



**THE BIG
DIGITAL**

Ragtime
BOOK

25 Piano Arrangements!

LATE ELEMENTARY TO INTERMEDIATE

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THE BIG DIGITAL *Page*time BOOK

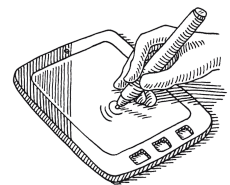
ARRANGED BY CAROL MATZ

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BDB03

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The Entertainer

Scott Joplin
Arranged by Carol Matz

Moderately

8va

f

4

2 1 2

3

RH over

4

1 2 1

p

5

5

1 5

1 3

4 2

f

5 4

1 3 1 3 4

8

1 2 1

p

2 1

4 3 4

Maple Leaf Rag

Scott Joplin
Arranged by Carol Matz

Moderately

Measures 1-3 of the piece. The music is in 4/4 time and begins with a forte (*f*) dynamic. The right hand features a melodic line with slurs and fingerings (1, 2, 1). The left hand provides a bass accompaniment with chords and single notes, including a triplet of eighth notes in measure 2.

Measures 4-6. Measure 4 is marked with a box containing the number 4. The right hand continues with a melodic line, and the left hand features a triplet of eighth notes in measure 5. Fingerings (1, 2, 5) are indicated for the right hand.

Measures 7-9. Measure 7 is marked with a box containing the number 7. The right hand starts with a piano (*p*) dynamic and includes markings for RH 1 and LH 2. The music transitions to a crescendo (*cresc.*) and then to a forte (*f*) dynamic. The left hand has a bass line with a double bar line in measure 8.

Measures 10-12. Measure 10 is marked with a box containing the number 10. The right hand continues with a melodic line, and the left hand has a bass line. The music concludes with a mezzo-piano (*mp*) dynamic. Fingerings (1, 2, 5) are indicated for the right hand.

The Sycamore

Scott Joplin
Arranged by Carol Matz

Moderately

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is marked "Moderately". The first measure starts with a piano (*mp*) dynamic. The right hand features a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), a half note (D5), and a quarter note (E5). The left hand plays a steady bass line of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3.

Musical notation for measures 5-8. Measure 5 begins with a boxed measure number "5". The right hand continues with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), a half note (D5), and a quarter note (E5). The left hand continues with quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. The dynamic changes to mezzo-forte (*mf*) in measure 8.

Musical notation for measures 9-12. Measure 9 begins with a boxed measure number "9". The right hand has a dotted quarter note (G4) followed by a half rest, then a dotted quarter note (A4) followed by a half rest. The left hand plays a quarter-note bass line: G2, A2, B2, C3, D3, E3, F3, G3. Fingerings "1" and "3" are indicated for the left hand.

Musical notation for measures 13-16. Measure 13 begins with a boxed measure number "13". The right hand has a quarter note (G4), a quarter note (A4), and a quarter note (B4) beamed together, followed by a quarter note (C5), a half note (D5), and a quarter note (E5). The left hand plays a quarter-note bass line: G2, A2, B2, C3, D3, E3, F3, G3. The dynamic is marked *cresc.* (crescendo) in measure 13. Fingerings "2", "3", "1", "2", "3" are indicated for the right hand.

Original Rags

Scott Joplin
Arranged by Carol Matz

Moderately

First system of musical notation (measures 1-4). The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is marked "Moderately". The first staff (treble clef) begins with a forte (*f*) dynamic and contains a melodic line with fingerings 4, 5, 2, 4, 2. The second staff (bass clef) contains a bass line with fingerings 2 and #3.

Second system of musical notation (measures 5-8). Measure 5 is marked with a boxed "5". The first staff (treble clef) features chords with fingerings 5, 1 and a dynamic of piano (*p*). The second staff (bass clef) has fingerings 1, 3, 3, 1. A hairpin dynamic marking is present between measures 6 and 7.

Third system of musical notation (measures 9-12). Measure 9 is marked with a boxed "9". The first staff (treble clef) has a melodic line with fingerings 4, 1, 2, 3, 4, 1, 2. The second staff (bass clef) has fingerings 4, 1, 2, 5. The dynamic is marked *p legato*.

Fourth system of musical notation (measures 13-16). Measure 13 is marked with a boxed "13". The first staff (treble clef) has a melodic line with fingerings 4, 1, 2, 3, 3. The second staff (bass clef) has fingerings 4, 1, 2, 5. The dynamic is marked *f*.

Doc Brown's Cake Walk

Charles L. Johnson
Arranged by Carol Matz

Lively

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music, each with a treble and bass staff. The first system starts with a *mp* dynamic and includes fingerings 2, 1 5 2 2, 1, and 2. The second system begins at measure 5 with a *p* dynamic, followed by a *f* dynamic, and includes fingerings 1, 3 1, 4, 5, and 1 3. The third system starts at measure 8 with a *f* dynamic and includes fingerings 3 1, 5, and 1 3. The fourth system starts at measure 11 with a *ff* dynamic, followed by a *p* dynamic, and includes fingerings 4, 1, and 5. The score includes various musical notations such as slurs, accents, and dynamic markings.

Meteor Rag

Arthur C. Morse
Arranged by Carol Matz

Moderately

mf

4

3

4

5

simile

8

2

Detailed description: This is a piano score for the piece 'Meteor Rag' in 4/4 time. The score is divided into four systems of two staves each (treble and bass clef). The first system starts with a tempo marking 'Moderately' and a dynamic marking '*mf*'. The first measure has a treble clef with a quarter note G4 (fingered 1) and a bass clef with a quarter rest. The second measure has a treble clef with a quarter note A4 (fingered 1), a quarter note B4 (fingered 2), and a quarter note C5 (fingered 3), all beamed together. The bass clef has a quarter rest. The third measure has a treble clef with a quarter note D5 (fingered 1) and a quarter note E5 (fingered 2), beamed together. The bass clef has a quarter note D4 and a quarter note E4, beamed together. The fourth measure has a treble clef with a quarter note F5 (fingered 3) and a quarter note G5 (fingered 1), beamed together. The bass clef has a quarter note F4 and a quarter note G4, beamed together. The fifth measure has a treble clef with a quarter note A5 (fingered 1) and a quarter note B5 (fingered 2), beamed together. The bass clef has a quarter note A4 and a quarter note B4, beamed together. The sixth measure has a treble clef with a quarter note C6 (fingered 3) and a quarter note B5 (fingered 2), beamed together. The bass clef has a quarter note C5 and a quarter note B4, beamed together. The seventh measure has a treble clef with a quarter note A5 (fingered 1) and a quarter note G5 (fingered 2), beamed together. The bass clef has a quarter note A4 and a quarter note G4, beamed together. The eighth measure has a treble clef with a quarter note F5 (fingered 1) and a quarter note E5 (fingered 2), beamed together. The bass clef has a quarter note F4 and a quarter note E4, beamed together. The second system starts with a measure number '3' in a box. The first measure has a treble clef with a quarter note G4 (fingered 1) and a quarter note A4 (fingered 3), beamed together. The bass clef has a quarter note G4 and a quarter note A4, beamed together. The second measure has a treble clef with a quarter note B4 (fingered 1) and a quarter note C5 (fingered 3), beamed together. The bass clef has a quarter note B4 and a quarter note C5, beamed together. The third measure has a treble clef with a quarter note D5 (fingered 4) and a quarter note E5 (fingered 1), beamed together. The bass clef has a quarter note D5 and a quarter note E5, beamed together. The fourth measure has a treble clef with a quarter note F5 (fingered 1) and a quarter note G5 (fingered 2), beamed together. The bass clef has a quarter note F5 and a quarter note G5, beamed together. The third system starts with a measure number '5' in a box. The first measure has a treble clef with a quarter note G4 (fingered 3), a quarter note A4 (fingered 1), a quarter note B4 (fingered 2), and a quarter note C5 (fingered 3), all beamed together. The bass clef has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together. The second measure has a treble clef with a quarter note D5 (fingered 2) and a quarter note E5 (fingered 1), beamed together. The bass clef has a quarter note D5 and a quarter note E5, beamed together. The third measure has a treble clef with a quarter note F5 (fingered 2) and a quarter note G5 (fingered 3), beamed together. The bass clef has a quarter note F5 and a quarter note G5, beamed together. The fourth measure has a treble clef with a quarter note A5 (fingered 1), a quarter note B5 (fingered 1), a quarter note C6 (fingered 1), and a quarter note B5 (fingered 1), all beamed together. The bass clef has a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note B5, all beamed together. The fifth measure has a treble clef with a quarter note A5 (fingered 1), a quarter note B5 (fingered 1), a quarter note C6 (fingered 1), and a quarter note B5 (fingered 1), all beamed together. The bass clef has a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note B5, all beamed together. The fourth system starts with a measure number '8' in a box. The first measure has a treble clef with a quarter note G4 (fingered 1), a quarter note A4 (fingered 1), a quarter note B4 (fingered 1), and a quarter note C5 (fingered 1), all beamed together. The bass clef has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together. The second measure has a treble clef with a quarter note D5 (fingered 1), a quarter note E5 (fingered 1), a quarter note F5 (fingered 1), and a quarter note G5 (fingered 1), all beamed together. The bass clef has a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5, all beamed together. The third measure has a treble clef with a quarter note A5 (fingered 1), a quarter note B5 (fingered 1), a quarter note C6 (fingered 1), and a quarter note B5 (fingered 1), all beamed together. The bass clef has a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note B5, all beamed together. The fourth measure has a treble clef with a quarter note G5 (fingered 1), a quarter note F5 (fingered 1), a quarter note E5 (fingered 1), and a quarter note D5 (fingered 1), all beamed together. The bass clef has a quarter note G5, a quarter note F5, a quarter note E5, and a quarter note D5, all beamed together. The fifth measure has a treble clef with a quarter note C6 (fingered 1), a quarter note B5 (fingered 1), a quarter note A5 (fingered 1), and a quarter note G5 (fingered 1), all beamed together. The bass clef has a quarter note C6, a quarter note B5, a quarter note A5, and a quarter note G5, all beamed together. The sixth measure has a treble clef with a quarter note F5 (fingered 1), a quarter note E5 (fingered 1), a quarter note D5 (fingered 1), and a quarter note C5 (fingered 1), all beamed together. The bass clef has a quarter note F5, a quarter note E5, a quarter note D5, and a quarter note C5, all beamed together.

Sunburst Rag

James Scott
Arranged by Carol Matz

Moderately

Musical notation for measures 1-2. Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 1 starts with a forte (*f*) dynamic. The right hand has a melodic line with a slur over measures 1 and 2, and a fermata over the final note. The left hand has a bass line with a slur over measures 1 and 2. Fingerings: RH 5, 4, 2; LH 1, 1, 2.

Musical notation for measures 3-4. Measure 3 starts with a boxed measure number '3'. The right hand has a melodic line with a slur over measures 3 and 4, and a fermata over the final note. The left hand has a bass line with a slur over measures 3 and 4. Fingerings: RH 5, 1, 5, 2; LH 1, 1, 2. Measure 4 ends with a fortissimo (*ff*) dynamic and a fermata over the final note.

Musical notation for measures 5-7. Measure 5 starts with a boxed measure number '5'. The right hand has a melodic line with a slur over measures 5 and 6, and a fermata over the final note. The left hand has a bass line with a slur over measures 5 and 6. Fingerings: RH 5, 1, 1, 2, 1, 2; LH 5, 1, 2, 5, 5, 1. Measure 7 starts with a mezzo-piano (*mp*) dynamic and has a fermata over the final note.

Musical notation for measures 8-10. Measure 8 starts with a boxed measure number '8'. The right hand has a melodic line with a slur over measures 8 and 9, and a fermata over the final note. The left hand has a bass line with a slur over measures 8 and 9. Fingerings: RH 3, 1, 2, 1, 1, 2; LH 1, 4, 5, 5, 1, 2, 3. Measure 10 ends with a fermata over the final note.

Echoes from the Snowball Club

Harry P. Guy
Arranged by Carol Matz

Moderately, with expression

mf *f*

3 1 4 1 3 3 3 3 1 1

5 3 2 1 3 2 3 2 2

mp *cresc.*

ped. simile

10 3 3 3 1 4 3 1 2 1

f *p* *cresc.*

1 3 1 2

15 3 1 4 1 2 2 1

mf *dim.* *pp*

1 *simile*

Evergreen Rag

James Scott
Arranged by Carol Matz

Moderately

The first system of music is in 4/4 time with a key signature of one sharp (F#). It begins with a mezzo-piano (*mp*) dynamic. The right hand features a melodic line with a slur over the first four notes, marked with fingerings 4 and 3. The left hand provides a bass line with fingerings 1, 2, 1, 1, 2, 1, 2. The system concludes with a fermata over the final chord.

The second system starts at measure 5, marked with a box containing the number 5. The right hand has a melodic line with slurs and fingerings 1, 2, 1, 2, 1, 3, 1, 2, 1, 2, 1. The left hand continues the bass line with fingerings 1, 2, 1, 2, 1, 2, 1. The system ends with a fermata.

The third system starts at measure 9, marked with a box containing the number 9. It features a mezzo-piano (*mp*) dynamic. The right hand has a melodic line with a slur and fingerings 4, 3, 2, 1, 4, 3, 2, 1. The left hand has a bass line with fingerings 1, 2, 1, 1, 2, 1, 2. The system ends with a fermata.

The fourth system starts at measure 13, marked with a box containing the number 13. It begins with a forte (*f*) dynamic. The right hand has a melodic line with slurs and fingerings 1, 2, 1, 2, 1, 2, 1. The left hand has a bass line with fingerings 1, 2, 1, 2, 1, 2, 1. The system concludes with a mezzo-piano (*mp*) dynamic and a fermata. The left hand has fingerings 4, 3, 2 under the final notes.