

A PROMINENT NUMBER ON SOUSA'S PROGRAMME.

DEDICATED TO
GRACE MAUDE MOORE

A WARM RECEPTION

This Is Certainly The
WARMEST THING
That Ever Happened.



CHARACTERISTIC MARCH
TWO STEP & CAKE-WALK.

by BERT R. ANTHONY.

BAND.
ORCHESTRA
MANDOLIN SOLO.
MANDOLIN & PIANO.

Published by
G. H. MUNROE & CO.
FALL RIVER, MASS.

VIOLIN & PIANO.
MANDOLIN & GUITAR.
2nd MANDOLIN

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BERT. R. ANTHONY'S

"Fan-Tan"

CHINESE MARCH CHARACTERISTIQUE.



We have this much to say about it.—It is one of the best pieces this successful composer has ever written. It is original to a standstill, and has a new and catchy swing that is irresistible. It is now being played by all the leading bands and orchestras throughout the country and is destined to be as popular, if not more so, than Bert R. Anthony's famous Cake-Walk and Two-Step "A Warm Reception."

FAN-TAN is published for Band, Orchestra, Two Mandolins, Guitar, Two Banjos, and Piano Accompaniment, and can be procured at all music stores.

Play "FAN-TAN" and be a Winner.



G. H. MUNROE & CO.,

Music Publishers.

FALL RIVER, MASS.

The members of the "Lucky Seben Social Club" had made gorgeous preparations for an entertainment to be given in honor of a prominent member (Prof. Adolphus Duskee) just returning from a trip abroad. A burst of music greeted him upon being ushered into the hall, which was profusely decorated with flowers and palms, and ablaze with colored lights. Observing the evident delight with which the members of the Club received him, he remarked: "Well, this is cert'ny A WARM RECEPTION."

MUNROE EDITION.
POPULAR.

A WARM RECEPTION.

CHARACTERISTIC MARCH, TWO-STEP AND CAKE-WALK.

By BERT R. ANTHONY.

Introduction.

The introduction is written for piano in 2/4 time. It consists of four measures. The first measure starts with a forte (*f*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The key signature has one sharp (F#).

The first system of the main piece consists of six measures. It begins with a mezzo-forte (*mf*) dynamic. The melody continues in the right hand, and the bass line provides harmonic support. The key signature remains one sharp (F#).

The second system of the main piece consists of six measures. It begins with a forte (*f*) dynamic. The melody continues in the right hand, and the bass line provides harmonic support. The key signature remains one sharp (F#).

The third system of the main piece consists of six measures. It begins with a mezzo-forte (*mf*) dynamic. The melody continues in the right hand, and the bass line provides harmonic support. The key signature remains one sharp (F#).

The fourth system of the main piece consists of six measures. It begins with a mezzo-forte (*mf*) dynamic. The melody continues in the right hand, and the bass line provides harmonic support. The key signature remains one sharp (F#).

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BERT R. ANTHONY'S NEW MARCH,

"THE IMPERIAL"

ONE OF THE BEST.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music begins with a mezzo-forte (*mf*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines. A forte (*f*) dynamic marking appears in the fifth measure.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). This system includes first and second endings, indicated by '1' and '2' above the staff. The music starts with a piano (*p*) dynamic. The upper staff has a melodic line with slurs and accents, and the lower staff has a steady accompaniment.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with a melodic line in the upper staff and accompaniment in the lower staff. A forte (*f*) dynamic marking is present in the final measure of the system.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music concludes this section with a melodic line in the upper staff and accompaniment in the lower staff.

TRIO.

The Trio section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music begins with a piano (*p*) dynamic, which then increases to a forte (*f*) dynamic. The upper staff features a melodic line with slurs, and the lower staff has a steady accompaniment.

A Warm Reception. 3 p.—2nd page.

THE NEW SPANISH WALTZES,
"EL PASO,"
BY BERT R. ANTHONY.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in 2/4 time. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *mf* is present in the second measure.

The second system of musical notation continues the piece. It includes a *cres.* (crescendo) marking in the first measure and a *f* (forte) marking in the second measure. The system concludes with a repeat sign and a first ending bracket leading to a second ending.

The third system of musical notation features a *ff* (fortissimo) dynamic marking in the first measure. The melody in the upper staff continues with eighth notes, and the bass line in the lower staff maintains a steady accompaniment.

The fourth system of musical notation shows the continuation of the piano accompaniment. The upper staff has a melodic line with some rests, and the lower staff provides a consistent harmonic support.

The fifth system of musical notation concludes the piece. It features a *f* dynamic marking and ends with a repeat sign and a first ending bracket leading to a final chord.

A Warm Reception. 3p - 3rd page.

HAVE YOU HEARD
" I LOVE YOU SO "
A CHARMING LOVE SONG.

SOUSA'S GREAT NOVELTY HIT.

"I will play 'Fan-Tan' at the Pan-American Exposition."—JOHN PHILIP SOUSA.

NUFF SED.

BERT R. ANTHONY'S Chinese March, "FAN-TAN." Characteristique,

A positive novelty! An innovation in Two-Steps!

COPY OF SOUSA'S PROGRAMME.

Fall River, Mass., April 25th, 1901.

PROGRAMME.

1. OVERTURE, "Isabella," *Suppe*
 2. TROMBONE SOLO, "The Patriot," (new) *Pryor*
MR. ARTHUR PRYOR.
 3. PANTOMIMIC SUITE, "The History of a Pierrot," (new) *Morro Costo*
 4. SOPRANO SOLO, "Springtime," (new) *Leo Stern*
MISS BLANCHE DUFFIELD.
 5. GRAND SCENE AND ENSEMBLE, "Andrea Chenier," (new) *Giordana*
- INTERMISSION.—
6. { *a.* INVITATION A LA VALSE, *Weber*
 b. "FAN-TAN," Chinese March Characteristique, *Bert R. Anthony*
 7. { *a.* SERENADE ROCOCO, (new) *Meyer Helmand*
 b. MARCH, "Hail to the Spirit of Liberty," (new) *Sousa*
 Composed especially for the dedication of Lafayette Monument, and played first by Sousa's Band in Paris, July 4, 1900.
 8. VIOLIN SOLO, "Second Polonaise," in A Major, *Wieniawski*
 9. SUITE, "Hermene," *La Rondella*

NOTICES FROM FALL RIVER'S LEADING PAPERS.

A feature of the concert from a local viewpoint was the playing of Bert R. Anthony's "Fan-Tan," Chinese March Characteristique, and local pride was shown by the volume of applause that greeted its close. To satisfy the demands of the audience, Sousa played it a second time.—*Herald*.

"Fan-Tan," Chinese March Characteristique, composed by Bert R. Anthony of this city, was the second selection of the 6th number. The audience applauded warmly for the composer and for the playing of the piece. It was repeated for an encore.—*News*.

"Fan-Tan," Chinese March Characteristique, by Bert R. Anthony, the local composer, was played very effectively, and Sousa was forced to play it a second time.—*Globe*.

FAN-TAN as a Piano Piece—a novelty as a March—brilliant and effective

FAN-TAN as a Two-Step—has a new and original swing. as a Cake-Walk—WELL!!!

"I played the 'Fan-Tan' march to-day, and it was well received by a large audience. It is odd, catchy and characteristic and ought to prove popular among compositions of its class."

Giulio E. Capone, Banda Napoli, Providence, R. I.

"Fan-Tan" is being played with great success by thousands of bands and orchestras throughout the country. It is destined to be even more popular than Bert R. Anthony's famous cake-walk "A Warm Reception."

WHEREVER MUSIC IS SOLD YOU WILL FIND "FAN-TAN."
PLAY "FAN-TAN" AND BE A WINNER.

Published by G. H. MUNROE & CO., - Fall River, Mass.