1. Vienna was a great musical and artistic center in the ___________ century during Mozart's times.

2. Many musical experts considered Wolfgang Amadeus Mozart to be a great _____________________ musical talent.

3. By the time Mozart came to Vienna, in 1781, he was _____________ years old but he had been famous all of his life.

4. Mozart's early operas are associated with ________________ court entertainment. As a matter of fact, Mozart Italian operas are considered to be ________________ of the opera repertoire.

5. Physically, Mozart was a small man and suffered from many ________________ throughout his short life of 35 years.
6. As a father, Wolfgang Mozart had ____________ children. Only two survived into adulthood, a ratio common for the time.

7. Mozart enjoyed ____________ behavior and used to say rude things to people. I think mostly, he felt that he was a superior being. Certainly, he never considered anyone to be a ____________ composer than he was.

8. Mozart also described himself as a bit of an _______________ _______________________. More often than not, he played many tricks on his friends.

9. Some of his letters indicate a very sharp and sometimes _________________ sense of humor.

10. Mozart was born in the Austrian city of _________________ on the 27th of January in ________.

11. Little Mozart and his sister ______________________ were the two only surviving children to Leopold and Maria Anna Mozart.
12. He was christened Joannes Chrysostomus Wolfgangus ________________ Mozart, although he would later prefer to be called Wolfgang Amadeus.

13. As his name suggest, Amadeus means ________________ favorite.

14. His father was a gifted musician who played many instruments including the ________________ and the keyboard. Leopold Mozart was a renowned musical teacher who educated his children at home.

15. Today, Mozart's home is a ________________ where famous items related to Mozart’s musical life are displayed.

16. Among the many attractions, visitors to the museum can glimpse at the ________________ played by the musical genius as a child, his clavichord, a ________________, portraits, and letters of the Mozart family.

17. By the age of _____, Mozart was already playing the harpsichord. At the age of ____, he was composing music. It was simple music, but he was going through the process of creating it.
18. His father, ________________ Mozart, helped his son write the music, but young Mozart provided the inspiration.

19. At the age of ___, his father took him and his sister Nannerl to play for the royal courts of Europe.

20. They were an instant success despite numerous critics who saw Leopold’s intentions of showing off his children’s musical talents as more of an __________________ than a father figure.

21. His elder sister Nannerl was also a ________________ prodigy. She was an exceptional musician whose talent was quickly __________________ by the accomplishments of her younger brother.

22. However, during the early development years of these young prodigies, both Wolfgang Amadeus and Nannerl played for the European ________________, including Vienna Empress Maria Teresa.

23. Young Mozart was a very curious musician and was very impressed by the power of the _____________. 
24. Mozart is considered to be one of the most important ______________ composers in the history of music.

25. Young Mozart started writing operas at a very early age. His opera *Bastien und Bastienne* premiered in Vienna when he was __________ years old.

26. Even if he had help from his father, I am sure that he undertook most of the task of setting the ______________ of the operas to music himself.

27. Although having ______________ pitch is not necessary for a musician, this was a particular characteristic that helped young Mozart throughout his musical career.

28. At parties, his friends played tricks on him. When ______________, Mozart was able to recognize the notes played because he had what is called perfect pitch.

29. Perfect pitch can be a ______________ or a ______________, as in Mozart's case. He could compose music in his ______________ and know how it would sound.
30. When Mozart was a boy, a town choir was about to perform a special work: the famous ________________ Mei Deus by composer Gregorio ________________.

31. Mozart was set on attending this concert, so Papa Mozart took him to ________________.

32. There, they attended Mass at St. Peter's ________________ on the day that the work was scheduled to be performed.

33. This was the ________________ place where it could be heard, because no other choral group was permitted to perform it. It had never been published, and no one outside the church had ever seen the score, which was ________________ guarded.

34. At the end of the service, young Mozart sat there as if in a ________________. When Papa Mozart finally got him to depart, he hummed the music ______ and __________ again. He wanted to remember it all and carry it away with him.

35. Mozart began to recall the sounds of the Miserere whenever he wanted and began to ________________
them down. Days later, when he was done, the score from the great *Miserere* was ____________________________ to the Pope's choir room.

36. It seems that Mozart had more than talent and ___________________________________.

37. He had understood the science of music. In other words, he had the ability to look at a _________________ of notes and be able to see how those notes could ____________________________.

38. Conceivably, ___________________ can compose a piece of music. But writing a perfect musical work requires more than just writing the notes. It requires __________________________ about how notes relate to each other to make a everlasting and __________________________ impression.

39. Mozart's abilities were beyond belief. While the famous concert pianists of our time travel the world performing the same repertoire, Mozart was able to ________________ and ___________________ new works on a regular basis.
40. Once, in a five-week period, Mozart gave a series of _________ piano concerts and conducted many of them as well. In musical terms, he attained the __________________ degree of accomplishment.

41. During the years that Mozart was in Vienna, __________________ musicians and composers had a lot of power in the Emperor's court in __________________.

42. The Emperor's court composer at the time was Antonio ______________. There seem to be many stories about Salieri's dislike of Mozart, and there are even some accounts that say that Salieri ______________________ Mozart.

43. But according to historical facts, Salieri in fact _______________ Mozart's music very much.

44. As the Mozart continued traveling through continental Europe, he developed an acute interest in learning how to write operas in the __________________ style just like George Fredrick Handel did before him.

45. Mozart went to Italy in ______________ to learn the craft from Italian masters.
46. At the time, Italy was the center of European _______________ and Mozart was enthusiastic about his trip to Italy.

47. In 1770, young Mozart’s opera titled *Mitridates King of Pontis* was performed in _______________ with great success.

48. One of Mozart's famous operas written in the Italian style is *Così fan Tutte*. *Così fan Tutte* means "They are all like that", and it is a _______________ opera.

49. Comic operas are also known as opera _______________ and they use a much lighter libretto, or text, than the more serious operas or opera _______________ style.

50. The plot of *Così fan Tutte* is about _______________ and the tricks that lovers play on each other.

51. There is _______________ information from Mozart’s letters at the time *Cosi fan tutte* was being written and staged, so Mozart's intentions are _______________ very clear.
52. Mozart returned to Vienna, and he was hoping to obtain an ___________ as court composer.

53. After the success of his opera _______________, Mozart hoped for a position as a musician in Vienna.

54. However, that success did not bring the position he had wished for. Mozart could not attain a job in Emperor Joseph II’s court, so he dedicated his time to compose music for ______________ people who could afford to have music written for them.

55. As mentioned earlier, Mozart could write a whole symphony or a concerto in only _____ weeks.

56. Once Mozart thought of the themes for his music, it was just a matter of finding time to put them on _________________.

57. So prolific a composer was Mozart, that, in the year 1786, he wrote several works including the Marriage of Figaro (an opera buffa), the Horn concerto # 4 and _________________ piano concertos.

58. Mozart, in fact, _________________ the piano concerto. This form was later used by many composers
including Beethoven. Mozart wrote _______ piano concerti.

59. Notice that I used the word concerti and not concertos. This is the ________________ form in Italian.

60. Concerti have ______ movements, or sections. The first and third movements are ________ and ___________. The second is _______________ and _________________.

61. This architectural design allows the performer to demonstrate his or her ability in playing ________________ passages, as well as the slower and more ________________ passages of the second movements.

62. The final movement always contains the ________________ ending.

63. Mozart's piano Concerto Number 21 is also known as the ________________ ______________ because of the prominent use of the second movement in the Swedish film of the same name by Bo Widerberg released in 1967.
64. Even though court composer Antonio Salieri did not hate Mozart as suggested in the movie *Amadeus*, that did not stop Salieri from making Mozart's life as possible in an attempt to run him out of town. In 1786, Antonio Salieri tried to stop the premiere performance of Mozart's opera, *The* __________________ of Figaro.

65. Nevertheless, *The Marriage of Figaro* was first performed in the __________ Theatre on May 1st, 1786 against Salieri's _____________________.

66. Finally in 1787, Mozart partially obtained the position he wanted. He ___________________ court composer Christopher Gluck as one of the court composers for the _________________.

67. Gluck had passed away and it seemed that Mozart had the __________________ qualifications of any of the available composers that applied for the position.

68. However, his salary was considerably ______________ than Gluck's. This did not please the illustrious composer.
69. The same year, Mozart's father, Leopold died. Wolfgang had many different and ______________________ views of his father.

70. Mozart's early years must have encouraged his deepest feelings towards his father. After his father's death, Mozart began to change and became very ______________________.

71. This is also reflected in the ______________________ and ______________________ side of his late compositions.

72. One example is Mozart's opera Don ______________________. It is full of gloom and fear. In its last scene, the hero is shown being taken down to ______________________ by the devil.

73. This is a very ____________ aspect of an opera that is supposed to be an opera buffa or a comic opera.

74. Mozart wrote his Symphony Number ___ in the summer of 1788. In contrast to his Symphony Number 39, his 40th symphony is significantly ____________ dramatic, with darker and more tragic overtones.
75. In my own personal opinion, this symphony is
_____________ and _______________. This symphony
is also titled *Symphony in G Minor*.

76. Mozart used a _______________ key trying to explore new
creative elements to bring his craft to a higher level.

77. A minor key is regarded by musicians as ________ and
______________.

78. But the use of this minor key seems to convey Mozart's
_______________ efforts to open up new possibilities,
rather than to bring about _________________ of
mourning over his dilapidated fortunes.

79. It is good to note that major keys or tonalities are used by
composers for _______________ and ________________
music. Mozart had used major tonalities extensively
throughout his musical career.

80. One good example of Mozart's use of major keys is his
*Piano Concerto in A __________* or *Piano Concerto No.
________*. This work is often referred by its catalog number
or "K. 488".
81. At the highest point of his professional life and just weeks before his death, Wolfgang Amadeus Mozart composed the _______________ Concerto in A major.

82. He wrote it explicitly for his friend and fellow ________________, Anton Stadler.

83. He had written music for Stadler before. As a matter of fact, Stadler was Mozart’s _______________ player whenever he wrote for the _______________ on many of his orchestral parts and several chamber works.

84. Mozart's clarinet concerto is one of his _______________ complete pieces.

85. Each one of his concerti is unique and shows his commitment to the _______________ rules of the _______________ period.

86. Mozart’s opera _The _______________ Flute_ is a fairy tale of ________________.

87. Mozart wrote _The Magic Flute_ in ______________, just after the ______________ Revolution and right before he died.

88. Fellow composer Joseph ________________ had introduced Mozart to Freemasonry. _The Magic Flute_ is full
89. Mozart’s commentary on love, ________________,
tolerance and the ________________ of mankind has
made *The Magic Flute* one of the most beloved operas in
the repertory.

90. Mozart was actively engaged in writing music right up until
his ________________.

91. In his last year of life, he composed many works including
his *Piano Concerto #27*, the *Clarinet Concerto* and
______________ operas, one of which was *The Magic
Flute*.

92. Count von Walsegg’s wife passed away, and he planned
for a composer to write a ________________ mass for
his late wife.

93. This Requiem was to be performed annually on the
______________ of her death.

94. A Requiem Mass is meant to be sung and played for
people who have ________________. He thought Mozart
was the _______________________ composer to write the Requiem Mass.

95. Mozart _____________________ the commission, and it became his __________ attempt at composing.

96. There are speculations that Count von Walsegg wanted to pretend that he had ______________ the Requiem himself.

97. Toward the end of Mozart’s life, it seems that he suffered from a ______________ illness that affected him strangely.

98. The weather in Vienna in November and December of ______ was particularly _____, and Mozart fell ill with fever. No one could have thought such illness would prove to be ______________.

99. Allegedly, Mozart was bed-ridden and decided to ___________ working on the Requiem in order to recuperate.

100. By early December Mozart felt death was near, and ________________ that his life's work would be drastically cut short.
101. In the afternoon of December __________, 1791, several singers from the opera __________ parts of the Requiem for him.

102. Mozart died just after _________________ on December 5th, 1791.

103. Franz Xavier _________________, Mozart’s student, completed the Requiem at the request of Mozart's wife Constanze.

104. In all, Mozart composed _____________ pieces of music. In my opinion, they are all perfect compositions. He wrote concertos, symphonies, _____________ style operas, _________________ style operas, piano music, music for orchestra and _________________ music.