

The Promise That Tomorrow Holds Today

Version 1 for TTBB chorus and orchestra



Original text and music by

Dominick DiOrio

About the composer

Dominick DiOrio is a conductor and composer who has been recognized with The American Prizes in both Choral Composition and Choral Performance. He is a member of the faculty at the Indiana University Jacobs School of Music, where he leads the select, new music chamber chorus NOTUS. In July 2020, he became the Artistic Director & Conductor of the Mendelssohn Chorus of Philadelphia.

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Program Note

THE PROMISE THAT TOMORROW HOLDS TODAY was commissioned by the San Francisco Gay Men's Chorus and their artistic director Jacob Stensberg for their June 18, 2024 performance with the San Francisco Symphony. A second version for chamber ensemble was also commissioned for performance at GALA Festival Minneapolis on July 14, 2024. This work is humbly dedicated to my dear friend Jacob in celebration of the wonderful work he is doing in San Francisco. The text is my own, and it deals openly with feelings of anxiety, imposter syndrome, and hopelessness, while providing an optimistic message for how to move forward with the support of one's community and the determination of one's spirit to persevere.

- Dominick DiOrio, February 2024

Scoring

Version 1 for Symphony Orchestra:

2 Flutes	4 Horns in F	Harp
2 Oboes	2 Trumpets in C	Piano
2 Clarinets in Bb	Timpani	TTBB Chorus
2 Bassoons	Suspended Cymbal / 3 Toms	Strings (87654) or similar

Version 2 for Chamber Ensemble:

Trumpet in Bb,	Piano	Drum Set
Alto Sax in Eb	String Bass	TTBB Chorus.

Cover Photo

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The Promise That Tomorrow Holds Today

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VERSE 1

What do I do
when the air is thin
when my body's tired and the night is cold?
 What do I do
 when the dark sets in
 when the day's retired and my story's told?

Oh, who do I hold?

VERSE 2

How do I live
where self-interest reigns
and each all-for-one leaves us all alone?
 How do I cope
 when I'm lost in love
 when the next best thing's just another clone?

I need a stepping stone...

CHORUS

I want to feel home when I'm homeless,
to feel light in the darkness,
to hear the sound of welcome on the way.

I want to feel hope when it's hopeless,
to feel joy in the promise,
the promise that tomorrow holds today...
the promise that tomorrow holds today.

VERSE 3

How do I live
when I'm far from home
in this fast-paced land chasing new unknowns?
 How do I cope
 when the room is silent

when the night's too quiet
When ambition leaves my heart as cold as stone?

No more monotone...

Take me home...

Take me home.

CHORUS

I want to feel home when I'm homeless,
to feel light in the darkness,
to hear the sound of welcome on the way.

I want to feel hope when it's hopeless,
to feel joy in the promise,
the promise that tomorrow holds today...
the promise that tomorrow holds today.

BRIDGE

I want to feel red and green and blue in the gray...
I want to feel an orange, pink, and purple bouquet...
I want to feel a sound and sight sensation buffet...
Not tomorrow... but today...

CHORUS

I will feel home when I'm homeless,
and I'll feel light in the darkness.
I'll let the hand of welcome make way.

And I'll feel hope when it's hopeless,
I'll feel joy in the promise,
the promise that tomorrow holds today
the promise that tomorrow holds ...

CODA

No more monotone.
Home is here and everywhere I've grown.
My future lives in everything I've sown.
I know that everything will be okay...
I promise that tomorrow holds today.

Commissioned by San Francisco Gay Men's Chorus for their June 18, 2024 performance with the San Francisco Symphony
and dedicated to my friend and SFGMC's artistic director Jacob Stensberg.

The Promise That Tomorrow Holds Today

for TTBB chorus and orchestra

Text and Music by:
Dominick DiOrio (b. 1984)

With hope, not rushing ♩ = 72

The musical score is written for a full orchestra and a TTBB chorus. It is in 4/4 time with a tempo of 72 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into two systems. The first system includes parts for Flute 1,2; Oboe 1,2; Clarinet in Bb 1,2; Bassoon 1,2; Horn in F 1,3; Horn in F 2,4; Trumpet in C; Timpani; Cymbals; Harp; Tenor; and Bass. The second system includes parts for Piano; Violin 1; Violin 2; Viola; Violoncello; and Contrabass. Dynamics are marked throughout, including *mp*, *mf*, *f*, *p*, and *rit.*. The score features a variety of musical textures, including sustained chords, moving lines, and rhythmic patterns. A *rit.* marking is present at the end of the first system and the beginning of the second system.

A a tempo ♩ = 72

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
CTpt. 1,2
Timp.
Cym.

D C Bb | Eb F GA

mp *let vibrate* *6* *6* *6* *let vibrate* *mp* *6*

mf soloist (amplified) *3* *3* *3*

What do I ___ do when the air is thin, when my bo - dy's tired and the night is cold? ___ What do I ___ do when the dark sets in, when the

B.

A

Pno. *mp*

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

B

13

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,3

Hn. 2,4

CTpt. 1,2

Timp.

Cym.

Hp.

F to F#

F# to F

mf

p

(continue solo, all tenors humming on B part)

T.

day's re-tired and my sto-ry's told? Oh, who do I hold?

How do I live where self-in-t'rst reigns and each

B.

[m]

B

Pno.

mf

p

Vln. 1

p

Vln. 2

p

Vla.

p

Vc.

p

Cb.

27

Fl. 1,2 *p* 6 *mf* 3 5 *p* *mp*

Ob. 1,2 *mp*

Cl. 1,2 *mp* *mf* *mp*

Bsn. 1,2 *mp* *mf* *mp*

Hn. 1,3

Hn. 2,4 *mf*

C Tpt. 1,2 *mp* 1.

Timp. *p* *mp*

Cym.

Hp.

T. *mf*
hear the sound of wel - come on the way. I want to feel hope when it's hope - less, to feel joy in the pro - mise, the

B. *mf*
hear the sound of wel - come on the way. I want to feel hope when it's hope - less, to feel joy in the pro - mise, the

Pno. *mp* *mf* *mp*

Vln. 1 *mp* *mf* *mp*

Vln. 2 *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *mp*

Cb. *mp*

31

Fl. 1,2 *f* *mp* **D**

Ob. 1,2 *mf* *f*

Cl. 1,2 *mf* *f*

Bsn. 1,2 *mf* *mf* *f*

Hn. 1,3 *p* *mf* *mp*

Hn. 2,4 *p* *mf* *mp*

Ctpt. 1,2 *mf* *p*

Timp. *fp* *mf* *f* *mp*

Cym. *p* *mp* *p* *l.v.*

Hp.

T. *f*
 pro - mise that to - mor - row holds_ to - day... the pro - mise that to - mor - row holds to - day...

B. *f*
 pro - mise that to - mor - row holds_ to - day... the pro - mise that to - mor - row holds to - day...

D

Pno. *mf* *sfz* *f*

Vln. 1 *mf* *sfz* *f*

Vln. 2 *mf* *sfz* *f*

Vla. *mf* *sfz* *f*

Vc. *mf* *mf* *f* *arco* *V* *V*

Cb. *mf* *mf* *f* *arco* *V* *V*

41

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,3

Hn. 2,4

C Tpt. 1,2

Timp.

Cym.

Hp.

T.

B.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

mp

F to F#

How do I cope when the room is si-lent when the night's too qui-et and am-bi-tion leaves my heart as cold as stone? No more mo-no-

How do I cope when the room is si-lent when the night's too qui-et and am-bi-tion leaves my heart as cold as stone? No more mo-no-

Detailed description of the musical score: This page of a musical score, numbered 41, features a variety of instruments and vocal parts. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Contrabass) are primarily playing sustained notes or chords, with dynamic markings of *p* (piano) and *mp* (mezzo-piano). The Harp (Hp.) and Piano (Pno.) provide harmonic accompaniment. The vocal parts (Tenor and Bass) are the central focus, with lyrics: "How do I cope when the room is si-lent when the night's too qui-et and am-bi-tion leaves my heart as cold as stone? No more mo-no-". The score includes musical notations such as triplets, sixteenth-note runs, and a key signature change from F major to F# major. The page number 41 is located at the top left.

44 **F** **G**

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
C Tpt. 1,2
Timp.
Cym.
Hp.
T.
B.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

fp *mp* *mf* *p*

pp *mp* *mf* *p*

pp *mp* *p*

p *f* *p*

To Tom-t.
To Cym.
Tom-toms

tone... Take me home... Take me home... I want to feel home when I'm home-less, to feel

F **G**

fp *mp* *mf* *p*

fp *mp* *mf* *p*

fp *mp* *mf* *p*

fp *mp* *mf* *p*

p *mp* *mf* *p*

pizz *p*

pizz *p*

52

Fl. 1,2 *mp* *f*

Ob. 1,2 *mp* *mf*

Cl. 1,2 *mf* *mf*

Bsn. 1,2 *mf* *mf*

Hn. 1,3 *p* *mf*

Hn. 2,4 *p* *mf*

Ctpt. 1,2 *mp* *mf*

Timp. *fp* *mf* *f*

Tom-t. *mf* *fp* *f* *p* *f* Cymbals To Cym. To Tom-t. Tom-toms

Hp.

T. joy in the pro - mise, the pro-mise that to-mor-row holds to-day... the pro - mise that to - mor - row holds_ to - day... I want to feel

B. joy in the pro - mise, the pro-mise that to-mor-row holds to-day... the pro - mise that to - mor - row holds_ to - day... I want to feel

Pno. *mf* *sfz* *f*

Vln. 1 *mf* *sfz* *f*

Vln. 2 *mf* *sfz* *f*

Vla. *mf* *sfz* *f*

Vc. *mf* *mf* *f* arco

Cb. *mf* *mf* *f* arco

57 **H**

Fl. 1,2 *mp* *mf*

Ob. 1,2 *p* *mp* *p*

Cl. 1,2 *mp* *mf*

Bsn. 1,2 *p* *mp* *p*

Hn. 1,3

Hn. 2,4

Ctpt. 1,2

Temp.

Tom-t. *fp* *f* *p* *f* *p* *fp* *f*

Hp. *p* *mp*

T. *f* *sfp* *f* *ff* *sfp*

B. *f* *sfp* *f* *ff* *sfp*

red and green and blue in the gray... I want to feel an orange pink and purple... bouquet...

H

Pno. *mp* *sf* *p* *f* *p* *sfp* *f*

Vln. 1 *sfp* *sfp* *f* *p* *sfp* *sfp*

Vln. 2 *sfp* *sfp* *f* *p* *sfp* *sfp*

Vla. *sfp* *sfp* *f* *p* *sfp* *sfp*

Vc. *sfp* *sfp* *f* *p* *sfp* *sfp*

Cb.

60

Fl. 1,2 *f*

Ob. 1,2 *mf* *f*

Cl. 1,2 *f*

Bsn. 1,2 *mf* *f*

Hn. 1,3 *p* *mf*

Hn. 2,4 *p* *mf*

Ctpt. 1,2 *mp*

Timp.

Tom-t. *p* *f* *p* *f* *p* *f*

Hp. *mf*

T. *f* *ff* *sfz* *f*

B. *f* *ff* *sfz* *f*

I want to feel a sound and sight sen-sa-tion... buf-fet... Not to-mor

I want to feel a sound and sight sen-sa-tion... buf-fet... Not to-mor

Pno. *p* *f* *p* *f* *p* *f* *p*

Vln. 1 *f* *p* *sfz* *sfz* *f* *p*

Vln. 2 *f* *p* *sfz* *sfz* *f* *p*

Vla. *f* *p* *sfz* *sfz* *f* *p*

Vc. *f* *p* *sfz* *sfz* *f* *p*

Cb. *p* *sfz* *sfz* *f* *p*