This chapter focuses on the scientific/philosophical investigations of Johann Wilhelm Ritter, whose *Fragmente aus dem Nachlasse eines jungen Physikers* (1810) has largely been ignored in the Humanities until around the last decade. Ritter provides scientific reasoning for how and why music comes from the spirit realm into the blood as directed by animal magnetism. He claims that music has its own consciousness and is a creative life force. Johannes Kreisler, Hoffmann’s pseudonym and alter-ego, emphasizes the repeated Romantic notion that music, in its eternal quality, exists outside of anything tangible. But he breaks with this tradition by also bringing music down to earth, claiming that it exists *in all things*, including the human body. In the *Kreisleriana* (1810-1814) texts and the fragmentary Kreisler biography in *Lebens-Ansichten des Katers Murr* (1819/1821), my research shows that Hoffmann adopts and expands Ritter’s contemporary, intricate, and yet speculative theory as an explanation for the power of music over musicians, composers, and those initiated to sense its flow.