

# Operator (That's Not The Way It Feels)

Words and music by Jim Croce.

Moderately

The first system of the piano introduction consists of two staves. The treble clef staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music starts with a dynamic marking of *mf*. The bass clef staff begins with a bass clef and a key signature of one sharp (F#). The music is in common time and features a steady, rhythmic accompaniment.

The second system of the piano introduction continues the accompaniment from the first system. It consists of two staves in treble and bass clefs, maintaining the key signature of one sharp and common time.

Verse:



The first system of the vocal line is written on a single staff with a treble clef and a key signature of one sharp. It begins with a double bar line and a repeat sign. The lyrics are: "1. Op - er - a - tor, could you help me place this call?" There are three triplet markings above the first three notes of the melody.

1. Op - er - a - tor, could you help me place this call?

The piano accompaniment for the first system of the verse consists of two staves. The treble clef staff has a treble clef and a key signature of one sharp. The bass clef staff has a bass clef and a key signature of one sharp. The music is in common time and provides a steady accompaniment for the vocal line.

Am7



D



Em



D



The second system of the vocal line is written on a single staff with a treble clef and a key signature of one sharp. The lyrics are: "You see the num - ber on the match - book is old and fad - ed." There is a first ending bracket above the final note of the melody.

You see the num - ber on the match - book is old and fad - ed.

The piano accompaniment for the second system of the verse consists of two staves. The treble clef staff has a treble clef and a key signature of one sharp. The bass clef staff has a bass clef and a key signature of one sharp. The music is in common time and provides a steady accompaniment for the vocal line.

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G Bm C G

She's liv - ing in L. A., With my best — old ex - friend, Ray; —

Am7 D Em D

A guy — she said she knew well and some - times hat - ed.

Chorus: G C G C D

Is - n't that the way — they — say it goes, — But let's for - get all that, — And

G Am C D Em D C

give me the num - ber, if you can find — it, So I can — call — just to

Bm D Am7 D C

tell them I'm fine and to show I've o-ver - come the blow, I've learned to take it well,

G Am7 C

I on - ly wish my words could just con - vince my - self That it just was - n't real,

D C G Bm

But that's not the way it feels.

Am7 1.2. D 3. D G

2. Operator, could you help me place this call?  
 'Cause I can't read the number that you just gave me  
 There's something in my eyes,  
 You know it happens every time;  
 I think about the love that I thought would save me.  
 (Chorus)

3. Operator, let's forget about this call,  
 There's no one there I really wanted to talk to.  
 Thank you for your time,  
 'Cause you've been so much more than kind  
 And you can keep the dime.  
 (Chorus)