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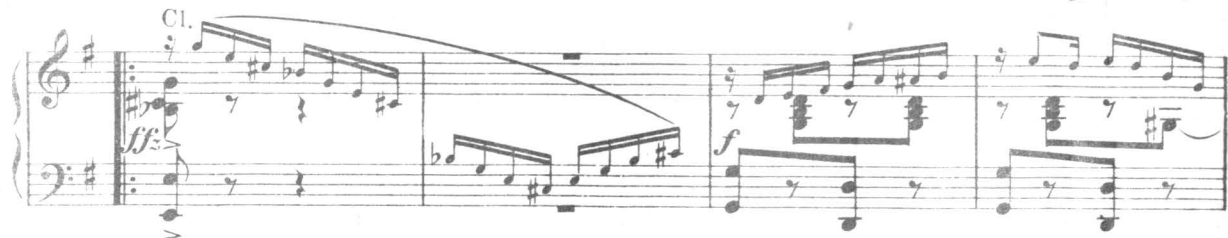
Procrastination Rag

H. C. Bickham

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Not too fast



1 2

ff

ff

ff

mf *cresc.*

mf *cresc.*

1 2

ff

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Procrastination Rag

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in A Not too fast

GEORGE L. COBB

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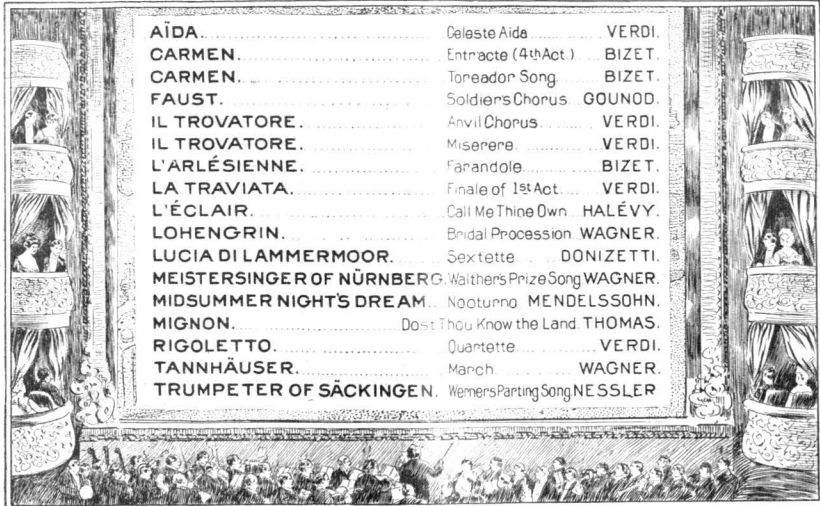
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in A

Procrastination Rag

Not too fast

GEORGE L. COBB

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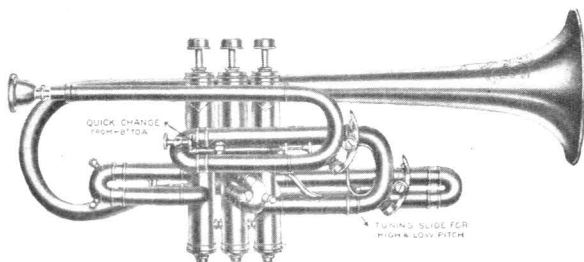
The musical score for the 1st Cornet part of "Procrastination Rag" is written on 15 staves. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked "Not too fast". The score includes various dynamic markings such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *cresc.* (crescendo). It also features articulation marks like accents and slurs, and repeat signs with first and second endings. Specific instrument labels include "Trom." (Trombone) and "Cl." (Clarinet). The score concludes with a final *ff* marking and a 2nd Cor. or Cello part indicated at the bottom.

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in A

Procrastination Rag

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GEORGE L. COBB

ff Horn

ffz

f

ffz

f

Trom.

ff Horn

ffz

f

ffz

f

Trom.

ffz

Horn

mf cresc.

f

mf cresc.

f

ffz

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Procrastination Rag

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GEORGE L. COBB

Not too fast

H. G. Reiblin

This page of musical notation is for a symphony, featuring multiple staves with various instruments. The notation includes dynamic markings such as *ff*, *f*, *mf*, and *cresc.*, as well as first and second endings. The instruments listed include Cello & 2^d Cor., Horn, 2^d Cor. or 'Cello, and 'Cello. The notation is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4.

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IF SO, HOW MAY IT BE DETERMINED?

It's Error Of Judgment To Choose An Inferior Tonal Standard: But It's Infirmary Of Character To Adhere To It When Discovered.

Smith, Brown and Jones of equal prominence and reputation as musicians have decidedly different standards of tonal ideality for the Mandolin and Guitar family of instruments. Their ideals cannot all be the true ideal if there be an absolute in tonal ideality; neither can any one of their ideals be the true ideal unless it coincides with the absolute in tonal ideality. Who then is to sit as judge to determine the absolute if indeed it be, and if it be not, and there is no way of determining it, it is self-evident that any kind or make of instrument which is the cause of any kind of tone, no matter how poor, as much ideal as any other, in which case, there can be in actuality no standard of instruments — no better, no best — it's all a matter of opinion or belief which is high or low, great or small, according to the development or musical evolution of him who hears. Such is a lie. Such is the truth. A lie because the absolute in present day tonal ideality is knowable; the truth because the development or musical evolution of him who hears is essential to discern the absolute of the present day and lift him (apart from the instrument) out of opinion and belief to knowledge.

But the absolute of today is not the absolute of tomorrow, or progress would be at a standstill. Moreover if the absolute of today were to suddenly give way to the ultimate (actual perfectness) our ears would not tolerate such tonal purity no more than our tongues will tolerate the purity of distilled drinking water.

Doubtless no reader has the facilities to determine the rate-force or complexity of vibration which enter into tonal production and are, therefore, not able to tell from the so-called tone photograph or from any mechanical or mathematical basis what is or is not the absolute in present day tonal ideality as produced by the various instruments under discussion. But such means are not necessary to the player no matter how useful or essential to the manufacturer or inventor. You may prove the absolute of present day tonal ideality just as we have. Moreover, the mechanical or mathematical method will only support the proof; and the proof, the mechanical or mathematical method.

Unbelief Of Proof Is The Belief Of A Lie.

Take any number of instruments you wish to prove (which to be conclusive should include the best of the best makes) and have them played alternately in the largest available auditorium. Place the most competent critics your town affords at the farthest nook from the instrument played, see that the backs of the critics are turned from the player so that they cannot hear with their eyes (!) that all concealed suggestion and prejudice may be eliminated. As a few measures are alternately played mark the verdict of each critic to the make of instrument played without the other critics or judges learning the verdict, as given, lest they be influenced accordingly. Distance is necessary to such a test because ill proportions such as a thin sounding-board, a large or deep air-chamber cause broad, though shallow ventriloquistic tones to so envelop a nearby listener as to make him think the tone is big while the distant listener knows it is diminutive. Moreover distance eliminates all noise incident to the tone production, which noise many times is so confused with the tone as not to be adequately discriminated and thus is falsely considered tonal power.

How Long Can Your Belief Linger In The Old Construction On Slight Evidence, On No Evidence, Or Against Evidence, The Evidence

We have made the above test many times with uniform results — the critics being always surprised at their universal or same decisions. Especially surprised is the lover of some special make of instrument who unknowingly gives an adverse verdict to his pet make of instrument. The verdict is uniform because the

Herewith, The Evidence You May Verify? Or, How Long Will The Only Disadvantage Of Your Honest Heart Be Credulity?

without avail. It is not, therefore, conceit when we affirm in all boldness and confidence that the absolute in present day tonal ideality is the tone that carries the farthest and retains the greatest body and purity, and that this is not only knowable, but it has been proven to be the "Gibson," whether Mandolin, Mandola, Mando-cello, Guitar or Harp-guitar, by hundreds besides the Gibson Company who have taken the trouble to investigate and have therefore, changed opinion or belief to knowledge. Furthermore, when all players will have thus investigated we will have a monopoly of the high-grade Mandolin and Guitar business.

An Opinionative Player Holds Not Opinions;— They Hold Him.

Therefore, listen, oh Teacher or Player, slave to belief and opinion. Belief is blindness without a principle to explain its hope. The night of credulity is far spent; the day of understanding is at hand. Too long have ye accepted without question the sticks, stones and traditions of instrument making accumulated in the snow-ball of acoustical history? What does it all avail whether instruments be of one construction or another if in the crucial test, the tone gets a feather edge and dies in transit? Verily the hour has struck when proof and demonstration instead of opinion and belief are summoned for evidence of actual superlativeness for you can have no faith in falsity (a ventriloquistic tone) when once you know falsity's true nature, and whether or not you are concerned with the "whys" and "wherefores" of construction, you verily are concerned whether truth or falsity furnish your enthusiasm for your given make of instrument, for if it be falsity the boughs of endeavor are too great for the stem and thus your fruitage becomes a windfall and your name goes down attached to the fall, for you pursue only that low ideality which has been forsaken and cast off by the most mighty of both the classes and the masses.

Will You Separate Yourself From A Cheap Success And Join The Advance Of The Absolute?

The very best — the absolute in present day tonal ideality — the "Gibson" is none too good for the humblest performer. Do you get this? It's apprehended slowly, but once realized, you won't idealize below the "Gibson," nor against it, but with it for it is the zenith of the know-able in tonal ideality.

From our free Book "F" architectural and acoustical truth independent of historical doctrines and time honored construction hobbies, knocks at the portal of your understanding. Know the reasons for the "Gibson" construction, and you will no more bow down to the old style instruments than you would prostrate yourself, face to the ground, at an eclipse of the sun, for knowledge of acoustical laws destroys the gods that ignorance of acoustical laws created.

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Procrastination Rag

DRUMS

Not too fast

W. Q. Beikstein

GEORGE L. COBB

2

ff

ff

f

1

ff

f

1

ff

f

Un Hoops

1 2 1

ff

f

1 1 2

ff

1

ff

f

ff

mf cresc.

f

mf cresc.

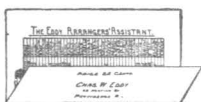
1 2

ff

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1st VIOLIN

Not too fast

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2d VIOLIN

Procrastination Rag

Not too fast

H. Q. Beikstein

GEORGE L. COBB

The musical score is written for a 2d Violin in G major (one sharp) and 2/4 time. It consists of 12 staves of music. The tempo is marked 'Not too fast'. The score includes various dynamics such as *f* (forte), *ff* (fortissimo), *ffz* (fortissimo with accent), *mf* (mezzo-forte), and *cresc.* (crescendo). There are also articulation marks like staccato and accents. The score features several first and second endings, indicated by '1' and '2' above the staff lines. The piece concludes with a final *ffz* dynamic.

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12	Spanish Silhouettes (Pomeroy)	12
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Procrastination Rag

'CELLO

Musical Director Grand Opera House
CHAS. T. WHEELER
VIRION.

Not too fast

GEORGE L. COBB

H. C. Beibster

The musical score is written for Cello, Viola, and Clarinet. It begins with a 2/4 time signature and a key signature of one sharp (F#). The tempo is marked 'Not too fast'. The score consists of 12 staves. The first staff is for Viola, marked *f*. The second and third staves are for Cello, marked *f* and *ffz*. The fourth and fifth staves are for Clarinet, marked *ff* and *f*. The sixth and seventh staves are for Cello, marked *ff* and *ffz*. The eighth and ninth staves are for Clarinet, marked *f* and *ffz*. The tenth and eleventh staves are for Cello, marked *mf* and *cresc.*. The twelfth staff is for Clarinet, marked *f* and *ffz*. The score includes various musical notations such as slurs, ties, and dynamic markings.



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Procrastination Rag

BASS

Not too fast

H. C. Beikstein

GEORGE L. COBB

The musical score for the Bass part of "Procrastination Rag" is written in 2/4 time with a key signature of one sharp (F#). The tempo is marked "Not too fast". The score consists of 12 staves of music. The notation includes various dynamics such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *cresc.* (crescendo). There are also markings for *ffz* (fortissimo with accent) and *ffz* (fortissimo with staccato). The score features several first and second endings, indicated by "1" and "2" above the staff. The music is characterized by a mix of eighth and sixteenth notes, with some measures containing rests. The overall style is typical of early 20th-century ragtime.

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1st Violin

Walter A. Phillips
arr. by Hans Rausch

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