

## SOMEDAY MY PRINCE WILL COME

Rec. by **MILES DAVIS SEXTET** (1961), re-issued on *The Complete Columbia Recordings*

Grouping: Miles Davis (tp), Hank Mobley + John Coltrane (ts), Paul Chambers (b), Wynton Kelly (p), Jimmy Cobb (dr)

**Solo by Hank Mobley** (tenor sax)

Transcribed by Stefan Heckel

### About the tune:

The popular tune „Some Day My Prince Will Come“ was composed in 1936 by Frank Churchill for the Walt Disney cartoon „Snow White and the Seven Dwarfs“ (*Schneewittchen....*). The form of this 32-bar waltz is ABAC, each part being 8 bars long. The initial interval step of a perfect fourth is followed by a succession of interval diminutions (4-b4-b3-2). The reasons jazz instrumentalists have gravitated toward this piece lie in its soaring melodic line (which spans a twelfth) and its interesting embellishing tones<sup>1</sup>. The first jazz artists to record it were Donald Byrd (album information lost) and Dave Brubeck (*Dave Digs Disney*), both in 1957.

### The recording:

Miles Davis founded his quintet in 1955. It consisted of Miles Davis, Jon Coltrane, Red Garland (p), Philly Joe Jones (dr) and Paul Chambers (b). Red Garland was later replaced by Bill Evans (*Kind Of Blue*) and Wynton Kelly. Cannonball Adderley joined the band (sextet). Later he left and was replaced by Hank Mobley. Jimmy Cobb replaced Philly Joe Jones. The quintet officially broke up in 1957 but members were re-united for recording sessions: 1958 (*Milestones*), 1959 (*Kind Of Blue*) and *Someday My Prince Will Come* (1961), the album being named after the song.

### The arrangement:

Intro dom. pedal (rhythm section)

ABAC 32-bar theme played by Miles Davis + Rhythm section

Solo by Miles Davis 3 choruses (ending like HM's solo on bluesy notes)

Solo HM 2 choruses

Solo Wynton Kelly 1 1/2 choruses (ABAC AB)

A2+C theme by Miles (as interlude)

Interlude 8 bars dom. pedal (rhythm section)

Solo John Coltrane 2 choruses

Interlude 8 bars dom. pedal

A2+ C end theme (second half of chorus) played by Miles

Coda on dom. pedal (p solo) and fade out

### Hank Mobley's Solo (bar numbers refer to the transcription oh HM's solo by Stefan Heckel)

HM plays two choruses following Miles' Solo. First of all one can hear the *change of tone* when HM takes over from Miles. MD uses a mute on the trumpet resulting in a thin, sharp sound. HM comes in with a very warm tenor sound and plays very laid back from the first moment on.

#### *Chorus 1*

**A1:** His first phrase is an arpeggio of the augmented D triad followed by an indirect resolution to G, then a scale movement to B. HM approaches *mainly chord notes* on the downbeats. There is almost no odd note in his choice of material during the first 8 bars.

**B:** In bar 10 (Dbo7) he hits an *F*, which is *actually not part of the Db dim.chord*. The E would have been a better choice. HM seems to think G7 at this spot. Maybe this is why he pauses after that note (bars 11-12). Bars 13-15 feature a descending scale (a fragment of the so called Bebop scale). In bar 14 HM thinks again G7, Paul Chambers seems to think Dbo7 instead. Listening to the successive piano solo confirms this assumption.

**A2** starts with an emphasis on the *ascending (guide) line of F - F# - G* followed by offbeat accents in bars 21-22.

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<sup>1</sup> Taken from <http://www.jazzstandards.com> info by musicologist K.J. McElrath

**C** features the same line again. Bar 27 has a *rhythmic displacement* of a motive. C ends with a rather bluesy line leading straight into the second chorus.

#### *Chorus 2*

**A1:** The chorus starts again with the *chromatically ascending line* F F# G. Then HM uses the so called HP5 scale (mode V of harmonic minor) on G7 to play to and from Cm7

**B:** This time HM avoids a scale on the *critical harmonic spot of bar 42* (Dbo7) emphasizing note Bb (2x) and approaching Cm chromatically. In bars 46 he plays G7 again although the rest of the band thinks Dbo7. Bars 47-48 feature typical bop style ornaments.

**A2:** bars 49-53 have probably the *best bop-style phrase* of the entire solo.

**C:** again HM uses the ascending guide line F F# G and finishes off with an all-blues phrase

Hank Mobley's solo does not „stick out“ compared to the other solos (Miles, Wynton Kelly and Coltrane). It offers nice contrast though in terms of sound and timing.