

Baroque Borrowings and Tonal Domains in

Mozart's Piano Concerto in B \flat , K. 450, I

Abstract

The opening Allegro of Mozart's Piano Concerto in B \flat , K. 450, has previously been associated with only brief borrowings from J. C. Bach (Ellwood Derr). I present several new borrowings, from instrumental works of J.S. Bach and G.F. Handel, first in the subordinate theme and display episode, and then – more speculatively – in the cadenza and the opening ritornello. I show how these borrowings, in tandem with those from J.C. Bach, play a major role in articulating the subordinate theme as a structural and/or rhetorical parenthesis, and in delaying the arrival of the structural dominant almost to the end of the exposition.