THE OFFSPRING
IXNAY ON THE HOMBRE
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ALL SONGS BY DEXTER HOLLAND, EXCEPT "INTERMISSION" BY IRVING CESAR AND VINCENT YOUmans.
WITH ADDITIONAL LYRICS BY DEXTER HOLLAND.

MUSIC TRANSCRIPTIONS BY
CARL CULPEPPER, STEVE GORENBERG, TROY NELSON, AND MATT SCHARFGLASS

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THE OFFSPRING
IXNAY ON THE HOMBRE

CONTENTS

DISCLAIMER 9
THE MEANING OF LIFE 10
MOTA 15
ME & MY OLD LADY 20
COOL TO HATE 25
LEAVE IT BEHIND 29
GONE AWAY 32
I CHOOSE 36
INTERMISSION 41
ALL I WANT 42
WAY DOWN THE LINE 45
DON'T PICK IT UP 50
AMAZED 53
CHANGE THE WORLD 57
GUITAR NOTATION LEGEND 62
Disclaimer

Recitation: Ladies and gentlemen, welcome to the disclaimer—That’s right, the disclaimer! This American, apple pie institution known as parental discretion will cleanse any sense of innuendo or sarcasm from the lyrics which might actually make you think, and will also insult your intelligence at the same time! So, protect your family! This album contains explicit depictions of things which are real. These real things are commonly known as life. So, if it sounds sarcastic, don’t take it seriously. If it sounds dangerous, do not try this at home or at all. And if it offends you, just don’t listen to it.

Fast $\frac{\text{tempo}}{=} = 204$

A

N.C.

w/ Recitation

(3 apps, 4 sec.) Gtr. 1 (dist.)

F$\flat$m

B

E

A

*Chord symbols reflect overall tonality.

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The Meaning of Life

Intro
Fast Rock \( \frac{3}{4} = 168 \)
Double-Time Feel

* Chorus 1 (Intro)

D5    F5    D5    C5    F5    D5    F5    G5    Ab5    G5    F5    D5    F5    C5

\( \text{T} \)
7  10  7  5
10  7  10  12
5  8  5  8
10  8  10  5
10  11  10  8
10  8  3

* doubled throughout

D5    F5    D5    F5    D5    F5    G5    Ab5    G5    F5

\( \text{T} \)
7  7  7  7  7
10  10  10  10  7
10  9  9  9  5
10  9  9  9  5
10  10  10  10  10
10  8  8  8  8

Verse

Gr. 1: mf Rhy. Fill 1
Gr. 1 tacet
N.C.(F5) (E5) 

1. On the way, I tryin' to get where I'd like to stay. I'm always feelin'
2. By the way, I know your path has been tried, and so it may seem like the

(C5)  
steered a way by some one trying to tell me what to say and do.
way to go; me, I'd rather be found trying something new.

Rhy. Fill 1
Gr. 1

\( \text{T} \)
7
5

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I don’t want it; I’ve got to find all of this
And the bottom line in this
own way, got ta go make my
seems to say there’s no right and my
Own mistakes; Sorry, Sorry if I don’t
Wrong way; for

feeling the way I do.
feeling the way you do.

D5

F5

C5

Bb5

A5

C5
Chorus

D5

Voc. Fig. 1

Bb5

End Voc. Fig. 1

C5

F5

C5

(Whooa, yeah, whooa, yeah.)

Open wide and they'll shove in their meaning of

life...

(But) not for me, I'll do it on my own.

Open wide and swallow their meaning of

life.

Can't make it work your way;

thanks but no thanks.

Rhy. Fill 2

End Rhy. Fill 2
Chorus
Gr. 1: w/Rhy. Fig. 1, 1 1/2 times
Bkgd. Voc.: w/Voc. Fig. 1
D5
Gr. 1: w/Rhy. Fig. 1, 1st 3 meas.
Bkgd. Voc.: w/Voc. Fig. 1

Open wide and they'll shove in their meaning of
Not for me, I'll do it on my own.

Open wide and swallow their meaning of

Can't make it work your way; thanks but no thanks.

Whoa.
Mota

Intro
Fast Rock \( j = 180 \)

G5

(drum) S

Gtr. 1 (dist.)

P.M.

* doubled throughout

Rhy. Fig. 1

End Rhy. Fig. 1

Spoken: Mota!

Double-Time Feel

G5

Rhy. Fig. 2

A5 Bb5 A5 G5 F5 Eb5

F5 A5 Bb5 A5 G5 F5

End Rhy. Fig. 2

Verse

G5

1. Ev-ry day, well, uh, it's the same; that bong that's on the table starts to

2. Driv-ing down to the bar-ri-o going fif-teen miles an ho-ur 'cause I'm

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Chorus

sound - ed
meth - e -
do__ good.

Your mem - o - ry's gone and so is your

life,
(Your life.)
But los - ing out just nev - er felt so

right.

Your en - e - my's you and so is your

Your en - e - my's you and your couch is your

Voc. Fig. 1

(Mo, yeah.)

* Key signature denotes G Mixolydian
G5

1.
End Double-Time Feel

G5

life,
life;

mo-ta__ boy._ But los-ing out__ might__ feel o-kay all

(Your life.)

Interlude
Gr. 1: w/ Rhy. Fig. 1

G5

night.

Mo-ta!

Double-Time Feel
Gr. 1: w/ Rhy. Fig. 2, 2 times

8

2.
End Double-Time Feel

C5

Bb5

F5

take,

los-ing out__ might__ take__ you__ all

Interlude
Gr. 1: w/ Rhy. Fig. 1

G5

night.

Mo-ta!

Chorus
Gr. 1: w/ Rhy. Fig. 4, 2 times

F5

C5

G5

Your mem-o-ry’s gone and so__ is your life,

(Your life.)

mo-ta__ boy._ But

los-ing out__ just__ nev-er felt__ so right.

End Double-Time Feel
F5
C5 G5
Your en-e-my's you and this is your life,
but mo-ta-boy...

F5 C5 G5
losing out might feel o-kay all night.
(All night...)

C5 G5
losing out might feel o-kay all life.

End Double-Time Feel

Outro
Me & My Old Lady

Intro
Moderate Rock \( \frac{d}{d} = 117 \)

She ain't no ball and chain.

* Key signature denotes E Mixolydian.

Verse
E5   D5   E5   F5   A5   F5   E5   D5   E5

P.M.

1. Me and my old lady lay in bed all day.

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When I say I love her, well, she rolls the other way...

really, she don't mean it, everything she says.

Still, if I believe in love there's nothing wrong, there's nothing wrong with my

End Rhy. Fig. 2

Guitar Solo

Gr. 1: w/ Rhy. Fig. 2, simile:

Gr. 2 (dist.)

w/ delay & reverb
Verse
Gr. 1: w/ Rhy. Fig. 2, simile
Gr. 2 tacet
E5 D5 E5 F5 A5 F5 E5 D5 E5
2. Me and my old lady sit and sip on wine; when she says she loves me, well, (I)
E5 D5 E5 A5 G5 A5 Bb5 D5 Bb5 A5 G5 A5
say that love is blind. But really, I don’t mean it, every thing I say.
E5 D5 E5 F5 A5 F5 E5 D5 E5
Still, if she believes in love there’s nothing wrong, there’s nothing wrong with our

Chorus
D/E E D/E E C/D D C/D D
heads. So what if we’re making a scene now, you
Rhy. Fig. 3
Gr. 1

let ring throughout

* Sung 1st time only.
G/A A  G/A A  

know she don’t give a shit, uh.  

End Rhy. Fig. 3 

C/D D  C/D D  G/A A  G/A A 

When she’s pawing and grabbing on me now, you know I don’t mind a bit. 

D/E E  D/E E  ES D/E E  D/E E  C/D D  C/D D 

It’s all good and we ain’t gonna change now; the 

G/A A  G/A A  D/E D/E E  ES  D5 

world is unaware, ah. So if you want, 

A 

go on and stare ‘cause we don’t 

string noise 

Gry 1: w/ Rhy. Fig. 1, simile 

ES D5 ES F5 A5 F5 ES D5 ES D/E E  D5 ES F5 A5 F5 ES D5 ES 

care. We don’t care. 

(Shout.)
Cool To Hate

Verse
Fast Rock \( \text{j} = 168 \)
Double Time Feel
Gr. 2: w/ Rhy. Fig. 1, 4 times, 2nd time

F5
\[ \begin{array}{c}
\text{Eb5} \\
\text{Bb5} \\
\text{Eb5}
\end{array} \]

1. I hate a lot of things, I hate a lot of people that are
2. I'm always thinking bad, I never have nothing good to

Gr. 1 (dist.)
Rhy. Fig. 1
\[ \begin{array}{c}
\text{C5} \\
\text{F5}
\end{array} \]

End Rhy. Fig. 1

T
\[ \begin{array}{c}
10 \\
10 \\
10 \\
10 \\
10 \\
10 \\
8 \\
8 \\
8 \\
8 \\
8 \\
8 \\
8
\end{array} \]

B

Gtr. 1: w/ Rhy. Fig. 1, 3 times

F5
\[ \begin{array}{c}
\text{C5} \\
\text{F5}
\end{array} \]

I like to hate stuff 'cause then
I'd rather tear things down than

lame.
say.

\[ \begin{array}{c}
\text{Eb5} \\
\text{Bb5} \\
\text{Eb5} \\
\text{F5}
\end{array} \]

I don't have to try to make a change.
build them up, it's easier that way.

Pre-Chorus

Gtr. 1 & 2 (dist.)

\[ \begin{array}{c}
\text{C5} \\
\text{F5}
\end{array} \]

I hate teachers,
I hate school.

2. 3. I hate the jocks, and
I hate the geeks.

I hate the cheer-leaders and
I hate the trends, but I

\[ \begin{array}{c}
\text{Ab5} \\
\text{Db5}
\end{array} \]

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anyone who's cool, yeah.
also hate the freaks, yeah.

I hate the office,
2. I hate Doc Martens,
3. I hate your band and

I hate the quad.
and muscle tee's,
I hate T V.

Don't wanna learn nothing.
I'm only happy when I'm

C5
Chorus
F5
Ab5
Eb5
Bb5

want to be a slob.
in my misery.
It's cool to hate.

(Ho. It's cool to hate.
Rhy. Fig. 2
End Rhy. Fig. 2

D5
Ab5
Eb5
Bb5

1. 3. I don't like nothing and I like that fine.
2. Like something's just a waste of time.

End Rhy. Fig. 3
It's cool to hate.

1, 3. I don't like nothing and I
2. liking something's just a
like that fine.

I don't like nothing and I like that fine.

To Coda ()

Yeah, I hate every thing, I even hate you too, so fuck you.

End Double Time Feel

Slower \( j = 144 \)

Hey!

Bridge

It's cool to hate.

Hey!

*R Gradually lift P.M. over next 2 meas.*
It's cool to hate.

(I'll) cut you down and give you lip.

Being positive's so un-hip.

I'll cut you down 'cause I'm a fool.

Being positive's so un-cool.

*Gradually lift P.M.

Tempo 1 ($\omega = 168$)

D.S. al Coda

Coda

Easily hate you too, so fuck you.
Leave It Behind

Intro
Fast Rock \( \text{meter} = 155 \)

band tacet

N.C.(Em)

Gr. 1
(disc.)

Riff A

End Riff A

E5

Double-Time Feel

band enter

Gr. 1 w/ Riff A

E5

Rhy. Fig. 1

*Gr. 2 (disc.)

End Rhy. Fig. 1

Verse

Gtr. 1 tacet

E5

1. Rage burns, can't push it aside now.

2, 3. What a surprise, you're fucked with again, yeah.

Can't forgive, this grudge is alive now.

It's a way of life you need to get over.

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E5

All the rage eats you up inside.

All the rage just eats you alive.

Can you

P.M.

C5 G5 A5 D5 E5

leave it behind.

Leave it be...

1.

Gr. 1: w/ Riff A, 2 times
Gr. 2: w/ Rhy. Fig. 1, 2 times

Bridge

G5

I don't know where it'll end. The sun has set, and

2.

Gr. 2: w/ Rhy. Fig. 1
C5  |  G5  |  D5  
I can't be friends. I don't know if I can forgive. The

E5  
day is long, but you were so dead

Interlude
Gtr. 1: w/ Riff A, 4 times
Gtr. 2: w/ Rhy. Fig. 1, 4 times
E5  
wrong.

Coda
Bridge
Gtr. 2: w/ Rhy. Fig. 2
Gtr. 1 tacet
G5  |  D5  |  E5  
I don't know where it'll end. The sun has set, and

C5  |  G5  |  D5  |  E5  
I can't be friends. I don't know if I can forgive. The day is long, but

Outro
Gtr. 1: w/ Riff A, 3 times
Gtr. 2: w/ Rhy. Fig. 1, 3 times
Gtr. 1 tacet
E5  
you were so dead wrong.
Gone Away

Intro
Moderate Rock \( \frac{\text{quarter notes}}{4} = 114 \)

F5 Rhy. Fig. 1

Gr. 1 (drum)

End Rhy. Fig. 1

Gr. 2 (dist.)

End Rhy. Fig. 1A

Verse

F5 1

1. Maybe in another life, I could find you there.

Leslie off
Pulled away before your time, I can't deal, it's
So unfair. And it feels, and it feels like heaven's so far away.
And it feels, yeah, it feels like the world has grown cold
Now that you've gone away.

Leaving flowers on your grave, show that I still care.

Black roses and Hail Mary's can't bring back what's taken from me.

I reach to the sky and call out your name.

Verse
2. Leaving flowers on your grave, show that I still care.

Pre-Chorus

F5
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times
To Coda (†)
Gtrs. 3: w/ Rhy. Fig. 1A, 2 times
Bridge

And if I could trade, I would. And it feels...

and it feels like heaven's so far away. And it stings...

yeah, it stings now. The world is so cold now that you've gone a way...

gone a way, gone a way, yeah, yeah, yeah, yeah, yeah. Oo...

Well, oo, whoa, yeah.

F
Gtrs. 1 tacet
F
F
w/ Leslie
Interlude
Gtr. 1: w/ Rhy. Fig. 1, 2 times
Gtr. 2: w/ Rhy. Fig. 1A, 2 times

F5

Whoa, yeah, yeah, yeah, oh.

D.S. at Coda

Coda

And it feels like the world has grown cold now that you've gone away, gone away.

F5

gone away, yeah, yeah, yeah, yeah, yeah. Oo.

Well, ooh, whoa. Whoa, yeah. Well, oo.

1.

2.
I Choose

Intro

Moderate Rock \( \frac{\text{B}}{\text{B}} = 120 \)

Gtr. 1 (acoustic)

F5

G5

D

Dsus4

D

F5

G5

D

Dsus4

D

F5

G5

D

Dsus4

D

F5

G5

Verse

Gtrs. 1 & 2 tacet

* D

F

G

1. Look at me, I'm fallin' off of a cliff now... I can
me, I'm swollen like a bun-a-a fish now... I'm
2. Now, if I was such a ween-ie do you think you'd still love me? Pre-

D

F

G

still hear my ma-ma yelling, "No, no, no..." But the
never gonna make it, make it out of my hole. But I
tend-ing I'm an airplane on the living room floor. But like a

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words mean nothing, can't catch up to me now, and the
keep on laughing, doesn't really matter. There's
love-ly generator, you stand right by me, and if

D    F     G
view is so beautiful all the way down. When I
dozens of reasons for explaining my soul. When I
words were wisdom I'd be talking even more. So I

Ges. 1 & 2; w/ Rhy. Fig. 1, 4 times
D    Dsus4    D    F5    G5
was a little boy sucking juice from a bottle, be-
was a teenager sucking booze with the vatos, dis-
keep on falling as I'm looking back above me.

D    Dsus4    D    F5    G5
believing my perceptions were oh so real. But I
cussing who was gonna live to be twenty one. They said
Watching as my mama just becomes a little dot. Now I'm.

D    Dsus4    D    F5    G5
didn't know nothing, they wouldn't make it, still know-
I'm like Nirvana, I'm amarillo,
ing nothing they didn't make it.

D    Dsus4    D    F5    G5
was just enough for me to know the way I feel.
We're all naked when the day is said and done. This is
and I'll never know when I hit the ground.

Chorus
D    C    G5    D    C    G5
life. What a fucked up thing we do. What a nightmare come true.

Ges. 1 & 2

Bridge

A5
C5
G5
D5

Don't know who made this all come true.

But now while you're here you just gotta do

Bb5
A5

what you gotta
D.C. al Coda

One, two, three, four.

Coda

Said, choose.

Said.

And I choose.

Gtr. 1

Gtr. 2 tacet
Intermission
Lyric by Irving Caesar
Music by Vincent Youmans
Additional lyrics by Dexter Holland

**A**
Moderately \( \frac{\text{d}}{} = 114 \)

\[ \text{Spoken: Welcome to Intermission.} \]

**B**
Yeah.

**C**

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41
All I Want

Intro

Fast Rock  \( \frac{3}{4} = 180 \)

N.C.

Double-Time Feel

F\#5  *E5/F\#  F\#5  D5  E5

Spoken: O-kay. Yah, yah, yah, yah, yah.

* Ch. 1 (disc.)

_\[ \text{Tab} \]

* doubled throughout  *bass plays E

Verse

1. Day after day, (your
2. How many times (is

Rhy. Fig. 1

P.M.

N.C.(D5)  (E5)  F\#5  D5  A5  E5

home life's a wreck...) The powers that be just breathe down your neck. You've

it gon-na take...) till someone around you hears what you say? You've

End Rhy. Fig. 1

P.M.

42

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Gr. 1: w/ Rhy. Fig. 1

F#5

get no respect, (you get no relief) You’ve
tried being cool, (you feel like a lie)

F#5

got to speak up by their rules, now it’s their turn to try.

Pre-Chorus

F#5

back off your rules, back off your jive ‘cause I’m

F#5  A5  E5

sick of not living to stay alive.

A5  E5

End Rhy. Fig. 2

Gr. 1: w/ Rhy. Fig. 2

D5

To Coda ()

D5  A5  E5

Leave me alone, (not asking a lot, I just) don’t want to be controlled. That’s all I

Chorus

F#5

want, all I want.

Gr. 1  Rhy. Fig. 3

End Rhy. Fig. 3

43

Bridge
said it before, I'll say it again. If you could just listen, then it might make sense.

D.S. al Coda

So

Coda

-trolled. That's all I want, all I want. All I want. 

Yah, yah, yah, yah, yah. 

44
Way Down the Line

Intro
Moderately Fast $\frac{\text{d}}{\text{min}} = 132$

D5
G5
D5

Nothing changes 'cause it's all the same. The world you get's the one you

Gtr. 1 & 2 (dist.)

T A B

* Vocal doubled next 7 meas.

G5
A5
D5
A5

give away. It all just happens again, way down the line.

(Fgr. 2 cont. in slash)

Free Time

Faster $\frac{\text{d}}{\text{min}} = 168$

Double-Time Feel

Gtr. 2 tacet

D5 C5 D5

1. F5 G5 F5 G5 C5

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Verse

Grs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 4 times, simile

D5 C5 D5 F5 G5 F5 G5 C5 D5 C5 D5 D5 C5

1. There is a chain that's never broken.
2. (A1) seventeen, Shannon is pregnant.

D5 C5 D5 F5 G5 F5 G5 C5 D5 C5 D5 D5 C5

You know the story, it's sad but true.
(As) young as her mom when she had her.

D5 G5

angry man gets drunk and beats his kids, the kid is never gonna have a dad,

D5 G5

same old way that Shannon never had.

D5 G5

What
D5

comes around, well, it goes around.

P.M.

Chorus
D5

Nothing changes, 'cause it's all the same. The world you get's the one you

give away. It all just happens again, way down the line.

* Vocal doubled next 7 meas.

1.  Gtrs. 1 & 2: w/Rhy. Figs. 1 & 1A, 2 times
D5 C5 D5 F5 G5 F5 G5 C5 D5 C5 D5 F5 G5 F5 G5 C5

2., 3.
D5

And all those things you learn when

** Vocal doubled next 7 meas.
G5          D5          G5          A5
you're a kid, you'll fuck up just like your parents did. It

To Coda 4f
D5          A5          D5          F5
all just happens again way down the line.

Verse
F5          G5          D5          C5          D5          C5          D5          C5          D5
3. And welfare moms have kids on welfare.

48
G5          D5          C5          D5          C5          D5          C5          D5
And fat parents, they have fat kids too.

48
You know it's never gonna end. The same old cycle's gonna

start again. What comes around, well, it goes around.

Coda

Half-Time Feel (Reggae Feel)
Verse

Grs. 3 tacet

F# E B

saw a little kid as he walked around. He picked a candy bar up
out there makin' bacon, no scrutiny. You mess around too much and you
friend was kind a hurtin' for a girl to try. He saw one looked like Put on Sat ur

Rhy. Fig. 2

Grs. 1 & 2

off the ground. He chewed about a half, then his face turned blue.
You know you never think and you're sore to day. Turned
get V. D. Night Live. It had a pair of thing-ies, but a must ache, too.
You're Not

Chorus

Grs. 1 & 2: w/ Rhy. Fig. 1, 1 1/2 times, simile.

F# E B

out that candy bar was dog-gy doo.

gonna take it back to Cal-i-forn-ia.

Whoa. Don't pick it up I say. Whoa.

(Whoa...}
Un–less you can throw it away. Whoa. Don’t pick it up I say. You’re

1. To Coda (f)

gonna be bummed that you went that way. 2. You’re went that way.

Bridge
Gtrs. 1 & 2 tacet
N.C.

Don’t, don’t, don’t, don’t.
(Pick it up, pick it up, pick it up.)

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1 1/2 times
F# E B

Gtr. 3 tacet
F#5

Gtr. 2

play 3 times Gtr. 1

D.S. al Coda

Coda

3. So, my

went that way.
Amazed

Intro
Moderately Fast \( \frac{\mathfrak{m}}{\mathfrak{n}} = 137 \)

A5

G5

D5

C5

End Rhy. Fig. 1A

Rhy. Fig. 1

Gr. 1 (dist.)

\( \mathfrak{m}p \)

\( \mathfrak{f} \)

Grs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 2 times

G5

D5

C5

A5

G5

Verse

D5

C5

1. Some times I think
2. And when you know

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I'm gonna drown, 'cause everyone around's so holy face, your heart...

I'm goin' down, but no one makes a sound. They fol...

low.

And I'm alone, no one cares.

Sometimes I think

And when you know.

I can't go on, 'cause everything is wrong; your heart...

low.

and I'm alone.

But no one's there.

Pre-Chorus

Yeah.

(Oh.

Yeah.

Yeah, yeah.

f w/ wah-wah
Chorus
A5  C5  E5  G5  D5
Yeah, if I make it, I'd be amazed just to find tomorrow.

A5  C5  E5  G5  G  E5  G5
Yeah, one more day and I'd be amazed just to see it waiting.

A5  C5  E5  G5  D5
And if I make it, I'm still alone. No more hope for better days.

* Chord symbols reflect overall tonality.
Change the World

Gtrs. 1 & 2, Tuning:
1 = E  4 = D
2 = B  5 = A
3 = F♯  6 = E

Intro

Uptempo Rock = 152

<table>
<thead>
<tr>
<th>Chord</th>
<th>Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>E6</td>
<td>F♯5</td>
</tr>
<tr>
<td>Esus4</td>
<td>E</td>
</tr>
<tr>
<td>B</td>
<td>End Riff A play 4 times</td>
</tr>
</tbody>
</table>

Riff A
Gtrs. 1 & 2 (dist.)

<table>
<thead>
<tr>
<th>Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
</tr>
<tr>
<td>P.M.</td>
</tr>
<tr>
<td>mf</td>
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TAB

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*R Chord symbols reflect overall tonality.

F♯5
Rhy. Fig. 1
Gtr. 3 (dist.)

<table>
<thead>
<tr>
<th>Measure</th>
</tr>
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<tbody>
<tr>
<td>P.M.</td>
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E5

<table>
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<tr>
<th>Measure</th>
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<tbody>
<tr>
<td>P.M.</td>
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</table>

Faster = 166

Double-Time Feel
Gtrs. 1 & 2 tacet

<table>
<thead>
<tr>
<th>Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>F♯5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>E5</td>
</tr>
<tr>
<td>B5</td>
</tr>
</tbody>
</table>

B5
End Rhy. Fig. 1

<table>
<thead>
<tr>
<th>Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>P.M.</td>
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</tbody>
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<tbody>
<tr>
<td>9 9 9 9 9 9 9 9 9 9 9 9 9</td>
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</table>

Riff B
Gtrs. 4 & 5 (dist.)

<table>
<thead>
<tr>
<th>Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>P.M.</td>
</tr>
</tbody>
</table>

<table>
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<tr>
<th>0 9 9 9 9 9 9 9 9 9 9 9 9</th>
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<tbody>
<tr>
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</table>

(2nd time, cont. in slash)

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Verse

1. I see the way the salesmen stare into the sun.
2. Now when the day is set they'll line up all the same.

Chord symbols reflect overall tonality.

F#5

I stood and watched them as they fell off one by one.
And those that need the most will never get or gain.

F#5

And every one's so blind.
The ones you call your friends are failing you again.

E5

Reach into your bag of tricks and pull another one.
Reach into your bag of tricks and make it go away.

Tab

Rhy. Fill 1
Gtrs. 4 & 5
Pre-Chorus
A5

(E5)

B5

(Oh, oh!)

You don’t wanna change the world

like you say.

(Oh, oh!)

You’re in it for

yourself.

No one else!

(Oh,)

You’re ready, saving

yourself. You’re gonna change the world

(Oh,)

You’re ready, saving
-ing yourself.
You're gonna change the world.
(Oh, And since you ain't

what you say,
then just go away!
('Cause)

some don't lie.
Some don't lie.

To Coda (}
Interlude
Original Tempo ( = 152)

* Chord symbols reflect overall tonality.

Gtrs. 1 & 2: w/ Riff A
Gtrs. 4 & 5 tacet
F#m

\[
\begin{align*}
&\quad E & E & E & E \\
&\quad F#5 & F#5 & F#5 & F#5
\end{align*}
\]

w/ random fill

Gtrs. 3: w/ Rhy. Fig. 1

\[
\begin{align*}
&E & Esus4 & E & B \\
&F#5 & F#5 & F#5 & F#5
\end{align*}
\]

play 4 times

Go on now,

\[
\begin{align*}
&\quad E5 & E5 & E5 & E5 \\
&\quad B5 & B5 & B5 & B5
\end{align*}
\]

they won’t tell.

1. Go on now, and save your self.

2. save your self.

Faster ♯ = 166
Double-Time Feel

Gtr. 4: w/ Riff B

\[
\begin{align*}
&\quad F#5 \text{IX} & F#5 \text{IX} & F#5 \text{IX} & F#5 \text{IX} \\
&\quad E5 & E5 & E5 & E5 \\
&\quad B5 & B5 & B5 & B5
\end{align*}
\]

2nd time, D.S. al Coda
(no repeat)

Go on now, they won’t tell.

Go on now, and save your self.

\[
\begin{align*}
&\quad F#5 & F#5 & F#5 & F#5 \\
&\quad E5 & E5 & E5 & E5 \\
&\quad B5 & B5 & B5 & B5
\end{align*}
\]

w/ random fill.
Guitar Notation Legend

Guitar Music can be notated three different ways: on a musical staff, in tablature, and in rhythm slashes.

RHYTHM SLASHES are written above the staff. Shown chords are in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Chords are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.

MUFFLED STRINGS: A percussive sound is produced by laying the feet hand across the string(s) without depressing, and striking them with the pick hand.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

RAKE: Drag the pick across the strings indicated with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

Additional Musical Definitions

\( \uparrow \) \( \downarrow \) (accent) • Accentuate note (play it louder)

\( \wedge \) \( \vee \) (accent) • Accentuate note with great intensity

\( \uparrow \) \( \downarrow \) (staccato) • Play the note short

\( \wedge \) • Downstroke

\( \vee \) • Upstroke

D.S. al Coda • Go back to the sign (§), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

D.S. al Fine • Go back to the beginning of the song and play until the measure marked "Fine" (end).

Rhy. Fig. • Label used to recall a recurring accompaniment pattern (usually chordal).

Riff • Label used to recall composed, melodic lines (usually single notes) which recur.

Fill • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill • A chordal version of a Fill.

tacet • Instrument is silent (drops out).

\[ \begin{array}{c|c|c} 1 & 2 \\ \hline \end{array} \] • Repeat measures between signs.

\[ \begin{array}{c} \hline \hline \hline \end{array} \] • When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:
1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).
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IXNAY ON THE HOMBRE

DISCLAIMER • THE MEANING OF LIFE •
MOTA • ME & MY OLD LADY •
COOL TO HATE • LEAVE IT BEHIND •
GONE AWAY • I CHOOSE •
INTERMISSION •
ALL I WANT • WAY DOWN THE LINE •
DON'T PICK IT UP • AMAZED •
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