Collection Summary
Title: David Diamond Papers
Span Dates: 1931-2000
Bulk Dates: (bulk 1935-1993)
Call No.: ML31.D535
Creator: Diamond, David, 1915-2005
Extent: approximately 1,400 items ; 113 containers ; 47.5 linear feet
Language: Collection material in English and Italian
Location: Music Division, Library of Congress, Washington, D.C.
Summary: David Diamond was an award-winning American-Jewish composer and prominent symphonist of the mid-twentieth century. A former student of Roger Sessions and Nadia Boulanger, Diamond ultimately composed eleven symphonies and countless other chamber and vocal works, such as his influential Symphony no. 4 (1945), Elegy in memory of Maurice Ravel (1938), and Rounds (1944). His social circle of musical personalities included Leonard Bernstein, Serge Koussevitzky, Lukas Foss, Maurice Ravel, Igor Stravinsky, Dimitri Mitropoulos, and other prominent composers, many of whom are represented in the collection. As a longtime faculty member of the Juilliard School, Diamond also shaped and inspired subsequent generations of American composers. The collection includes music manuscripts, correspondence, writings, photographs, financial and legal documents, and other materials that document his private and professional life.

Selected Search Terms
The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

People
Copland, Aaron, 1900-1990, author.
Copland, Aaron, 1900-1990.
Cummings, E. E. (Edward Estlin), 1894-1962, author.
Diamond, David, 1915-2005--Correspondence.
Foss, Lukas, 1922-2009.
Koussevitzky, Serge, 1874-1951.
Melville, Herman, 1819-1891, author.
Ravel, Maurice, 1875-1937.

Subjects
Composers--United States--Biographies.
Composers--United States--Correspondence.
Counterpoint--Instruction and study.
Harmony--Instruction and study.
Music--Manuscripts.

Form/Genre
Arrangements (Music)
Art music.
Biographies.
Business correspondence.
Chamber music.
Concertos.
Financial records.
Legal documents.
Musical sketches.
Parts (Music)
Personal correspondence.
Photographs.
Scores.
Sonatas.
Songs.
Symphonies.
Writings.

Administrative Information

Provenance
Bequest, David Diamond, 2003. Additional materials received from Samuel Elliott in 2006. The Music Division has also purchased Diamond manuscripts and other items that have been added to the collection on an ongoing basis.

Processing History
The David Diamond Papers were processed by Jessica Anderson, Pamela Murrell, and Loras Schissel from 2009-2019. Only the music materials are available at this time. Janet McKinney coded the finding aid for EAD format in 2019.

Transfers
A small amount of audio materials have been transferred to the Motion Picture, Broadcasting, and Recorded Sound Division where they are identified as part of the David Diamond Papers. An inventory of this material is available in the Music Division's collection file.

Related Material
Correspondence and writings can also be found in the Leonard Bernstein Collection, Aaron Copland Collection, Lukas Foss Papers, and Serge Koussevitzky Collection.

Copyright Status
Materials from the David Diamond Papers are governed by the Copyright Law of the United States (Title 17, U.S.C.) and other applicable international copyright laws.

Access and Restrictions
The David Diamond Papers are open to research. Researchers are advised to contact the Music Division prior to visiting in order to determine whether the desired materials will be available at that time.

Certain restrictions to use or copying of materials may apply.

Journals in the David Diamond Papers are restricted and can only be served with permission from Samuel Elliott.

Preferred Citation
Researchers wishing to cite this collection should include the following information: [item, date, container number], David Diamond Papers, Music Division, Library of Congress, Washington, D.C.

Biographical Note

Date       Event
1915, July 9 Born David Leo Diamond in Rochester, New York
1927 In financial straits, the Diamond family moved to Cleveland, Ohio, to live with relatives
1927-1929 Attended the Cleveland Institute of Music and studied violin with André de Ribaupierre
1929 Diamond family returned to Rochester, New York
1929-1934 Attended Eastman School of Music and studied violin with Effie Knauss and composition with Bernard Rogers
1934-1936 Attended the New Music School and Dalcroze Institute in New York City, where he received instruction from conductor Paul Boepple and composer Roger Sessions
1935 Received the Elfrida Whiteman Scholarship
1937 Received the Juilliard Publication Award
1938 Received first Guggenheim Fellowship
1938-1939 Lived in Paris on his Guggenheim Fellowship funds and studied with composer Nadia Boulanger
1940 Received first New York Music Critics Circle Nomination
1941 Received second New York Music Critics Circle Nomination, a second Guggenheim Fellowship, and the Ballet Guild Award
1942 Received the Prix de Rome Scholarship and the Society of the Publication of American Music Award
1943 Received the Paderewski Prize and the Ernest Bloch Award
1943-1945 Performed as violinist in the orchestra for the Carnegie Hall radio show Your Hit Parade
1944 Received the National Institute of Arts and Letters Grant
1946 Received New York Music Critics Circle Award
1948 Received third New York Music Critics Circle Citation
1949 Lectured at the Salzburg Seminar in Austria
1950-1951 Composed theme for CBS Radio Network program Hear It Now
1951 Received second New York Music Critics Circle Citation; taught as a Fulbright Professor at the University of Rome in Italy
1951-1958 Composed theme for CBS Television Network program See It Now
1951-1965 Lived in Europe, eventually settling in Florence, Italy
1952 Death of Osias Diamond
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<tr>
<td>1956</td>
<td>Death of Anna Schildhaus Diamond</td>
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<tr>
<td>1958</td>
<td>Received third Guggenheim Fellowship</td>
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<tr>
<td>1961, 1963</td>
<td>Taught as Slee Professor at the State University of New York in Buffalo</td>
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<tr>
<td>1965</td>
<td>Received the Rheta Sosland Chamber Music Award</td>
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<td></td>
<td><em>String Quartet No. 4</em> nominated for a Grammy Award</td>
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<tr>
<td>1965-1967</td>
<td>Taught at the Manhattan School of Music</td>
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<tr>
<td>1966</td>
<td>Elected to the National Institute of Arts and Letters</td>
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<tr>
<td>1971</td>
<td>Received the National Opera Institute Grant</td>
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<tr>
<td>1972</td>
<td>Elected as vice president of the National Institute of Arts and Letters council</td>
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<tr>
<td>1973-1997</td>
<td>Taught at the Juilliard School</td>
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<tr>
<td>1984</td>
<td>Elected to the Sigma Alpha Iota National Art Association</td>
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<tr>
<td>1985</td>
<td>Received the William Schuman Award and the Mu Phi Epsilon Musician of the Year Award</td>
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<tr>
<td>1986</td>
<td>Received the William Schuman Lifetime Achievement Award</td>
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<tr>
<td>1991</td>
<td>Received the American Academy of Arts and Letters Gold Medal and the Edward MacDowell Gold Medal for Lifetime Achievement</td>
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<tr>
<td>1995</td>
<td>Received the National Medal of Arts from the National Endowment of the Arts</td>
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<tr>
<td>1998</td>
<td>Received an honorary Doctor of Music degree from The Juilliard School</td>
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<tr>
<td>2005, May 20</td>
<td>Received the Juilliard Medal</td>
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<tr>
<td>2005, June 13</td>
<td>Died in Rochester, New York</td>
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**Scope and Content Note**

The papers of David Diamond contain music manuscripts, correspondence, writings, photographs, financial papers, clippings, and other materials that span a period from 1931 to 2000. Only the music materials are available at this time. Diamond's original compositions are represented by holograph manuscript pencil score drafts, sketches, and parts. These include materials for all eleven of his symphonies and countless other symphonic, chamber, and vocal works, such as *Symphony No. 4* (1945), the Grammy-nominated *String Quartet No. 4* (1951), *Elegy in Memory of Maurice Ravel* (1938), and *Rounds* (1944). Many of these same works appear in a chronological run of over forty sketchbooks that span from 1935 to 2000. Container list entries include information regarding text setting and dedication when known - works by E.E. Cummings, Herman Melville, James Joyce, and other influential poets often served as the basis for Diamond's songs. Also present within the music series are Diamond's arrangements of works by Maurice Ravel, Eric Satie, and others, as well as his early harmony exercises and a number of inscribed scores from notable composers.
Organization of the David Diamond Papers

The Collection is organized in one series:

• Music, 1931-2000
Description of Series

**Container**  
**BOX 161-273**

**Series**  
**Music, 1931-2000**  
Chiefly holograph manuscript scores, sketches, and parts for original compositions by Diamond. Includes a small amount of Diamond arrangements of works by other composers, as well as harmony exercises and inscribed materials.  
Arranged as three subseries.

**Original Compositions, 1931-2000**  
Holograph manuscript scores, sketches, and parts for original compositions by Diamond.  
The term 'draft' refers to a complete early pencil score, whereas 'sketch' indicates material of more fragmentary nature. Diamond's sketchbooks are located under the heading 'Miscellaneous works'.  
Arranged alphabetically by title of work.

**Arrangements, 1934-1993**  
Chiefly scores for Diamond arrangements of works by Eric Satie, Maurice Ravel, and other composers.  
Arranged alphabetically by title or last name of composer.

**Other Music, 1934-1937**  
Harmony exercises and analytical studies, scores from notable composers inscribed to Diamond, and a holograph manuscript sketch by Marc Blitzstein.  
Arranged by subject.
## Container List

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| BOX 161-273 | **Music, 1931-2000**  
Chiefly holograph manuscript scores, sketches, and parts for original compositions by Diamond. Includes a small amount of Diamond arrangements of works by other composers, as well as harmony exercises and inscribed materials.  
Arranged as three subseries. |

### Original Compositions, 1931-2000

Holograph manuscript scores, sketches, and parts for original compositions by Diamond.  
The term 'draft' refers to a complete early pencil score, whereas 'sketch' indicates material of more fragmentary nature. Diamond's sketchbooks are located under the heading 'Miscellaneous works'.  
Arranged alphabetically by title of work.

| BOX-FOLDER 161/1-162/2, 225/1-2, 259/1-260/1 | Ahavah: symphonic eulogy for narrator and orchestra (1954)  
Draft, score, and parts |
| BOX-FOLDER 162/3 | Album for the young: for piano (1946)  
Draft |
| BOX-FOLDER 162/4 | Album leaf for Ned's 60th birthday (1983)  
Sketch |
| BOX-FOLDER 162/5-7 | Alone at the piano: for beginners (1967)  
Draft and scores |
| BOX-FOLDER 181/4-6, 225/3-4 | L'âme de Claude Debussy: a cycle of nine songs for voice and piano (1948-1949)  
Scores  
Text: Claude Debussy |
| BOX-FOLDER 163/1-3 | Amen and alleluia: for a cappella chorus (1990)  
Draft and scores  
Dedication: William Ferris Chorale |
| BOX-FOLDER 163/4 | Amor et amicitia: for small orchestra and organ (1948)  
Drafts  
Dedication: Ralph Vaughan Williams |
| BOX-FOLDER 225/5-226/1 | **Anna Lucasta** (film music, 1949)  
Score |
| BOX-FOLDER 163/5 | Anne Frank remembers: monodrama for Susan Strasberg and orchestra (1986-1987)  
Sketch  
Text: Pierre Szamek |
| BOX-FOLDER 163/6-7 | Anniversary in a country cemetery: for voice and piano (1940)  
Scores  
Text: Katherine Anne Porter |
Sketch and score |
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Sketch and scores  
Dedication: Albert Roussel |
| BOX-FOLDER 163/11 | Aria and hymn: arranged for two pianos (1937)  
Score |
| BOX-FOLDER 163/12 | As life what is so sweet: for voice and piano (1940)  
Score |
| BOX-FOLDER 163/13-15 | Ashen pages: song cycle for voice and chamber orchestra (1934)  
Draft and scores  
Text: Lillian Morgan Saminsky |
| BOX-FOLDER 163/16 | At pickle me tickle me (undated)  
Short score/sketch |
| BOX-FOLDER 163/17 | At the prick and spare not: for symphonic band (undated)  
Short score/sketch |
| BOX-FOLDER 163/18-20 | Ballade for chamber orchestra (1935)  
Draft, score, and parts  
Dedication: Sabina  
Barcarolle no. 1 and no. 2 for piano (1993)  
see Two barcarollies |
| BOX-FOLDER 164/7-8 | Be music, night (1948)  
Sketch and score  
Text: Kenneth Patchen  
Note: "Dawn the perspective" on verso |
| BOX-FOLDER 164/9 | Bid adieu (1937)  
Draft  
Note: Also includes "Music for orchestration" sketch |
| BOX-FOLDER 164/10-13 | Billy in the darbies: for voice and piano (1944)  
Scores  
Text: Herman Melville |
| BOX-FOLDER 164/14 | A birthday parable for Vincenzo: for soprano and piano (1980)  
Score |
| BOX-FOLDER 164/15 | Birthday piece for Merritt Cootes: for piano four-hands (1960)  
Score |
| BOX-FOLDER 164/16 | Birthday variation for Eugene Ormandy: for piano (1970)  
Score |
| BOX-FOLDER 164/17 | Book II fugue I in C major: for piano (1940)  
Score  
Dedication: Katherine Anne Porter |
| BOX-FOLDER 164/18-19 | Brigid's song: for voice and piano (1946)  
Scores  
Text: James Joyce  
Dedication: Brian Otis |
| BOX-FOLDER 164/20-22 | Brother, my brother: for voice and piano (undated)  
Scores  
Text: Robert Penn Warren  
Dedication: Goddard Lieberson (later removed) |
| BOX-FOLDER 164/23 | Buonarroti cycle: for voice and piano (1951-1960)  
Score |
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<td>BOX-FOLDER 164/25</td>
<td>The canticle of Saint Teresa of Avila (Vivo sin vivir en mi): variations for voice and piano (1943)</td>
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<td>BOX-FOLDER 258/1</td>
<td>Capriccio no. 2 (1989)</td>
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<td>Chaconne for strings (1937)</td>
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<td>Chaconne for violin and piano (1947-1948)</td>
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<td>Chamber symphony: for clarinet, bassoon, trumpet, viola and piano (1935-1936)</td>
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<td>The children of the poor: for voice and piano (1949-1950)</td>
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<td>BOX-FOLDER 165/1</td>
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<td>BOX-FOLDER 165/2</td>
<td>Christmas day music: for piano four-hands (1939)</td>
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| BOX-FOLDER 165/3 | Christmas eve (1970)  
Sketch  
Text: Muriel Rukeyser |
|-----------------|-------------------------------------------------|
| BOX-FOLDER 165/4-7 | Christmas tree: for voice and piano (1970)  
Scores  
Text: E. E. Cummings  
Dedication: Hildegarde and Sibley Watson |
| BOX-FOLDER 258/7 | Cinquains: for voice and chamber ensemble (1931)  
Score |
| BOX-FOLDER 165/8-10 | Concert piece for flute and harp (1988-1989)  
Scores and parts  
Dedication: Glorian Duo-Wendy Kerner, Harp and Donna Milanovich, Flute |
| BOX-FOLDER 165/11-16 | Concert piece for guitar and string quartet (1991-1992)  
Scores and parts  
Dedication: Sharon Isbin |
| BOX-FOLDER 166/1-6, 227/3 | Concert piece for horn and string trio (1978)  
Scores and parts  
Dedication: Dr. Arthur D. Hasler |
| BOX-FOLDER 166/7, 227/4 | Concert piece for multiple french horns in six parts (1996-1997)  
Draft  
Dedication: Eastman French Horn Choir |
| BOX-FOLDER 227/5 | Concert piece for orchestra (1939)  
Score |
| BOX-FOLDER 166/8-10, 227/6 | Concert piece for solo cello (1993)  
Sketch and scores  
Dedication: Steven Honigberg |
| BOX-FOLDER 166/11 | Concert piece for viola and piano (1994-1995)  
Score and part  
Dedication: Glenna A. Heath |
| BOX-FOLDER 166/12-17 | Concert piece for violin and piano (1990)  
Draft, scores, and parts  
Dedication: Alyssa Park |
| BOX-FOLDER 167/1-4, 230/3 | Concertino for piano and orchestra (1964-1965)  
Scores and parts |
| BOX-FOLDER 172/1-7 | Concerto for cello and orchestra (1938)  
Draft, scores, and parts  
*Note:* Published for solo cello and piano reduction in 1968 |
| BOX-FOLDER 167/5-6, 228/1 | Concerto for chamber orchestra (1939-1940)  
Sketch and score  
Dedication: Cady Wells |
| BOX-FOLDER 167/7-170/5, 228/2-4, 258/5 | Concerto for flute and orchestra (1984-1985)  
Draft, scores, and parts  
Commission: Murry Sidlin and the New Haven Symphony Orchestra  
Dedication: Jean Pierre Rampal |
| BOX-FOLDER 171/1-3, 229/2-3, 260/3-261/1, 271 | Concerto for four stringed instruments (1936, 1961)  
Scores and parts |
Music, 1931-2000

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<td>Dedication: Albert Roussel</td>
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<td>Note: Submitted for the Elizabeth Sprague Coolidge Award, 1937; revised and published as <em>Concerto for string quartet</em></td>
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<td>BOX-FOLDER 171/4-6, 228/5-229/1</td>
<td>Concerto for piano and orchestra (1949-1950)</td>
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<td>Dedication: Hortense Monath</td>
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<td>BOX-FOLDER 161/7</td>
<td>Concerto for small orchestra (1939)</td>
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<td>Sketch</td>
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<td><em>Concerto for string quartet and orchestra (1936, 1961)</em></td>
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<td>BOX-FOLDER 171/8-9</td>
<td>Concerto for two solo pianos (1942)</td>
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<td>Draft and score</td>
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<td>Dedication: Livingston Gearhart and Virginia Morley</td>
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<td><em>Concerto for violin and orchestra no. 1</em> (1936)</td>
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<td>BOX-FOLDER 172/10</td>
<td>A cycle of songs: for voice and piano (1959-1960)</td>
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<td>Text: E. E. Cummings</td>
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<td>BOX-FOLDER 172/12-13</td>
<td>Dance of liberation: stage music (1936)</td>
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<td>David: an opera (1935)</td>
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<td>BOX-FOLDER 172/15-16</td>
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<td>Dedication: Jody</td>
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<td>Text: Maxwell Bodenheim</td>
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<td>Dedication: Lazare Saminsky</td>
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<td>BOX-FOLDER 173/1-4, 230/4-5</td>
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<td>Commission: Irene Diamond Foundation for Gerard Schwarz and the New York Chamber Symphony</td>
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<td>Text: Carl Van Vechten</td>
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<td>Dedication: Martin Bruns</td>
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Music, 1931-2000

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Sketches, scores, and parts  
Dedication: Juilliard Foundation |
| BOX-FOLDER 175/5-6 | Dirge: a choreographic poem for large orchestra (1935)  
Sketch and score  
Dedication: David Hochstein |
| BOX-FOLDER 175/7-176/3, 231/2-3 | Divertimento for a precocious child pianist: for piano and small orchestra (1935)  
Score and parts  
Dedication: Henry Schubert and Winifred Lansing |
| BOX-FOLDER 176/4-5 | Do I love you?: theme and variations for voice and piano (1968)  
Scores  
Text: Jack Larson  
Dedication: Ned Rorem |
| BOX-FOLDER 176/6 | A domestic cat: for voice and piano (1987)  
Sketch  
Text: Edwin Denby |
| BOX-FOLDER 176/7-8 | Don't cry: for voice and piano (1981)  
Scores  
Text: Marilyn Monroe  
Dedication: Elisabeth Braden |
| BOX-FOLDER 176/9-13, 231/4-232/3 | The dream of Audubon: ballet in three parts (1941)  
Sketch, draft, and scores  
Scenario: Glenway Wescott |
| BOX-FOLDER 176/14 | Duet for two oboes (1986)  
Score  
Dedication: Jane |
| BOX-FOLDER 176/15 | Duo for flute and viola (1996)  
Score  
Dedication: Jody Schwarz and Susan Gulkis |
| BOX-FOLDER 176/16 | Duo for flute and violin (1959)  
Score |
| BOX-FOLDER 177/1 | Duo for two violins (undated)  
Sketch  
Dedication: Margie and Ilkha? |
| BOX-FOLDER 177/2-3 | Duo for violin and clarinet (1999)  
Sketch and score  
Dedication: Elsa Ludewig-Verdehr and Walter Verdehr |
| BOX-FOLDER 177/4-5 | Duos for violin and viola (1970)  
Sketch and score  
Dedication: Wendy and Bill |
| BOX-FOLDER 177/6-7 | Eight original Jewish melodies (1932, 1934)  
Scores  
Dedication: Mother  
Note: Original piano version op. 56a; orchestral version op. 56b |
| BOX-FOLDER 177/8 | Eight piano pieces for children (1935)  
Score |
Music, 1931-2000

Contents:

Dedication: Noal

Eight short pieces for piano (1935)

Scores

Elegies for flute, English horn, and string orchestra (1962-1963)

Sketch and scores

Elegy in memory of Maurice Ravel: for brass, harps, and percussion (1938)

Scores

The enormous room: for orchestra (1948)

Scores

The epitaph: for voice and piano (1945)

Scores

Text: Logan Pearsall Smith

Note: "Somewhere" on verso

Epitaph on the death of a young cavalry officer killed in the valley of Virginia: for voice and piano (1946)

Scores

Text: Herman Melville

Even though the world keeps changing: for voice and piano (1946)

see Sonnets to Orpheus

The fall: a cycle of nine songs for voice and piano (1970)

Sketches and scores

Text: James Agee

Contents: So it begins; Our doom is our being; I have been fashioned; What curious this is love; Wring me no more; Why am I here; Now stands our love; I nothing saw in you; This little time

The falling star: for high soprano and flute (undated)

Sketch

Text: Eugene Walter

Fanfare for Aaron Copland's 100th anniversary: for two trumpets, two horns, one trombone (2000)

Score

Commission: Library of Congress

Fantasy for piano four-hands (undated)

Sketch

Fantasy on old hundredth psalm tune: for brass quintet and organ (1995)

Sketches and score

Fifty-two preludes and fugues for piano (1939)

Score

First orchestral suite from the ballet Tom (1936)

Score

Text: E. E. Cummings

Dedication: Marion and Estlin Cummings
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Draft and scores  
Dedication: Sabina Cuomo |
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Sketch  
Text: Marianne Moore  
Note: "Sister Jane" on verso |
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Scores  
Dedication: Ann and Francis Thorne |
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Text: Barry Gifford  
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Sketch  
Text: Natalie Zimmerman |
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Draft |
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Draft, scores, and parts  
Commission: Library of Congress for the Verdehr Trio |
| BOX-FOLDER 208/3-7 | Trio in G major for violin, viola, and cello (1937, revised 1968)  
Scores  
Dedication: M. Berezowsky, Moldavan, and Gottlieb of the Coolidge String Quartet |
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Sketch  
Dedication: Vedehr Trio |
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Draft |
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Scores  
Text: Carson McCullers  
Dedication: Aaron Sapiro |
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Text: David Diamond  
Contents: To thee, O Lord; Why the fuss |
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Two barcarolles for piano (1993)
Score
Contents: No. 1 For Carole Rosenberger; No. 2 For Amelia Haygood

BOX-FOLDER 209/2
Two choruses for male acapella voices (1950)
Draft
Text: Herman Melville

BOX-FOLDER 209/3-4
Two elegies for voice and string quartet (1935)
Scores
Text: Christina Rossetti
Dedication: Minna Hager
Contents: Remember; When I am dead

BOX-FOLDER 209/5
Two Hebrew preludes: op. 68, for piano (1934)
Score

BOX-FOLDER 209/6
Two pieces for violin and piano (1946)
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Dedication: Tossy Spivakovsky
Contents: Canticle; Perpetual motion

BOX-FOLDER 209/7
Two songs for voice and piano (1969)
Draft
Text: Malcolm Cowley
Contents: The Mother; The first born

BOX-FOLDER 209/8-14
Two songs for voice and piano (1964)
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Text: Theodore Roethke
Dedication: Dr. Harry Segal and Dr. Max Wiener
Contents: Prayer; My Papa's waltz

BOX-FOLDER 209/15, 257/2-3
Variations for small orchestra (1937)
Draft and scores
Dedication: Igor Stravinsky

BOX-FOLDER 209/16, 257/4
Variations on a theme by Erik Satie: for orchestra (1935-1936)
Sketch and score
Dedication: Roger Sessions/Virgil Thomson

BOX-FOLDER 209/17-19
Violin and piano chamber music for young people to play (1935)
Sketch, draft, and score
Dedication: Zunie

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Violin concerto no. 1 (1936)
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Dedication: Nicolai Berezowsky

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Scores
Dedication: Dorotha Powers

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Violin concerto no. 3 (1967-1969)
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Dedication: Tricia Park

**BOX-FOLDER 211/4**

Vista: for acapella chorus (1935)

Score

Text: Alfred Kreymborg

**BOX-FOLDER 211/5-8**

Vocalises for soprano and viola (1935, 1956)

Draft and scores

Dedication: Virgil Thomson

**BOX-FOLDER 211/9**

Warning: for SATB chorus and tubular chimes (1970)

Score

**BOX-FOLDER 211/10-11**

We two: a song cycle for voice and piano (1964)

Scores

Text: William Shakespeare

Dedication: Carolyn Reyer

**BOX-FOLDER 211/12-13**

Weeping women: a lake song for four-part women's acapella voices (1935)

Sketch and score

Text: Jean Starr Untermeyer

**BOX-FOLDER 211/14**

When we were lost: for voice and piano (1953)

Score

Text: Carson McCullers

**BOX-FOLDER 211/15**

While Adam slept: for voice and piano (1945)

Score

Dedication: Hildegarde Watson

**BOX-FOLDER 258/6**

White nocturne: for harp and string quartet (1933)

Score

**BOX-FOLDER 211/16-212/5, 257/5**


Draft and scores

Text: William Blake

Dedication: Dennis Coleman

**BOX-FOLDER 212/6-7**

The wings of the dove: music drama in four acts (1953)

Sketch and score

*Note:* Based on a novel by Henry James

**BOX-FOLDER 257/7-8**

The world of Paul Klee: for orchestra (1956-1959)

Scores

Commission: The Rockefeller Foundation

**BOX-FOLDER 212/8-10**

Young Joseph: for women's chorus, piano, organ, or string orchestra (1944)

Sketch and scores

Text: Thomas Mann

Dedication: Sabina

**BOX-FOLDER 213/1**

Unidentified work for harpsichord and orchestra (undated)

Short score

**BOX-FOLDER 213/2-3**

Unidentified fragments and sketches

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**Arrangements, 1934-1993**

Chiefly scores for Diamond arrangements of works by Eric Satie, Maurice Ravel, and other composers.

Arranged alphabetically by title or last name of composer.
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| BOX-FOLDER 217/10 | Sessions, Roger. Scherzino (1935)  
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| BOX-FOLDER 217/14 | Wilder, Diamond. Concerto for oboe, string orchestra, and percussion (1957)  
Score |

**Other Music, 1934-1937**

Harmony exercises and analytical studies, scores from notable composers inscribed to Diamond, and a holograph manuscript sketch by Marc Blitzstein. Arranged by subject.

**Exercises and Studies**

| BOX-FOLDER 217/15 | Analysis and harmony examples and exercises (1937) |
| BOX-FOLDER 217/16 | Cadence examples (1936) |
| BOX-FOLDER 217/17 | Chorale harmonization (1936) |
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| BOX-FOLDER 217/19 | Counterpoint exercise books I-II (1934-1935) |
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