1. Handel was a brilliant __________________ who wrote a vast amount of exceptionally well crafted music.

2. Handel distinguished himself for writing oratorios, operas, music for the ____________________, concerti grossi, music for orchestra and an extensive variety of _______________ and secular music.

3. His music was regarded as the most ____________________ and well written of his time.

4. Handel was a giant among giants, with other composers of the time such as Antonio ________________, George Phillip ________________, Johann Sebastian Bach, Domenico and Alessandro Scarlatti.

5. George Friderick Handel was born on February 23rd, _____________ in Halle, a city in Germany.

6. As a child, Handel played the ________________ at the Cathedral in Halle.

7. Handel’s mother ____________________________ her son to pursue his musical dreams.
8. On the other hand, his father did not think the same way. He thought that music was a profession that would ______ provide his son with a gratifying occupation or a commendable livelihood.

9. The Cathedral provided Handel with the best organ and the best musical _________________.

10. The cathedral also provided young Handel with a ________________ haven to practice his music away from his father’s ________________ ears.

11. His father, a ________________ by trade, wanted him to become a lawyer. However, young Handel had different plans and talents.

12. Regardless of his musical instincts and desires, young Handel ________________ his father and obeyed his wishes.

13. In 1702, Handel registered and attended ________________ University to study law.

14. However, a year later at age ________________, Handel decided that music, not law, would be his life long career.
15. The ________________________ of Saxe-Weissenfels usually attended the services at the Cathedral every Sunday.

16. Eventually, he met young Handel during a Sunday evening concert organized by the Master ________________ with Handel’s help.

17. That evening, Handel appealed to the Duke’s musical ears and heart. The Duke was very impressed and overwhelmed by Handel’s ________________ skills.

18. The Duke eventually made financial arrangements to ensure that Handel would continue to study with the Cathedral’s master organist. This event marked the beginning of Handel’s ________________ career.

19. Handel’s musical education included a vast array of musical subjects such as music theory, ________________________, and ________________________.
20. He also played the organ and the
______________________________.

21. In 1703, at the age of ______________, Handel used his recently learned violin skills to reach a very important landmark of his musical career.

22. He auditioned for a vacant violin position in the Hamburg Opera House ______________________.

23. As Handel sat with other musicians in the orchestra pit, he listened to and enjoyed the beautiful singing on stage. He was impressed with the opera divas’ and prima donnas’ use of ___________ canto style.

24. This experience must have caused an indelible impression on the young musician, who was already quite familiar with the driving force of the ______________________ voice.

25. Bel canto translates to English as “beautiful singing”, and it is an ________________ style of opera writing that allows leading opera headliners, also known as ______________ or prima donnas, to display their vocal brilliance.
26. Before long, Handel fell in love with ___________________ music, and this love drove him to discover more about ________________ and oratorios.

27. Oratorios began to flourish in Europe and especially in ______________ by the early part of the 1700s.

28. An _______________________ was a sacred opera without costumes or scenery for people who wanted opera during the times when the opera theatres were closed for ________________ reasons.

29. Handel learned from a wealth of musical resources that otherwise would not have been available to him during his time at the _________________________ house.

30. This knowledge about the human voice allowed him to write instrumental music in such a way that it _______________________ the musical attributes of the human voice.

31. During Handel’s time, Hamburg was the ________________ of the German opera, and Italy was the major opera center in Europe.
32. He knew that ________________, not Germany, was the place to go if one wanted to learn how to write operas in the Italian style.

33. The first operas had been performed and written in Italy, during the late _______________ century, by many preeminent Italian opera composers.

34. Handel resigned his position as a violinist in the Hamburg opera house orchestra, and set forth to the beautiful Italian city of __________________________.

35. The musical scene in Florence provided Handel with his first personal ____________________ to the beauties of Italian opera.

36. In addition to staying in Florence, Handel visited ________________ cities in Italy in order to familiarize himself with the different styles, audiences and regional subtleties of Italian opera.

37. Handel was exposed to many great Italian opera composers and performers during his visit to ________________, ________________ and ________________. 
38. Handel thought that his Italian excursion would provide a valuable first-hand lesson on opera writing and __________________________ as was customary on the most important Italian opera stages.

39. Although at the time of his visit, Handel was not well received by his Italian colleagues, the visit to Italy was a __________________________ and __________________________ move for his musical career.

40. The Italians did not think highly of his musical abilities. How could they have ever imagined that Handel would later accomplish __________________________ fame than any Italian composer!

41. Handel had a special affinity and appreciation for the artistic potential of the human voice. This appreciation allowed him to have a __________________________ use of the available talent for his vocal music.

42. __________________________ music surrounded and defined Handel’s splendid body of music. His work reflects
43. His innate ability to understand the ________________ and ________________ cycle of the voice equipped Handel with a gift to write music for instruments in a different way than any other composer before him.

44. He understood the ________________ of music like no one else did and he knew how to blend all ________________ of music into his timeless compositions.

45. Handel wrote a collection of ________________ grossi, which are sets of instrumental music that feature cleverly blended harmonies and rhythms.

46. Handel’s concerti grossi clearly earned him well deserved ________________ and ________________.

47. Writing ________________ and ________________ assured him a prominent place in the history of music.

48. His effective way of writing for ________________ voices and choruses reflected his mastery of designing lucid vocal textures.
49. These textures highlighted the plot of the corresponding opera or oratorio. In Italian, the plot is also known as the ____________________.

50. Handel was ____________ the only composer following this technique, but he was the most important.

51. Handel used the natural _______________ of the human voice to make his music striking, beautiful and captivating.

52. He knew how to exploit the best of the normal ranges of singers with the straightforward and popular _______________ of his operas and oratorios.

53. Additionally, he used his knowledge of __________________ to integrate the sounds and texture of his choruses.

54. Handel knew that he would achieve the greatest impact on his audiences by maximizing the use and potential of __________________ in his productions. His operas and oratorios are indeed his best argument.
55. After returning from his trip to Italy, Handel took a job as ____________________________ to George Ludwig, who was the Elector of Hanover at the time.

56. Handel began using his newly acquired skills to write operas in the Italian ________________________.

57. In the meantime, European audiences were captivated with the beauty of _____________________ operas and its Bel Canto style.

58. The Italian opera became highly fashionable in the continental Europe and opera houses were continuously _______________________________.

59. The people of ________________________ followed this musical trend, which attracted enough interest to support this growing musical novelty.

60. Several months after obtaining his new position, Handel asked the _________________ for permission to travel to ____________________________.

61. Handel had something new and refreshing to offer London audiences: the beauty of Italian operas. At the time, Italian
operas were a very _____________________

business.

62. In addition to being a great musician, Handel also proved to be a very savvy _____________________.

63. In 1705, Handel managed and supervised the premiere of his first opera titled ________________, which was completely written in the _____________________ style.

64. London’s _____________________ were exposed to Handel’s music for the first time and they loved it.

65. The premiere of the opera was a smashing ________________. His visit to London was profitable and highly ________________________.

66. At a royal festive occasion, Handel met a British _____________________ who invited him to stay in London for a short season to write and present his operas written in the Italian style.

67. At the ambassador’s request, Handel’s opera ________________ premiered in London.
68. The opera was performed at the __________________ Theatre which had been built solely to present operas in the Italian style.

69. Soon after, Handel triumphantly returned to _______________ to fulfill his musical duties for the Elector.

70. It did not take long for Handel to return to England, and by _________________, he was back in London. He was invited, by popular demand, to write and present his operas.

71. King ________________ became King of England in 1714, and Handel accepted the royal appointment as chief composer of the _________________ court soon afterwards.

72. Six years later, Handel became the _________________ director of the newly created Royal Academy of Music.

73. At the request of King George, Handel became a _________________ citizen by a special act of Parliament in _________________. 
74. Handel wrote a vast amount of music during his tenure as resident composer for the King of _______________. This time period marks the beginning of a more mature and polished composer.

75. One of the most remarkable pieces he wrote during this time was the _______________ Music suite. This was written at the request of King George I while he crossed the _______________ River on his way to a summer meeting with other noble friends.

76. The King liked it so much he requested _______________ performances of the suite that day.

77. _______________ marks the beginning of the decline of Italian _______________.

78. By this time, Handel was already well known in London, and he had achieved the reputation as being one of the _______________ composers living in Europe.

79. As a savvy businessman, Handel perceived changes that would favor staging _______________ in London, in addition to the already established _______________ season.
80. Opera ______________________ were looking for creative ways to keep famous singers in town after the end of the opera season.

81. As a result, they elected to stage __________________ instead. This was a good way to generate additional income.

82. In _______________, Handel released __________________, which was an oratorio based on the woman of the same name in the Bible.

83. During the period, most vocal works were written in __________________ or in the language of their own country. However, *Esther* was performed in __________________.

84. The year __________________ marked a great change in Handel’s musical life.

85. After writing __________________ operas, he decided he would no longer write operas.

86. Instead, he decided to concentrate on writing __________________. As mentioned earlier, an oratorio is a sacred opera without the scenery or costumes.
87. In 1739, Handel wrote his oratorio ____________, which is about the first King of ancient Israel and his successor, the famous King David.

88. During that time, Handel met Charles ________________, the poet who wrote the libretto for *Saul*.

89. A _________________ is the script that contains the plot of an opera or oratorio.

90. Jennens had already gathered a large number of passages taken from the _________________ for his own literary project.

91. Jennens gave these passages to Handel and suggested that they could be used to write another oratorio. Handel used the material to write his next work, titled ________________.

92. *Messiah* is one of Handel’s most famous ________________ compositions and is based on the story of ________________ ________________.
93. *Messiah* has a __________________________ structure, with the first part telling the story of the __________________________ of Jesus Christ.

94. The second act tells how Christ __________________________ while he lived on Earth.

95. The third act describes how he came back to life after __________________________ on the cross.

96. The first performance of Handel’s *Messiah* took place in a theatre in Dublin on April 13th, ______________, instead of in a church or cathedral.

97. Handel conceived *Messiah* as a different kind of opera written with a __________________________ theme. He called it a sacred oratorio, but it was actually performed in __________________________.

98. The term sacred is used because oratorios use sacred text instead of __________________________ text.

99. *Messiah* was intended for a ______________ because that is where oratorios were performed in England.

100. The audience for theatre productions at the time was ______________. Both noblemen and
common men were interested in attending. Handel wanted to reach as many people as possible.

101. Today, one can listen to *Messiah* in a church or cathedral.

In the United States, it is traditionally played during _________________ time.

102. *Messiah* is very memorable because the words are _________________ and the musical voices are a pleasure to listener’s ears.

103. Audiences particularly enjoy the Hallelujah chorus as it sings, “And he shall reign forever and ever”. This is coupled with the repetition of “ever and ever” and “forever and ever” giving to the audience a sensation of _________________ and _________________.

104. Regardless of this seemingly complex process, it took Handel only _________________ weeks to write and produce _________________.

105. After *Messiah*, Handel worked on ________________

Fireworks, which was first performed in 1749 to celebrate the end of the _________________ War.
106. The evening audience had great expectations for the premiere of *Royal Fireworks*, because the event planner had arranged a _______________________ display.

107. Also, the premier of *Royal Fireworks* was to be played by a very ________________ orchestra. Unfortunately, it ________________ that evening and the premiere did not occur as scheduled.

108. One month later, Handel finally premiered *Royal Fireworks* as part of a ________________ charity function.

109. Handel also wrote another famous piece of music later that year named *The ________________ of the Queen of Sheba*.

110. Handel lived for another ________________ years after he wrote *Messiah*.

111. During his last few years, he began to lose his ________________. In an attempt to correct his vision, he had an eye operation that went bad.

112. He was totally blind by the time he died on the April 14th April, ________________.

113. Handel wanted to be buried quietly and ________________, but he did not get his wish.
Handel, like many other famous people, was buried in ____________________ Abbey in London.

114. Throughout his musical career, Handel wrote music with __________________, energy, strength, and dedication.

115. He also wrote on subject matters that he hoped had relevance to the current events in __________________ at the time.