

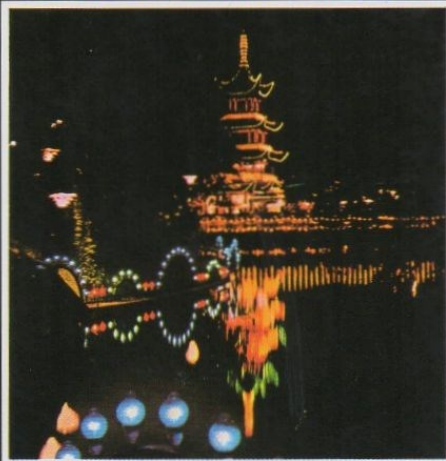


JULY 18-21 COPENHAGEN, DENMARK

SASSY SWINGS THE TIVOLI



SARAH VAUGHAN RECORDS LIVE AT THE FAMOUS TIVOLI IN COPENHAGEN



Complete Version

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THE TIVOLI

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SARAH VAUGHAN RECORDS

LIVE AT THE FAMOUS TIVOLI

IN COPENHAGEN

JULY 18-21 COPENHAGEN, DENMARK

SASSY SWINGS THE TIVOLI

SARAH VAUGHAN RECORDS LIVE AT THE FAMOUS TIVOLI IN COPENHAGEN

● DISC 1

Complete Version

1	1 I FEEL PRETTY (<i>L. Bernstein/S. Sondheim</i>)	2:34
2	MISTY (<i>E. Garner/J. Burke</i>)	5:56
3	WHAT IS THIS THING CALLED LOVE (<i>C. Porter</i>)	2:04
4	LOVER MAN (<i>A. Freed/A. Lyman/G. Arheim</i>)	5:56
5	SOMETIMES I'M HAPPY (<i>I. Caesar/C. Grey/V. Youmans</i>)	4:30
6	WON'T YOU COME HOME, BILL BAILEY (<i>H. Lannon/S. Vaughan</i>)	3:14
7	TENDERLY (<i>J. Lawrence/W. Gross</i>)	2:33
8	SASSY'S BLUES (<i>S. Vaughan/Q. Jones</i>)	5:38
9	POLKA DOTS AND MOONBEAMS (<i>J. V. Heusen/J. Burke</i>)	4:27
10	I CRIED FOR YOU (<i>A. Freed/A. Lyman/G. Arnheim</i>)	2:20
11	POOR BUTTERFLY (<i>R. Hubbard/J. Golden</i>)	3:11
12	I COULD WRITE A BOOK (<i>L. Hart/R. Rodgers</i>)	2:22
13	TIME AFTER TIME (<i>S. Cahn/J. Styne</i>)	4:55
14	ALL OF ME (<i>S. B. Simons/G. Marks</i>)	1:43
15	I HADN'T ANYONE TILL YOU (<i>R. Noble</i>)	3:17
16	I CAN'T GIVE YOU ANYTHING BUT LOVE (<i>D. Fields/J. McHugh</i>)	2:46

Total Playing Time 57:16

● DISC 2

1	1 I'LL BE SEEING YOU (<i>I. Kahal/S. Fain</i>)	5:32
2	MARIA (<i>L. Bernstein/S. Sondheim</i>)	5:51
3	DAY IN DAY OUT (<i>R. Bloom/J. H. Mercer</i>)	2:15
4	FLY ME TO THE MOON (<i>B. Howard</i>)	4:37
5	BAUBLES, BANGLES AND BEADS (<i>R. Wright/G. Forrest</i>)	3:09
6	THE LADY'S IN LOVE WITH YOU (<i>B. Lane/F. Loesser</i>)	2:15
7	HONEYSUCKLE ROSE (<i>A. Raza/T. Waller</i>)	3:14
8	WHAT IS THIS THING CALLED LOVE (<i>C. Porter</i>)	2:01
9	LOVER MAN (<i>J. E. Davis/J. Sherman/R. Ramirez</i>)	4:08
10	I CRIED FOR YOU (<i>A. Freed/A. Lyman/G. Arnheim</i>)	2:17
11	THE MORE I SEE YOU (<i>M. Gordon/H. Warren</i>)	5:26
12	SAY IT ISN'T SO (<i>I. Berlin</i>)	5:11
13	BLACK COFFEE (<i>P. F. Webster/S. Burke</i>)	4:40
14	JUST ONE OF THOSE THINGS (<i>C. Porter</i>)	2:33
15	ON GREEN DOLPHINE STREET (<i>B. Kaper/N. Washington</i>)	3:04
16	OVER THE RAINBOW (<i>E. Y. Harburg/H. Arlen</i>)	5:11

Total Playing Time 61:31

“I've never seen Sarah more happy and free,”

...Quincy Jones

“This being the first time she had ever played in Denmark,” Quincy explained, “Sarah was a little doubtful about what the reaction would be. She found out —after the very first number. They loved her and she got freer and freer with each tune. That's probably the reason Sarah's so open on these performances.”

On this scintillating program Sarah is assisted by the awesomely-gifted young composer-arranger-conductor Quincy Jones, who worked closely with her on both the selection of the material and their settings and who further supervised the four days' location recording at the Tivoli theater in Copenhagen, Denmark.

Under the stimulus of both the surroundings and the enthusiastically receptive Danish audiences (listen to their rhythmic applause between numbers) who packed the theater during her stay, Sarah turned in a series of memorable, finely wrought and effortlessly propulsive ballad readings in the manner that has caused her to be labelled by critic Leonard Feather “the voice of the new jazz era” and which has endeared her to countless fans the world over.

The impact of Sarah's singing during her Tivoli engagement, her first appearance in Denmark, may

be gleaned from the comments of the Danish press, whose reviewers were uniformly ecstatic in their praise. “In a plain white dress,” wrote the reporter for the *Berlingske Tidende*, “she makes her entry. She does not do very much on the stage as to movements, but her singing moved us emotionally, so much that we nearly felt crazy and satiated-but nicely satiated. Miss Vaughan will of course attract all jazz enthusiasts to Tivoli, but also those who just want to spend a festive evening in inspiring company will know where to go.”

“And then there was Sarah Vaughan,” this same newspaper later reported, “She is a jazz singer, and it is said that she is the best in the world. She was tremendous, fantastic in voice, technique and drama and she did not spare herself. When they finally did let her exit, she was totally exhausted. For jazz fans she must be the fulfillment of all dreams, but things are so that even we ordinary variety-goers are carried away...”

“Sarah Vaughan,” stated *Aftenavisen's* reviewer, “is an orgy in tones. She plays around with a couple of octaves or more in the most fantastic way. And even if she sings the songs we know so well, she does it in her own and completely sovereign way, and with a dynamic musicianship that is

staggering...”

The *Land og Folk* predicted that “...Sarah Vaughan will lay Copenhagen at her feet for the rest of the month. She is a fascinating, inciting artist, with her very own original interpretations of jazz songs we know so well.”

Such praise is not at all unusual for Sarah, for she is one of the consummate vocalists, an artist of astonishing sensitivity and subtlety, rich in technical resources (which she uses wisely and to the very best ends), with a deep fund of emotional intensity, and flawless in the utter command of the wondrous, encompassing instrument that is her voice.

A superb jazz vocalist, phrasing with hornlike fluency and a complex musicianship that is

staggering and deceptively simple, Sarah is also a magnificently expressive interpreter of popular songs, bringing the same breadth of musicianship and stirring emotive power to bear on the ballads that are heard in this compelling collection. The Copenhagen *Politiken* reviewer commented on this distinction. “When we maintain that it was not primarily a jazz singer we heard at the Tivoli,” he wrote, “it is certainly not meant disparagingly. On the contrary, one could say that this just emphasizes her talent, her scope...”

This fascinating and enticing album is easily one of the most unusual and thoroughly delightful song recitals the inimitable Sarah Vaughan has yet made in a varied and distinguished recording career:

The famous Tivoli Gardens of Copenhagen established in 1842, is more than a park. In the proper sense of the word it is a garden, with thousands of flowers in gay and interesting arrangements. This funny fairy-tale garden in the middle of a metropolis, with its colored lamps that frame the lake, ferris wheel, oriental cupolas and minarets, Chinese tea pagodas, and tireless fountains, is the site of an old battle-ground.

During World War II a number of buildings were blown up. Among them, the concert hall in moresque style. The hall was replaced by the new magnificent building, which has proved to be the best concert hall in Copenhagen as regards acoustics. The concerts have given the Tivoli a cultural aspect from the very start. A long list of Danish and foreign musical celebrities have given guest performances at the Tivoli.

I FEEL PRETTY

(Leonard Bernstein/Stephen Sondheim)

I feel pretty, oh so pretty
I feel pretty and witty and bright
And so pretty, I hardly can believe it's real
I feel charming, oh so charming
It's alarming how charming I feel
And so pretty, I hardly can believe it's real

- * See that pretty girl in that mirror there
Who can that attractive girl be
Such a pretty face, such a pretty dress
Such a pretty smile, such a pretty me
- * * I feel stunning, oh so stunning
Feel like running and jumping for joy
For I'm loved by a pretty wonderful boy
- I feel pretty, oh so pretty
I feel pretty and witty and bright
And I pity anyone who isn't me tonight
I feel charming, oh so charming
It's alarming how charming I feel
And so pretty, I hardly can believe it's real

[Repeat*]

[Repeat**]

For I'm loved by a pretty wonderful boy

MISTY

(Erroll Garner/Johnny Burke)

Look at me, yeah yeah yeah...
I'm as helpless as a kitten up a tree
Feel like I'm clinging to a cloud
I can't understand
I get misty just holding your hand
Walk my way and a thousand violins begin
to play
Might be the sound of your hello, hello
That music I hear
I get misty the moment you're near

You can see that you're leading
You're leading me on
And it's just what I want you to do
Don't you notice how hopelessly I'm lost
That's why I'm following you

When I wander through this wonderland
alone
Never knowing my right foot from my left
My hat from my glove
I'm too misty and too much in love

You can see that you're puttin' me on
And it's just what I want you to do
Don't you notice how hopelessly I'm lost
That's why I'm following you
On my own would I wander through this
wonderland alone
Never knowing my right foot from my left
My hat from my glove

We're too misty and too much in love
We get too misty and too much in
Excuse me please, love

Kirk Stuart.

WHAT IS THIS THING CALLED LOVE

(Cole Porter)

- * What is this thing called love
This funny thing called love
Just who can solve this mystery
Why should it make a fool of me
- * Saw you there one wonderful day
You took my heart, threw it away
That's why I asked the lord in heaven
above
What is this thing called love
- [Repeat**]
[Repeat*]
[Repeat**]

Thanks!

LOVER MAN

(Arthur Freed/Abe Lyman/Gus Arnheim)

I don't know why, but I'm feelin' so sad
I long to try something I've never had
Never had no person, what we've been
missin'

Lover man, oh where can you be
The night is so cold, and I'm so all alone
I'd give my soul just to call you my own
Got a mood about me
Let no one to love me
Lover man, oh where can you be

- * I heard it said that the thrill of a romance
Can be like a heavenly dream
I go to bed with a prayer that you'll make
Love to me
Strange as it seems, someday we'll meet
And you'll dry all my tears
And whisper sweet little things in my ears
Huggin' and kissin'
Ooh, what we've been missin'
Lover man, oh where can you be

[Repeat*]

I've been lookin', I've been searchin'
For my lover man

SOMETIMES I'M HAPPY

(Irving Caesar/Clifford Grey/Vincent Youmans)

- Sometimes I'm happy, sometimes I'm blue
My disposition baby, just depends on you
I never mind the rain in the sky
As long as there is sun in your eye
- * Sometimes I love you, sometimes I hate you
But when I hate you baby
It's because I love you, darlin'
That's how I am, what can I do

I'm happy when I'm with you
Shave and a haircut

[Repeat*]

WON'T YOU PLEASE COME HOME, BILL BAILEY

(Hughie Cannon/Sarah Vaughan)

Won't you come home, Bill Bailey
Come on home
She moans the whole night long
I'll do the cookin', honey
I'll pay the rent
I know I done you wrong

- * Remember that rainy evenin'
When I put you out
With nothing but a fine tooth comb
I know I'm to blame
But ain't that a shame
Bill Bailey, come on home
- Come on home, Bill Bailey
Come on home
She moans the whole night long
I'll do the cookin', honey
I'll pay the rent
I know I know I know I done you wrong

[Repeat*]

Bill Bailey, come on home
Bill Bailey, come on home
Come on home

[Repeat*]

Bill Bailey, come on home
Please, please, come on home
Come on home

TENDERLY

(Jack Lawrence/Walter Gross)

The evening breeze caressed the trees...
Tenderly,
The trembling trees embraced the breeze...
Tenderly,
Then you and I came wandering by
And lost in a sigh were we,
The shore was kissed by sea and mist...
Tenderly.
I can't forget how two hearts met
 breathlessly,
Your arms opened wide and closed me
 inside;
You took my lips,
You took my love so Tenderly.

SASSY'S BLUES

(Sarah Vaughan/Quincy Jones)

Scat

POLKA DOTS AND MOONBEAMS

(Jimmy Van Heusen/Johnny Burke)

A country dance was being held
In a garden, I felt a bump, oops
And then an old beg your pardon
Suddenly I saw polka dots and moonbeams
 all around
A pug nose dream, the music started
And was I the perplexed one
I held my breath and said may I have the
 next one
In my frightened arms polka dots and
 moonbeams
Sparkled on a pug nose dream
There were questions in the eyes of the
 dancers
As we floated over the floor
There were questions

But my heart knew all the answers, and
 perhaps
A few things more, no
In a cottage built of lilacs and laughter
I know the meaning of the words ever after
And I'll always see polka dots and
 moonbeams
Oh when I kissed that pug nosed dream
When I kissed that pug nosed dream

I CRIED FOR YOU

(Arthur Freed/Abe Lyman/Gus Arnheim)

*I cried for you
Now it's your turn to cry over me
Every road has a turning
That's one thing you're learning
I cried for you, what I fool I used to be
Now I've found two eyes just a little bit
 bluer
I found a heart a little bit truer
I cried for you
Your turn to cry over me

[Repeat*]

Go on and cry baby, over me
2,3,4
Cry baby, cry, go on and cry
Cry baby, over me
201 and 2 cry baby, cry baby, cry baby,
 over me

POOR BUTTERFLY

(Raymond Hobbell/John Golden)

*Poor butterfly, 'neath the blossoms waiting
Poor butterfly, for she loved him so
The moments pass into hours
The hours pass into years
And as she smiles through her tears
She murmurs low
The Moon and I, know that he'll be faithful

I'm sure he'll come to her
By and by
But if he don't come back
Then I'll never sigh or cry
I just must die, poor butterfly

I COULD WRITE A BOOK

(Lorenz Hart/Richard Rodgers)

If they asked me I could write a book
About the way you walk and talk and
 whisper and look
I could write a preface on how we met
So the world would never forget

With the simple secret of the plot
Is just to tell them that I love you a lot
So the world discovers as my book ends
How to make two lovers a friend

[Repeat whole song]

TIME AFTER TIME

(Sammy Cahn/Jules Styne)

Time after time
I tell myself
That I'm so lucky
To be loving you
So lucky to be the one
You run to see

In the evening
When the day is new
I only know what I know
The passing years will show
You've kept my love
So young so new

And time after time
You'll hear me say that
I'm so lucky to be loving you

ALL OF ME

(Seymour B. Simons/Gerald Marks)

All of me, why not take all of me
Oh, baby baby can't you see I'm no good
 without you, without you
Take my lips, I want to lose them
Oh take my arms never use them

*Your goodbye left me with eyes that cry
How can I go on dear without you
You took the part that once was my heart
So come on and take all of me
[Repeat*]

I HADN'T ANYONE TILL YOU

(Ray Noble)

I hadn't anyone till you
I was the lonely one till you
I used to lie awake and wonder
If there could be
A someone in this wide wide world
Just meant for me
Now I see
I had to save my love for you

I never gave my love till you
And through this lonely heart
Demanding it
Cupid took a hand in it
I hadn't anyone till you

[Repeat above]

I CAN'T GIVE YOU ANYTHING BUT LOVE

(Dorothy Fields/Jimmy McHugh)

I can't give you anything but love, baby
That's the only thing I've plenty of, baby
Dream awhile, scheme awhile
You're sure to find happiness
And I guess, all the things you've always

planned for
*Gee, I'd like to see you lookin' swell, baby
Diamond bracelets Woolworth's doesn't
sell, my pretty baby
Till that lucky day you know darn well,
baby
I can't give you anything (but)...
[Repeat*]

Ain't gonna give you anything
I ain't got nothing but love
I can't give you anything but love

I'LL BE SEEING YOU

(Irving Kahal/Sammy Fain)

I'll be seeing you
In all the old familiar places
That this heart of mine embraces
All day through
In that small cafe
The park across the way
The children's carousel
A chestnut tree
A wishing well

*I'll be seeing you
In every lovely summer's day
In everything that's light and gay
I'll always think of you that way
I'll find you in the moon and sun
And when the day is new
I'll be looking at the moon
And (all) I'll be seeing you
[Repeat*]

MARIA

(Leonard Bernstein/Stephen Sondheim)

The most beautiful sound he ever heard
Maria, Maria, Maria, Maria
All the beautiful sounds of the world in a

single word
Maria, Maria, Maria, Maria
Maria, he just met a girl named Maria
And suddenly that name
Will never, ever be the same
Maria he just kissed a girl named Maria
And suddenly he found
How wonderful a sound can be
*Maria say it loud and there's music playing
Say it soft and it's almost like praying
Maria he'll never stop saying Maria
Maria, Maria, Maria, Maria...

[Repeat*]

The most beautiful sound he ever heard,
Maria

DAY IN DAY OUT

(Rube Bloom/John H. Mercer)

Day in, day out
The same ol' hoo doo follows me about
The same ol' pounding in my heart
Whenever I think of you and darling
I think of you day in and day out

Day out, day in
I needn't tell you how my days begin
When I awake, I awaken with a tingle
One possibility in view
That possibility of maybe seeing you

come rain, come shine
I meet you and to me the day is fine
Then I kiss your lips
And the pounding becomes
The ocean's roar, a thousand drums
Can't you see it's love
Can there be any doubt
When there it is day in, day out

[Repeat above]

FLY ME TO THE MOON

(Bart Howard)

Fly me to the moon and let me play among
the stars
Let me see what spring is like on Jupiter or
Mars
In other words hold my hand, in other
words darling kiss me

*Fill my heart with song and let me sing
forevermore
You are all I long for, all I worship and
adore
In other words please be true, in other
words I love you

[Repeat*]

BAUBLES, BANGLES AND BEADS

(Robert Wright/George Forrest)

Baubles, bangles hear how they jingle jingle
lingle
Baubles, bangles bright shiny beads
Sparkles, spangles my heart will sing single
lingle

Wearing baubles, bangles and beads
I'll just glitter and gleam so make somebody
dream

So that maybe he may buy me a ring ringle
lingle

I've heard that's where it leads
Wearing baubles and bangles

[Repeat above]

Sparkles and spangles
All the loads of bubbles
Just to give me those bangles
I gotta have sparkles
Bangles and beads

Yeah, got to have beads

THE LADY'S IN LOVE WITH YOU

(Burton Lane/Frank Loesser)

If there's a gleam in her eyes
Each time she straightens your tie
(You know) the lady's in love with you
If she can dress for a date
Without that waiting you
Hey, you know the lady's in love with you
And when your friends ask you over to join
their table
But she picks that far away room for two
Well, Sir
That's just how it stands
You got romance on your hands
Lady's in love with you

[Repeat above]

HONEYSUCKLE ROSE

(Andy Razaf/Thomas Waller)

*Every honeybee fills with jealousy
When they see you out with me
I don't blame them goodness knows
My Honeysuckle Rose
**When you're passing by
Flowers droop inside and
I know the reason why
You're much sweeter goodness knows
My Honeysuckle Rose
I adore that sugar
You just have to touch my cup
Oh, yeah
You're my sugar
It's sweet when you stir it up
***When I'm taking sips
From your tasty lips
Seems the honey fairly drips your

confection
Goodness knows (you're much sweeter
goodness knows)

(You're) My Honeysuckle Rose

[Repeat*]

[Repeat**]

I don't buy sugar
You just have to touch my cup
Oh, yeah
You're my sugar
It's sweet when you stir it up

[Repeat***]

'Cause you're my ever loving Honeysuckle
Rose

WHAT IS THIS THING CALLED LOVE

(Cole Porter)

*What is this thing called love
This funny thing called love
Who can solve this mystery
Why should it make a fool of me
*Saw you there one wonderful day
Took my heart, threw it away
That's why I asked the lord in heaven
above
What is this thing called love

[Repeat**]

[Repeat*]

[Repeat**]

LOVER MAN

(James Edward Davis/Jimmy Sherman/Roger Ramirez)

I don't know why
But it's hot, hot, hot
I long to try
Something I've never had
Never had no kissin'

Oh what I've been missing
Lover man oh where can you be

The night is so cold
And I'm so all alone
I'd give my soul
Just to call you my own
Got the moon above me
But no one to love me
Lover man oh where can you be

I've heard it said
That the thrill of romance
Can be like the heavenly dream
I go to bed
With the prayer that you'll make love to me
Strange as it seems

Someday we'll meet
And you'll dry all my tears
And whisper sweet
Little things in my ears
A-huggin' and a-kissin'
Oh what we've been missing
Lover man
Where can you be
I've been looking
I've been searching
For my lover man

I CRIED FOR YOU

(Arthur Freed/Abe Lyman/Gus Arnheim)

I cried for you
Now it's your turn
To cry over me
Every road has a turnin'
And that's one thing
You're learnin'

I cried for you
Oh, what a fool
I used to be

I found two eyes
Just a little bit bluer
I found a heart
A little bit truer
I cried for you
It's your turn
To cry over me

(Repeat above)

18, 29, 30

Cry baby...

Cry baby over me

THE MORE I SEE YOU

(Mack Gordon/Harry Warren)

The more I see you, the more I want you
Somehow this feeling just grows and grows
With every song I become more mad about
you

More lost without you and so it goes

*Can you imagine how much I love you
The more I see you as years go by
I know the only one for me can only be
you
My arms won't free you
My heart won't lie

[Repeat*]

My arms won't free you (repeat 4 times)

SAY IT ISN'T SO

(Irving Berlin)

Say it isn't so
Say it isn't so
Say it isn't so
Everyone is saying
You don't love me
Say it isn't so

Everyone I know
Everywhere I go
Whispers that you're growing

Tired of me
Say it isn't so

*People say that you
Found somebody new
And it won't be long
Before you leave me
Say it isn't true

**Say that everything
Is still Ok
That's all I want to know
And what they're saying
Say it isn't so

Say it isn't so

[Repeat*]

[Repeat**]

Say it isn't so

BLACK COFFEE

(Paul Francis Webster/Sonny Burke)

I'm feeling mighty lonesome
I haven't slept a wink
I walked the floor and watched the door
And in between I drink
Black coffee
With a little brandy in it
Love's a hand made rum rue
I never know a Sunday
In this weak day rue

I'm talking to the shadows
One o'clock to four
And Lord how slow the moments go
When all I do is pour
Black coffee
Seems the blues caught my eye
I'm hanging out on Mondays
My Sunday dreams to dry
Now a man is born to go on loving

A woman's born to weep and fret
To stay at home and tend her oven
Down her past regrets
In coffee and cigarettes

I'm mourning all the morning
Morning or the night
And in between is nigger thing
And all I do is fight
Black coffee
Feeling low as the ground
It's driving me crazy
This waiting for my baby
To maybe come around

Umm---

JUST ONE OF THOSE THINGS

(Cole Porter)

It was just one of those things
Just one of those crazy things
One of those bells that now and then rings
Just one of those things

Just one of those nights
Just one of those fabulous flights
A trip to the moon on gossamer wings
One of those things

If we'd thought a bit of the end of it
When we started painting the town
Been aware that our love affair
Was too hot not to cool down

Goodbye, dear and amen
Here's hoping we meet now and then
Great fun
Just one of those things

(repeat above)
It was great fun
Crazy, crazy fun

But it was just one of those things

ON GREEN DOLPHINE STREET

(Bronislaw Kaper/Ned Washington)

Love one lovely day love came planning
to stay

Green Dolphin Street supplied the setting
The setting for nights beyond forgetting
And through these moments apart
Love came here in my heart
When I recall the love I found on
I could kiss the ground on Green Dolphin
Street

(Repeat whole song)

OVER THE RAINBOW

(E. Y. Harburg/Harold Arlen)

Somewhere over the rainbow way up high
There's a land that I heard of
Once in a lullaby

Somewhere over the rainbow skies are
blue

And the dream that I dare to
Dream really, really do come true

*Someday I'll wish upon a star
And wake up where the clouds are far
behind me

Where troubles melt like lemon drops
Away above the chimney tops that's where
you find me

Somewhere over the rainbow blue birds fly
Birds fly over the rainbow why then, oh
why can't I?

[Repeat*]

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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 Langspieltplatte. Eine Reinigung erfolgt richtig, 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, fusselreifen, 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 support de son 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 différentes 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 microsilicon. Il n'est pas nécessaire d'effectuer de nettoyage particulier si le disque est toujours tenu par les bords et est remplacé directement dans son bûlier 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 écarté. 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 sporizia in genere, potrà essere pulito con un panno asciutto, pulito, soffice e senza sfilacciature, sempre per il centro al bordo, in linea retta. Nessun solvente o pulitore abrasivo deve essere 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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832 788-2



832 789-2

EmArcy

RECORDED LIVE AT TIVOLI GARDEN, COPENHAGEN 18 JULY 1963

COMPACT
disc
DIGITAL AUDIO

DISC 1

SASSY SWINGS THE TIVOLI

- 1 I feel pretty
- 2 Misty
- 3 What is this thing called love
- 4 Lover man
- 5 Sometimes I'm happy
- 6 Won't you please come home, Bill Bailey
- 7 Tenderly
- 8 Sassy's blues
- 9 Polka dots and moonbeams
- 10 I cried for you
- 11 Poor butterfly
- 12 I could write a book
- 13 Time after time
- 14 All of me
- 15 I hadn't anyone till you
- 16 I can't give you anything but love

SARAH VAUGHAN

Produced by Quincy Jones

Recorded live at Tivoli Garden, Copenhagen 18 July 1963

LC 0699



832 790-2

EmArcy

RECORDED LIVE AT TIVOLI GARDEN, COPENHAGEN 18 JULY 1963

COMPACT
disc
DIGITAL AUDIO

DISC 2

SASSY SWINGS THE TIVOLI

- 1 I'll be seeing you
- 2 Maria
- 3 Day in day out
- 4 Fly me to the moon
- 5 Baubles, bangles and beads
- 6 The lady's in love with you
- 7 Honeysuckle rose
- 8 What is this thing called love
- 9 Lover man
- 10 I cried for you
- 11 The more I see you
- 12 Say it isn't so
- 13 Black coffee
- 14 Just one of those things
- 15 On green Dolphin Street
- 16 Over the rainbow

SARAH VAUGHAN

Produced by Quincy Jones

Recorded live at Tivoli Garden, Copenhagen 18 July 1963

LC 0699

JULY 18-21 COPENHAGEN, DENMARK

SASSY SWINGS THE TIVOLI

Complete Version

PG 902

LC 0699



ADD

832 788-2

Complete Version

SARAH VAUGHAN RECORDS LIVE AT THE FAMOUS TIVOLI IN COPENHAGEN

● DISC 1

- 1 I FEEL PRETTY
- 2 MISTY
- 3 WHAT IS THIS THING CALLED LOVE
- 4 LOVER MAN
- 5 SOMETIMES I'M HAPPY
- 6 WON'T YOU COME HOME, BILL BAILEY
- 7 TENDERLY
- 8 SASSY'S BLUES
- 9 POLKA DOTS AND MOONBEAMS
- 10 I CRIED FOR YOU
- 11 POOR BUTTERFLY
- 12 I COULD WRITE A BOOK
- 13 TIME AFTER TIME
- 14 ALL OF ME
- 15 I HAD'NT ANYONE TILL YOU
- 16 I CAN'T GIVE YOU ANYTHING BUT LOVE

● DISC 2

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

Personnel

Sarah Vaughan (vocal) Kirk Stuart Trio: Kirk Stuart (piano), Charles Williams (bass), George Hughes (drums)
Produced by Quincy Jones

Rec. Live at Tivoli Garden, Copenhagen, July 18-21, 1963

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Complete Version

