

CHARLESTON BALL

As introduced in IRVIN C MILLER'S production success

THE BROWN SKIN REVUE

*Lyrics & Music by
Donald Heywood*

CHARLESTON BALL

(Best Charleston of the Season)

MARY ANN

(Catchiest Melody of the Season)

HULA LOU

(Hawaiian Song Hit of the Season)

AIN'T YOU MY BABY

(Jazziest Jazz of the Season)

*This copy contains
VOCAL, PIANO,
UKULELE, VIOLIN,
& MANDOLIN
Arrangements*

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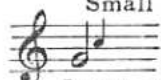
CHARLESTON BALL

3

Tune Ukulele

G C E A

Small notes for Mandolin



Large notes for Violin and Voice
and C Melody Sax.

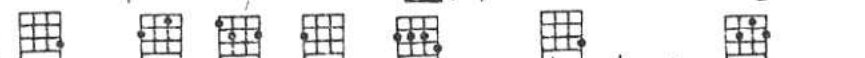
By DONALD HEYWOOD

Piano



Ukulele Arr. by MAY SINGHI BREEN

VOICE



Ev - 'ry - bod - y's go - in' down to the Charleston

Till Ready



Ball Got my in - vi - ta - tion and I mean that ain't no stall,



If you want to be up - to - date, Get to - geth - er, don't be late. — I'm



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4 CHORUS

Sav - in' my mon - ey, for me and my hon - ey are goin' to the Charles - ton

Ball, I've got my Tux - e - do pressed, — My ba - by will look the best

when she's dressed, Chit - lin's a - stew - in', And homebrew a brew - in', And there'll be some chew - in'

too. When they play "Geor - gi - a Brown" Ev - 'ry clown will pick 'em up and lay 'em

down, We'll do the Charles-ton, (from left to right) Charles-ton, (stop that fight)

This system contains the first vocal line and piano accompaniment. The vocal line has two 'spoken' sections indicated by brackets. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Charles-ton (turn out the light) Charles-ton, Charles-ton. If you want a treat, take your

This system continues the vocal melody and piano accompaniment. The piano part includes a '8va' marking under the bass line in the final measure.

feet up the street, Get a seat in the dark-town hall, We'll be there, one and all

This system continues the vocal melody and piano accompaniment. The piano part features a consistent eighth-note bass line.

At the Charles-ton Ball.

This system concludes the piece with a double bar line. It includes first and second endings for the vocal line, marked '1.' and '2.' respectively. The piano accompaniment also features first and second endings.