

3. **Cycle: Four Songs** for tenor voice, french horn, and two percussionists. 1970. A difficult piece, for the percussion in particular, using a host of instruments: two vibraphones(both arco also), tam tam , 1 octave set crotales(c^2-^c'), suspended cymbal , xylophone, temple blocks, bells, wood blocks, chimes, castanets, marimba, triangles, bass drum, bongos. Symbol notation is used to designate the instruments, and proportional as well as tradition time concepts are involved. Performance: with the composer and David Mancini, at the Eastman School of Music, 1972. Manuscript. Timing: approximately 20 minutes.


5. **Three Movements for clarinet choir.** 1970. A moderately difficult work, parts of which were described by Warren Benson as "sounding like a coffee pot percolating." Performances: Eastman School of Music and Ithaca College School of Music. Score and parts available from the composer, in manuscript. Timing: app.12-15 minutes.

6. **Trio-Suite** for flute, B-flat clarinet (or soprano saxophone), and bassoon. 1972. A technically very demanding piece of the performers, using many complex rhythms, and a generally angular melodic style ofwriting. Performances: Toronto, Canada, and Ithaca, N.Y. No complete performance to date. Scores available from the composer, in manuscript. Timing: app.10-15 minutes.


9. **Diptych No. 1** for marimba and percussion(one player). 1973. Scored for marimba, vibraphone, bass drum, 2 tom toms, conga, and two sets of bongos. This is a moderately difficult multiple percussion work, which features a quick moving interplay of all the instruments in the predominantly fast first movement and the marimba as a lyrical instrument in the slow second movement. Performances: numerous. Timing: App. 8 minutes. Publisher: Studio Productions/KPP.


12. **Three Movements for solo marimba and Wind Ensemble.** 1973-74. A lengthy work using a full compliment of brass, winds, and percussion. A very difficult composition, that requires much rehearsal. Performances: premiered with the Eastman Wind Ensemble, Donald Hunsberger, conductor, in 1974 with the composer as soloist. More recently performed in 1990 by the Lawrence University Wind Ensemble, Robert Levy, conductor, with the composer as soloist. The middle movement is for marimba alone, and is available separately. Full score and information available from the composer, in manuscript. Timing: app. 20 minutes.


15. **Two Mexican Dances for solo marimba.** 1974. For four-mallet marimba, these pieces demand an advanced technique, though giving much in the way of satisfaction to the player. Marimba music solely forthe marimba, these pieces demonstrate the marimba at its best. Performances: numerous by performers world-wide. One of the most performed compositions for solo marimba. Recorded: “Stout: Mu-

17. **Piano Music-Volume 1.** Miscellaneous compositions for solo piano ranging from 1960-1976, including one composition by Richard Stout. Levels from easy to advanced. Among the works included are: Movement No.1(1973) and On the Night of the Chinese Autumn Moon(1976). Available from the composer, in manuscript. Timings: from very short to 5-7 minutes.


20. **Movement for French horn and piano.** 1976. Written as part of an educational cassette series for the junior high school french hornist: “Master Solos, Intermediate Level”, edited by Louis Stout, Sr. A piece of no more than four minutes length, this work is none the less challenging for this grade level, and requires a good pianist.


22. **Duo (Dance-Song)** for trumpet and marimba. 1976. Written for Robert Levy and commissioned by The Society for Commissioning New Music. An exciting and virtuostic work for these two instruments. One of Stout’s very best compositions. Performances: numerous. Timing: app.8 minutes. Publisher: Studio 4 Productions/KPP.

23. **Dyptich No.2** for solo marimba and percussion ensemble. 1979. For eight players (one is piano and celeste) and solo marimba. Written for John Beck and the Eastman School of Music Percussion Ensemble, and commissioned by Richard Gipson and the University of Oklahoma Commissioning Series. Difficult. Performances: numerous, including the premiere at the Eastman School of Music(1979) and the Percussive Arts Society International Convention, 1990 in Philadelphia with the University of Oklahoma Percussion Ensemble. Timing: 10-12 minutes. Publisher: OU Percussion Press.


25. **Triptych** for two marimbas. 1980. A work of only moderate difficulty, the marimba 1 part can be played with two mallets, and the marimba 2 part with four. A lively and fun work. Performances: numerous. Timing: 5-7 minutes. Publisher: Studio 4 Productions/KPP.


28. **Nocturnes, opus 36** for solo marimba. 1990. A collection of 10 pieces for four-mallet marimba, ranging in difficulty from moderate to difficult. Performances: Ithaca College, by the composer and students. Timing: from 2-6 minutes each. Publisher: KPP.

29. **Ideo-Kinetic Exercises: A Workbook for Marimba Technique.** 1993. Actually written in the 1970’s, Stout’s long-awaited book is now available in published form. This is a rewritten and expanded edition. A must for every serious mallet percussionist. Publisher: KPP.

30. **Dyptich No.4,** for marimba solo and percussionist. 1992. Written for marimbaist Leigh Howard Stevens. A difficult work for the marimba. The multipercussion set up does not require too many instruments: vibes, bells, cowbells, temple blocks, splash cymbal, tom toms(2), bongos. Performances: Ithaca College, Kent State University, and at the 1993 Percussive Arts Society International Convention, Columbus, Ohio. Publisher: KPP.

31. **Four Episodes,** for marimba solo. 1994-95. Moderately difficult works for solo marimba. Each one is in a different musical style; from
three to five minutes in length. Influences include Chick Correa's Children's Songs, Smadbeck's Rhythm Song, and some of Stout's own music. Performances: Ithaca College, Mexico City, Mexico by the composer. Publisher: Studio 4 Music/KPP. Recorded by Gordon Stout: Astral Projections (Resonator Records)-2001.

32. **Duo Concertante**, for two marimba soloists and wind ensemble. 1995. A work of some 19 minutes, consisting of a theme a five variations. This work explores different relationships between the two marimbists and the wind ensemble. Premiere Performance: Ithaca College, in April of 1996, with the composer and Ted Rounds, marimba, conducted by Rodney Winther. Publisher: KPP.


34. **Desperate Attitudes**, for percussion ensemble. 1998. A work of about 13 minutes in length. A difficult work for large a percussion ensemble of 11 players. All traditional percussion instruments, except for one player on lead steel drum, one player on djembe, and one player with eight tuned tom toms (or roto toms). Premiere Performance: Northwestern University, Evanston, IL during May of 1998. Michael Burritt directing. This piece was commissioned by Michael Burritt and Northwestern University. Publisher: KPP.

35. **Sedimental Structures**, for solo marimba. 1998. This work was commissioned by Robert Van Sice, and is about 6–7 minutes in length. Written for five octave marimba, this piece gives the marimbist a good work-out, without being overly difficult. Premiere Performance: scheduled by Robert Van Sice during September of 1998. KPP. Recorded by Gordon Stout: Astral Projections (Resonator Records)-2001.

36. **Rivers of Wood**, for young marimbist and chamber orchestra. 1999. This work was commissioned by the Rivers School of Music, in Weston, MA., for their 22nd Annual Seminar for Contemporary Music, and was premiered in April of 2000, with Eugene Young (13 years old) as soloist. Written for a four octave marimba, this work is about 8 minutes in length. Publisher: KPP. Recorded by Gordon Stout: Astral Projections (Resonator Records)-2001.


40. **Wood that Sings**, for solo marimba. 2002. Written for Christy, and premiered at PASIC–Columbus in November of 2002. This work is for two mallets on a 5.0 marimba, and is in the style of some of the great works for solo guitar by Villa Lobos, Granados, and other famous composers of guitar music. Publisher: KPP.


42. **Route 666**, for solo marimba and percussion quartet. 2004. Commissioned by Leigh Howard Stevens. Publisher: KPP.

43. **Four Episodes Volume 2**, for solo marimba. 2006–7. Publisher: KPP.

44. **Skylark Orange Circles**, for two marimbas. 2004. Dedicated to Momoko Kamiya. Publisher: KPP.


46. **Endless Mountains Wooden**, for marimba orchestra. 2005. Written for and premiered at the Taiwan International Percussion Convention, and dedicated to Tzongching Ju. Publisher: KPP.

47. **Choro No. 1**, for marimba solo and pandiero. 2006. Publisher: KPP (to be released at PASIC 2012).


49. **Choro No. 2**, for marimba,, snare drum, and violin. 2006. Publisher: KPP (to be released at PASIC 2012).

50. **Choro No. 3**, for marimba, percussion, and violin. 2007. Publisher: KPP (to be released at PASIC 2012).

51. **Choro No. 4**, for marimba, percussion, and violin. 2008. Publisher: KPP (to be released at PASIC 2012).

53. **Choro No. 5**, for marimba, violin and percussion. 2008. Publisher: KPP (to be released at PASIC 2012).

54. **Choro No. 6**, for marimba, percussion, violin, soprano saxophone, classical guitar and upright bass. 2009. Publisher: KPP (to be released at PASIC 2012).

55. **Choro No. 7**, for marimba, percussion, violin, soprano saxophone, classical guitar, and upright bass. 2009. Publisher: KPP (to be released at PASIC 2012).

56. **Whatever's More**, for solo marimba. 2010. Written for Joshua Oxford, former student, who was in a terrible car accident in the summer of 2010. All royalties from the sale of this work go directly to Josh. It's a very beautiful composition. Publisher: KPP.

57. **Somewhere in Africa There's A Whirlwind**, for two marimbas. 2010. As of yet, not premiered or recorded. Publisher: KPP (to be released 2012/13).

58. **Four Episodes, Volume 3**, for two flutes, marimba and percussion. 2010-11. Movements are: Dance, Bossa, March, and Song. These works take many of their stylistic elements from my Choros 1-7. Publisher: KPP (to be released 2012-13).


60. **New York Triptych**, for marimba quartet. 2011. The same music as the marimba orchestra version, but scored for quartet. Publisher: KPP.


63. **Outgoing**, for large percussion ensemble. 2011. Premiered at Ithaca College during the spring of 2011, this is the same music as the original, listed above, but re-scored for large percussion ensemble. Publisher: KPP (to be released 2012/13).

64. Just completed, an un-named marimba duet. 2012. Eventual publisher: KPP