avalon	—

Note: SR60941 issued as "Vival! Vaughan"

Sarah Vaughan(vo) details unknown. Dec. 14, 1964
34239 **We Almost Made It** Merc. 72381(*)

Sarah Vaughan(vo): details unknown. New York, Dec. 1964
34989 **How Soon** Merc SR61009

34990	Dear Heart	—
34991	Too Little Time	—
34992	Dreamsville	—
34993	Bye-Bye (Theme from "Peter Gunn")	—
34994	Moon River	—
34995	(I Love You And) Don't You Forget It	—
34996	Slow Hot Wind	—
34997	It Had Better Be Tonight	—

Note: SR61009 issued as "The Mancini Songbook".

Sarah Vaughan(vo) details unknown. Produced by Quincy Jones. 1965
35029 **Pawnbroker's Theme** Merc. 72417(*)

Sarah Vaughan(vo), details unknown. New York, Oct. 20, 1965
36993 **Darling** Merc. 72510(*)
36994 **I'll Never Be Lonely Again** — (*)
36995 **Habibi**(Love Song From Sallah) Merc. SR61069

Sarah Vaughan(vo), details unknown. Luchi De Jesus(arr.)
New York, November 10, 1965

37122 **Make It Easy On Yourself** Merc SR61069
37123 **What The World Needs Now Is Love** —
37125 **I Know A Place** —

Same. New York, November 11, 1965

37126 **Little Hands** Merc SR61069
37127 **Yesterday** —
37128 **A Lover's Concerto** —
37129 **He Touched Me** —

Same. New York, November 12, 1965

37148 **If I Ruled The World** Merc SR61069
37149 **Waltz For Debbie** —
37150 **On A Clear Day You Can See Forever** —
37151 **The First Thing Every Morning** —

Note: SR61069 issued as "Pop Art".

Sarah Vaughan(vo), details unknown. Luchi De Jesus(arr), Bob James(arr. ※)
New York, April 7, 1966

37987 **Who Can I Turn To ?** ※ Merc SR61079
37988 **The Shadow Of Your Smile** ※ —
37989 **I Should Have Kissed Him More** —
37990 **Call Me** —

Same. New York, April 8, 1966

37997 **One, Two, Three** Merc SR61079
37998 **Michelle** —
37999 **Sneakin' Up On You** —

Same. New York, April 11, 1966

37992 **With These Hands** Merc SR61079
37993 **Dominique's Discotheque** —
37994 **Everybody Loves Somebody** —

37995 **What Now My Love** —

37996 **Love** —

Note: SR61079 issued as "The New Scene".

Sarah Vaughan(vo), details unknown.

New York, January, 1967

39352 **Jim** Merc SR61122

39353 **The Man That Got Away** —

39354 **My Man** —

39355 **Happiness Is Just A Thing Called Joe** —

39356 **Trouble Is A Man** —

39357 **He's Funny That Way** —

39358 **For Every Man There Is A Woman** —

39359 **I'm Just Wild About Harry** —

39360 **Danny Boy** —

39361 **Alfie** —

Note: SR61122 issued as "It's A Man's World".

Sarah Vaughan(vo) acc by large orchestra: Clark Terry, Charlie Shavers, Joe

Newman, Freddie Hubbard(tp) J. J. Johnson, Kai Winding(tb) Phil Woods,

Benny Golson(reeds) Bob James(p)+others, Thad Jones, Manny Albam, J. J.

Johnson, Bob James(arr.). New York, January 23, 1967

39362 **On The Other Side Of The Tracks**(J.J.) Merc SR61116

39364 **All Alone**(T.J.) —

39365 **I Want To Be Happy**(T.J.) —

39366 **S' Posin'**(M.A.) —

39369 **I Had A Ball**(J.J.) —

Same. New York, January 24, 1967

39373 **Take The "A" Train**(J.J.) Merc SR61116

39374 **I Left My Heart In San Francisco**(T.J.) —

39375 **The Sweetest Sounds**(B.J.) —

39376 **Everyday I Have The Blues**(T.J.) —

39377 **Sweet Georgia Brown**(T.J.) —

Note: SR61116 issued as "Sassy Swings Again".



SR60813



SR60941



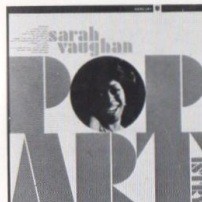
SR60882



SR61009

MERCURY ALBUMS BY SARAH VAUGHAN '60s

- 1963 SR60813 SASSY SWINGS THE TIVOLI/サッシー・スイングス・ザ・チボリ
- 1963 SR60882 VAUGHAN WITH VOICES/ヴォーン・ウィズ・ヴォイセス
- 1964 SR60941 VIVA! VAUGHAN/ビバ! ヴォーン
- 1964 SR61009 THE MANCINI SONGBOOK/マンシーニ・ソングブック



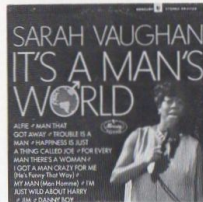
SR61069



SR61079

- 1965 SR61069
- 1966 SR61079
- 1967 SR61122
- 1967 SR61116

- POP ART/ポップ・アート
- THE NEW SCENE/ザ・ニュー・シーン
- IT'S A MAN'S WORLD/イッツ・ア・マンズ・ワールド
- SASSY SWINGS AGAIN/サッシー・スイングス・アゲイン



SR61122



SR61116



Das Compact Disc Digital Audio System bietet die bestmögliche Klangwiedergabe — auf einem kleinen, handlichen Trager. Die uberragende Eigenschaft der Compact Disc beruht auf der Kombination von Laser-Abtastung und digitaler Wiedergabe. Die von der Compact Disc gebotene Qualitat ist somit unabhangig von dem technischen Verfahren, das bei der Aufnahme eingesetzt wurde. Auf der Ruckseite der Verpackung kennzeichnet ein Code aus drei Buchstaben die Technik, die bei den drei Stationen Aufnahme, Schnitt/Abmischung und Ubertragung zum Einsatz gekommen ist.

DDD = digitales Tonbandgerat bei der Aufnahme, bei Schnitt und/oder Abmischung, bei der Ubertragung

ADD = analoges Tonbandgerat bei der Aufnahme; digitales Tonbandgerat bei Schnitt und/oder Abmischung und bei der Ubertragung

AAD = analoges Tonbandgerat bei der Aufnahme und bei Schnitt und/oder Abmischung; digitales Tonbandgerat bei der Ubertragung

Die Compact Disc sollte mit der gleichen Sorgfalt gelagert und behandelt werden wie die konventionelle Langspielfplatte. Eine Reinigung erbringt sich, wenn die Compact Disc nur am Rande angefaht und nach dem Abspielen sofort wieder in die Spezialverpackung zuruckgelegt wird. Sollte die Compact Disc Spuren von Fingerabdrucken, Staub oder Schmutz aufweisen, ist sie mit einem sauberen, kusselreinen, weichen und trockenen Tuch (geradlang von der Mitte zum Rand) zu reinigen. Bitte keine Losungs- oder Scheuermittel verwenden! Bei Beachtung dieser Hinweise wird die Compact Disc ihre Qualitat 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 systeme Compact Disc Digital Audio permet la meilleure reproduction sonore possible a partir d'un support de son de format reduit et pratique. Les remarquables performances du Compact Disc sont le resultat de la combinaison unique du systeme numerique et de la lecture laser optique, independamment des differentes techniques appliquees lors de l'enregistrement. Ces techniques sont identifiees au verso de la couverture par un code a trois lettres.

DDD = utilisation d'un magnephone numerique pendant les seances d'enregistrement, le mixage et/ou le montage et la gravure

ADD = utilisation d'un magnephone analogique pendant les seances d'enregistrement, utilisation d'un magnephone numerique pendant le mixage et/ou le montage et la gravure

AAD = utilisation d'un magnephone analogique pendant les seances d'enregistrement et le mixage et/ou le montage, utilisation d'un magnephone numerique pendant la gravure

Pour obtenir les meilleurs resultats, il est indispensable d'apporter le meme soin dans le rangement et la manipulation du Compact Disc qu'avec le disque microsilicon. Il n'est pas necessaire d'effectuer de nettoyage particulier si le disque est toujours tenu par les bords et est remplace directement dans son boitier apres l'ecoute. Si le Compact Disc porte des traces d'empreintes digitales, de poussiere ou autres, il peut etre essuye, toujours en ligne droite, du centre vers les bords, avec un chiffon propre, doux et sec qui ne s'effiloche pas. Tout produit nettoyant, solvant ou abrasif doit etre proserit. Si ces instructions sont respectees, 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 qualita del Compact Disc e il risultato della scansione con l'ottica laser, combinata con la riproduzione digitale ed e indipendente dalla tecnica di registrazione utilizzata in origine. Questa tecnica e registrata e 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 ed 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 ed editing e per la masterizzazione

AAD = riguarda l'uso del registratore analogico durante le sedute di registrazione e per il successivo mixing ed editing, e del registratore digitale per la masterizzazione

Per una migliore conservazione, nel trattamento del Compact Disc, e opportuno usare la stessa cura riservata ai dischi tradizionali. Non sara necessaria nessuna ulteriore pulizia, se il Compact Disc verra 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, potra essere pulito con un panno asciutto, pulito, soffice e senza filacce, sempre dritta al bordo, in linea retta. Nessun solvente o pulitore abrasivo deve essere mai usato sul disco. Seguendo questi consigli, il Compact Disc fornira, per la durata di una vita, l'godimento del puro suono.

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THE COMPLETE SARAH VAUGHAN ON MERCURY VOL.4

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. 1





830 715-2



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COMPACT
disc
DIGITAL AUDIO
DIGITAL MASTERING

THE COMPLETE SARAH VAUGHAN ON MERCURY Vol. 4 DISC 1

- 1 THE NEVER MENTIONED LOVE 2 GONE 3 RIGHT OR WRONG 4 SHOW ME A MAN
5 I FEEL PRETTY 6 MISTY 7 WHAT IS THIS THING CALLED LOVE 8 LOVER
MAN 9 SOMETIMES I'M HAPPY 10 WON'T YOU COME HOME BILL BAILEY
11 TENDERLY 12 SASSY'S BLUES 13 POLKA DOTS AND MOONBEAMS
14 I CRIED FOR YOU 15 POOR BUTTERFLY 16 I COULD WRITE A
BOOK 17 TIME AFTER TIME 18 ALL OF ME

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disc
DIGITAL AUDIO
DIGITAL MASTERING

THE COMPLETE SARAH VAUGHAN ON MERCURY Vol. 4 DISC 2

- 1 I HADN'T ANYONE TILL YOU 2 I CAN'T GIVE YOU ANYTHING BUT LOVE 3 ALL BY
MYSELF YOU 4 MARIA 5 DAY IN DAY OUT 6 FLY ME TO THE MOON
7 BAUBLES, BANGLES AND BEADS 8 THE LADY'S IN LOVE WITH YOU
9 HONEYSUCKLE ROSE 10 WHAT IS THIS THING CALLED LOVE
11 LOVER MAN 12 I CRIED FOR YOU 13 THE MORE I SEE YOU
14 SAY IT ISN'T SO 15 BLACK COFFEE 16 JUST ONE OF
THOSE THINGS 17 ON GREEN DOLPHINE STREET
18 OVER THE RAINBOW

MADE IN USA

mercury

630 777-2



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COMPACT
disc
DIGITAL AUDIO
OPTICAL SYSTEM

THE COMPLETE SARAH VAUGHAN ON MERCURY Vol. 4 DISC 3

1 CHARADE 2 IT COULD HAPPEN TO YOU 3 BLUE ORCHIDS 4 THIS HEART OF MINE
5 THEN I'LL BE TIRED OF YOU 6 FUNNY 7 MY COLORING BOOK 8 HOW BEAUTIFUL
IS NIGHT 9 HEY THERE from "The Pajama Game" 10 DEEP PURPLE 11 I'LL BE
AROUND 12 THE DAYS OF WINE AND ROSES 13 HOW'S THE WORLD
TREATING YOU 14 MY DARLING, MY DARLING 15 BLUESETTE
16 YOU GOT IT MADE 17 MAKE SOMEONE HAPPY
18 SOLE, SOLE 19 MR. LUCKY 20 THE BOY
FROM IPANEMA

MADE IN USA

3 DISC

1 THE COMPLETE SARAH VAUGHAN ON MERCURY VOL.4

THE COMPLETE SARAH VAUGHAN ON MERCURY

VOL.4-1

1963-1967

DISC 1 830 715-2

1. HE NEVER MENTIONED LOVE*
2. GONE*
3. RIGHT OR WRONG*
4. SHOW ME A MAN*
5. I FEEL PRETTY
6. MISTY
7. WHAT IS THIS THING CALLED LOVE
8. LOVER MAN
9. SOMETIMES I'M HAPPY
10. WON'T YOU PLEASE COME HOME,
BILL BAILEY
11. TENDERLY
12. SASSY'S BLUES
13. POLKA DOTS AND MOONBEAMS
14. I CRIED FOR YOU
15. POOR BUTTERFLY*
16. I COULD WRITE A BOOK*
17. TIME AFTER TIME*
18. ALL OF ME

DISC 2 830 716-2

1. I HAD'NT ANYONE TILL YOU*
2. I CAN'T GIVE YOU ANYTHING BUT
LOVE
3. I'LL BE SEEING YOU
4. MARIA
5. DAY IN DAY OUT
6. FLY ME TO THE MOON
7. BAUBLES, BANGLES AND BEADS*
8. THE LADY'S IN LOVE WITH YOU*
9. HONEYSUCKLE ROSE
10. WHAT IS THIS THING CALLED LOVE
11. LOVER MAN
12. I CRIED FOR YOU
13. THE MORE I SEE YOU*
14. SAY IT ISN'T SO
15. BLACK COFFEE
16. JUST ONE OF THOSE THINGS
17. ON GREEN DOLPHINE STREET*
18. OVER THE RAINBOW

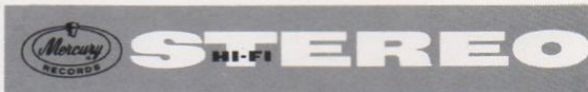
DISC 3 830 717-2

1. CHARADE
2. IT COULD HAPPEN TO YOU
3. BLUE ORCHIDS
4. THIS HEART OF MINE
5. THEN I'LL BE TIRED OF YOU
6. FUNNY
7. MY COLORING BOOK
8. HOW BEAUTIFUL IS NIGHT
9. HEY THERE
10. DEEP PURPLE
11. I'LL BE AROUND
12. THE DAYS OF WINE AND ROSES
13. HOW'S THE WORLD TREATING YOU*
14. MY DARLING, MY DARLING*
15. BLUESETTE*
16. YOU GOT IT MADE*
17. MAKE SOMEONE HAPPY*
18. SOLE, SOLE*
19. MR. LUCKY
20. THE BOY FROM IPANEMA

* Previously unissued master or previously only issued as single.

ADD

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New York, NY Printed in USA



830 714-2

1 THE COMPLETE SARAH VAUGHAN ON MERCURY VOL.4



The Complete
*Sarah
Vaughan*

on Mercury Vol.4



850 716-2



This compilation
P 1987

COMPACT
disc
DIGITAL AUDIO
SYSTEMS

THE COMPLETE SARAH VAUGHAN ON MERCURY Vol. 4 DISC 4

- 1 QUIET NIGHTS (CORADOVADO)
- 2 JIVE SAMBA
- 3 A TASTE OF HONEY
- 4 SHINY STOCKINGS
- 5 NIGHT SONG (from "Golden Boy")
- 6 STOMPIN' AT THE SAVOY
- 7 FASCINATING RHYTHM
- 8 MOMENT OF TRUTH
- 9 TEA FOR TWO
- 10 FEVER
- 11 AVALON
- 12 WE ALMOST MADE IT
- 13 HOW SOON
- 14 DEAR HEART
- 15 TOO LITTLE TIME
- 16 DREAMSVILLE
- 17 BYE-BYE
- 18 MOON RIVER
- 19 I LOVE YOU AND DON'T YOU FORGET IT
- 20 SLOW HOT WIND
- 21 IT HAD BETTER BE TONIGHT
- 22 PAWNBROKER'S THEME
- 23 DARLING
- 24 I'LL NEVER BE LONELY AGAIN
- 25 HABIBI (Love Song From Sallah)

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850 716-2



This compilation
P 1987

COMPACT
disc
DIGITAL AUDIO
SYSTEMS

THE COMPLETE SARAH VAUGHAN ON MERCURY Vol. 4 DISC 5

- 1 MAKE IT EASY ON YOURSELF
- 2 WHAT THE WORLD NEEDS NOW IS LOVE
- 3 I KNOW A PLACE
- 4 LITTLE HANDS (from "ANYA")
- 5 YESTERDAY
- 6 A LOVER'S CONCERTO
- 7 HE TOUCHED ME
- 8 HE RULED THE WORLD (from "Pickwick")
- 9 WALTZ FOR DEBBY
- 10 ON A CLEAR DAY YOU CAN SEE FOREVER
- 11 THE FIRST THING EVERY MORNING
- 12 WHO CAN I TURN TO?
- 13 THE SHADOW OF YOUR SMILE
- 14 I SHOULD HAVE KISSED HIM MORE
- 15 CALL ME
- 16 WITH THESE HANDS
- 17 DOMINIQUE'S DISCOTHEQUE
- 18 EVERYBODY LOVES SOMEBODY
- 19 WHAT NOW MY LOVE
- 20 LOVE
- 21 ONE, TWO THREE
- 22 MICHELLE
- 23 SNEAKIN' UP ON YOU

MADE IN USA



Mercury

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Mercury
disc
DIGITAL AUDIO
METAL MASTERS

THE COMPLETE SARAH VAUGHAN ON MERCURY Vol. 4 DISC 6

- 1 JIM
- 2 THE MAN THAT GOT AWAY
- 3 MY MAN
- 4 HAPPINESS IS JUST A THING CALLED JOE
- 5 TROUBLE IS A MAN
- 6 HE'S FUNNY THAT WAY
- 7 FOR EVERY MAN THERE IS A WOMAN
- 8 I'M JUST WILD ABOUT HARRY
- 9 DANNY BOY
- 10 ALPH
- 11 ON THE OTHER SIDE OF THE TRACKS
- 12 ALL ALONE
- 13 I WANT TO BE HAPPY
- 14 S'POSIN'
- 15 I HAD A BALL
- 16 TAKE THE 'A' TRAIN
- 17 I LEFT MY HEART IN SAN FRANCISCO
- 18 THE SWEETEST SOUNDS
- 19 EVERYDAY I HAVE THE BLUES
- 20 SWEET GEORGIA BROWN

MADE IN USA

3 DISC
SERIES

2 THE COMPLETE SARAH VAUGHAN ON MERCURY VOL.4

THE COMPLETE SARAH VAUGHAN ON MERCURY

VOL.4-2

1963-1967

DISC 4 830 718-2

1. QUIET NIGHTS (CORCOVADO)
2. JIVE SAMBA
3. A TASTE OF HONEY
4. SHINY STOCKINGS
5. NIGHT SONG
6. STOMPIN' AT THE SAVOY
7. FASCINATING RHYTHM
8. THE MOMENT OF TRUTH
9. TEA FOR TWO
10. FEVER
11. AVALON
12. WE ALMOST MADE IT *
13. HOW SOON
14. DEAR HEART
15. TOO LITTLE TIME
16. DREAMSVILLE
17. BYE-BYE
18. MOON RIVER
19. (I LOVE YOU AND) DON'T YOU FORGET IT
20. SLOW HOT WIND
21. IT HAD BETTER BE TONIGHT
22. PAWNBROKER'S THEME *
23. DARLING *
24. I'LL NEVER BE LONELY AGAIN *
25. HABIBI

* Previously unissued master or previously only issued as single.

ADD

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DISC 5 830 719-2

1. MAKE IT EASY ON YOURSELF
2. WHAT THE WORLD NEEDS NOW IS LOVE
3. I KNOW A PLACE
4. LITTLE HANDS
5. YESTERDAY
6. A LOVER'S CONCERTO
7. HE TOUCHED ME
8. IF I RULED THE WORLD
9. WALTZ FOR DEBBIE
10. ON A CLEAR DAY YOU CAN SEE FOREVER
11. THE FIRST THING EVERY MORNING
12. WHO CAN I TURN TO?
13. THE SHADOW OF YOUR SMILE
14. I SHOULD HAVE KISSED HIM MORE
15. CALL ME
16. WITH THESE HANDS
17. DOMINIQUE'S DISCOTHEQUE
18. EVERYBODY LOVES SOMEBODY
19. WHAT NOW MY LOVE
20. LOVE
21. ONE, TWO, THREE
22. MICHELLE
23. SNEAKIN' UP ON YOU

DISC 6 830 720-2

1. JIM
2. THE MAN THAT GOT AWAY
3. MY MAN
4. HAPPINESS IS JUST A THING CALLED JOE
5. TROUBLE IS A MAN
6. HE'S FUNNY THAT WAY
7. FOR EVERY MAN THERE IS A WOMAN
8. I'M JUST WILD ABOUT HARRY
9. DANNY BOY
10. ALFIE
11. ON THE OTHER SIDE OF THE TRACKS
12. ALL ALONE
13. I WANT TO BE HAPPY
14. S'POSIN'
15. I HAD A BALL
16. TAKE THE "A" TRAIN
17. I LEFT MY HEART IN SAN FRANCISCO
18. THE SWEETEST SOUNDS
19. EVERYDAY I HAVE THE BLUES
20. SWEET GEORGIA BROWN



STEREO HI-FI

830 714-2

2 THE COMPLETE SARAH VAUGHAN ON MERCURY VOL.4



Sarah Vaughan

The Complete

on Mercury Vol.4

1963~1967

THE COMPLETE SARAH VAUGHAN ON MERCURY VOL.4

1963-1967



830 714-2

DISC 1 830 715-2

1. HE NEVER MENTIONED LOVE*
2. GONE*
3. NIGHT OR WRONG*
4. SHOW ME A MAN*
5. I FEEL PRETTY
6. MISTY
7. WHAT IS THIS THING CALLED LOVE
8. LOVER MAN
9. SOMETIMES I'M HAPPY
10. WON'T YOU PLEASE COME HOME,
BILL BAILEY
11. TENDERLY
12. SASSY'S BLUES
13. POLKA DOTS AND MOONBEAMS
14. I CRIED FOR YOU
15. POOR BUTTERFLY*
16. I COULD WRITE A BOOK*
17. TIME AFTER TIME*
18. ALL OF ME

DISC 2 830 716-2

1. I HAD'NT ANYONE TILL YOU*
2. I CAN'T GIVE YOU ANYTHING BUT
LOVE
3. I'LL BE SEEING YOU
4. MARIA
5. DAY IN DAY OUT
6. FLY ME TO THE MOON
7. BAUBLES, BANGLES AND BEADS*
8. THE LADY'S IN LOVE WITH YOU*
9. HONEYSUCKLE ROSE
10. WHAT IS THIS THING CALLED LOVE
11. LOVER MAN
12. I CRIED FOR YOU

*Previously unissued master previously only issued as single.

13. THE MORE I SEE YOU*
14. SAY IT ISN'T SO
15. BLACK COFFEE
16. JUST ONE OF THOSE THINGS
17. ON GREEN DOLPHINE STREET*
18. OVER THE RAINBOW

DISC 3 830 717-2

1. CHARADE
2. IT COULD HAPPEN TO YOU
3. BLUE ORCHIDS
4. THIS HEART OF MINE
5. THEN I'LL BE TIRED OF YOU
6. FUNNY
7. MY COLORING BOOK
8. HOW BEAUTIFUL IS NIGHT
9. HEY THERE
10. DEEP PURPLE
11. I'LL BE AROUND
12. THE DAYS OF WINE AND ROSES
13. HOW'S THE WORLD TREATING YOU*25. HABIBI
14. MY DARLING, MY DARLING*
15. BLUESETTE*
16. YOU GOT IT MADE*
17. MAKE SOMEONE HAPPY*
18. SOLE, SOLE*
19. MR. LUCKY
20. THE BOY FROM IPANEMA

DISC 4 830 718-2

1. QUIET NIGHTS (CORCOVADO)
2. JIVE SAMBA
3. A TASTE OF HONEY
4. SHINY STOCKINGS
5. NIGHT SONG
6. STOMPIN' AT THE SAVOY

7. FASCINATING RHYTHM
8. THE MOMENT OF TRUTH
9. TEA FOR TWO
10. FEVER
11. AVALON
12. WE ALMOST MADE IT*
13. HOW SOON
14. DEAR HEART
15. TOO LITTLE TIME
16. DREAMSVILLE
17. BYE-BYE
18. MOON RIVER
19. (I LOVE YOU AND) DON'T YOU
FORGET IT
20. SLOW HOT WIND
21. IT HAD BETTER BE TONIGHT
22. PAWNBROKER'S THEME*
23. DARLING*
24. I'LL NEVER BE LONELY AGAIN*

DISC 5 830 719-2

1. MAKE IT EASY ON YOURSELF
2. WHAT THE WORLD NEEDS NOW IS
LOVE
3. I KNOW A PLACE
4. LITTLE HANDS
5. YESTERDAY
6. A LOVER'S CONCERTO
7. HE TOUCHED ME
8. IF I RULED THE WORLD
9. WALTZ FOR DEBBIE
10. ON A CLEAR DAY YOU CAN SEE
FOREVER
11. THE FIRST THING EVERY MORNING

12. WHO CAN I TURN TO?
13. THE SHADOW OF YOUR SMILE
14. I SHOULD HAVE KISSED HIM MORE
15. CALL ME
16. WITH THESE HANDS
17. DOMINIQUE'S DISCOTHEQUE
18. EVERYBODY LOVES SOMEBODY
19. WHAT NOW MY LOVE
20. LOVE
21. ONE, TWO, THREE
22. MICHELLE
23. SNEAKIN' UP ON YOU

DISC 6 830 720-2

1. JIM
2. THE MAN THAT GOT AWAY
3. MY MAN
4. HAPPINESS IS JUST A THING CALLED
JOE
5. TROUBLE IS A MAN
6. HE'S FUNNY THAT WAY
7. FOR EVERY MAN THERE IS A WOMAN
8. I'M JUST WILD ABOUT HARRY
9. DANNY BOY
10. ALFIE
11. ON THE OTHER SIDE OF THE TRACKS
12. ALL ALONE
13. I WANT TO BE HAPPY
14. S'POSIN'
15. I HAD A BALL
16. TAKE THE "A" TRAIN
17. I LEFT MY HEART IN SAN FRANCISCO
18. THE SWEETEST SOUNDS
19. EVERYDAY I HAVE THE BLUES
20. SWEET GEORGIA BROWN

ADD

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STEREO

6 COMPACT DISCS 830 714-2