

**Set No. 5:
The Other Side of Pioneering, or
Side Lights on American Enterprise, s. 14**

I. The New River

DESCRIPTION OF SOURCES

- M** Pencil score-sketch (ca. 1915–16 [1913, according to Ives]) of mvt. 3 of *Set No. 1* (S. 10); on 16-stave mixed leaves; titled: “III | The Ruined River”; memo at end: “Mr Greinert | ~~Please copy with out~~ | words & call me when ready | C E I. 37 Liberty St | 3662 John” (circled and crossed over); instrumentation listed in LH margin: “1 Clar (or Piccolo 8va) | 2 Cornet | coll Voices | or Trumpets | Piain | Trom[bone] | or Sax | Piano | Tromb | Drum”; memo at end: “for | song S | part on Sym III | last page” (referring to source v below); includes text.
p. 4 (f2675) mm. 1–6(2.♩)
p. 5 (f2676; Photostat of same=f2676a) mm. 6(3.♩)–17
- h** Pencil sketch of arrangement as song (**H**) (1921; S. 308).
pp. [1]–[2] (f6793–94) mm. 1–8 & 10–17
- H** Song #6 (“The New River”), *114 Songs* (printed 1922).
p. 13–14 (—) mm. 1–17
- m** Memo, made between Jan 1925 and April 1930; this song is listed first in a second grouping entitled: “The Other Side of Pioneering’ or ‘Side Lights on American Enterprise”; this song is cited as: “p 13. ~~The ‘New River’ Trumpet Solo Sax, 2 V’s, Piano~~ have score”.
one p. (f2792)
- H^B** Song #6 in Copy B of *114 Songs*, with pencil & ink annotations toward version in *34 Songs*; at end: “from Set for 2 Trumpets, Clar. Saxaphone | Piano & 4 Violins (ad lib) 1912 | arranged for Voice & Piano 1921”.
p. 13–14 (f6095–96) mm. 1–18 (m. 11 marked for repeat)
- H^E** Song #6 in Copy E of *114 Songs*, with pencil & ink annotations toward orchestration; at top: “Tp | Sax (ad lib) | Piano” (apparently intended for *Set No. 8*, S. 17); at top: “Hanke: Before copying | get old score & check upper”; instruments cited in the annotations: “Strings, Piano, Sax, if 2 or more Voices, 2 Trumpets, Trombone” (this latter memo possibly intended for the present set).
p. 13–14 (f6157–58) mm. 1–18 (m. 11 marked for repeat)
- H^{Copl}** Emendations in Aaron Copland’s copy of **H**; memos at top: “Mr Hanke: | wanted in F ? | or G = 4th up | see note bottom p 29.”, “(Score Sketch 2nd Sym. see old | oblong score | see ‘Ragtime Dances | in safe 38 Nassau St | (without Coda)”, and “leave out S V Trp. Dr | use—”; no musical emendations; toward what?
p. 13 (f8128) mm. 1–2(2.♩), 4–5(1.♩), & 6–7(3.♩) (RH half of page missing)

- H⁸** Emendation in pages removed from a copy of **H**, for *Set No. 8: Songs without Voices* (S. 17); labeled “A) from Set for Trumpet, | Saxophone and Piano” for use in *Set No. 8: Songs without Voices* (S. 17).
pp. 13–14 (f2781–82) mm. 1–17
- H^P** Emendations in a bound set of Photostats of pages in **H**, for use in *Set No. 8: Songs without Voices* (S. 17).
p. 14 (f2787) mm. 8–17
- T** Song #19 in *Thirty-Four Songs* (published 1933), a revised reprint from **H**.
pp. 42–43 (—) mm. 1–17
- T^{C1}** Emendation in Copy C¹ of **T**; one musical emendation (for m. 8, 2.♩/3.♩).
pp. 43 (f6234) mm. 8–17 (whole page crossed out)
- v** Pencil sketch of vocal lines, on 16-stave single leaf of sketches for mvt. 3 of *Symphony No. 3* (S. 3); probably toward **N**; including text.
one p. (f1142; more complete Photostat = f5594) mm. 9–10 & 15
- N** Ink full score, arranged and copied by Nicolas Slonimsky (1934), with emendations by Ives, produced for *The New River* (choral version, S. 186).
pp. 1–8 (f5595–603)

CRITICAL COMMENTARY

This realization is based on **H^E**. Orchestration: **H^B** cites Cl, Sx, 2 Tp, Pf, 4 Vn; **H^E** omits Cl, refers to “Strings”, adds Tbn, and implies that voices will be involved; **m** cites just Sx, Tp (solo), Pf & 2 Vn; the present edition follows the **H^B** listing: Cl, Sx, 2 Tp, Pf, adding Tbn, but employs 2 Vn & 2 Va (mm. 13ff call for “Strings” that go below the Vn range).

1, Vns & Vas: **H^E** has memo: “Strings” (as followed here).

3, Tempo, 2.♩: **H^E** has memo: “little | slower” (as here).

3, RH, 2.♩: **H^E** has memo: “Piano alone RH” (as followed here).

3, Sx, 2.♩/2.♩: **H^E** has memo: “sax alone LH” (as followed here).

4, Tempo, 2.♩: **H^E** has “accel - - -” (as here).

5, Tempo: **H^E** has “fast again” (as here). Below LH staff **H^E** has memo: “really = (5-½/4) if this is accurate | last 1/8”.

5–8, Tps: **H^E** has memo: “if 2 or more Voices | 2 Trumpets | high | low | don’t write in” (however, Ives himself does notate the Tp1 line a P5 above the original line, as here).

- 5, Cl, Tbn, Pf & Va, last ♪: **H** has just $g\sharp+bb^1$ (other pitches added on **H^E**, as incorporated here).
- 6, Tp2, 2.♪: On **H^E** Ives added db^2 (as used here), apparently as an alternative (to underline the text “noise”) to the printed c^2 .
- 6, Sx, Pf & Va, last ♪: **H** has just $g\sharp^1$ (other pitches—labeled “I play”—added on **H^E**, as incorporated here, with an annotation: “or [chord: $a\sharp+bb+f\sharp^1+g\sharp^1$]”).
- 7, Sx & LH, 3.♪: ♪: supplied editorially.
- 8, Tps, 4.♪: **MH^BH⁸** have grace notes (as here) absent in **H^E**.
- 9, Pf: **H^E** has memo, with circling that excludes part of the bassline: “piano” (as followed here).
- 9–12, Cl: This line is added in pencil on **H^E** for m. 9 and is assumed here to repeat in mm. 10–12.
- 9–12, Sx/LH & Tbn: On **H^E** Ives crossed out m. 9/2.♪ G , with added memo: “base | Trombone | gliss”, but in subsequent bars crossed out 1.♪ G (here, m. 9 treatment is modeled on that of later bars).
- 11–12: **H^E** has m. 11 marked for repeat, with new text penciled in above: “Human beings gone machine,” (as used here in m. 12); mm. 11 & 12 Tp use the versions in **H** & **M** respectively.
- 12, RH & Vn1, 6.♪: **M** has confirming ♯ for d^2 (as here) lacking in **H**.
- 14–[17/1.♪], Vns & Vas: **H^E** has memo: “strings” (as followed here).
- 15, Tp, 4.♪: **H^E** has memo: “mute (ad lib)” (as here).
- 18, Sx: **H^E** has memo: “sax” (as followed here).
- 18, Tp, 2.♪/2.♪: **H^E** has memo: “ad lib” (as here). **H⁸** has f (as here) lacking in **H^E**.
- 18, Pf, 2-4.♪: **H^E** has memo: “Piano” (as followed here).

II. The Indians

DESCRIPTION OF SOURCES

- M** Pencil score (1916–17; 1912 according to Ives) of mvt. 1 of *Set No. 2* (S. 11), with song text by Charles Sprague, on mix of 12- & 16-stave leaves, in 5- & 6-stave systems; instrumentation: “Oboe (or Eng Hn) | Bassoon | Tom-Tom | I V[iolin] | II | Viola | Cello [+] (Basso ad lib)”. p. 1 (f2696) mm. 3–10 (=M’s mm. 1–7)

p. 2 (f2697) mm. 11–21 (=M’s mm. 8–24; memo at end: “Dear Mr. G[reinert] = copy only to here | please send back before Sat noon | to C E Ives 37 Liberty St (3662 John)”)

- M^P** Photostat of **M**, p. 1 only, with Ives’s inked emendations (apparently toward a barely different version for mvt. 3 of *Set No. 10 of Three Pieces*, S. 19).
p. 1 (f7808) mm. 3–10
- H** Song #14 (“The Indians”), *114 Songs* (printed 1922 & 1923).
pp. 29–30 (—) mm. 1–21 (complete; song version omits mm. 1–3 of **M**)
- H^E** Song #14 in Copy E of *114 Songs*, with pencil & ink annotations toward orchestration; instrumentation cited: “Strings & Piano lower part of chords, Vio[la], Oboe, 1 Vln, Trumpet” and a memo at top: “Oboe (Trumpet) | Strings (ad lib) | Piano”; perhaps marked up in preparation for mvt. 2 of *Set No. 8* (S. 17).
pp. 29–30 (f6167–68) mm. 1–21
- m** Memo, made between Jan 1925 and April 1930; this song is listed second in a second grouping entitled: “The Other Side of Pioneering’ or ‘Side Lights on American Enterprise’”; this song is cited as: “[p] 29 The ‘Indians’ Oboe Solo, & Trumpet Solos ~~(Strings) Piano~~ old score”.
one p. (f2792)

CRITICAL COMMENTARY

This realization is based on **H^E**.

1, Str: Although **H^E** top listing says “Strings (ad lib)” and **m** cites “(Strings)” parenthetically, subsequent markings in **H^E**, such as m. 7 “all strings”, make it clear that this realization needs to utilize a string group. **H^E** has memo: “Strings | & Piano | lower part of chords” (as followed here).

1, 3, & 18, Va: On **H^E** Ives added the line, labeled “Vio” (as given here to Va and supplied editorially to mm. 5, 14 & 16).

2, Pf & Str: **M** has decresc. wedge (as supplied here editorially also for mm. 17 & 20).

3, Ob: **H^E** has “oboe”.

5, Vn1: **H^E** has “1 Vn” (here, “solo”).


5, 3.♯: **H^E** has “rit” (as here; “a tempo” at m. 6).



7–10, Str: **H^E** has “all strings” at m. 7; **M** has trem. markings (as incorporated here, ad lib.).


7, Vn2a, 2.♯: e^1 editorially supplied to match parallel chord in mm. 2, 4, 6, 15, 17 & 19.


8, Tp: **H^E** has “Trumpet | no oboe” (this change to Tp is made at m. 7 in mvt. 2 of *Set No. 8*, S. 17; Ives’s marking for change here may be misplaced).


9, Tp, 6.♯: **H^E** has added ^ accent on 6.♯ (as used here) and crosses out **H** 7.♯ > accent.


10: **H^E** has “*accel* ” and “*agitando* - -”.


11, Tp: On **H^E** Ives added a wiggle line that rises-falls-rises between 1-4.  (*c*²; here, the contour is approximated for an improvisational *ad lib.*). On 4.  Ives added a ^ accent.


13, Tp, 1. : On **H^E** Ives added a ^ accent (*ten.* dash added editorially).


13, Pf, 2-4. : On **H^E** Ives labeled this “LH” (as would be useful if Pf was playing all the notes and chords; Str here).


13, Ob, last : **H^E** has “Oboe | no Trumpet”.


16, Tempo, 3. : **M** has “*poco a poco* *decresc. e rall.*” (as here) lacking in **H**.



18, Tempo, 2. : **M** has “*dying away*” (as here) lacking in **H**.

18, LH, 2. : On **H^E** Ives circled *b*, adding memo: “before chord” (ignored here).

19, 4. : On **H^E** Ives drew a line down from *b* (in its LH, here in Va1), adding memo: “B \sharp after | chord same on 1st page | & above” (i.e. when playing the **H** version roll LH with *b* sounding late, referring to mm. 2, 4 & 6 on “1st page” and mm. 15, 17 & 19 “above”; ignored here).

19, Ob, 4. : On **H^E** Ives crossed **H** *ppp* and added above “*mp* [*decresc. wedge*]” (as here) and below “*mf* [*decresc. wedge*]”.

21, Ob, 1-3. : On **H^E** Ives added a *decresc. wedge* above (as here).

21, Ob, 4. -4. : On **H^E** Ives added “*p* [*decresc. wedge*] *ppp*” below (as here).

21, Ob, 3. : **H** has ; **H^E** has  (as here).

III. Charlie Rutlage

DESCRIPTION OF SOURCES

- M** Pencil full score of *Runaway Horse on Main Street* (S. 55) for band, incomplete. pp. 7–8 (f2846–47) mm. 34–39 here (mm. 31–46 of realization by James B. Sinclair)
- H** Song #10 (“Charlie Rutlage”), *114 Songs* (printed 1922 & 1923). pp. 19–22 (—) complete in 52 mm.
- H^E** Song #10 in Copy E of *114 Songs*, with pencil & ink annotations toward orchestration; instrumentation listed: “Eng H | Trumpet | Strings | Piano | Bassoon | Oboe” and elsewhere “Tuba or Trombone”). pp. 19–22 (f6162–65) mm. 1–54
- H^X** Song #10 in a now-missing copy of *114 Songs* (cited by editor Kenneth Singleton in the Associated Music Publishers, 1983 edition, as a source for that original publication); instrumentation cited: “Eng H, Trumpet, Strings, Piano, Bassoon, Drum?, B[ass] D[rum] and Cymb., Trombone and Tuba ad lib.”; mm. 23–28 numbered “1–16” to correlate with **p**. pp. [19–22] (—)
- s** Pencil sketch of Trumpet part. one p. (f2790) mm. 21–23
- p** Ink patch for Trumpet part, with pencil annotations; headed: “p 20 2nd meas 2nd Brace | Trumpet beginning | 4th beat 1st meas | 2nd measure, 2nd Brace, page 20 [of *114 Songs*]”. one p. (f2791) mm. 20–38
- m** Memo, made between Jan 1925 and April 1930; this song is listed third in a second grouping entitled: “The Other Side of Pioneering’ or ‘Side Lights on American Enterprise”; this song is cited as: “[p] 19 – ‘Charlie Rutlage’ Eng. Hr. or oboe, Trumpet, Strings Piano, Tuba or Trombone? | score lost”. one p. (f2792)
- L** Letter from Ives to Bernard Herrmann, written in third person by Harmony Ives, 6 October 1938, asking Herrmann to orchestrate “Charlie Rutlage” to fulfill a request by baritone Mordecai Bauman; various suggestions offered for orchestration, enclosing a copy (now lost) of the song pages with still further suggestions (Ives Papers, MSS14: Box 27, Folder 3); the resulting arrangement, now lost, was apparently executed by Amedeo de Filippi.

CRITICAL COMMENTARY

This realization is based on **H^E** and **p**, along with information in **L**. In the following commentary, measure citations refer to those in the present edition. (In **H**, m. 2 is not written out but rather indicated by repeat sign in m. 1. Mm. 4–5 and 44–45 are divided in **H** by a dotted line suggesting 5/4 and 7/4 measures grouped respectively as 3 + 2 and 5 + 2; here, these are treated as separate measures.

1–2, Str: **H^EH^X** have “Strings” before Pf brace, “pizz.” below LH.

1–5, Str: In **L** Ives notes that the “first & last pages [of **H**, literally mm. 1–15 and 39–54 here] for the most part might be a kind of strumming accompaniment by strings alone ... getting a kind of a banjo effect by having one half of the strings pizz. & the other half separate short bows.”

1–12, Perc: In **L** Ives suggests “A low tympani or two might beat time with the basso as a kind of Indian tom-tom.” (here a Tom-Tom is indicated).

1–5(4.♩) & 43–45, Str/upstems: Articulation (-/.) supplied editorially for arco lines.

2, E.Hn, last ♩: **H^EH^X** have “English horn” above vocal line.

10, Bn, 3.♩: **H^EH^X** have “Bassoon” above its LH; **H^X** has *ff* for Bn (as used here).

13, Str: **H^X** has ^ + stacc. dot over each beat (as here).

13(last ♩)–14: **H^X** has, over its m. 13 RH: “add piano to strings”.

14(4.♩)–15: **H^E** has “add piano | bassoon” between Pf staves (as followed here).

14, E.Hn & Str, 4.♩: **H^X** has ^ accent (as here).

14, Tp, 4.♩: **H^E** has “Trumpet solo)” above vocal line (as followed here); **H^X** has “add trumpet” at m. 15.

16, E.Hn, 6.♩: **H^E** has “Eng H. Solo” (as adopted here) above its vocal line; **H^X** has “oboe” at m. 16, 7.♩.

16, Str, 6.♩: **H^E** has “Strings only” between Pf staves.

20, Tp, 4.♩: **H^E** has “Trumpet | *pp*” above their vocal lines; **H^X** has “~~Trumpet~~” (here, E.Hn continues solo line through m. 21).

20, Pf, 4.♩: **H^E** has “add Pian ?” (adopted here).

22: **H^X** has *mf* (as here) superseding **H** (*f*). **L** has: “The middle section, the runaway horse part, would be for full orchestra & plenty of drums ...” (percussion parts here are conjectural for mm. 22–33). **H^E** has “full” with 1.♩ *C* labeled “Tuba | or Trombone 8va” and eighths labeled “Bassoon”; **H^X** has “Tuba or Trombone 8va” before its LH, and “Bassoon” below 2-4.♩ (here, Bn & Tu used for the *C*, Tbn on eighths).

22–32, Bn, Tu & Db: **H^X** has ^ accent over each *C*, stopping after m. 28 (here, continued through m. 32/ 1.♩).

22, Tp, 2.♩: **H** has ♩♩♩; **H^E** has triplet marking (as adopted here).

22, Tp, 4.♩: **p** has “a poco cresc.” at m. 28/3.♩ (moved here, edited).

22–23, Tp: **H^E** has: “Trumpet, in kind of an excited chant around (G♯) | in the rhythm | phrase marks but played in an impromptu kind of way”. **H^X** has: “Trumpet in kind of an impromptu chant (see attached sheet [**p**] for trumpet here to end of page 24” (apparently meaning end of p. 22, end of song).

23, 4.♩: **p** has “gradually louder and faster” (given the “Hold back” at m. 25, this better appears at m. 26 as in **H^X**, and here).

23, Tp: **H^EH^X** have a few notes sketched out in pencil, toward **p**; **p** has pencil memo: “This part would be less | difficult to play, if it | is thought of as a 3 beat ‘tune phrase’”; in ink at bottom of **p**: “The trumpet part in the above is not exactly the leading part through here, it need not be played very loudly except towards the end—but decisively—as a horse gallops & swings”.

23 & 27, Bn, Tu, LH/downstem & Db, last ♩ each: **H^E** extends duration across the barline (to maintain ♩; here, this is carried out also for m. 30, last ♩).

23–25, Tp: **p** has pencil memo: “(when the trumpet gets out of breath, he can hit the accents only for a while)”.

25: **H^X** has “very gradually louder and faster”; **H** has “(hold back)” at 1.♩, “fast” at m. 26/1.♩ (here, **H** markings are used, but the latter is moved an ♩ earlier).

25, Pic, E.Cl & Vn1, last ♩: **H^X** has: “The top notes are the old cowboy song & should be brought out”; **L** has: “a piccolo or E♭ clarinet might play the cowboy yelling song ‘Whoo-pee ti yi yo’ etc (page 20 marked)” (here, Pic & E.Cl in octaves).

26, Bn, Tu, Perc & Db: **H^X** has *f* (as here); **H** has *ff*.

29, last ♩: **H^X** has *ff* above its RH (here, *ff* saved for m. 34).

32 & 37, Tp, last ♩ each: **p** has pencil memo: “these are the only [duples] in this section”.

33, Tp, 4.♩/3.♩/2.♩: **p** has thirty-second values for $d^2-d\#^2$ (here, sixty-fourth values).

34–39, Perc: Percussion here is taken from **M**. In a letter to Bernard Herrmann (Nov. 1938?), Ives writes: “Perhaps the arranger might find it [i.e. the pages of **M**] some help, especially in the drums, bells, xylophone parts etc.—however it may not be practicable to use much of it—a singer in those days would have a hard time not be[ing] drowned out by a Cornet Band ...” (in fact **M** has no lines for bells or xylophone).

36, Pic, E.Cl, RH/upstem & Vn1, last ♯: **H** has c^3 (here, assumed by analogy to be correctly b^4).


37, Pic, E.Cl, RH/upstem & Vn1, last ♯: **H** has $a^2+c^{\sharp 3}$ (here, a^2 —assumed to be engraving error—is omitted).

38, Vn2 & Va, 4.♯/2.♯: **H^E** has “gliss up” (as realized here).

39–40: **H** has footnote, with one word changed on both **H^EH^X**: “In these measures, the notes are indicated only approximately; the ~~time~~ action of course, is the main point.”

39, RH & Vn1: **H** has ♯ positioned vaguely between c^3 & d^3 (here, assumed to be for c^3).

39, Tp: **pH^EH^X** have $\sharp c^1-c^{\sharp 1}-d^1-eb^1$, followed by glissando lines; **H^E** has memo: “trumpet | gliss | high | to B or C | *ffff* | or any note in | there that he can | get a good grip on”; **H^X** has: “Trp part gliss—up to high B or C or any note he can get the best grip on”; **p** has: “Trumpet shooting | up to a high firm | note | but shrieking | from a long gliss.” (here, c^3 is chosen for top pitch at m. 40, 1.♯).

39, Tbn: **H^E** has: “Trombone gliss ” (as realized here).

40, E.Hn, 4.♯: **H^E** has “Eng H” (as used here); **H^X** has “Trumpet stops—oboe”.

40–41, Str: **H^X** has “Strings only all trem.” above its Pf chord (here, Pf alone).

41, Str, 2.♯: **H^E** has: “Strings | some | piano” (here, strings only).

43, Fl & Str: **H^X** has memo: “flute may be better than oboe here” (see note m. 40, E.Hn, 4.♯) and, above its LH: “perhaps a light piano” (here, **H^E** directives retained).

43, Str: **H^E** has: “strings | alone | as in | beginning” and below “pizz. *p*”; **H^X** has: “as at start”.

47, E.Hn, 2&8.♯: On **H^E** Ives added ^ accents (as used here).

48, E.Hn, 4.♯: **H^X** has: “oboe” (E.Hn retained here).

50, Tp, 6.♯: **H^E** has: “add trumpet”; **H^X** has: “add trumpet?”.

51, Bn: **H^E** has: “add | piano | & bassoon”; **H^X** has: “a little fuller add bassoon” (as here).

52, Tp, 4.♩: **H^E** has: “no trumpet” (as followed here).

52, Str, 3.♩: **H^E** has: “strings alone” (as here); **H^X** has: “down again” (i.e. reducing orchestration).

IV. Ann Street

DESCRIPTION OF SOURCES

- H⁸** Song #25 (“Ann Street”), leaf torn from Copy E of *114 Songs*, with pencil & ink annotations and patch of m. 10; typed memo pasted at top left: “C) from Set for Trumpet, | Flute, Trombone (or Baritone Saxophone) | and Piano” (the “C” reveals that this markup was for mvt. 3 of *Set No. 8: Songs without Voices*, S. 17).
p. 59–60 (f2785–86) mm. 0–20 (complete)
- T^{C3}** Song #2 in Copy C³ *Thirty-Four Songs* (published 1933), a revised reprint from **H**.
p. 5 (f6247) mm. 11–20
- m** Memo, made between Jan 1925 and April 1930; this song is listed forth in a second grouping entitled: “The Other Side of Pioneering’ or ‘Side Lights on American Enterprise”; this song is cited as: “[p] 59. ~~‘Ann St’ Trumpet Solo, mostly Piano (occasional Violin Viola, Sax)~~”.
one p. (f2792)

CRITICAL COMMENTARY

This realization is based on **H⁸** (there be no known dedicated version for this present set). On **H⁸** Ives added time signatures for mm. 3, 6, 7, 9, 10, 12, 13, 16 & 20. **H⁸** has only one marking relating to orchestration (m. 16).

1, Vns & Vas: **m** cites the use of “occasional Violin Viola” (here, at least two of each is required to handle the divisi).

8(6.♩) & 9(5.♩), Fl: Stacc. dot supplied by analogy to m. 7/7.♩.

10: **H⁸** has ink patch (as incorporated here) pasted over the **H** original.

11, RH, 4.♩/upstem: **H⁸** has added $f^{\#3}$ (as here).

11, LH: **H** uses the distinction of full & cue-sized notation (as retained here).

11a: In **H** these two ♩ beats are part of m. 11 (here, separated as its own measure).

11a, Fl & RH: **T^{C3}** has added ♯ for e^3 (as here).

12, RH & Va, 1.♩: **T^{C3}** has no ♭ for e^1 (here, $e^{\sharp 1}$).

13–15, RH & Str: **H** uses > accents rather than ^ (the latter as seen in its LH; here all ^ accents).

16, Tp: \mathbf{H}^8 has “(mute)”.