



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.

PREVIEW



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.

Tortoise (Saint-Saëns)

PREVIEW



A Chorale

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

Music: Robert Schumann

Freue dich, o meine Seele (♩ = 60)

First system of musical notation for 'Freue dich, o meine Seele'. The piece is in C major, 2/4 time, with a tempo of 60 beats per minute. The first system consists of five measures. The right hand plays chords with fingerings: (5, 1), (4, 1), (5, 1), (4, 1), (5, 1), (4, 2), (3, 1), (5, 1), (2). The left hand plays a simple bass line with fingerings: 2, 3, 2, 3, 4, 5, 1, 5, 4, 5.

Second system of musical notation. It begins with a repeat sign. The right hand continues with chords and fingerings: (5, 3), (5, 2), (4, 2), (3, 1), (3, 1), (4, 1), (5, 2), (4, 1), (3, 1), (2, 1), (3, 1). The left hand continues with fingerings: 2, 4, 5, 5, 2, 5, 4, 3, 4, 5, 1, 5.

Third system of musical notation, which is faded. It continues the piece with the right hand playing chords and fingerings: (5, 3), (4, 1), (5, 1), (4, 1), (5, 1), (4, 2), (3, 1), (4, 2), (5, 2), (4, 1), (3). The left hand continues with fingerings: 2, 4, 5, 5, 2, 5, 4, 3, 4, 5, 1, 5.

PREVIEW

Prelude No. 20

in C minor, Op. 28

Music: Frédéric Chopin

Largo (♩ = 40)

ff legato

p

PREVIEW

Sarabande

from the Suite in D minor, BWV 437

Music: Georg Friedrich Händel

$\text{♩} = 60$



PREVIEW



Tortoises (Tortues)

from The Carnival of the Animals, R. 125

Music: Camille Saint-Saëns

Andante maestoso (♩ = 56)

pp

Red. Red. Red. Red.

Red. Red. Red. Red. Red. Red.

Red. Red. Red. Red. Red. Red.

PREVIEW

