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SLOW PIECES FOR
SLOTH PIANISTS

IN SIMPLIFIED ARRANGEMENTS



Slow Pieces for Sloth Pianists

In simplified arrangements

MUSIC	**Camille Saint-Saëns, Georg Friedrich Händel, Dora Pejačević, Robert Schumann, Frédéric Chopin**
ARRANGEMENT	**Martin Malto**
GENRE	**Classical, Romantic Era**
INSTRUMENTATION	**Piano**

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Sloth Tips

Small words of wisdom for easygoing pianists

Sloth Tip 1 🦥

A sloth never plays faster than necessary – and practises best by going even slower than the piece should sound. Pay special attention to recurring figures and passages (not only at repeat signs). Once something feels secure, you may play it several times with joy. If you notice yourself rushing, consciously take the tempo back. Slowness here is not a shortcoming, but a stylistic choice.

Sloth Tip 2 🦶

In slow pieces, the pedal is your most important ally. Let the notes flow smoothly into one another. But: less is often more. Too much pedal makes everything muddy – and even sloths like clear contours.

Sloth Tip 3 🧘

Relaxation is technique. If your shoulders are raised or your hands are sweating, you are playing against your body. Shoulders down, arms heavy, wrists soft. The sound improves immediately.

Sloth Tip 4 🔉

Dynamics need time. A soft tone deserves just as much attention as a loud one. Take the space the music gives you – and use it.

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Piece-Specific Spoth Tips

Small words of wisdom for each piece

A Chorale (Schumann)

This is about tonal balance. Let the top voice sing while the other voices remain calm and supportive. Listen carefully whether any voice becomes too dominant – sloths prefer harmonious togetherness. Don't play the chords hard and blocky, but softly and with a gentle upward movement. Let every chord have direction and life. This makes the chorale warm and singing rather than dry.

Prelude No. 20 (Chopin)

The chords need a steady, sustaining sound. Don't re-attack each chord harshly; instead, hold the sound and carry it forward smoothly. Use plenty of pedal – but change it cleanly. The dramatic effect comes from calm and control, not from volume. The more relaxed your hands remain, the more powerful it will sound.

Sarabande (Handel)

The second beat of the bar is the high point. Give it a little more weight and time – not by pressing, but through a slight delay and good tone. Baroque music tolerates more structure than one might think. The Sarabande may be solemn, but it should not dissolve. Use the pedal sparingly – a touch of poise won't hurt.

Tortoises (Saint-Saëns)

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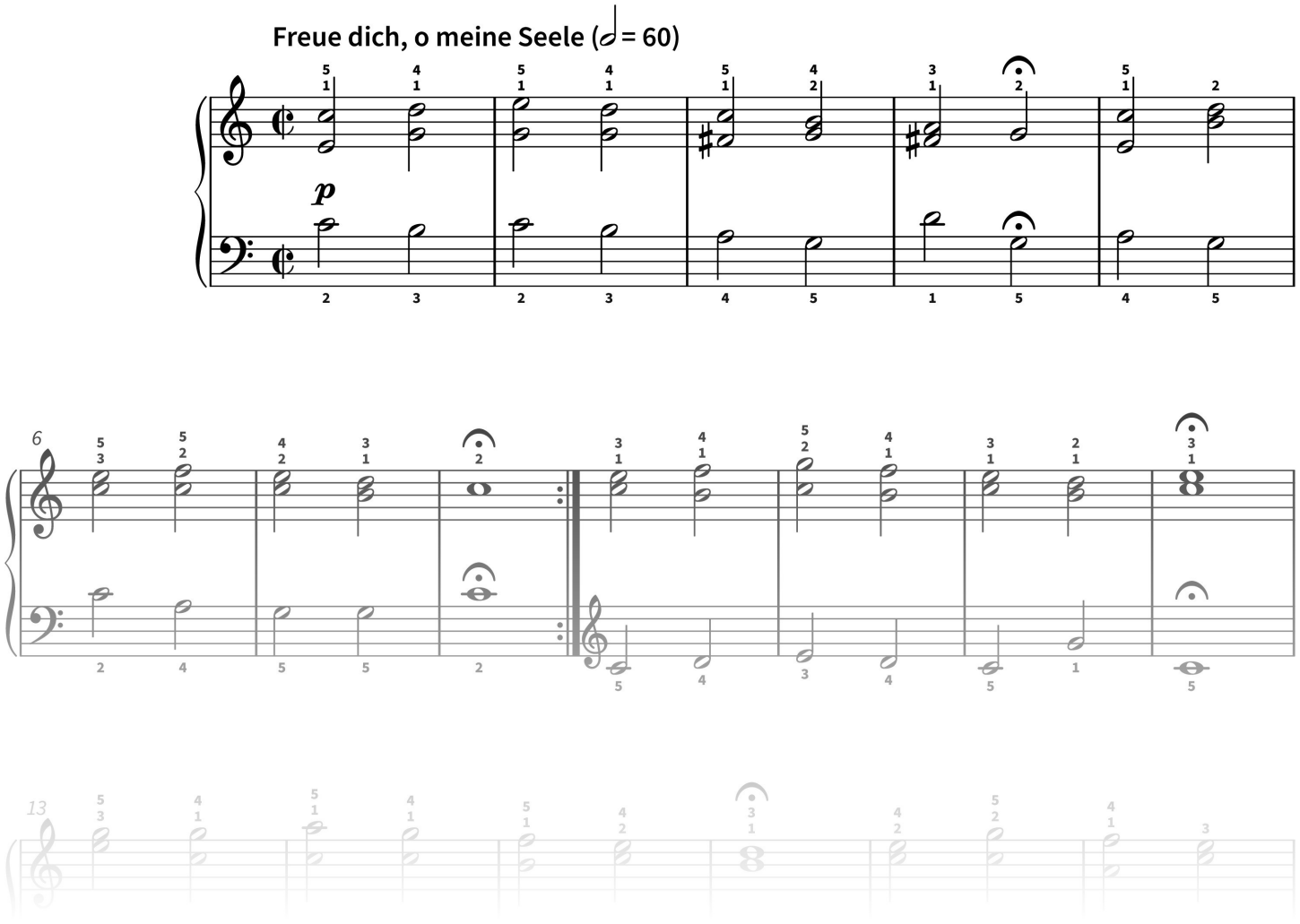
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A Chorale

from Album for the Young, Op. 68 No. 4

Music: Robert Schumann



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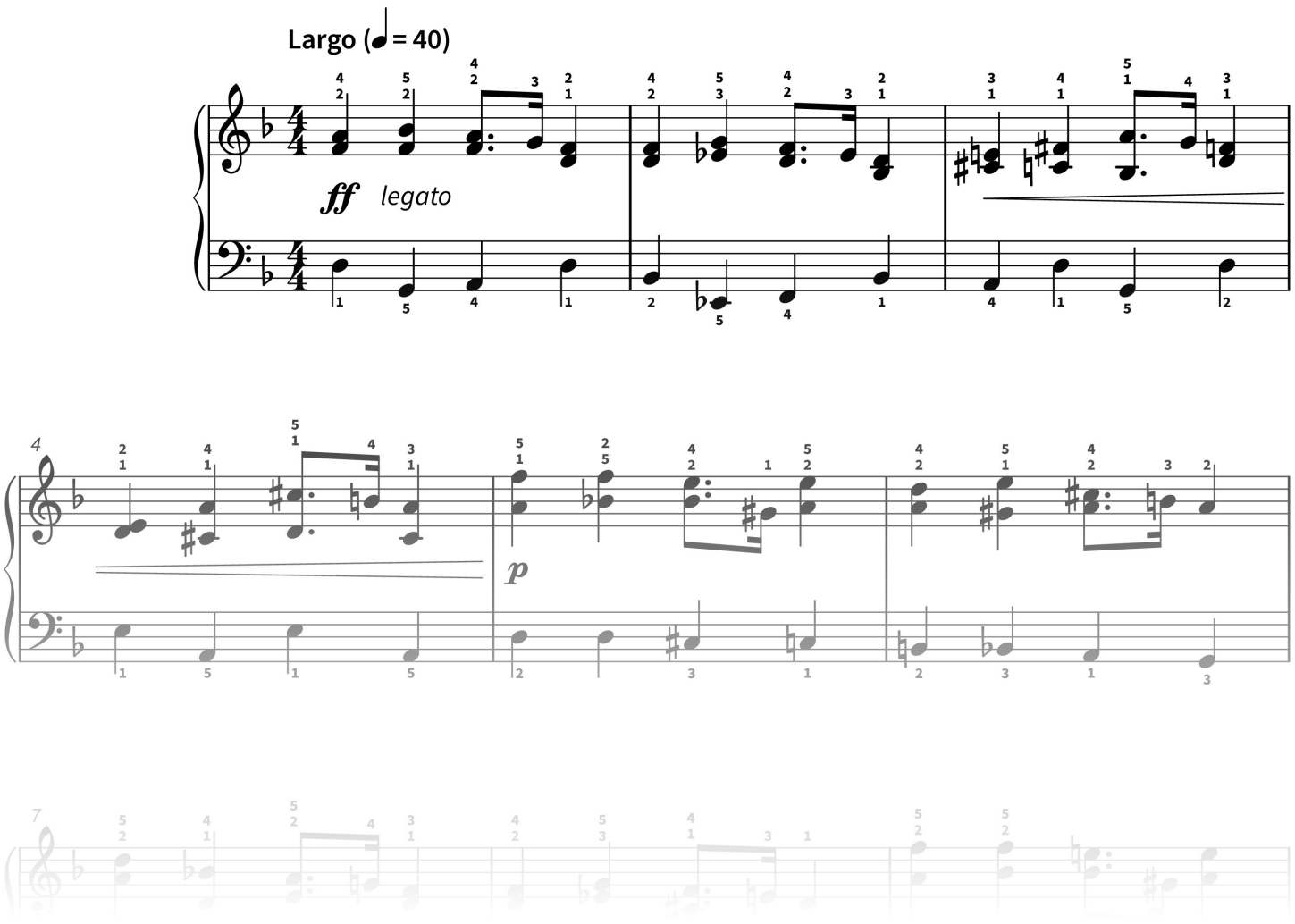
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Prelude No. 20

in C minor, Op. 28

Music: Frédéric Chopin



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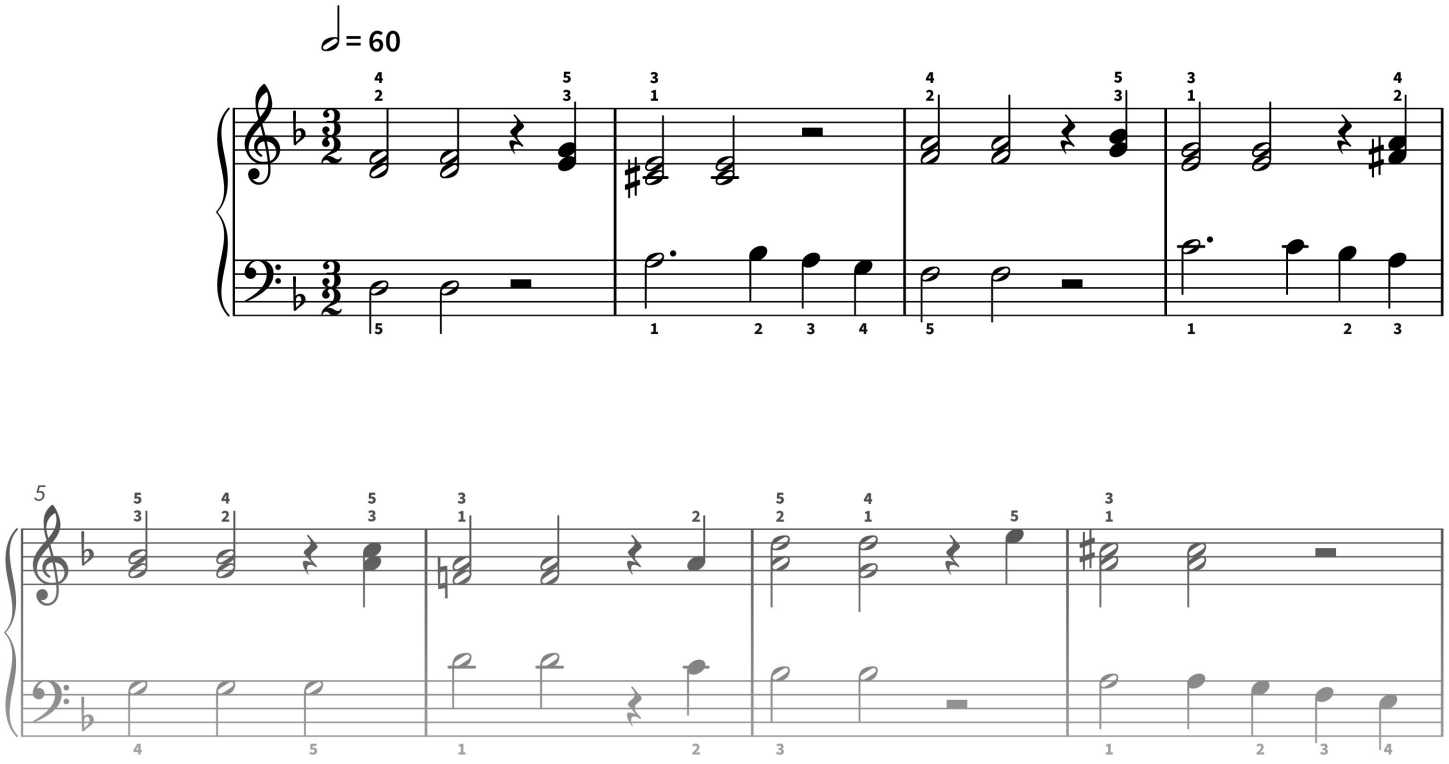
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Sarabande

from the Suite in D minor, HWV 437

Music: Georg Friedrich Händel



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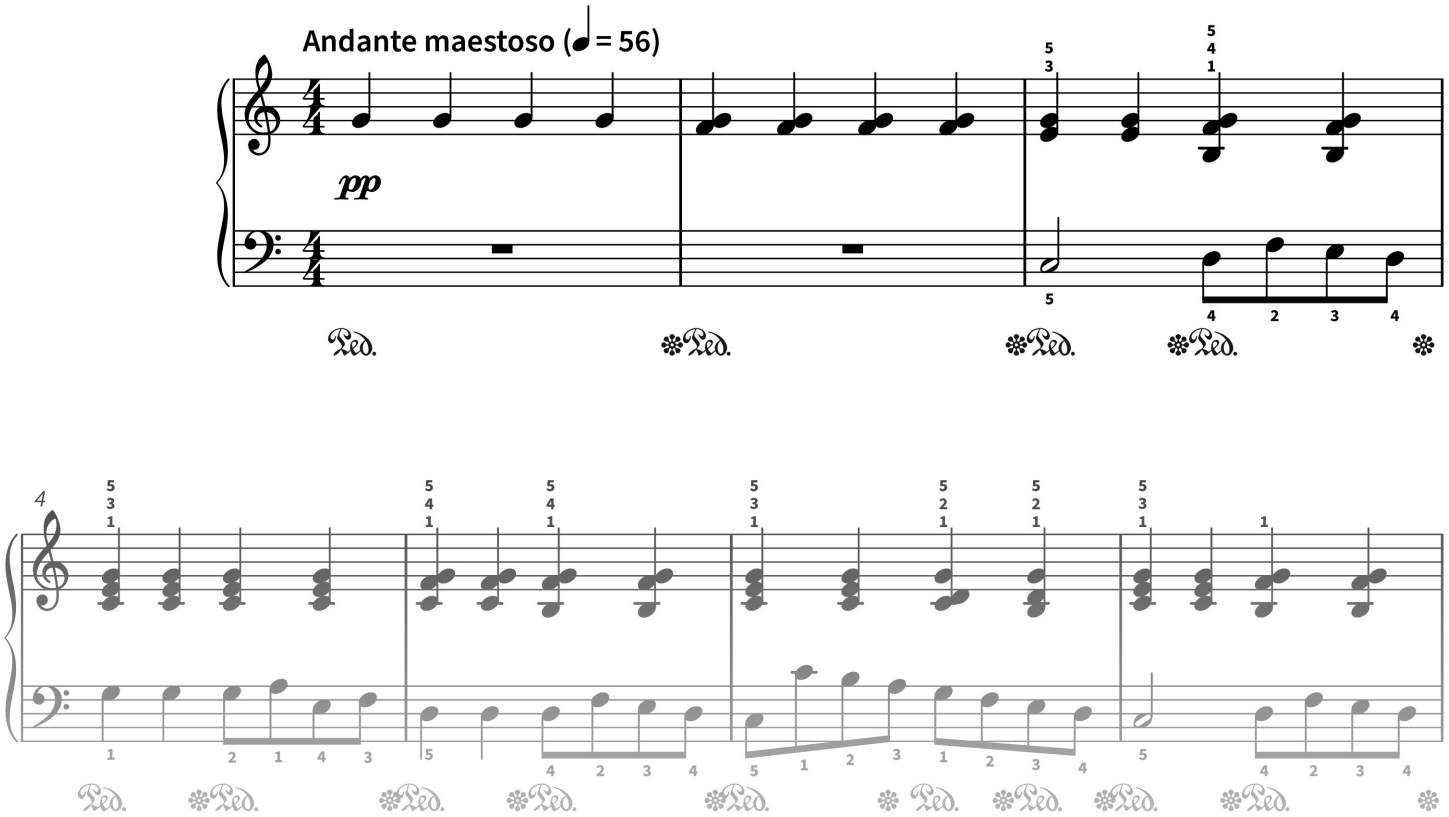
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Tortoises (Tortues)

from The Carnival of the Animals, R. 125

Music: Camille Saint-Saëns



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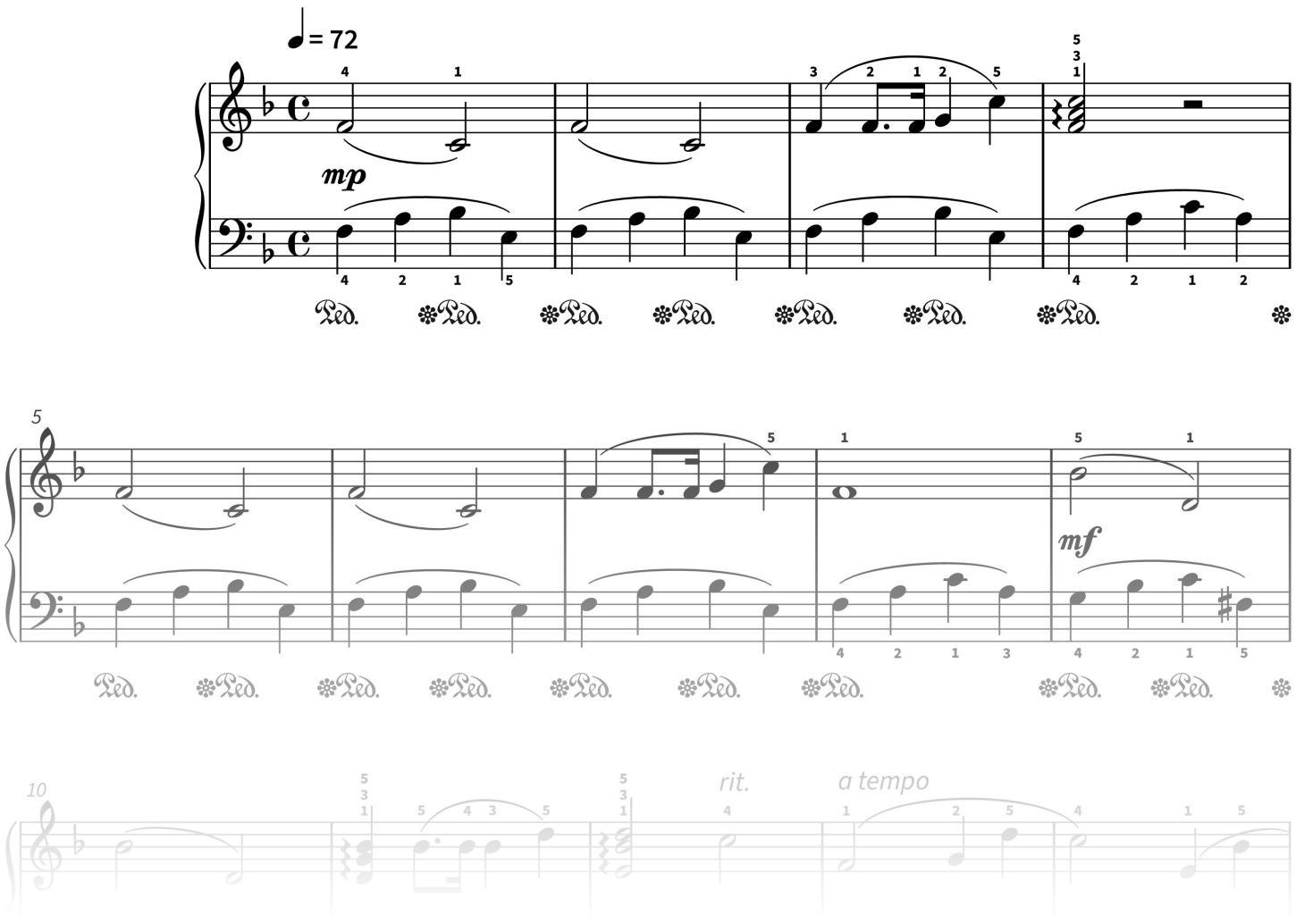
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Berceuse

Op. 2

Music: Dora Pejačević



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