

Fig. 33

T. 5 10 15 20 25

Deckton *cis*²

Nebennoten-Diminution

Larghetto.

a) *b)* *(wie Fermate!)*

(Nbn) (Nbn) (Terzzug) (Nbn) *doppio movimento*

(Nbn) (Terzzug) (Nbn) (C)

I II V, I II V I 5 V 7

Further consideration of the Urlinie: II

The image displays a musical score for a piece titled "Further consideration of the Urlinie: II". The score is organized into two systems, each with a vocal line and a piano accompaniment line.

System 1 (Measures 30-60):

- Measures 30-40:** The vocal line features a melodic line with various ornaments and slurs. The piano accompaniment consists of eighth-note patterns. A dotted line connects the vocal line to the piano line, indicating a specific articulation or phrasing.
- Measures 40-50:** The vocal line continues with a melodic line, and the piano accompaniment maintains its rhythmic pattern. A dotted line continues from the previous system.
- Measures 50-60:** The vocal line concludes with a melodic line, and the piano accompaniment features a more complex rhythmic pattern. A dotted line continues from the previous system.

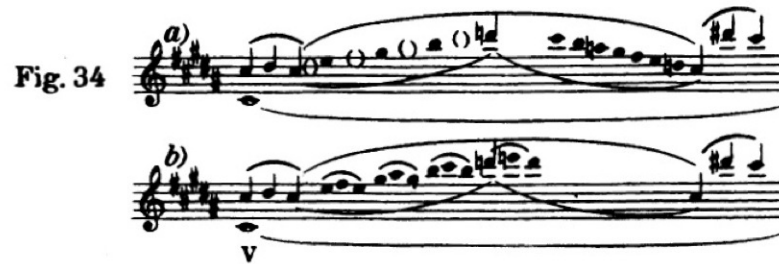
System 2 (Measures 60-70):

- Measures 60-70:** The vocal line features a melodic line with various ornaments and slurs. The piano accompaniment consists of eighth-note patterns. A dotted line connects the vocal line to the piano line, indicating a specific articulation or phrasing.

Performance Indications:

- (Nbn):** Indicated below the piano accompaniment in measures 30, 60, and 65.
- (Teiler):** Indicated below the piano accompaniment in measures 40-50.
- a₂):** Indicated below the piano accompaniment in measure 65.
- I, II, V, I:** Fingerings indicated below the piano accompaniment in measures 60-70.

The neighbour note serves as ornament for the individual third-progressions and, indeed, even for the cover note [*Deckton*], $c\sharp^2$. The latter, moreover, leads a life of its own, which in summary form appears as follows:



A masterful command of structural tension is witnessed in particular by the parallelism of $c\sharp^2-d\sharp^2-c\sharp^2$, $c\sharp^2-d^3-c\sharp^2$, and $c\sharp^2-d\sharp^4-c\sharp^2$ (see the finished work). No additional words are needed: the miracle speaks for itself.

An inner unity of diminution as well is possible only if it originates from the same womb of the *Uralinie*: this unity becomes the figure of the whole; it alone is organicism in music. A work is either organic in this way, or it is not organic at all. Thus the aristocratic bent of musical art: the masterworks of the musical genius raise themselves, by virtue of their figure, far above the works bereft of figure written by non-geniuses; {42} in poetry or painting, on the other hand, second- or third-rate works may also find a place along works of the first rank. To infuse notes with life is a gift bestowed only on the very few – bestowed, in any case, far more rarely than the gift of conferring life on the word or image.

Such an unfolding into a figure signifies the most extreme tonal palpability, thus the ultimate objectification of a triad, which is thereby liberated from mere

conceptualization or abstraction.³⁵ One might suppose that musical composing-out, precisely as objectification, would easily appeal to the general, organically life-oriented instinct; but in fact this is not the case. The world at large still has no ear for such an objectification, but substitutes only its personal impressions; if it is deprived of them, the result is a void that cannot be filled. So long as the purely musical assimilation of a work remains foreign to the world, it will have to cower before the alleged abstraction in linear progression and arpeggiation, whose mastery it can achieve only by the acquisition of greater understanding.

Every poeticizing figure proposed by amateurs, theorists and hermeneutists is far surpassed, however, by the purely musical figure to which we are led by purely musical hearing in linear progressions – that is, in terms of musical cohesion. One speaks more eloquently with the language of a master than with one's own; and more poetically with the poetics of his music than with one's own. Any kind of influence by party, slogan, snobbery and all traces of mutability, all dialectical pettifoggery and subterfuge, will come to an end; whether they are active, vital, relative, absolute, formal, music-dilettantish, expressionistic or of still some other kind, is fundamentally immaterial. Anyone who hears the organic character of the musical figure stands alongside the musical creation and cannot fall: the supernatural vision of the composer has become his own. In performing he will not play *with* the piece, he will *play* the piece. His performance gains an absolute quality through his systematic discovery of the content, and the instinct of the genius is everything to him. And that is as it should be, for only the genius has the true instinct for vitality and coherence.

³⁵ The Bible, it is true, represents God as an abstract idea, but nevertheless has Him appear in the burning bush as well. By the same token, Spinoza's seemingly abstract philosophy is an ultimate vitalization of God.