



Hoban Glen

Canada, Winnipeg

Gymnopodie #5

About the artist

My first instrument is the piano, and I have a strong classical background, though I do not have a degree in music. As I got older, I took up playing the bamboo flute - as the piano is not very portable, and I wanted to be able to play while waiting for my bus. Later, I took up the panpipes, which I found better than the flute for playing while I walk, and during the cold winter (as they do not require the use of the fingers). Lately I have been attempting to teach myself to sing and play drums (primarily the cajon). My musical interests broadened as I got older to include Ragtime, 'Oldies', folk music (mainly on the panpipes), some pop music, and miscellaneous modern composers, including a number of the composers on this site. I have written some 30 or 40 pieces of music for the piano in a classical, semi-modern style. I am self-taught as a composer. Sadly, I have not composed much music since the late 90's, though I improvise daily (especially on the panflute).

... (more online)

Qualification:

I play at an advanced level, but I only took my grade 8 piano exam.

Artist page :

<https://www.free-scores.com/Download-PDF-Sheet-Music-glen-hoban.htm>

About the piece

**Title:**

Gymnopodie #5

Composer:

Glen, Hoban

Copyright:

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Publisher:

Glen, Hoban

Instrumentation:

Piano solo

Style:

Classical

Comment:

The fifth of some dozen or so gymnopodies I wrote back in the 1990's. It is a simple piece of music with a dreamy, nostalgic sort of mood. My teacher at the time remarked that it might even be a famous piece of music some day; the only time he ever made such a comment.

Hoban Glen on [free-scores.com](https://www.free-scores.com)



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Andante Teneramente

The musical score for Gymnopedie #5 is presented in three systems. The first system (measures 1-8) begins with a treble and bass staff in 3/4 time, key of D major. The bass staff starts with a mezzo-piano (*mp*) dynamic and a *con pedale* instruction. The melody in the treble staff is characterized by flowing eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. The second system (measures 9-17) continues the melodic and harmonic development, featuring various articulations and dynamic markings. The third system (measures 18-24) concludes the piece with a *dim* (diminuendo) marking, leading to a final sustained chord in both staves.