from **Errata Suite**

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We talk about and try to think through these notions—like sounds in music—and we forget what really happens. We forget that we must always return to zero in order to pass from one word to the next.

John Cage, *For the Birds*

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*Errata Suite.* errant phrase denoting a succession of five line errata slips of tongue composed of letter notes written on five line musical staves (invisible) together forming a silent suite (Fr. a following)

read for for fore *tu* (large bird) erroneous to be in motion *o tu cara scienza mia musica* varied as were mixup *agitatur* not known the man could not swim and now apostrophe s restored to pronounce the ritual formula punch in code for teeth (love ’s savage splendor) read land and math for lang and myth ’s urgent isosceles smile

read note on figs (body / rouge / mind / noire) for what reply does one make oil dependence as a form of music for Gesamtkunstwerk read Gesamtkunstwerk poetic verb for word this troubled devotion which I had not (67-73) been singing whole moving fast almost motionless simplicity of for (seen) faces whose coordinates are

read Luck upon time past Th’extravagant ‘n erring T’Errortorio O (La cantatrice chèvre) the words once chief fig now obs quasi-trans cog object to variant Germanic*res ras rushing medias race/mess Words*’words streaming firth in fifths ers-a-to wander in causal debt errabund erroarious (produces sneezing) rerum, tears to zero
readafresh another Roman tic o postromodern time ‘n life a fresh ‘n new new fresh ‘n ergo blubber to this add read moist reeds should read musics AURORA5 & EROTEMA’s hethinks it wasn’t German (Russian Serb Khmer... per se’s apostrophe’s tragik musico philosophicus esophagus or 5th wheel’s cranial nerve in errant interval estate

read hail o reads too close sesame leek feet (but not in the music) grotesste or pseudo-grostextuality the best is no music Mozart replide nicked vectors purplediccular alone alone unknown lone dis ordered fragments read erratic demon stranded p.5 on what sad eyes caress they cannot touch or hold or even to appear to interpret this as dawn

i.e. to read o tu cara silènzio mia musica for late orts cracks figmenst dis coarse on terror incognita tort thud slipova girl light as 7 pt italic in which she only she appeared to know that he had asses ears (coughs in shrubbery) proverbial never no fortuitous timing the classical reference achieves the force of logic and yet but for theorem read either c or d

read the giant transcendental (-ed up up and away) frown corrects the pagination this inter rhetoric is eating out my heart reads the for every bauhaus dasein I sing choirstica’s bvent wood rocker 5uite our peridoneal nite reade this liouminouscene ovsession rhubarbed re mark flesh with snakes/or/snacks in roots of speech no single act can find the music in