

Fan-Tan

Anthony, Bert R.  
arr: Brazil, M. I.

# Fan-Tan

by: Bert R. Anthony  
arr: M. I. Brazil

Original Copyright: 1800  
By: G. H. Munroe, Co.

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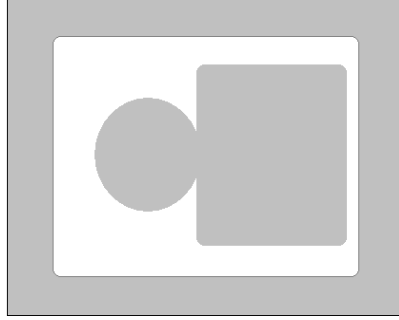
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## Anthony, Bert R.

**DOB:** 1876

**DOD:** 1923

While little has been found about the Bert Anthony, there are numerous listings of this ragtime music.

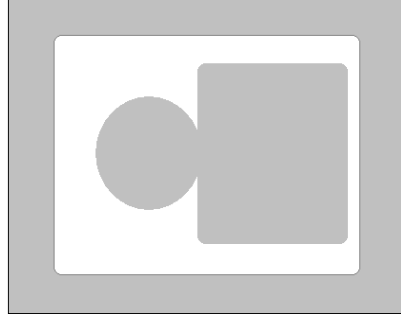


## Brazil, M.I.

**DOB:** unknown

**DOD:** unknown

Aside from the listing in "The Heritage Encyclopedia of Band Music," no additional information on M.I. Brazil has been found.



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**Fan-Tan** (two-step). Written in 1800 and published by the G.H. Monroe & Company (Fall River, MASS). Listed as a Chinese March Characteristic, march, two-step, or Polka, the piece had no dedication. The two-step was arranged by M.I. Brazil..

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### Biography:

Rehrig, William H. , Bierley, Paul E. (Editor), The Heritage encyclopedia of band music, Robert Hoe Foundation, Columbus, OH., p. 101

Program note researched by Marcus L. Neiman  
Medina, Ohio

Additional information on either the composer or composition would be welcomed. Please send information to

[marcusneiman@zoominternet.net](mailto:marcusneiman@zoominternet.net)

# FAN-TAN.

By BERT R. ANTHONY.

PICCOLO.

(Chinese March Characteristic.) *Composer of "A Warm Reception."*

*Introd.*

*March, Two-Step or Polka.*

Arr. by M. I. BRAZIL.

The musical score is written for Piccolo in 2/4 time. It begins with an Introduction (Introd.) and a March section. The score is divided into sections: Introd., March, and Trio. The Trio section is marked 'Trio' and includes a 'cresc.' marking. The score ends with a double bar line and a repeat sign.

Pub. by G. H. Munroe & Co. Fall River, Mass.

# FAN-TAN.

(Chinese March Characteristic.) By BERT R. ANTHONY.

OBOE.

March, Two-Step or Polka. Composer of "A Warm Reception"

Arr. by M. I. BRAZIL.

## Introd.

Musical notation for the Introduction section of the Oboe part. It consists of five staves of music in 2/4 time with a key signature of two flats. The notation includes various dynamics such as *f*, *mf*, *sfz*, *p*, and *ff*, along with articulation marks like accents and slurs. There are also numerical markings '2' and '3' indicating fingerings or phrasing.

Musical notation for the Trio section of the Oboe part. It consists of four staves of music in 2/4 time with a key signature of two flats. The notation includes various dynamics such as *ff*, *p*, *sfz*, *pp*, *mf*, *p cresc*, and *sfz*. The music features more complex rhythmic patterns and articulation.

# FAN-TAN .

By BERT R. ANTHONY.

E♭CLARINET .

(Chinese March Characteristic.) *Composer of "A Warm Reception"*

*March, Two-Step or Polka .*

Arr. by M. I. BRAZIL .

*Introd.*

The musical score is written for E♭ Clarinet in 2/4 time. It begins with an *Introd.* section featuring a melodic line with a *trium* (trill) and a *March* section marked with a tempo of 8. The *March* section includes dynamic markings such as *p*, *mf*, *fz*, *f*, and *ff*, along with trills and triplets. The *Trio* section is in 3/4 time and features a more rhythmic melody with dynamic markings like *ff*, *p*, and *mf*. The score concludes with a *prece* section marked *ff* and *trium*.

# FAN - TAN .

1st B♭ CLARINET.

(Chinese March Characteristic.)

By BERT R. ANTHONY.

*Introd.*

*March, Two-Step or Polka.*

Composer of "A Warm Reception".

Arr. by M. I. BRAZIL.

The musical score is written for a 1st B♭ Clarinet in 2/4 time. It begins with an introduction marked 'Introd.' and a main section marked 'March'. The score consists of two systems of staves. The first system contains five staves of music, and the second system contains four staves, starting with a 'Trio' section. The music is characterized by frequent triplets and a variety of dynamic markings including *f*, *p*, *mf*, *ff*, *sfz*, *pp*, and *perese*. The piece concludes with a double bar line and a final dynamic marking of *sfz*.

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# FAN-TAN .

By BERT R. ANTHONY.

2nd & 3rd B♭ CLARINETS. (Chinese March Characteristique.) *Composer of "A Warm Reception."*  
*March, Two-Step or Polka.* Arr. by M. I. BRAZIL .

*Introd.* *March*

The musical score is written for two parts: 2nd and 3rd B♭ Clarinets. It begins with an introduction in 2/4 time, marked with dynamics such as *p*, *mf*, and *sfz*. The main section is a march in 2/4 time, also marked with various dynamics including *f*, *ff*, *sfz*, *p*, and *mf*. The score includes triplets and slurs. A 'Trio' section begins with a key signature change to one flat (B♭ major) and a 3/4 time signature, marked with *ff* and *p*. The piece concludes with a final flourish marked *sfz*. The publisher information at the bottom reads: Pub. by G. H. Munroe & Co. Fall River, Mass.

# FAN - TAN .

BASSOON.

(Chinese March Characteristique.)

By BERT R. ANTHONY.

March, Two-Step or Polka.

Composer of "A Warm Reception."

Arr. by M. I. BRAZIL.

*Introd.*

The Introduction section consists of five staves of music. The first staff begins with a dynamic of *f* and a tempo marking of *pp*. The second staff features dynamics of *p*, *mf*, *sfz*, *mf*, and *f*. The third staff includes *ff*, *sfz*, *f*, and *mf*. The fourth staff has *p*, *mf*, and *mf*. The fifth staff concludes with *sfz*, *f*, *ff*, and *sfz*.

The Trio section consists of four staves of music. The first staff starts with *ff* and *p*. The second staff includes *p*, *ff*, and *sfz*. The third staff features *pp*, *p cresc.*, *sfz*, and *ff*. The fourth staff concludes with *p*, *ff*, and *sfz*.

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# FAN-TAN .

**E♭ CORNET.**

(Chinese March Characteristique.)  
*March, Two-Step or Polka.*

By BERT R. ANTHONY.

Composer of "A Warm Reception?"

Arr. by M. I. BRAZIL.

*Introd.*

*f* *Cl.* *cymb.* *p* *cymb.* *p* *March* *p*

*mf* *mf* *sfz* *p* *mf*

*Cl.* *p* *ff* *ff* *f* *mf* *p* *f*

*sfz* *p* *mf* *f* *ff* *ff* *sfz*

**Trio** *ff* *Clar.* *Clar.* *p* *ff* *sfz* *p* *cresc.*

*pp* *cymb.* *pp* *p* *cymb. Bass* *p* *fz* *ff*

*p* *ff* *fff* *sfz*

# FAN-TAN .

SOLO B $\flat$  CORNET.

(Chinese March Characteristique.)  
 March, Two-Step or Polka.

By BERT R. ANTHONY,  
 Composer of "A Warm Reception".  
 Arr. by M. I. BRAZIL .

*Introd.*

Cl.  
 cymb.  
 p  
 sfz  
 p  
 mf  
 ff  
 sfz  
 f  
 p  
 mf  
 mf  
 sfz

Cl.  
 Altos  
 p  
 mf  
 f  
 ff  
 sfz

Trio  
 ff  
 sfz  
 p  
 pp  
 Altos  
 cymb.  
 Cl.  
 mf  
 cresc.  
 sfz  
 ff  
 sfz

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# FAN-TAN .

1st Bb CORNET.

(Chinese March Characteristic.)

By BERT R. ANTHONY.

March, Two-Step or Polka. Composer of "A Warm Reception."

Arr. by M. I. BRAZIL.

*Introd.*

The musical score for the 1st Bb Cornet part is written in 2/4 time and consists of an introduction and a main march section. The introduction begins with a dynamic of *f* and includes a triplet of eighth notes. The main section is marked with a '2' and includes dynamics such as *p*, *mf*, *f*, *sfz*, and *ff*. It features various articulations like accents and slurs, and includes a triplet of eighth notes. The score concludes with a 'Trio' section marked with a '4' and a '2', featuring dynamics like *f*, *mp*, *mf*, *p*, *cresc.*, *sfz*, and *ff*. A 'Solo Cor.' section is also present, marked with a '10' and a '2', featuring dynamics like *mp*, *mf*, *p*, *cresc.*, *sfz*, and *ff*. The score ends with a final dynamic of *ff*.

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# FAN-TAN.

(Chinese March Characteristique.) By BERT R. ANTHONY.  
2nd & 3rd B♭ CORNETS. *March, Two-Step or Polka.* Composer of "A Warm Reception".  
*Introd.* Arr. by M. I. BRAZIL.

The musical score is written for 2nd and 3rd B-flat Cornets in 2/4 time. It is divided into three main sections: an Introduction, a March, and a Trio. The Introduction begins with a forte (f) dynamic and includes a first ending marked with a '2'. The March section features a variety of dynamics including piano (p), mezzo-forte (mf), sforzando (sfz), and fortissimo (ff), with a first ending marked with a '2'. The Trio section starts with fortissimo (ff) and includes a section for 'Altos' (Alto Saxophones) with a 'Perese' (ritardando) instruction. The score concludes with a final first ending marked with a '2' and a sforzando (sfz) dynamic.

# FAN-TAN.

1st & 2nd E♭ALTOS.

(Chinese March Characteristic.)

By BERT R. ANTHONY.

Composer of "A Warm Reception."

*Introd.*

*March, Two-Step or Polka.*

Arr. by M. I. BRAZIL.

*March.*

*Trio*

*staccato*

*3*

*n*

*ff*

*ff*

*sfz*

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# FAN-TAN.

3rd & 4th E♭ ALTOS.

(Chinese March Characteristic.) By BERT R. ANTHONY.

March, Two-Step or Polka. *Composer of "A Warm Reception."*

Arr. by M. I. BRAZIL.

*Introd.*

*March*

*Trio*

*staccato*

*cresc.*

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# FAN-TAN.

(Chinese March Characteristique.) By BERT R. ANTHONY.

1st & 2nd TENORS 

*March, Two-Step or Polka.* Composer of "A Warm Reception".

Arr. by M. I. BRAZIL.

*Introd.*



The musical score is written for 1st and 2nd Tenors. It begins with an introduction in 2/4 time, marked with dynamics *p*, *mf*, and *sfz*. The introduction concludes with a double bar line. The main piece, labeled 'Trio', starts in 2/4 time with a key signature of one sharp (F#). It features a variety of dynamics including *mf*, *f*, *ff*, *sfz*, and *pp*. There are several 'Altos' markings above the staff, indicating melodic lines for the alto saxophone. The score includes repeat signs, first and second endings, and a section marked with a '4' and a '2' above the staff. The piece concludes with a final *sfz* dynamic.

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# FAN - TAN .

1st & 2nd TROMBONES. (Chinese March Characteristic.)

By BERT R. ANTHONY.

March, Two-Step or Polka.

Composer of "A Warm Reception".

Introd.

Arr. by M. I. BRAZIL.

The musical score is written for 1st and 2nd Trombones. It begins with an introduction in 2/4 time, marked with a '2' above the staff. The key signature has two flats (B-flat and E-flat). The introduction consists of several measures with dynamic markings of *p*, *mf*, *mf-sfz*, *mf*, *f*, *sfz*, and *f*. The main piece is in 2/4 time and features a 'Trio' section starting with a '4' above the staff. The score includes various dynamic markings such as *mf*, *sfz*, *mf*, *f*, *ff*, *sfz*, *ff*, *pp*, *pp*, *p cresc*, *Altos*, *sfz*, *ff*, *ff*, and *sfz*. There are also performance instructions like 'Altos' and 'pp' with lines underneath. The score ends with a double bar line and repeat dots.

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3rd TROMBONE ♭  
or B♭ BASS.

# FAN-TAN.

(Chinese March Characteristique.)

By BERT R. ANTHONY.

Composer of "A Warm Reception."

March, Two-Step or Polka.

Arr. by M. I. BRAZIL.

*Introd.*

The Introduction section consists of five staves of music in 2/4 time. The key signature has one flat (B♭). The music begins with a dynamic of *p* (piano) and features various rhythmic patterns including eighth and sixteenth notes. Dynamics range from *p* to *ff* (fortissimo). The section concludes with a double bar line and a repeat sign.

The Trio section begins with a 4-measure rest, followed by a 4-measure phrase. It then transitions to a 2-measure phrase with a dynamic of *ff* (fortissimo). The key signature changes to two flats (B♭ and E♭). The section includes a repeat sign with a first ending of 8 bars. Dynamics include *ff*, *sfz* (sforzando), *mp* (mezzo-piano), and *p cresc.* (piano crescendo). The section ends with a double bar line and a repeat sign.

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3rd TROMBONE  
or B $\flat$  BASS.

# FAN-TAN.

(Chinese March Characteristic.)

*March, Two-Step or Polka.*

By BERT R. ANTHONY.  
Composer of "A Warm Reception."  
Arr. by M. I. BRAZIL.

*Introd.*

The musical score is written for 3rd Trombone or B $\flat$  Bass in 2/4 time. It begins with an introduction of 8 measures, marked with a '2' above the staff and a 'p' dynamic. The introduction features a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. Dynamics include *p*, *mf*, and *f*. The introduction concludes with a double bar line and repeat signs. The main body of the score is the Trio section, starting at measure 9. It is marked with a '4' above the staff and a *ff* dynamic. The Trio section consists of 8 measures, marked with a '8' above the staff. It features a melodic line with eighth notes and a bass line with eighth notes. Dynamics include *ff*, *sfz*, *pp*, and *p cresc.*. The score concludes with a double bar line and repeat signs.

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*sfz*

# FAN-TAN .

By BERT R. ANTHONY.

BARITONE 

(Chinese March Characteristique.)

Composer of "A Warm Reception"

March, Two-Step or Polka.

Arr. by M. I. BRAZIL.

*Intro.*

*Bass* *Solo*

*f* *pp* *p* *mf*

*p* *mf* *sfz* *p* *mf*

*f* *ff* *sfz* *f*

*p* *p* *mf* *p*

*mf* *sfz* *p* *mf* *f* *ff* *sfz*

*Trio*

*ff* *p* *Bassoon*

*p* *ff* *sfz* *p*

*pp* *pp* *p cresc.* *sfz*

*p* *ff* *sfz*

The musical score is written for Baritone, Bass, and Bassoon. It begins with an 'Intro.' section in 2/4 time, marked with a key signature of one sharp (F#). The Baritone part starts with a forte (f) dynamic, followed by a piano (pp) section for the Bass. The Bass part features a 'Solo' section with a piano (p) dynamic. The score includes various dynamics such as mezzo-forte (mf), sforzando (sfz), piano (p), and fortissimo (ff). The piece concludes with a Trio section in 2/4 time, marked with a key signature of one flat (Bb). The Bassoon part is prominent in this section, with dynamics ranging from piano (p) to fortissimo (ff). The score is published by G. H. Munroe & Co. in Fall River, Mass.

# FAN-TAN .

By BERT R. ANTHONY.

BARITONE 9:

(Chinese March Characteristic.)

Composer of "A Warm Reception."

March, Two-Step or Polka.

Arr. by M. I. BRAZILL.

*Introd.* *Bass* *Solo* *March*

The musical score is written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of several staves of music. The top staff is for the Baritone 9 part, followed by a Bass part, and then a Trio part. The score includes various dynamic markings such as *f*, *mf*, *ff*, *p*, *pp*, *sfz*, and *ppp*. There are also performance instructions like *resc.* (ritardando) and *pp* (pianissimo). The music features a mix of eighth and sixteenth notes, often with slurs and accents. The piece concludes with a double bar line and repeat dots.

BASSES.

FAN - TAN .

(Chinese March Characteristique.)

By BERT R. ANTHONY.

Composer of "A Warm Reception".

March, Two-Step or Polka .

Arr. by M. I. BRAZIL.

Introd.

Bar.

The musical score is written for Basses in 2/4 time. It begins with an introduction marked 'Bar.' and a first ending bracketed '2'. The dynamics range from *f* (forte) to *pp* (pianissimo). The piece then transitions into a 'Trio' section, also marked 'Bar.', with a first ending bracketed '2' and a second ending bracketed '8'. The tempo and dynamics vary throughout, including *sfz* (sforzando), *ff* (fortissimo), and *pp*. The score concludes with a final *sfz* dynamic.

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# FAN-TAN.

DRUMS.

(Chinese March Characteristic.)

By BERT R. ANTHONY.

*Introd.*

*March, Two-Step or Polka.*

Composer of "A Warm Reception".

Arr. by M. I. BRAZIL.

Bell or Triang. *mf* *2* *Tamb.* *mf* *2*

*Dr.* *Cymb.* *Tamb.* *Cymb.* *Dr.* *mf* *ff* *sfz* *Tamb.* *f*

*Dr.* *Cymb.* *f* *sfz* *mf* *Triang.* *ff* *mf* *Dr.* *mf* *sfz*

*Trio* *Bass* *ff* *Triang.* *p* *Dr.* *ff* *sfz*

*ff* *2* *Tamb.* *tr* *2* *tr* *Dr.* *ff* *sfz*

*p* *mf* *p* *mf* *Cymb.* *Cymb.*

*Triang. or Cymb.* *p cresc.* *Cymb.* *Dr.* *Dr.* *sfz* *ff*

*p* *ff* *fff* *sfz*