

Nathan Cole presents:

Violin Hero: BACH

ST MATTHEW PASSION

a 3-day free event • September 12-14, 2025 • 1-2pm ET



Violin Hero: BACH *St Matthew Passion*

OVERVIEW

EVENT INFO

Friday, September 12 – Sunday, September 14

one hour on YouTube each day: <https://www.youtube.com/@natesviolin/live>

1-2:00 pm ET (←Click to see your time zone)

SHEET MUSIC

The end of this workbook includes the solo violin part, marked with the bowings and fingerings I used for my BSO audition, and an unmarked score, which we'll be marking in real time. You can choose to print these pages, or mark on a tablet, whichever works best for you.

If you are using ForScore, [here's a helpful video](#) on creating separate layers on your music.

COMMUNITY

Community participation will happen on the [Natesviolin Practice Room Discord server](#). This is a fun and helpful space to connect with each other - whether you want to chat about the event, share a practice video, or generally nerd out about all things violin.

Are you already a member of Natesviolin Practice Room Discord? [Click here to check out the latest!](#)

New to Discord? Get familiar with the platform with this [Beginner's Guide to Discord](#).

PRIZES & ELIGIBILITY

During the livestream on Sunday, September 14, eligible participants will be randomly selected to win prizes:

Grand Prize: A one-on-one 60 minute Zoom lesson with Nathan *(an exclusive drawing for participants who go the extra mile and earn all 1,500 points. How exciting!)*

Second Prize: Video feedback from Nathan

Third Prize: Shar gift card

You must **accumulate at least 1,000 points** by **12pm Eastern** on Sunday, September 14. Here's how you go about getting points:

1. Join the Discord server and complete onboarding (OR: if you've already joined, tell us what's changed about your playing and violin mindset since our last event) – **100**
2. Introduce (or reintroduce) yourself – **200**
3. Answer **one** pre-event prompt – **100** – OR – Answer **both** pre-event prompts – **300**
4. Post homework – **200** per post – OR – Post **both** days' homework – **500**
5. Engage meaningfully on at least 10 other peoples' posts – **150**
(ie: more than a "like" or emoji or "good job," we're going for connection here folks!)
6. Post a video of yourself playing part or all of *Erbarme Dich* – **250**
(You can post to the discord server and/or to instagram to earn points. If you post on instagram be sure to tag @natesviolin so he sees it. Bonus: you'll get a shoutout in his stories.)

There are plenty of ways to earn your **1,000 points**, with a total of **1,500 possible points** up for grabs.

If you are selected, it is your responsibility to email help@natesviolin.com so you can get further instructions about receiving your prize.

Violin Hero: BACH

SPECIAL GUESTS:

Joining me for this event are contralto Emily Marvosh and cellist Guy Fishman.

Contralto



Emily Marvosh

Contralto Emily Marvosh has gained recognition for her “plum-wine voice,” and “graceful allure,” on the stages of Boston’s Symphony Hall, Carnegie Hall, Jordan Hall, Disney Hall, Lincoln Center, Prague’s Smetana Hall, and Vienna’s Stefansdom.

Recent solo appearances include Mahler’s 2nd and 3rd Symphonies with the Tucson and Lexington Symphony Orchestras, Mozart’s Requiem with the Knoxville Symphony, and recitals in Maine, Massachusetts, Michigan and Arizona. But her heart belongs to Bach, whose music she has performed with the Handel and Haydn Society, Emmanuel Music, Bach Festivals in the US and abroad, and most recently with Apollo’s Fire: a Mass in B Minor that will be released on AVIE Records this year.

She is a member of the Lorelei Ensemble, which promotes innovative new music for women. With Lorelei, she has been nominated for a GRAMMY award, and has enjoyed collaborations with composers David Lang and Julia Wolfe, Pilobolus Dance, major American orchestras, and the Big Sing festival in the Netherlands. Lorelei will perform Debussy’s Nocturnes with the Boston Symphony Orchestra October 2-4, 2025.

Emily belongs to Beyond Artists, a coalition of artists that donates a percentage of their concert fees to organizations they care about. She holds degrees from Central Michigan University and Boston University. www.emilymarvosh.com

Guy Fishman

Cellist Guy Fishman is principal cellist of the Handel and Haydn Society, with whom he made his Symphony Hall solo debut in 2005. Praised by the Boston Globe for his “plangent” tone and by the New York Times as “electrifying,” he appears regularly as a concerto soloist, recitalist, chamber musician, and orchestral player.

An acclaimed specialist in early music, he has performed with Tafelmusik, Apollo’s Fire, Boston Baroque, Emmanuel Music, El Mundo, Boulder Bach Festival, the Consone Quartet, and Seraphic Fire, among others. He was recently appointed co-artistic director of the Bach Akademie Charlotte in North Carolina. His recital partners have included Dawn Upshaw, Lara St. John, Gil Kalish, Kim Kashkashian, and Natalie Merchant.

His recordings span the Olde Focus, CORO, Telarc, Centaur, Titanic, and Newport Classics labels. Vivaldi concerti with members of Handel and Haydn were hailed as “brilliant” (Huffington Post) and “a feast for the ears” (Early Music America), while his C.P.E. Bach concerti drew praise for their “extraordinary technique...grace and agility.”

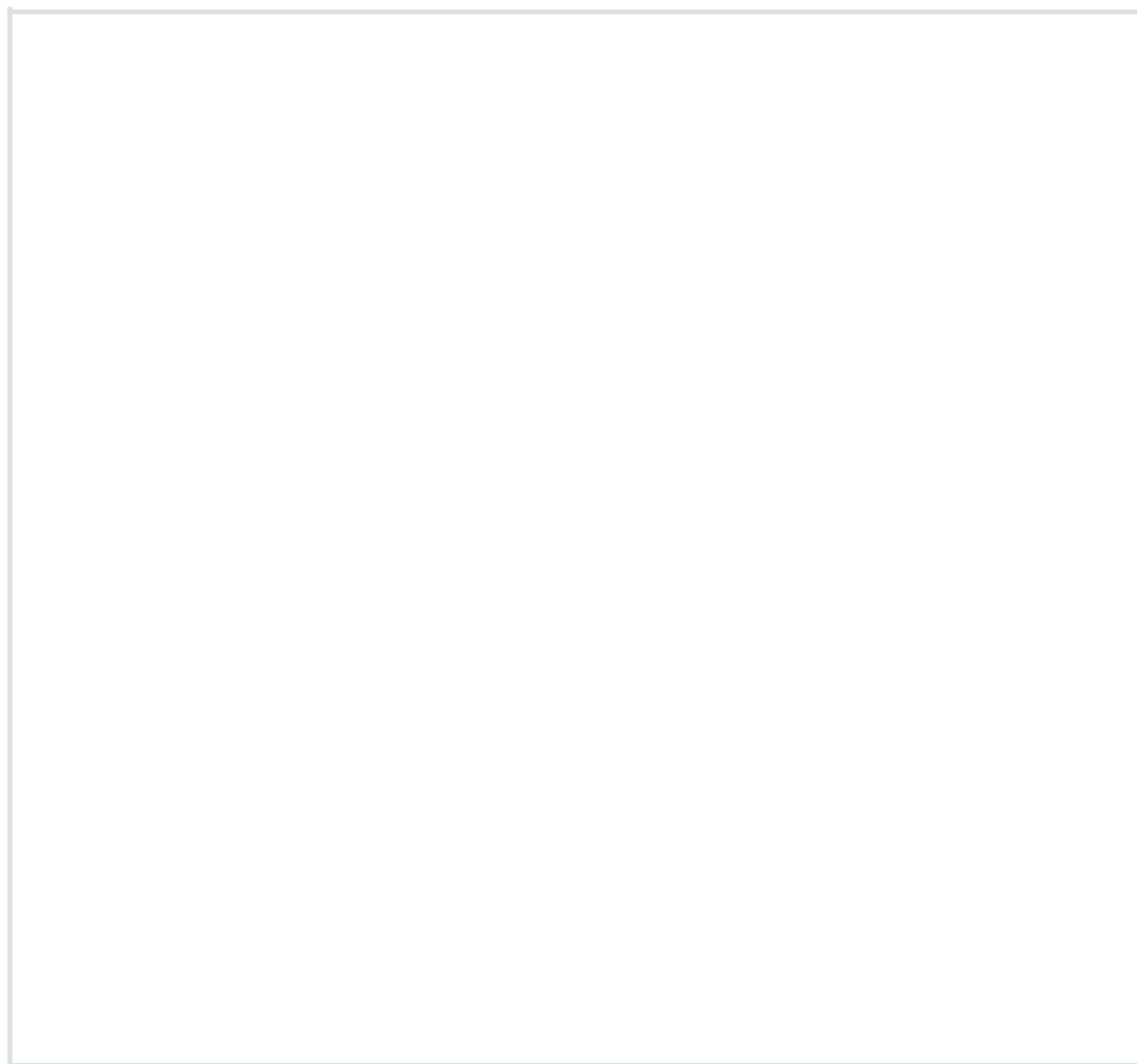
Fishman studied with David Soyer, Peter Wiley, Julia Lichten, and Laurence Lesser, completing his doctorate at the New England Conservatory, where he now serves on the faculty. A Fulbright Fellow, he worked with the legendary Anner Bylisma in Amsterdam. He performs on a rare 1704 cello made in Rome by David Tecchler.



Cello

DAY 1: Structure

YOUR NOTES:



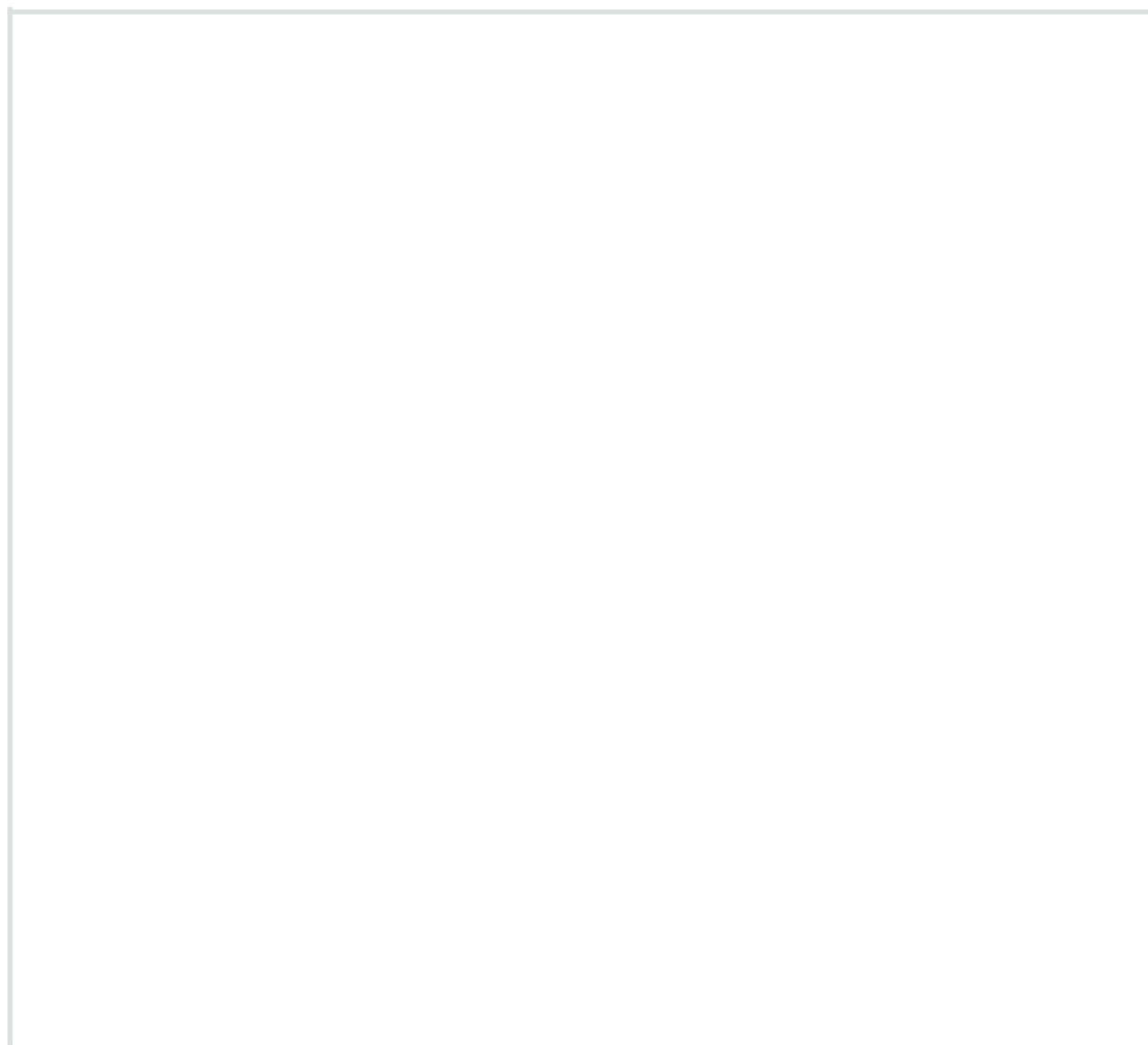
DAY 1 HOMEWORK:

Mark your score with dynamics based on what you learned about the harmonic structure.

[Post in the community.](#)

DAY 2: Playing Vocally

YOUR NOTES:

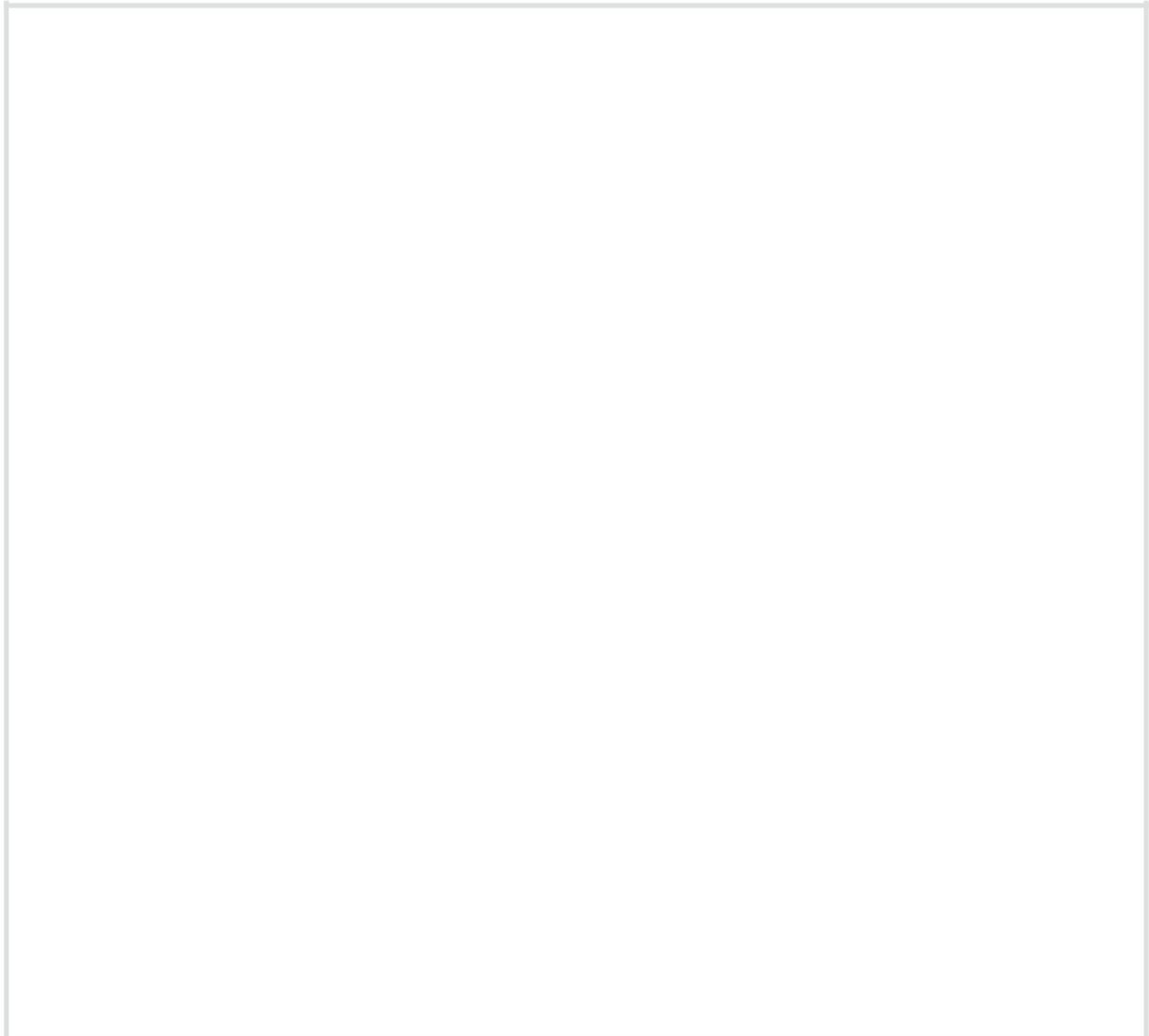


DAY 2 HOMEWORK:

Mark your score with consonants, vowels, and breath cues. [Post in the community](#).

DAY 3: Reflections & Prizes

YOUR REFLECTIONS:

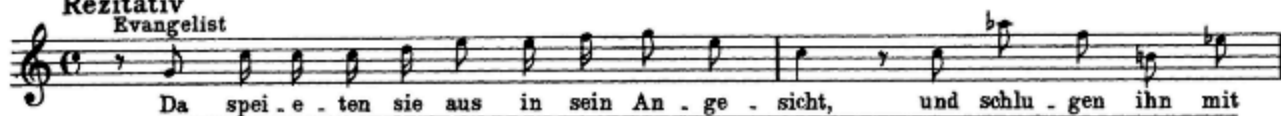
A large, empty rectangular box with a thin gray border, intended for users to write their reflections.

DAY 3 HOMEWORK:

We're done! Celebrate! [Keep the conversation going by posting your thoughts and reflections from the last three days in the community.](#)

Violine I—Erster Chor

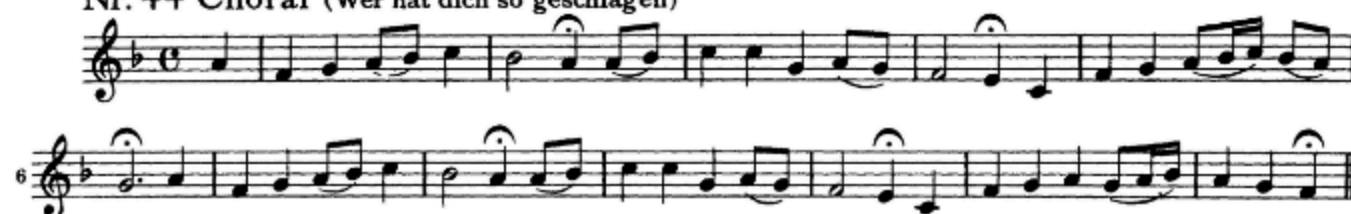
Nr. 43 Rezitativ und Chor

Rezitativ
Evangelist

Chor (Weissage uns, Christe)



Nr. 44 Choral (Wer hat dich so geschlagen)



Nr. 45 Rezitativ (Petrus aber saß) tacet

Nr. 46 Chor und Rezitativ

Chor (Wahrlich, du bist auch einer) 8 Rezitativ (Da hub er an sich zu verfluchen) Evangelist



Nr. 47 Arie (Erbarme dich, mein Gott)

Solo



Violine I — Erster Chor

19

Handwritten musical score for Violin I, first choir part, measures 7-21. The score is written in G major (one sharp) and 4/4 time. It includes various performance markings and fingerings.

Measures 7-10: Measure 7 has a red '2' above the first note. Measure 8 has a red '3' above the first note. Measure 9 has a red '2' above the first note and a red 'V' above the second note. Measure 10 has a red 'V' above the first note and a red '2' above the second note. A box labeled 'A' is above measure 10, with the text '(Erbarme dich)' below it. The piano part has a *pp* marking below measure 10.

Measures 11-13: Measure 11 has a red 'nv 3' above the first note. Measure 12 has a red '2' above the first note. Measure 13 has a red '2' above the first note, a red 'n' above the second note, and a red 'nv' above the third note.

Measures 14-16: Measure 14 has a red '3' above the first note, a red '1 2' above the second note, a red '4' above the third note, a red '4 2' above the fourth note, a red 'V' above the fifth note, a red '2' above the sixth note, and a red 'nv' above the seventh note. Measure 15 has a red '4' above the first note. Measure 16 has a red '1' above the first note.

Measures 17-19: Measure 17 has a box labeled 'B' above the first note, a red '3' above the second note, a red '2' above the third note, a red '4' above the fourth note, and a red 'V' above the fifth note. Measure 18 has a red '3' above the first note, a red '3' above the second note, a red 'V' above the third note, a red '4' above the fourth note, and a red '1' above the fifth note. Measure 19 has a red 'V' above the first note and a red '3' above the second note.

Measures 20-21: Measure 20 has a red '1' above the first note, a red '2' above the second note, a red '1' above the third note, and a red '2' above the fourth note. Measure 21 has a red 'V' above the first note and a red '3' above the second note. The word 'Solo' is written below measure 21.

Violine I — Erster Chor

23

26

29

31

35

38

41

Annotations:

- Measure 23:** Red fingerings 1, 2, 3, 2, 1, 2 above the staff.
- Measure 26:** Red fingerings 2, 3, 2, 3 above the staff. Boxed 'C' with '(Schaue hier)' below it.
- Measure 29:** Red fingerings 3, 2, 2, 2, 1 above the staff.
- Measure 31:** Red fingerings 3, 2, 1 above the staff. Boxed 'D' with 'Solo' below it. Red 'nv' and 'V' above the staff.
- Measure 35:** Red fingerings 2, 2, 1, 2 above the staff.
- Measure 38:** Red fingerings 2, 2, 2, 4, 3 above the staff.
- Measure 41:** Red fingerings 2, 4, 3, 1, 3, 1, 3, 1 above the staff. Boxed 'E' above the staff.

Violine I – Erster Chor

21

44

46

49

51 II

53

Nr. 48 Choral (Bin ich gleich von dir gewichen)

11

Nr. 49 Rezitativ und Chor

Rezitativ (Des Morgens aber hielten)

13 Judas

Evangelist

Ich ha-be ü-bel ge-tan, daß ich un-schul-dig Blut ver-ra-ten ha-be. Sie sprachen:

Chor (Was gehet uns das an)

Viol. I Chor II

17

Nr. 50 Rezitativ (Und er warf die Silberlinge) Nr. 51 Arie (Gebt mir meinen Jesum wieder) tacet

39. Aria

The image shows the beginning of the musical score for 'L'Allegretto' from 'The Nutcracker'. The score is for five parts: Violino solo, Violino I, Violino II, Viola, and Continuo Organo. The key signature is one sharp (F#) and the time signature is 12/8. The score starts with a first ending bracket labeled 'I' over the first measure. The Violino solo part begins with a forte (f) dynamic. The Violino I and II parts, and the Viola part, all have a piano (p) sempre dynamic marking. The Continuo Organo part begins with a pizzicato marking and includes figured bass notation (6 4 2, 5, 6, 6, 6 4, 6 4, 6 4, 7 6 5) and an 'Org.' marking at the end.

A musical score for the song "The Rose Tree". The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three systems. The first system contains the first two measures, the second system contains the next two measures, and the third system contains the final measure. The piano accompaniment is written in the bass clef and includes a 4-measure rest in the first system, followed by a 6-measure rest in the second system, and a 7-measure rest in the third system. The vocal parts are written in the treble clef and include various musical notations such as notes, rests, and accidentals.

Er - bar - me dich

*): Geteilt. In Bachs Aufführungen verstärkten die Spieler eines der beiden Pulte den (durch Abzug der Solovioline schwächer besetzten) Violino-I-Part.

10

—, er - bar - me dich, mein Gott, um mei - ner Zäh - ren wil - len; er -

Figured bass notation: 6^b 4, 5 3, 6^b 4, 6 4 2, 6 6, 7 6 5, 6, #

13

bar - - me dich —, er - bar - - me dich, mein Gott, er - bar - - me, er -

Figured bass notation: 7, 7, 9 8, 4 2, 6, 6 4 3

16

bar - - me dich — um mei - ner Zäh - ren, um mei - ner Zäh - ren wil - len;

Figured bass notation: 7 6, 6, 6 4, 6^b 4, 6 4 2, 6 6, 7 6 5, 6, #, 6 4 3

19

er - bar - me dich, mein Gott, um mei - ner Zähl - ren, um

22

mei - ner Zähl - ren wil - len!

25

Schau - e hier, schau - e

28

hier ———, Herz ——— und Au — — — — ge weint vor dir, weint ——— vor dir bit-ter-

9 8 7 7 6 5 9 8 7 7 6 5 6 6 5 6 6

31

lich. Er - bar - — — — — me dich, er - bar - me dich ———, er -

7 6 6 6 6 6 4 2 6 5 6 4 2 6 # # 8 7 5 6 6

34

bar - — — me dich, mein Gott, um mei - ner — Zähl - — — — — ren wil - len; er -

8 7 7 6 # 6 4 6 5 6 5 7 6 5 9 8 6 4 3 #

37

bar - me dich, er - bar - me dich, mein Gott, er - bar - me, er - bar - me dich um

41

mei - ner Zäh - ren, um mei - ner Zäh - ren wil - len; er - bar - me

44

dich, mein Gott, um mei - ner Zäh - ren, um

46

mei - - ner Zäh-ren wil - len.

f

49

tr

f

52

tr

f