

# Wanted Dead or Alive

Words and Music by Jon Bon Jovi and Richie Sambora

### Intro

Slowly ♩ = 74

(Wind chimes & kybd.)

N.C.

Dsus2

*mf*  
w/ clean tone  
Harm. -----|

T  
A  
B

7 12 12

### N.C.(D5)

let ring throughout

13 12 10 8 5 3 1  
0 14 14 0 12 12 0 10 10 0 9 9 0 5 5 0 4 4 4 2 0

13 12 10 8 5 3 1  
0 14 14 0 12 12 0 10 10 0 9 9 0 5 5 0 4 4 4 2 0 0

1/4 1/4 1/4 1/4 1/4 1/4  
3 0 3 0 0 3 3 2 0 0 3 0 3 0 0 0 3 0 3 0 0 3 3 2 0 0 3 0 3 0 0 3 3 2 0 0

Verse  
D

F5 E5 D5

1. It's all the same, —  
2., 3. See additional lyrics

Cadd9 G Cadd9 G

on - ly the names \_ will change. — Ev - 'ry day — it seems we're

F D

wast - ing a - way. — An - oth - er place \_ where the

Cadd9 G Cadd9 G

fac - es are \_ so cold: I'd drive all night \_ just to

Chorus

F D C G

get back home. I'm a cow-boy, on a

Detailed description: This block contains the first line of the chorus. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "get back home. I'm a cow-boy, on a". Above the vocal line are four chord symbols: F, D, C, and G. Below the vocal line is a guitar accompaniment line with a treble clef, showing a series of chords and a melodic line. Below the guitar line is a bass line with a bass clef, showing a simple bass line with fingerings (0, 2, 3, 3, 2, 0, 0).

F D C G

steel horse I ride. I'm want-ed

Detailed description: This block contains the second line of the chorus. The vocal line continues with the lyrics "steel horse I ride. I'm want-ed". The chord symbols F, D, C, and G are repeated above the vocal line. The guitar accompaniment and bass line continue with similar patterns and fingerings as the first line.

N.C. D To Coda C G N.C. D

dead or a-live. Want-ed dead or a-live.

Detailed description: This block contains the third line of the chorus. The vocal line has the lyrics "dead or a-live. Want-ed dead or a-live.". The chord symbols are N.C., D, C, G, N.C., and D. Above the "To Coda" section, there is a circled cross symbol. The guitar accompaniment includes a triplet of eighth notes (3 0 3 0) with a 1/4 note above it, and another triplet (3 0 3 0) with a 1/4 note above it. The bass line continues with fingerings (0 2 3 3 2 0 0).

Interlude  
N.C.(D5)

Detailed description: This block contains the interlude. It features a guitar accompaniment line in treble clef and a bass line in bass clef. The guitar line consists of a series of chords and notes, with a key signature of one sharp (F#) and a 4/4 time signature. The bass line is a simple bass line with fingerings (13 12 10 8, 5 3 1, 13 12 10 8, 14 14 12 12 10 10 9 9, 5 5 4 4 4 2, 14 14 12 12 10 10 9 9).



♩ Coda

C G F D

cow - boy. I got the night on my side. And I'm

3. And I

C G N.C. D

want - ed - dead or a - live.

Chorus

C G F D

cow - boy, on a steel - horse - I ride. I'm a

Cadd9

G F D

Oh, I'm a

P.H. P.M. dist. off

Pitch: D E D

C G N.C. D

want - ed, want - ed \_\_\_\_\_ dead or a - live, \_\_\_\_\_ dead or a -

Detailed description: This system contains the first four measures of the piece. The first measure has a C chord and the lyrics 'want - ed,'. The second measure has a G chord and 'want - ed \_\_\_\_\_'. The third measure is a natural chord (N.C.) with 'dead or a - live, \_\_\_\_\_'. The fourth measure has a D chord and 'dead or a -'. The guitar part features a consistent strumming pattern of quarter notes. Chord diagrams are provided below the staff for each measure.

C G N.C. D

live, \_\_\_\_\_ dead or a - live, \_\_\_\_\_ dead or a - live. \_\_\_\_\_ I still

Detailed description: This system contains measures 5 through 8. Measure 5 has a C chord and 'live, \_\_\_\_\_'. Measure 6 has a G chord and 'dead or a - live, \_\_\_\_\_'. Measure 7 is a natural chord (N.C.) with 'dead or a - live. \_\_\_\_\_'. Measure 8 has a D chord and 'I still'. The guitar part continues with the same strumming pattern. Chord diagrams are provided below the staff.

C G N.C. D

drive, \_\_\_\_\_ I still drive \_\_\_\_\_ dead or a - live, \_\_\_\_\_

Detailed description: This system contains measures 9 through 12. Measure 9 has a C chord and 'drive, \_\_\_\_\_'. Measure 10 has a G chord and 'I still drive \_\_\_\_\_'. Measure 11 is a natural chord (N.C.) with 'dead or a - live, \_\_\_\_\_'. Measure 12 has a D chord. The guitar part continues with the same strumming pattern. Chord diagrams are provided below the staff.

N.C. G N.C. D

dead or a - live, \_\_\_\_\_ dead or a - live, \_\_\_\_\_

Detailed description: This system contains measures 13 through 16. Measure 13 is a natural chord (N.C.) with 'dead or a - live, \_\_\_\_\_'. Measure 14 has a G chord. Measure 15 is a natural chord (N.C.) with 'dead or a - live, \_\_\_\_\_'. Measure 16 has a D chord. The guitar part continues with the same strumming pattern. Chord diagrams are provided below the staff.

N.C. or a - live, dead or a - live.

Detailed description: This system contains a vocal line and a guitar accompaniment. The vocal line has lyrics: "N.C. or a - live, dead or a - live." The guitar accompaniment features a treble clef with a key signature of one sharp (F#). It includes three chord diagrams: N.C. (Natural Chord), G, and D. The guitar part consists of a series of chords and melodic lines, with some triplets and 1/4 note rhythms indicated.

Outro  
N.C.(D5)

Detailed description: This system contains a vocal line and a guitar accompaniment. The vocal line has lyrics: "Outro N.C.(D5)". The guitar accompaniment features a treble clef with a key signature of one sharp (F#). It includes a chord diagram for N.C.(D5). The guitar part consists of a series of chords and melodic lines, with some triplets and 1/4 note rhythms indicated.

Detailed description: This system contains a vocal line and a guitar accompaniment. The vocal line has lyrics: "Sometimes I sleep, sometimes it's not for days." The guitar accompaniment features a treble clef with a key signature of one sharp (F#). It includes a chord diagram for N.C. The guitar part consists of a series of chords and melodic lines, with some triplets and 1/4 note rhythms indicated.

Detailed description: This system contains a vocal line and a guitar accompaniment. The vocal line has lyrics: "The people I meet always go their separate ways." The guitar accompaniment features a treble clef with a key signature of one sharp (F#). It includes a chord diagram for N.C. The guitar part consists of a series of chords and melodic lines, with some triplets and 1/4 note rhythms indicated.

Additional Lyrics

2. Sometimes I sleep, sometimes it's not for days.  
The people I meet always go their separate ways.  
Sometimes you tell the day by the bottle that you drink.  
And times when you're alone, all you do is think.
3. And I walk these streets, a loaded six-string on my back.  
I play for keeps, 'cause I might not make it back.  
I been ev'rywhere, still I'm standing tall.  
I've seen a million faces, and I've rocked them all.

The verse is an expansion of the intro pattern, and the bridge is a clever change to D major. This time, you'll need to barre four strings with one finger when you hit the Bm7.

Finally, the very cool outro has *harmonics* played over a dissonant chord. (Harmonics are discussed in "Angie," and in the guitar notation legend.) Keep the chord ringing as much as possible while you "chime" on the D and G strings at fret 7.

## To Be With You (page 221)

"Pop" goes the shredder! Mr. Big was an American pop/rock band made up of some of the most heroic technical virtuosos of the 1980s *shred-rock* scene. Their 1992 acoustic hit, "To Be With You," shows them moderating their blazing chops in favor of catchy melodies and lyrical pop songwriting. The song was a #1 hit from their 1991 album, *Lean Into It*. Guitarist Paul Gilbert strums and picks with a tasteful melodic flair.

### The verse

Gilbert jumps right into the verse with a full C#m7 barre chord, alternating with folk chords in a straight-ahead strum pattern, roughly: "down, (down,) down, down-up." As always, try to feel it rather than play exactly as shown.

In the chorus, a bass note follows vocals while the first chord is held out. Strum the E chord, and while holding, reach up with your middle finger to hit fret 2, then your pinky for fret 4. Carry on.

### The solo

The optional solo happens over the chorus pattern. Should you choose to play it, put your pick between your teeth or wherever you can find it again. You can choose which fingers to use, as long as you pluck hard. Playing *double stops* that follow the melody, add *slides* and *hammer-ons* where shown. Where you see *vibrato* on a double stop, wiggle the strings *upward*, so you don't pull the high E string off the neck. The solo ends with *harmonics* on fret 12 (they were introduced in "Angie"); let them ring out while you play the following slide, country-style. Tasty!

On the final chorus, notice the mark of a true rock ballad: the *key change*. In this case, it makes things easier to play, so just follow the chords. The song returns to the original key and slows down (*ritards*) in the outro.



## Wanted Dead or Alive (page 227)

Ah, twelve-string guitars. They're best played by cowboys whilst riding on steel horses with six-strings on their backs. Bon Jovi was one of few bands to emerge from the arena rock/"hair band" scene of the '80s to become an enduring force in pop music — with help from a good barber and great songs like this one. "Wanted Dead or Alive" was the third single from their 1986 smash album, *Slippery When Wet*. It features the jangly twelve-string and bluesy lead playing of guitarist Richie Sambora.



### The twelve-string

A twelve-string guitar is pretty much the same as a six-string, but with *double courses* — two strings where there's usually one — some of which are tuned in octaves, some in unison. That's why it sounds so full and jingly, but it's no crime to play this part with just six wires.

"Wanted" starts with some moving *dyads* (two-note chords) over a D string *drone* — a static note played under a moving melody. Technical info aside, you're just moving a couple of chord shapes across the fretboard to outline a D minor scale, and letting the open D string ring out under the moving chords. (Skip the B string.) Then comes a bluesy lick with a quarter-step *bend*; just pull the string *downward* (toward the earth) slightly after you pick it (this recurs throughout the song).