

# Supplementary Remarks

[sixth note](#), which would be [Creation](#) perfected, without entering upon the [fifth](#) higher [key](#); and it cannot sound the [seventh](#) falling into the [octave](#) without [discord](#). Therefore the [eighth note](#) is not the [octave](#) of the [first](#), as it is the [fourth note](#) of the [fifth](#) higher [key](#).

My first plan was to take away entirely the present development of the [Minor Keys](#); but, on consideration, it seems best to leave them exactly as they are, and to add fresh musical developments of the [Minors](#), explaining them, and leaving it needless, for those who do not wish to look deeper into the subject, to examine the former development. Should they do so, however, they will see that not a single [note](#) is altered, the only difference being the [Scales](#) developing by [fifths](#) instead of by [sevenths](#).

The [Major Scales](#) are the type of [Creation](#) perfected—man being created, and the [Almighty resting](#)—every [Major Scale](#) developing the [sixth](#) and [seventh notes](#), and the [eighth](#) the [octave](#) of the [first](#). Therefore, every [Major Scale](#) includes the [Sabbath](#), or [Rest](#).

I am quite aware that musicians will set aside the [Minors](#) as here written; but I trust some minds may be led to examine the beautiful Scriptural types, too deep for our minds ever to find a [beginning](#) (the [Scriptures](#) have no [beginning](#)), and too high for our minds ever to complete [ascending](#).

If, as I believe, the [Natural Sciences](#) throughout [Creation](#) develop by [Trinities](#), how silently, yet how strikingly, may we trace the wonders of Redeeming [Love](#). "[Wisdom](#) hath builded her house; she hath hewn out her [seven pillars](#)."— Prov. ix. 1. We strikingly see in the development of [harmonies](#) the type of 2 Cor. iii. 18, as each [key](#) rises from [darkness](#) to [light](#), or, [descending](#), falls from [light](#) to [darkness](#).

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