



Jaffa Gate Overture

(Entrance to the Old City)

LAURA ESTES

Instrumentation

Full Score	1
Flute	8
Oboe (Opt. Flute 2)	2
B♭ Clarinet 1	6
B♭ Clarinet 2	6
Bass Clarinet	2
Bassoon	2
Alto Saxophone	4
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet 1	6
B♭ Trumpet 2	6
Horn in F	4
Trombone	4
Euphonium	2
Baritone T.C.	2
Tuba	4
Timpani	2
Mallets	3
Bells, Chimes, Claves	3
Percussion 1	3
Snare Drum, Bass Drum, Shaker	
Percussion 2	7
Crash Cymbals, Finger Cymbals, Claves, Triangle, Suspended Cymbal, Tambourine, 2 Tom-toms	



ABOUT THE COMPOSER



Laura Estes taught middle and high school band for 36 years before retiring in 2018 from the Cobb County School System (GA). Upon retirement she began composing, and her first piece *Kvetchers (Surprises in Controversial Time)* was accepted for publication in Excelcia's 2020 catalog. In addition to her music being performed at The Midwest Clinic in Chicago, Estes' concert works have been selected for the J.W. Pepper Editor's Choice List as well as being named Five Star Features from Stanton's Sheet Music. With her composition *Walking on Air*, Estes was named the winner of the 2021 Women Band Directors International (WBDI) Composition Competition.

Throughout Estes' career, her bands consistently earned Superior ratings at performance evaluations, and she was awarded the National Band Association's Citation of Excellence as her middle and high school bands were selected to perform at clinics in the Southeast.

A South Florida native, Estes earned her Bachelor's Degree in Music Education from The Florida State University and her Master's Degree in Music Education from Georgia State University. In addition to composing, Estes continues to serve as an adjudicator, guest conductor, clinician, and mentor. Estes and her husband Gil reside in Marietta, GA, and have 5 amazing children: Adrienne, April, Eric, Daniel, and Michelle.

JAFFA GATE OVERTURE (ENTRANCE TO THE OLD CITY)

A lifelong dream came true in the Spring of 2023 with a visit to the beautiful land of Israel, and one of the highlights was exploring the Old City of Jerusalem. Entering the Old City took my breath away as I crossed under the Jaffa Gate. Named after the city of Jaffa and located just off Jaffa Road, this 16th century gate on the City's western side has served as the main pedestrian entrance for hundreds of years. Built out of pale Jerusalem stone, the gate's distinctive L-shape was a characteristic feature of Medieval construction, designed to impede a charging army. Within the Old City walls the sights, sounds, tastes, and music were mesmerizing, and *Jaffa Gate Overture: Entrance to the Old City* was born.

Jaffa Gate Overture begins with a heroic introduction that quickly shifts into high gear as the low tenor voices state the main theme. Written primarily in the key of Bb mixolydian with light syncopation throughout, the overall feel is mysterious and exotic, just like the Old City. Every instrument section is featured prominently, and the percussionists will have lots of fun creating the 'day and night' ambiance of the Old City with Finger Cymbals, Claves, Tambourine, and Tom-toms.

I wish everyone the opportunity to visit Israel and experience entering the Old City of Jerusalem through the Jaffa Gate. I hope you enjoy playing *Jaffa Gate Overture* as much as I enjoyed writing it.

DEDICATION

Jaffa Gate Overture is dedicated to the congregants and clergy of Temple Kol Emeth of Marietta, Georgia, to commemorate the 40th anniversary of its founding.



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Recordings are available on all major streaming services.

Entrance to the Old City

LAURA ESTES

ASCAP

Moderato ♩ = 100

rit.

legro ♩ = 142

mp

mf

mp lightly

mp

9

mf

mf

mp

mp

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Finger Cymbals

Claves

mp

mf

cresc.

mp

15

21

Fl. *mf* *cresc.*

Ob. *mf* *cresc.*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl. *mp*

Bsn. *mp* *lightly*

A. Sax. *mf* *cresc.*

T. Sax. *mf* *cresc.*

B. Sax. *mp*

21

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

Hn. *mf* *cresc.*

Tbn. *mp* *lightly*

Euph. *mp* *lightly*

Tuba *mp*

Timp. *mp*

Mal. *mf* *cresc.*

Perc. 1 *mp*
Tambourine

Perc. 2 *mp*

(Musical score page 29, featuring various instruments including Flute, Oboe, Clarinets, Bassoon, Saxophones, Trumpets, Horns, Tuba, Euphonium, Timpani, Mallets, Percussion 1, and Percussion 2. The score includes dynamic markings such as cresc., f, and Cr. Cym.)

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37 Feel of 2

Fl. *cresc.*

Ob. *cresc.*

B♭ Cl. 1 *mf legato cresc.*

B♭ Cl. 2 *mf legato cresc.*

B. Cl. *legato cresc.*

Bsn. *legato cresc.*

A. Sax. *cresc.*

T. Sax. *cresc.*

B. Sax. *legato cresc.*

37 Feel of 2

B♭ Tpt. 1

B♭ Tpt. 2

Hn. *Solo or Soli mp legato cresc.*

Tbn. *Solo or Soli mp legato cresc.*

Euph. *mf*

Tuba

Timp. *mf*

Mal. *mp*

Perc. 1 *Cue: Claves mp*

Perc. 2 *Sus. Cym. on edge with mallet shaft mp*

Snare Drum mf

Fgr. Cym. cresc.

[illegible]

Cue: Oboe **62**

Fl. *mf* legato espress.

Ob. *mf* legato espress.

B♭ Cl. 1 *mf* legato espress.

B♭ Cl. 2 *mf* legato espress.

B. Cl. Keep sustaining - no break! *mp* legato espress. Stagger Breathing

Bsn. Keep sustaining - no break! *mp* legato espress.

A. Sax. *mp* legato espress.

T. Sax. *mp* legato espress. Stagger Breathing

B. Sax. *mp* legato espress.

62

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp. *mp* cresc.

Mal. *mf* espress. *mf*

Perc. 1 Triangle

Perc. 2 *mp*

Play **70**

Fl. *f* legato espress. *mf*

Ob. *f* legato espress. *mf*

B $\flat$ Cl. 1 *f* legato espress. *mf*

B $\flat$ Cl. 2 *f* legato espress. *mf*

B. Cl. *f* legato espress. *mf*

Bsn. *mf* legato espress.

A. Sax. *f* legato espress. *mf*

T. Sax. *mf* legato espress.

B. Sax. *mf* legato espress.

70

B $\flat$ Tpt. 1 *mf* legato espress.

B $\flat$ Tpt. 2 *mf* legato espress.

Hn. *mf* legato espress.

Tbn. *mf* legato espress.

Euph. *mf* legato espress.

Tuba *mf* legato espress.

Timp. *mf* legato espress.

Mal. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

decrec.

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a tempo **84**

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

a tempo **84**

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Sus. Cym. on edge with yarn

Perc. 2

Cr. Cym.

Sus. Cym. on bell with mallet shaft

mp

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81 82 83 84 85 86 87

rit.

Fl. *f* *mf*

Ob. *f* *mp*

B♭ Cl. 1 *f* *mp*

B♭ Cl. 2 *f* *mp*

B. Cl. *mf* *mp*

Bsn. *mf* *f* *mf* *mp*

A. Sax. *f* *mp*

T. Sax. *f* *mf* *mp*

B. Sax. *mf* *mp*

B♭ Tpt. 1 *f* *mp*

B♭ Tpt. 2 *f* *mp*

Hn. *f* *mf* *mp*

Tbn. *mf* *f* *mf* *mp*

Euph. *mf* *f* *mf* *mp*

Tuba *mf* *mp*

Timp. *mf*

Mal. *mf*

Perc. 1

Perc. 2 *f*

Fgr. Cym.

rit.

[illegible]

103

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

mf

cresc.

mf

f

cresc.

mf

cresc.

cresc.

111

Fl. *mf* *f* *cresc.*

Ob. *mf* *f* *cresc.*

B♭ Cl. 1 *f* *cresc.*

B♭ Cl. 2 *f* *cresc.*

B. Cl. *mf* *cresc.*

Bsn. *mf* *cresc.*

A. Sax. *f* *legato*

Cue: Horn *mf* *legato*

T. Sax. *mf* *legato*

B. Sax. *mf* *cresc.*

B♭ Tpt. 1 *mf* *f* *cresc.*

B♭ Tpt. 2 *mf* *f* *cresc.*

Hn. *mf* *f* *legato*

Tbn. *mf* *cresc.*

Euph. *mf* *cresc.*

Tuba *mf* *cresc.*

Timp. *mf* *cresc.*

Mal. *mf* *f* *ff* *Bring Out!*

Perc. 1 *mf* *cresc.* *sfz*

Perc. 2

FL.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Cr. Cym.

Tom-toms

Shaker

Cue: Claves

Bring Out!

mf cresc.

ff

fz

mp

f

sfz

Sus. Cym.

Clv.

119

118

117

116

115

114

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127

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

S.D. Snare off

B.D.

Cr. Cym.

Bells

125 126 127 128 129

134

137 Allegro ♩ = 142

molto rit.

137

Allegro

♩ = 142

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