

Flatiron, The

**Lerman, J. W.
arr: Mahl, Franz**

The Flatiron

**by: J. W. Lerman
arr: Franz Mahl**

**Original Copyright: 1903
By: N. Weinstein**

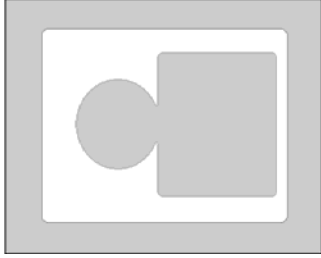
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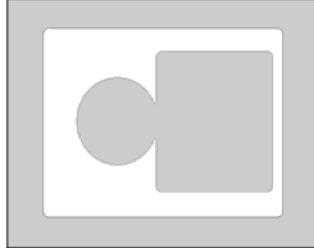


Lerman, J.W.

DOB: Unknown

DOD: Unknown

J.W. Lerman was a native of London, England, and moved to the United States with his family while a small boy. He was a lifelong resident of Brooklyn, New York. Self-taught on the organ, he held several important organist positions in the New York City area. He composed over 1,000 works.¹



Mahl, Franz

DOB: 1852 (Germany)

DOD: March 1911 (unknown)

Franz Mahl, a native of Germany, was born in 1852. He came to the United States and, beginning in 1899, went to work for Emil Ascher composing and arranging many of Ascher's best-selling publications. He committed suicide in March of 1911.²

Flatiron, The (march and two-step), was published in 1903 by N. Weinstein (New York City, NY) and published by Franz Mahl. The "Flatiron" building in Manhattan was completed the year before this publication. And it supposedly is where the slang expression "23 skidoo" comes from because the police would come and give the voyeurs, who were there girl-watching at this very windy intersection, the 23 skidoo to tell them to get out of the area."

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

¹ Rehig, William H., Bierley, Paul (editor). *The encyclopedia of band music*. Integrity Press, Westerville, OH. (2005). CD, used with permission

² Ibid.

Piccolo.

The Flatiron.

MARCH & TWO STEP.

J. W. LERMAN.
arr. by Franz Maehl.

The musical score is written for Piccolo and Trio. The Piccolo part consists of 12 staves of music, and the Trio part consists of 4 staves. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various dynamic markings such as *f*, *mf*, *ff*, *fff*, and *fz*. There are also performance instructions like *Trinc.*, *D. C. al*, and *D. S. twice*. The Trio part begins with a 3-measure rest. The score concludes with a double bar line and a repeat sign.

N. Weinstein Broadway & 23rd St. N. Y.

The Flatiron.

MARCH & TWO STEP.

J.W. LERMAN.
arr. by Franz Maht.

Oboe.

The musical score is written for Oboe and Trio. It consists of two main sections: Oboe and Trio. The Oboe section is written in 2/4 time and features a variety of dynamics including *mf*, *f*, *ff*, and *p*. It includes first and second endings, a *Fine.* marking, and a *tr* (trill) marking. The Trio section is also in 2/4 time and includes dynamics such as *p*, *mf*, *ff*, and *tr*. It features a *rit.* (ritardando) marking, a *tr* marking, and a *D. C. al. fine.* marking. The score is printed on ten staves, with the Oboe part on the top five staves and the Trio part on the bottom five staves.

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ff D. S. twice.

The Flatiron.

MARCH & TWO STEP.

E♭ Clarinet.

J. W. LERMAN.
arr. by Franz Mahl.

First system of musical notation for E♭ Clarinet. It consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of dynamics including *mf*, *f*, *ff*, and *p*. There are first and second endings marked with '1' and '2'. The system concludes with the word *Fine.*

Second system of musical notation, labeled 'Trio.' It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music includes dynamics such as *p*, *mf*, *f*, and *ff*. A *Solo.* section is indicated in the third staff. The system ends with the instruction *ff D. S. twice.*

D. C. al. *ff* N Weinstein Broadway & 23rd St N Y *f* *ff* *D. S. twice.*

Solo or 1st B \flat Clarinet.

The Flatiron.

MARCH & TWO STEP.

J. W. LERMAN
arr. by Franz Mahl.

The musical score is arranged in three systems. The first system is for the Solo or 1st B \flat Clarinet, starting with a *sva* (sustained) section followed by a *loco* section. The second system is for the Trio, consisting of three staves. The third system is for the Brass, starting with *ff* dynamics and ending with *ff D.S. twice.* The score includes various musical notations such as slurs, accents, and dynamic markings like *mf*, *f*, and *ff*.

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2nd B \flat Clarinet.

The Flatiron.

MARCH & TWO STEP.

J. W. LERMAN.
arr. by Franz Mahl.

The musical score is written for a 2nd B-flat Clarinet. It consists of two main sections: a March and a Two Step. The March section is in 2/4 time and features a variety of dynamics including *f*, *mf*, *f*, *ff*, and *mf*. It includes first and second endings, with the second ending marked *ff*. The Two Step section is in 6/8 time and includes dynamics such as *p*, *mf*, *f*, and *ff*. It also features first and second endings, with the second ending marked *ff*. The score concludes with a *marcato* section marked *ff* and a final double bar line with a repeat sign. The tempo marking *And. S. twice.* is located at the bottom right of the page.

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And. S. twice.

Bassoon.

The Flatiron.

MARCH & TWO STEP.

J. W. LERMAN.
arr. by Franz Mahl.

The musical score is written for Bassoon and Trio. It begins with a 'Solo' section for the Bassoon, marked with dynamics *f*, *mf*, and *ff*. The Trio section follows, marked with dynamics *p*, *mf*, *f*, and *ff*, and includes the instruction *marcato*. The score concludes with a *Fine.* marking and a *D.C. al.* instruction. The piece is in 2/4 time and features various musical notations such as slurs, accents, and dynamic markings.

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ff D.S. twice.

E♭Cornet.

The Flatiron.

MARCH & TWO STEP.

J. W. LERMAN.
arr. by Franz Mahl.

The musical score is arranged in three systems. The first system contains the E♭Cornet part (treble clef, 8/8 time) and the Bass part (bass clef, 8/8 time). The E♭Cornet part begins with a dynamic of *f* and includes first and second endings. The Bass part starts with a dynamic of *f* and includes a *ff* section. The second system continues the E♭Cornet and Bass parts, with dynamics ranging from *mf* to *ff*. The E♭Cornet part concludes with a *Fine.* marking. The third system introduces the Trio (bass clef, 8/8 time) and continues the Bass part. The Trio part starts with a dynamic of *p* and includes a *mf marcato.* section. The Bass part continues with dynamics of *f*, *ff*, and *ff*. The score concludes with a *D. C. al. fine.* marking and a *D. S. twice.* instruction.

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Solo B \flat Cornet.

The Flatiron.

MARCH & TWO STEP.

J. W. LERMAN.
arr. by Franz Mahl.

The musical score is written for a Solo B \flat Cornet and a Trio. The Solo part consists of five staves of music, starting with a *f* dynamic and including a *Solo.* section marked *p* and *Cor. ff*. The Trio part consists of four staves of music, starting with a *p* dynamic and including a *Solo.* section marked *p* and *ff*. The score includes various dynamics such as *f*, *mf*, *ff*, and *p*, as well as performance instructions like *Bar.*, *1st Cor.*, *Bass.*, *Fine.*, *marcato*, *D. C. al.*, and *D. S. twice.*

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The Flatiron.

MARCH & TWO STEP.

1st Bb Cornet.

J. W. LERMAN.
arr. by Franz Mahl.

The musical score is written for a 1st Bb Cornet and a Trio. The 1st Bb Cornet part consists of six staves of music. It begins with a *Solo.* marking and includes dynamic markings of *f*, *mf*, *f*, *ff*, *mf*, and *f*. There are first and second endings indicated by '1' and '2'. The part concludes with a *Fine.* marking. The Trio part consists of three staves of music. It begins with a *Solo.* marking and includes dynamic markings of *p*, *mf*, *f*, *f-ff*, *f*, and *ff*. It also features a *marcato.* marking and ends with a *D. C. al. f.* marking. The score is written in a key signature of one flat (Bb) and a 2/4 time signature.

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ff *D. C. al. f.* twice.

The Flatiron.

2nd & 3rd Bb Cornets.

MARCH & TWO STEP.

J. W. LERMAN.
arr. by Franz Mahl.

The musical score is written for 2nd and 3rd Bb Cornets and a Trio. It consists of several staves of music. The top staff is for the 2nd and 3rd Bb Cornets, starting with a *unis.* (unison) instruction. The middle staves are for the Trio, with dynamics ranging from *p* (piano) to *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a *Fine.* marking and a *D. S. twice.* instruction.

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The Flatiron.

MARCH & TWO STEP.

Solo or 1st EbAlto.

J. W. LERMAN.
arr. by Franz Mahl.

1
2
p
mf
ff
mf
f
Fine.
Trio.
p
mf
marcato.
p
f
ff
ff
marcato.
ff
ff
ff
D.C. al.
D.S. twice.

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2nd & 3rd Eb Altos.

The Flatiron.

MARCH & TWO STEP.

J. W. LERMAN.
arr. by Franz Mahl.

The musical score is written for 2nd and 3rd Eb Alto parts. It consists of several staves of music. The first staff is marked *unis*. The second staff has dynamics *sf* and *mf*. The third staff has dynamics *mf* and *ff*. The fourth staff has dynamics *p* and *ff*. The fifth staff has dynamics *mf* and *f*. The sixth staff is labeled *Trio.* and has dynamics *p* and *mf*. The seventh staff has dynamics *f* and *ff*, and is marked *marcato.*. The eighth staff has dynamics *f* and *ff*, and is marked *unis.*. The ninth staff is labeled *2d Alto.* and *3d Alto.* and has dynamics *ff*. The score concludes with a *Fine.* marking and a *D. S. al. ff* instruction.

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D. S. twice.

The Flatiron.

MARCH & TWO STEP.

J. W. LERMAN.
arr. by Franz Mahl.

1st & 2nd Tenors.

The musical score is written for 1st and 2nd Tenors and a Trio. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked with a common time signature. The score includes various dynamics such as *f*, *mf*, *ff*, *p*, and *ff*, along with articulation marks like accents and slurs. There are first and second endings indicated by '1' and '2'. The Trio section starts with a new key signature of two flats (B-flat and E-flat) and a common time signature. It includes markings for *p*, *mf*, *ff*, *ff*, *ff*, *ff*, and *ff*, as well as *unis.*, *marcato.*, and *D.C. al.*. The score concludes with a *Fine.* marking and a final *ff* dynamic.

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ff twice.

1st & 2nd Trombones.

The Flatiron.

MARCH & TWO STEP.

J. W. LERMAN.
arr. by Franz Mahl.

The musical score is arranged in 11 staves. The top five staves are for the 1st and 2nd Trombones, and the bottom six staves are for the Trio. The music is in 6/8 time and includes various dynamics such as *p*, *mf*, *f*, *ff*, and accents. It ends with a *D.C. al.* section and a *D.S. twice* instruction.

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D.S. twice.

3rd Trombone or
Bb Bass.

The Flatiron.

MARCH & TWO STEP.

J. W. LERMAN.
arr. by Franz Mahl.

The musical score is written in bass clef with a key signature of two flats (Bb) and a time signature of 2/8. It consists of two main sections: a March and a Two Step. The March section begins with a first ending (marked '1') and a second ending (marked '2'). The Two Step section is marked 'Trio' and includes dynamic markings such as *mf*, *marcato*, *f*, *ff*, and *fz*. The score concludes with a double bar line and the instruction *ff D. S. twice.*

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The Flatiron.

MARCH & TWO STEP.

Baritone.

J.W. LERMAN.
arr. by Franz Mahl.

The musical score is written on ten staves. The first seven staves are for the Baritone part, and the last three are for the Trio. The Baritone part begins with a *Solo* marking and includes dynamic markings such as *f*, *mf*, *ff*, *p*, and *mf*. It also features performance directions like *1*, *2*, and *Fine*. The Trio part starts with a *p* dynamic and includes markings for *mf & marcato*, *ff*, *ff*, and *ff marcato*. The score concludes with the instruction *ff D. S. twice.*

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ff D. S. twice.

Baritone.

The Flatiron.

MARCH & TWO STEP.

J. W. LERMAN,
arr. by Franz Mahl.

The musical score is written for Baritone and Trio parts. The Baritone part is in the upper system, and the Trio part is in the lower system. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The Baritone part starts with a *Solo.* marking and includes first and second endings. The Trio part includes a *ff marcato.* marking at the beginning and a *ff* marking later. The score concludes with a *Fine.* marking and a *ff. S. twice.* instruction.

Solo.
mf
ff
mf
f
ff
Fine.

Trio.
mf
f marcato.
ff
ff. S. twice.

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The Flatiron.

MARCH & TWO STEP.

J.W. LERMAN.
arr. by Franz Mahl.

Tuba.

Musical score for Tuba, measures 1-12. The score is written in bass clef with a key signature of one flat and a 2/4 time signature. It includes dynamic markings such as *f*, *mf*, *ff*, and *p*. The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. A first ending bracket is present in measure 11, leading to a second ending in measure 12.

Trio.

Musical score for Trio, measures 1-12. The score is written in bass clef with a key signature of one flat and a 2/4 time signature. It includes dynamic markings such as *p*, *mf*, *f*, *ff*, and *ff marcato*. The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. A first ending bracket is present in measure 11, leading to a second ending in measure 12. The score concludes with the instruction *ff D. C. al. fine.*

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D. S. Irving

B \flat Bass or
3rd Trombone.

The Flatiron.

MARCH & TWO STEP.

J. W. LERMAN.
arr. by Franz Mahl.

The musical score consists of ten staves. The first six staves are for the main instrument (B \flat Bass or 3rd Trombone). The seventh staff is labeled 'Trio.' and includes dynamic markings *p*, *mf*, *marcato.*, and *p*. The eighth staff includes *f*, *f-ff*, and *D. Cal.*. The ninth staff includes *ff* and *fz*. The tenth staff includes *ff marcato.*, *ff*, and *ff. s. twice.*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

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Drums & Bells.

The Flatiron.

MARCH & TWO STEP.

J. W. LERMAN,
arr. by Franz Mahl.

The musical score is arranged in five systems. The first system contains five staves of music, primarily in bass clef, with dynamic markings such as *mf*, *f*, and *ff*. It includes a **Triangle** part and a **Dr.** (Drum) part. The second system continues the drum and triangle parts, with a **Bells** part introduced. The third system features a **Trio** section in treble clef, followed by more drum and bell parts. The fourth system includes a **B.D.** (Bass Drum) part and a **Cym only** (Cymbal only) part. The fifth system concludes with a **D. C. al** (Da Capo) section and a **D. S. twice** (Da Capo twice) instruction. Various dynamic markings like *ff*, *f*, *mf*, and *p* are used throughout to indicate volume changes.

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