

# SOLID POTATO SALAD

for S.A.T.B. voices and piano  
with optional SoundTrax and SoundPax\*

Arranged by  
**KIRBY SHAW**

Performance time: approx. 2:30

Words and Music by  
**DON RAYE, GENE de PAUL,**  
and **HUGHIE PRINCE**

'40s swing! (♩ = ca. 176-184) (♩ =  $\overset{\frown}{\text{♩}}$ )

PIANO

Musical notation for the piano introduction, measures 1-2. Treble clef, 4/4 time, key signature of two flats. Chords: Eb, Edim7, Bb/F, G7. Dynamics: mf.

Vocal staves for Soprano, Alto, Tenor, and Bass, measures 3-5. Lyrics: "Some folks like their". Dynamics: mf.

BASS

Piano accompaniment for measures 3-5. Chords: C9, Eb/F, F13(b9), Bb6.

Vocal staves for Soprano, Alto, Tenor, and Bass, measures 6-7. Lyrics: "'ta-toes Lyon-naise. Some pre-fer french fries."

Piano accompaniment for measures 6-7. Chords: Eb, Edim7, Bb/F, F13.

\* Also available for 3-part mixed (48384) and S.S.A. (48385). SoundTrax CD available (48386). SoundPax available (48387) - includes parts for Guitar, Bass, and Drumset. Visit [alfred.com](http://alfred.com) for digital scores and audio.

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4

9

But I like — mine fixed with mayon - naise,\* cole slaw on the side. —

Bb<sup>6</sup> Bb<sup>6</sup>/D Eb C<sup>7</sup> Eb/F

12

13

— Sol - id po - ta - to sal - ad, that's

F<sup>13</sup> Bb<sup>9</sup> Eb<sup>9</sup> Edim<sup>7</sup>

15

sol - id sal - ad, Jack! Sol - id po - ta - to

Bb/F G<sup>7</sup> Cm<sup>7</sup> F<sup>9</sup> Bb<sup>6</sup>

\* Pronounced "my-oh-naze" to rhyme with "Lyonnaise."

18

sal - ad, boy! — Take a plate, fill it up, bring it right back!

E $\flat$  Edim $^7$  B $\flat$ /F Gm $^7$  E $\flat$ maj $^7$ /F B $\flat$  $^7$  F $^7$

21

Sol - id po - ta - to sal - ad, and let's have no yak - yak!

B $\flat$  $^6$  E $\flat$  $^9$  Edim $^7$  B $\flat$ /F G $^7$

24

Sol - id po - ta - to sal - ad, boy! —

Cm $^7$  F $^9$  B $\flat$  $^6$  E $\flat$  Edim $^7$

27

Take a plate, fill it up, bring it right back! The

Bb<sup>6</sup>/F

Gm<sup>7</sup>

Ebmaj<sup>7</sup>/F

Bb<sup>6</sup>

29



farm - er said to the spud, "Your skin looks might - y



Fm<sup>7</sup>

F#m<sup>7</sup>/F

Bb<sup>6</sup>

Fm<sup>7</sup>

32

pal - id, so, I'll dig you lat - er, Bud, \_\_\_ for some

F#m<sup>7</sup>/Bb Bb<sup>6</sup>

Fm<sup>7</sup>

F#m<sup>7</sup>/F Bb<sup>6</sup>

Gm<sup>7</sup>

35 37

sol - id po - ta - to sal - ad!" Sol - id po - ta - to

C<sup>9</sup> Eb/F F<sup>13</sup> Bb<sup>6</sup>

38

sal - ad, that's sol - id sal - ad, Jack!

Eb<sup>9</sup> Edim<sup>7</sup> Bb/F G<sup>7</sup> Cm<sup>7</sup> F<sup>9</sup>

41

Sol - id po - ta - to sal - ad, boy! — Take a plate, fill it up,

2nd time to CODA  $\Phi$   
(p. 10, m. 54)

Bb<sup>6</sup> Eb Edim<sup>7</sup> Bb<sup>6</sup>/F Gm<sup>7</sup>

2nd time to CODA  $\Phi$   
(p. 10, m. 54)

Four times (or more)\*

45 3. Sing 3rd and 4th times

*mf*

44 SOPRANO  
bring it right back! When I see \_\_\_\_\_

ALTO  
bring it right back! Po - ta - to sal - ad is might - y fine, \_\_\_\_\_ so

TENOR  
bring it right back! You can keep your burg - ers, boy. \_\_\_\_\_

BASS  
bring it right back! You can keep your burg - ers, boy. \_\_\_\_\_

E♭maj7/F B♭6 B♭6 E♭9 Edim7

Four times (or more)\*

47

sal - ads of green, \_\_\_\_\_ I say, "No, no, no,

latch on, broth - ers for a sol - id ride! \_\_\_\_\_ Don't wait! Don't

Don't need bar - be - que! \_\_\_\_\_ Make my sal - ad from po -

E♭/F Gm7 Cm7 F9 B♭6

\* If improvised instrumental/vocal scat solos are desired, repeat as needed. See sample solos on page 11.  
Perform solos first, then repeat four more times for the choir to stack entrances as marked.

50

no, no! \_\_\_\_\_ Po - ta - to sal - ad is

hes - i - tate! \_\_\_\_\_ Grab your plate be - fore \_\_\_\_\_

ta - toes, Roy, \_\_\_\_\_ and I'll croon a hap - py tune! \_\_\_\_\_

*E<sub>b</sub>* *E<sub>d</sub>im<sup>7</sup>* *B<sub>b</sub><sup>6</sup>/F* *G<sub>m</sub><sup>7</sup>*

52

1. 2. 3. 4. **D.S. al CODA**  
(p. 6, m. 29)

what I need!" \_\_\_\_\_ what I need!" \_\_\_\_\_ The

it's all gone! \_\_\_\_\_ it's all gone! \_\_\_\_\_ The

\_\_\_\_\_ The

1. 2. 3. 4. **D.S. al CODA**  
*E<sub>b</sub>maj<sup>7</sup>/F* *B<sub>b</sub><sup>6</sup>* *F<sup>7</sup>* *E<sub>b</sub>maj<sup>7</sup>/F* *B<sub>b</sub><sup>6</sup>* (p. 6, m. 29)

54 CODA 55

bring it right back! Sol - id po - ta - to,

sol - id po -

CODA

$E_b^{maj7}/F$   $Bb^6$   $C^7$

56

sol - id po - ta - to, sol - id po - ta - to sal -

ta - to,

$f$

$Cm^7$   $E_b/F$   $F^7$

$f$

59

- ad! Take a plate, fill it up, bring it right back!

$Bb^6$   $E_b^9$   $Bb$   $Cm^7/F$   $Bb^6$

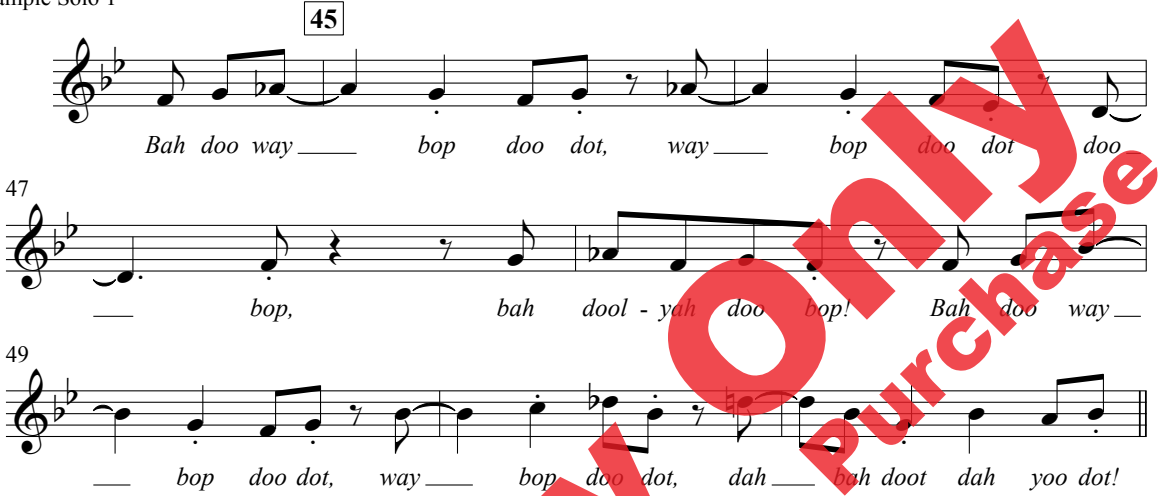


OPTIONAL SCAT SOLOS

Want to try scat solos at measure 45? Here are two options. Or ... feel free to improvise!

Sample Solo 1

45



Bah doo way \_\_\_ bop doo dot, way \_\_\_ bop doo dot doo

47 \_\_\_ bop, bah dool - yah doo bop! Bah doo way \_\_

49 \_\_\_ bop doo dot, way \_\_\_ bop doo dot, dah \_\_\_ bah doot dah yoo dot!

Sample Solo 2

45



Bah bah doot bah bah doot bah bah doo bop bah,

47 bah bah doot bah bah doot bah doo way! \_\_\_ Bah bah doot bah bah doot

50 bah yoo dot dah, dah bah dot, dah bah dot, bah bah doo bow! \_\_\_

SWING ERA SLANG DEFINITIONS

- Solid = good
- Jack, Boy, Roy, Bud = friendly names you can call anyone
- Dig = make contact
- Yak-yak = complaining, excessive talking