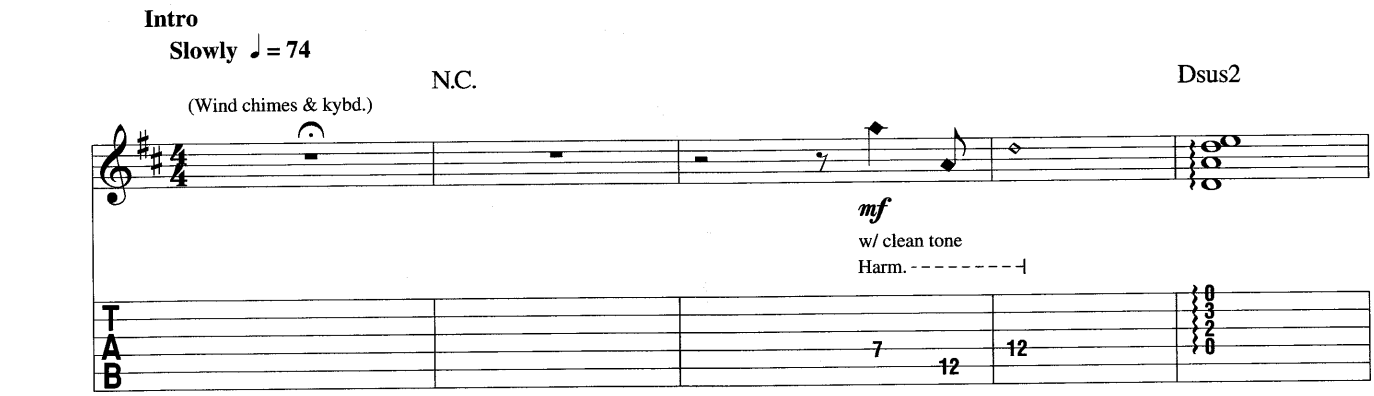
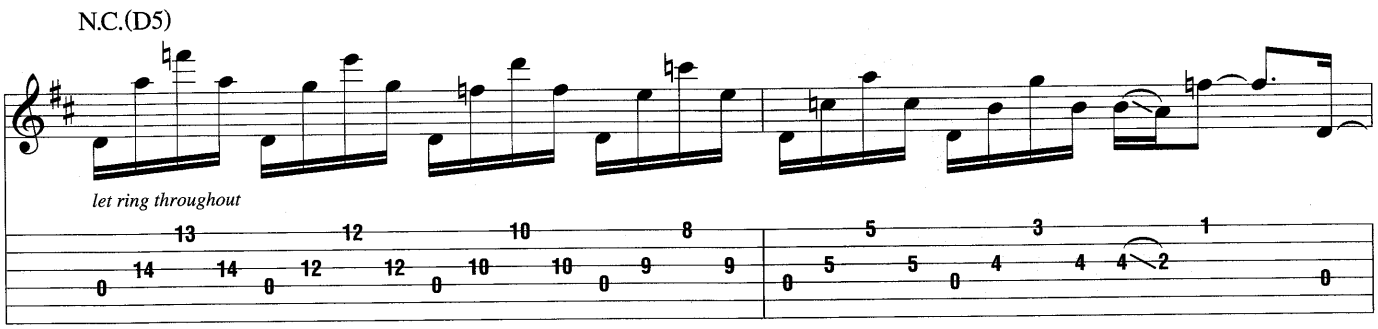
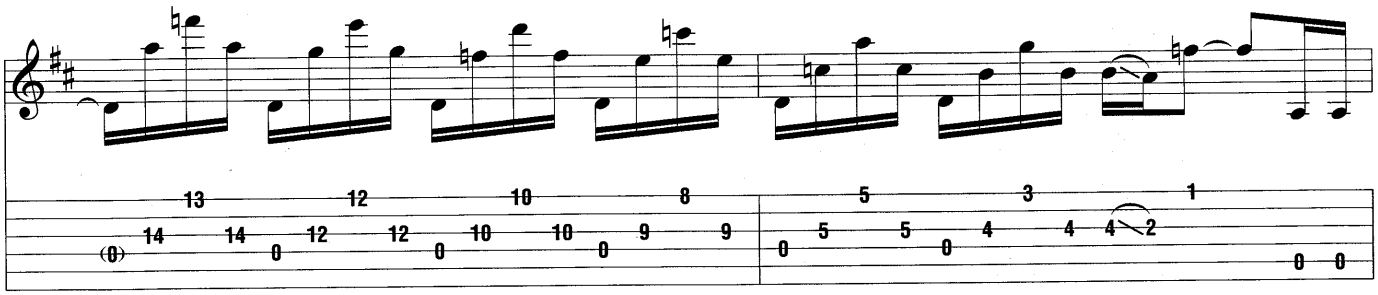
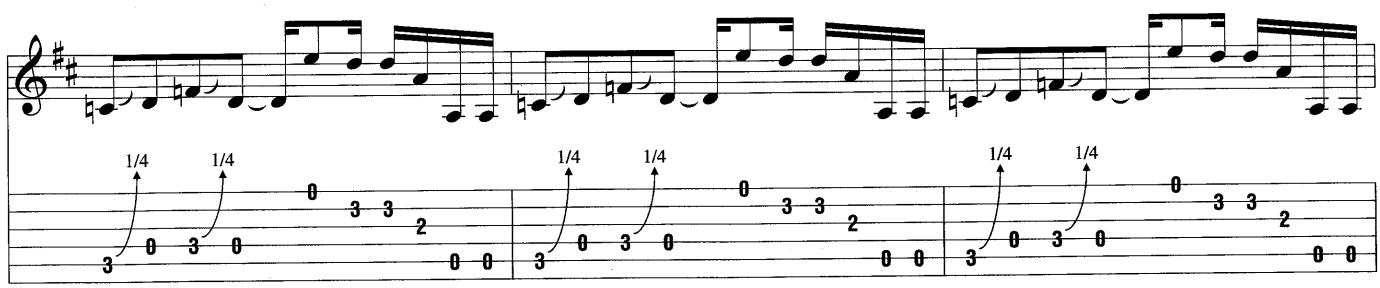
Wanted Dead or Alive

Words and Music by Jon Bon Jovi and Richie Sambora









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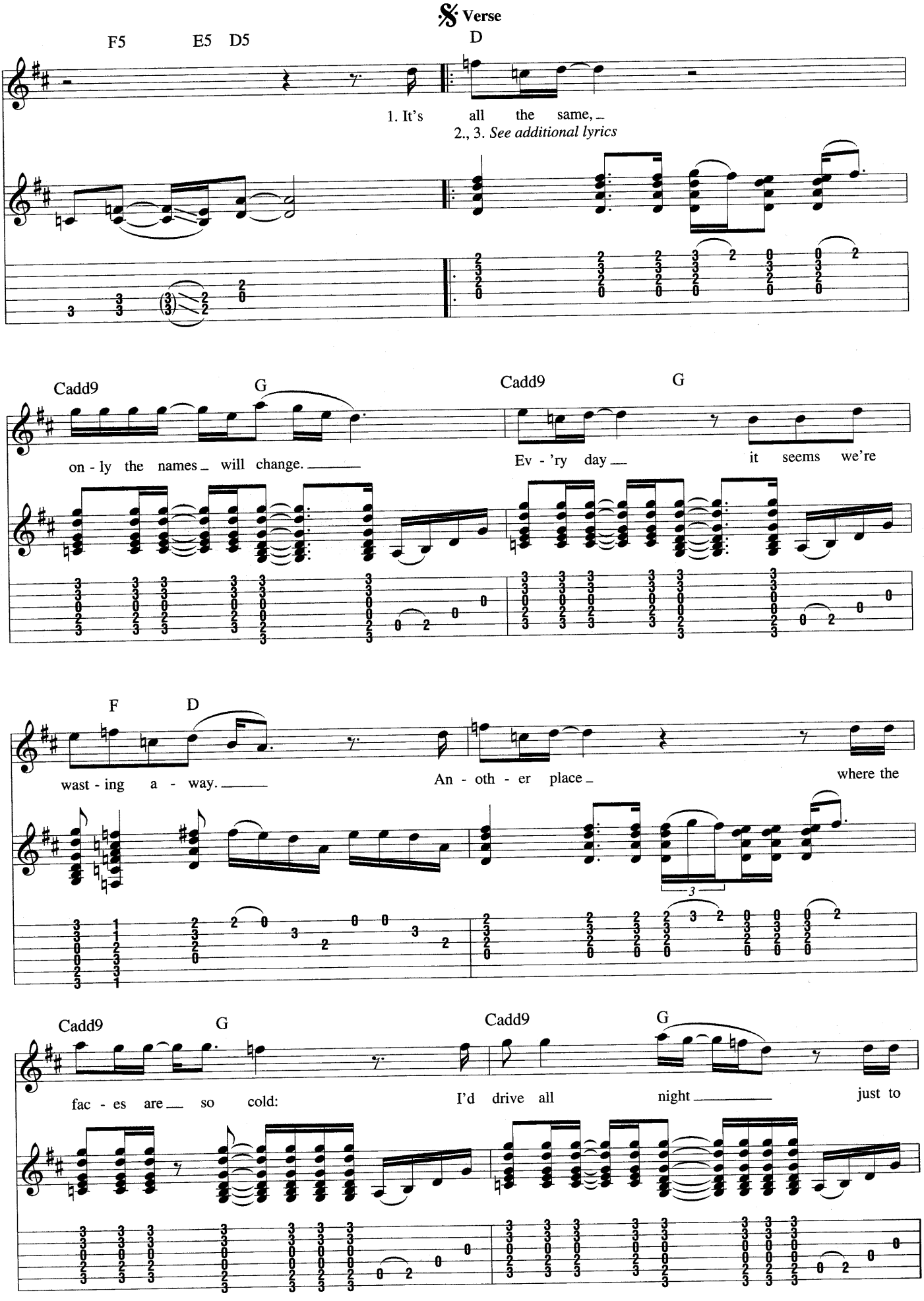
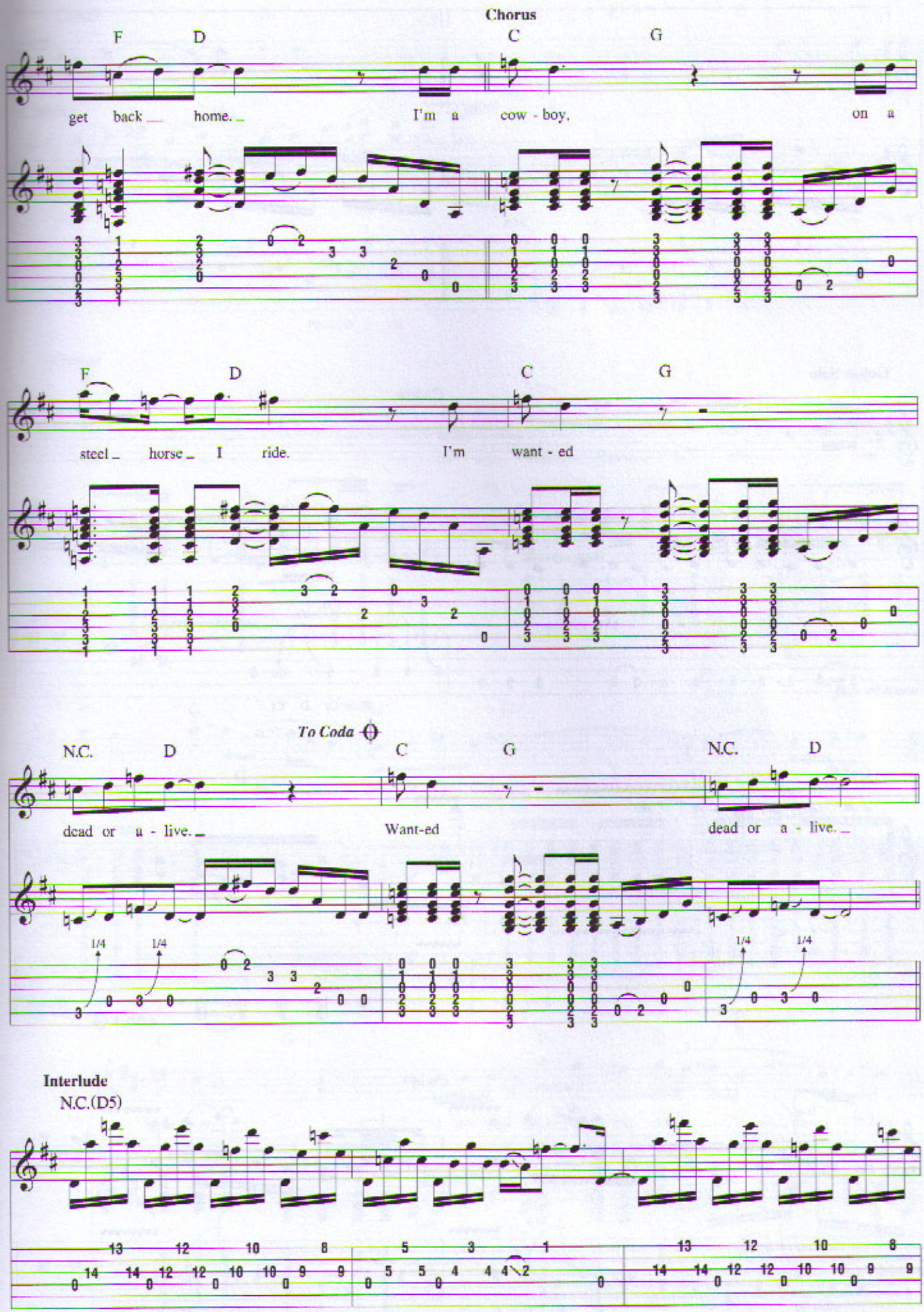
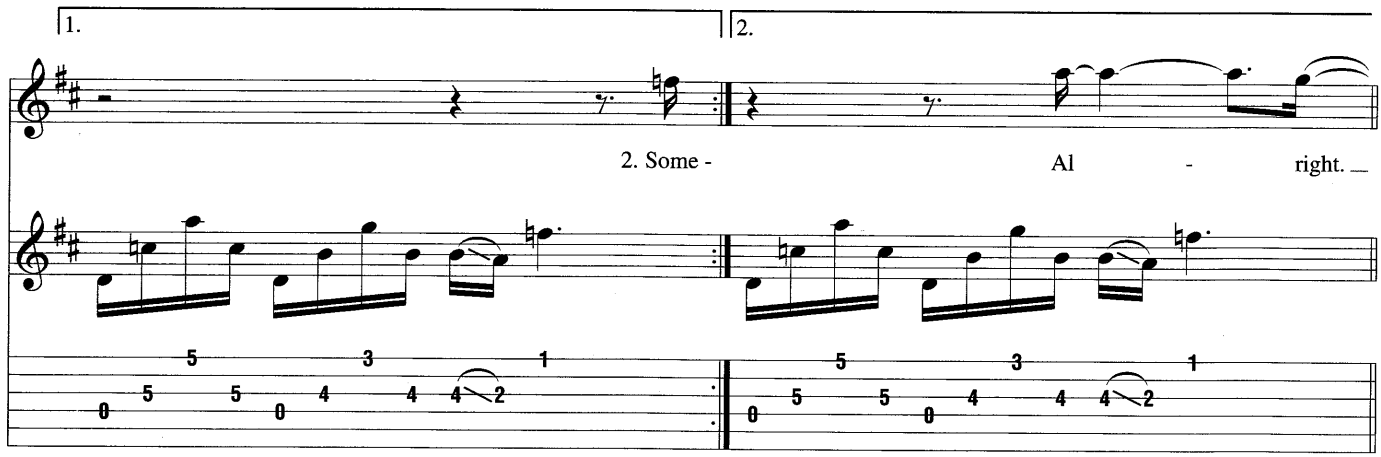
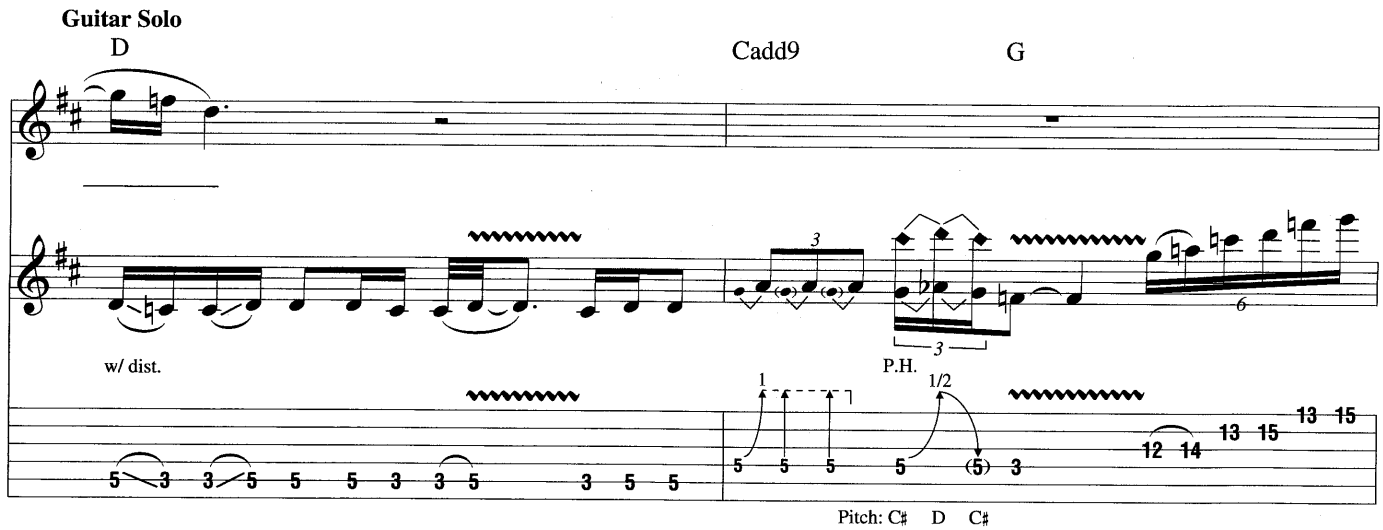
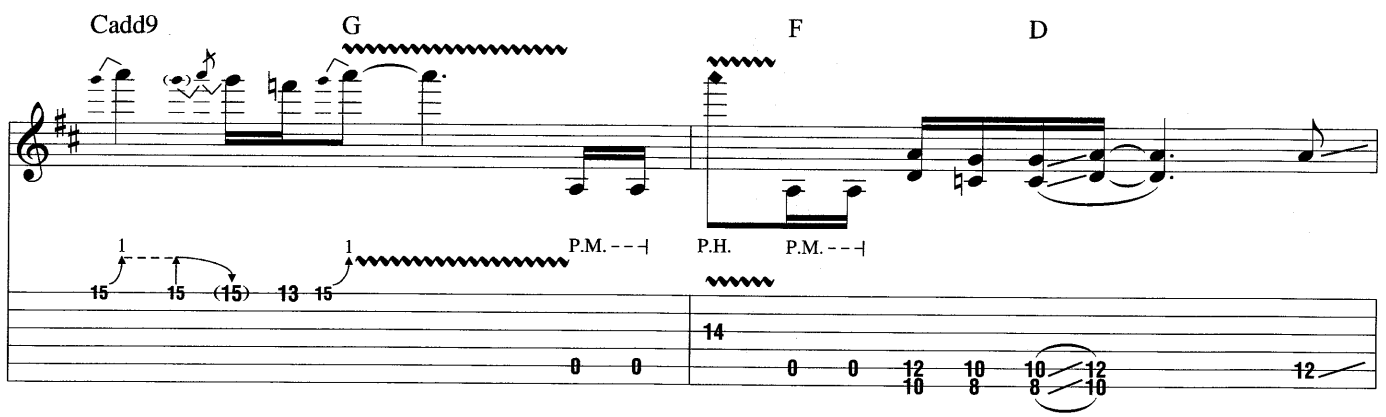
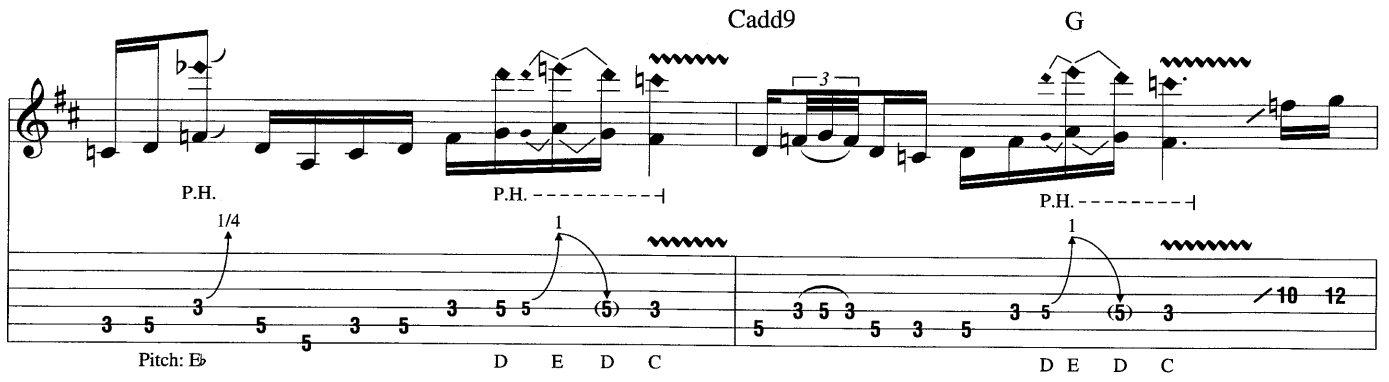

Verse
F5
E5
D5
D
1. It's all the same,
2., 3. See additional lyrics
Cadd9
G
Cadd9
G
on - ly the names will change.
Ev - 'ry day
it seems we're
F
D
wast - ing a - way.
An - oth - er place
where the
Cadd9
G
Cadd9
G
fac - es are so cold:
I'd drive all
night
just to

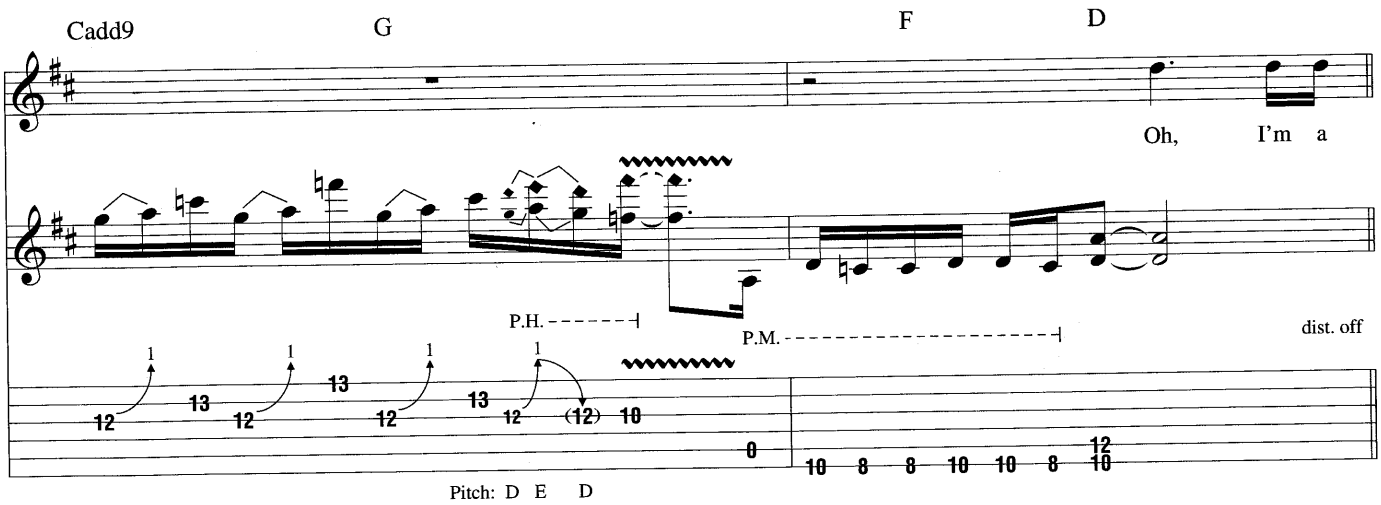

Chorus
F D C G
get back home. I'm a cow - boy, on a
F D C G
steel horse I ride. I'm want - ed
To Coda
N.C. D C G N.C. D
dead or a - live. Want-ed dead or a - live.
1/4 1/4 1/4 1/4
Interlude
N.C.(D5)


1.
2.
2. Some -
Al - right.

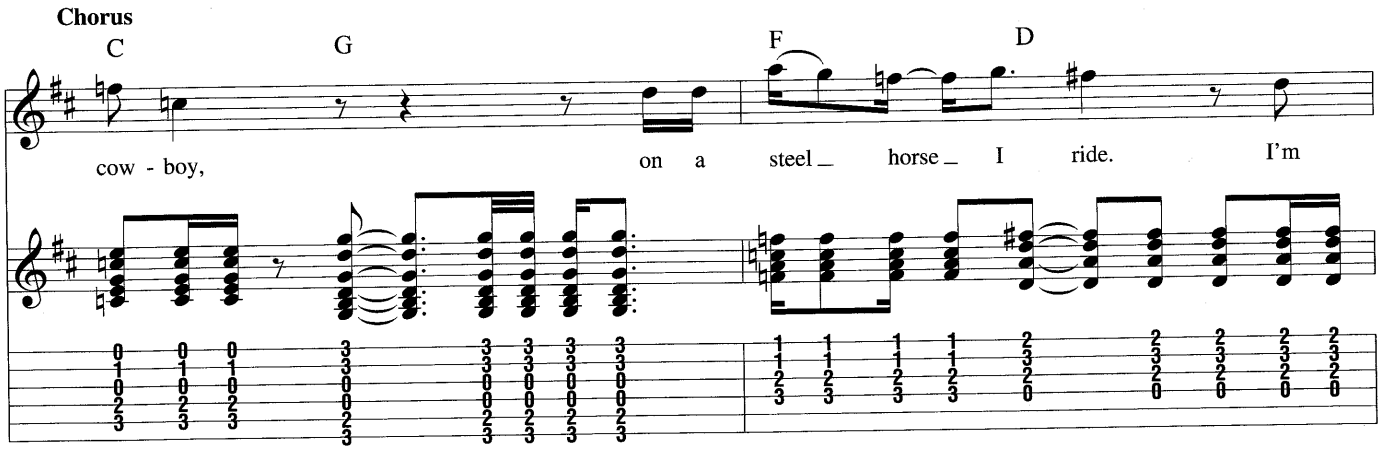

Guitar Solo
D
Cadd9
G
w/ dist.
P.H.
Pitch: C♯ D C♯


Cadd9
G
F
D
P.M.
P.H.
P.M.

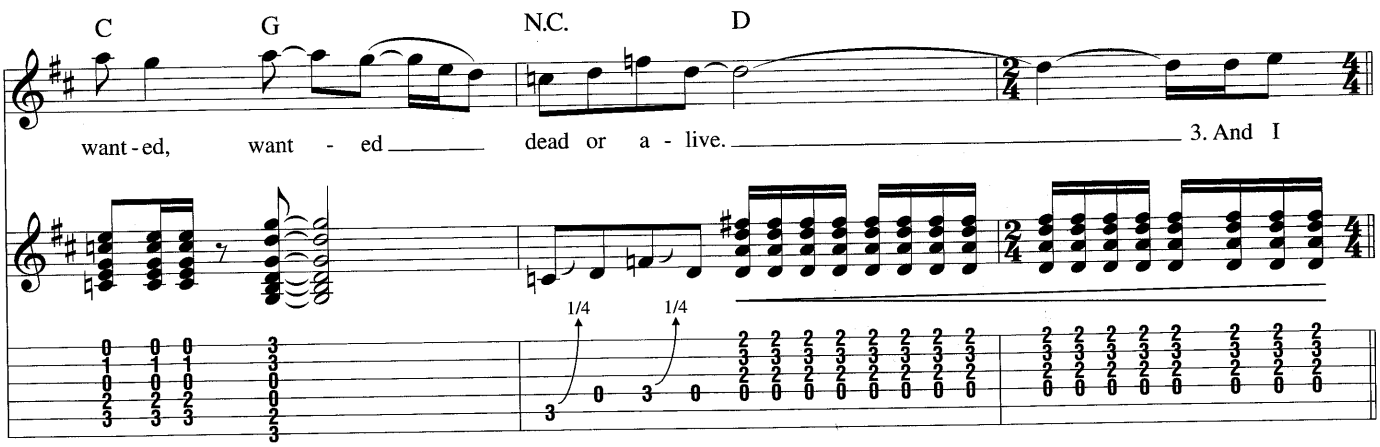

Cadd9
G
P.H.
P.H.
P.H.
Pitch: E♭
D E D C
D E D C



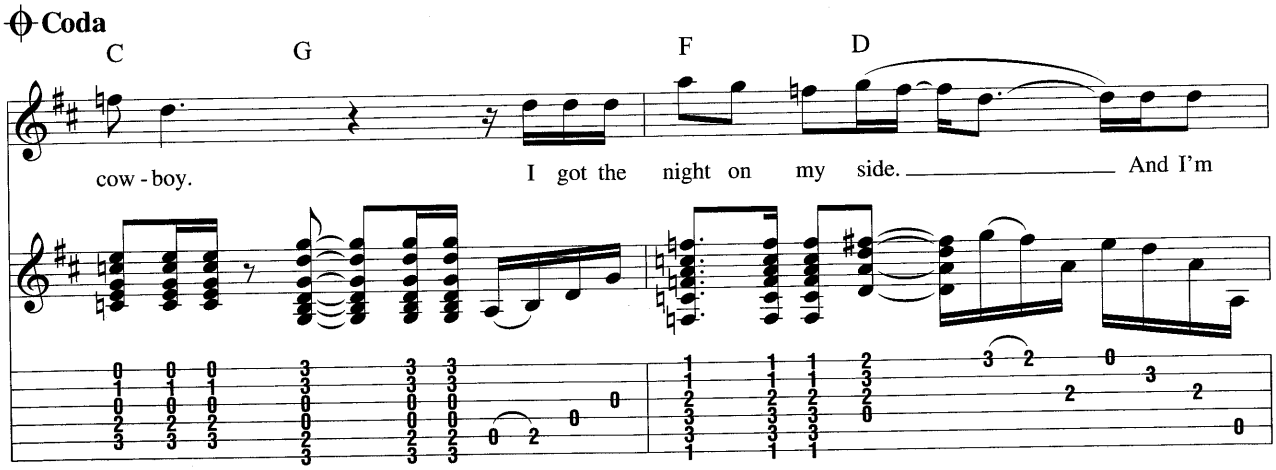
Chorus

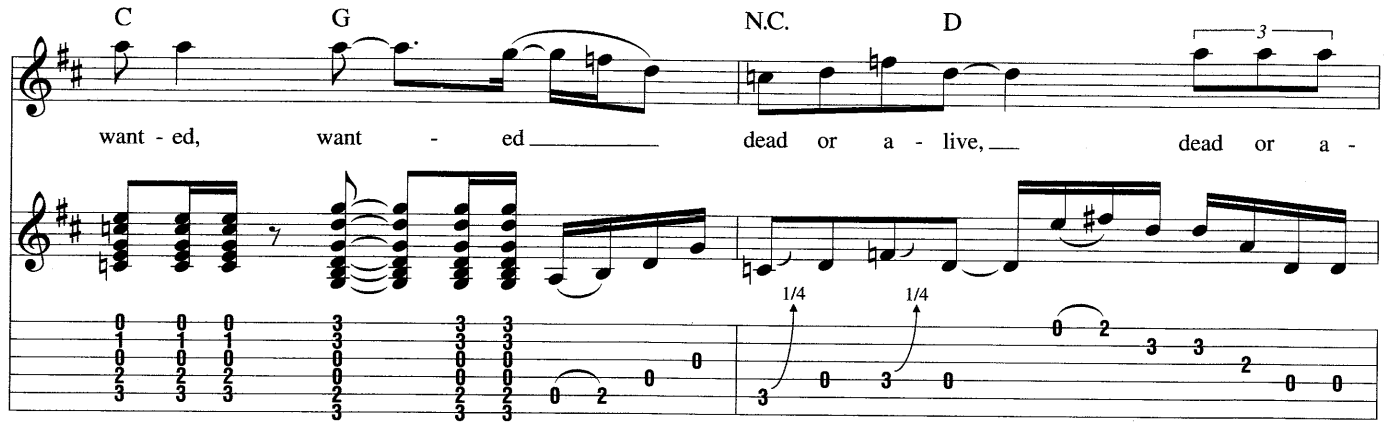


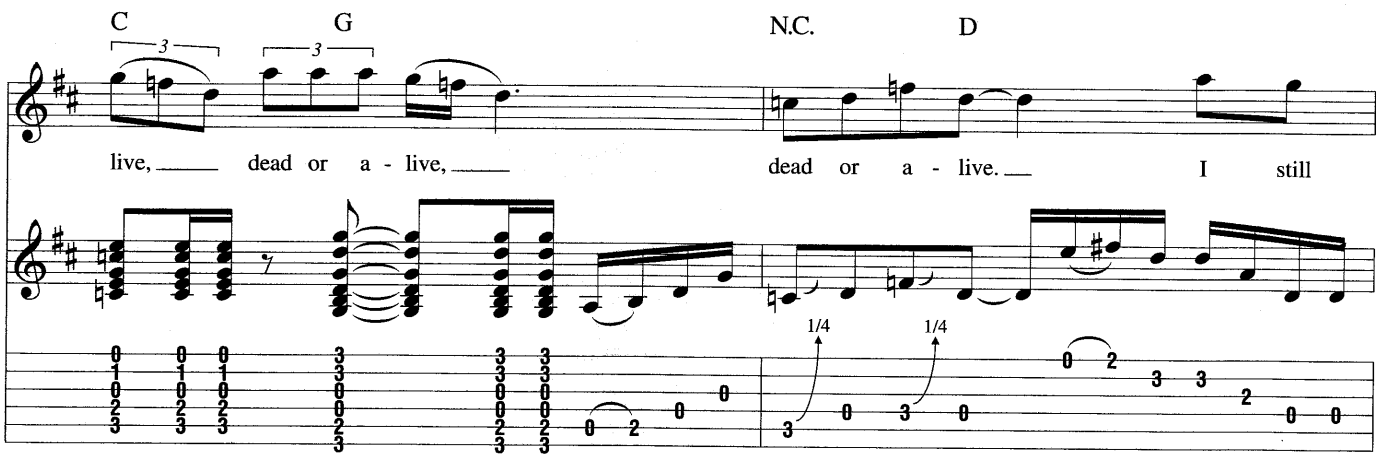
D.S. al Coda

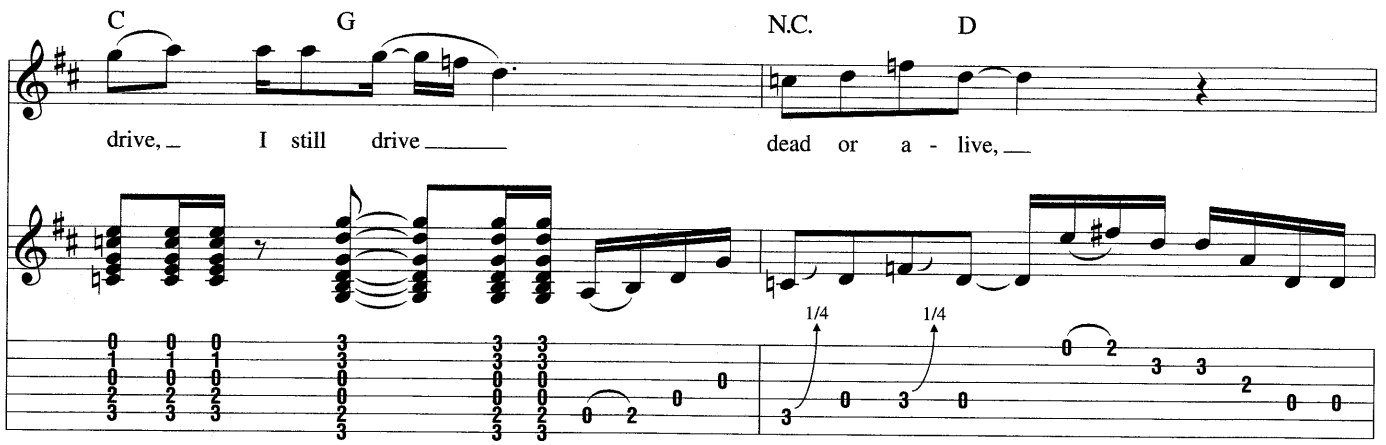


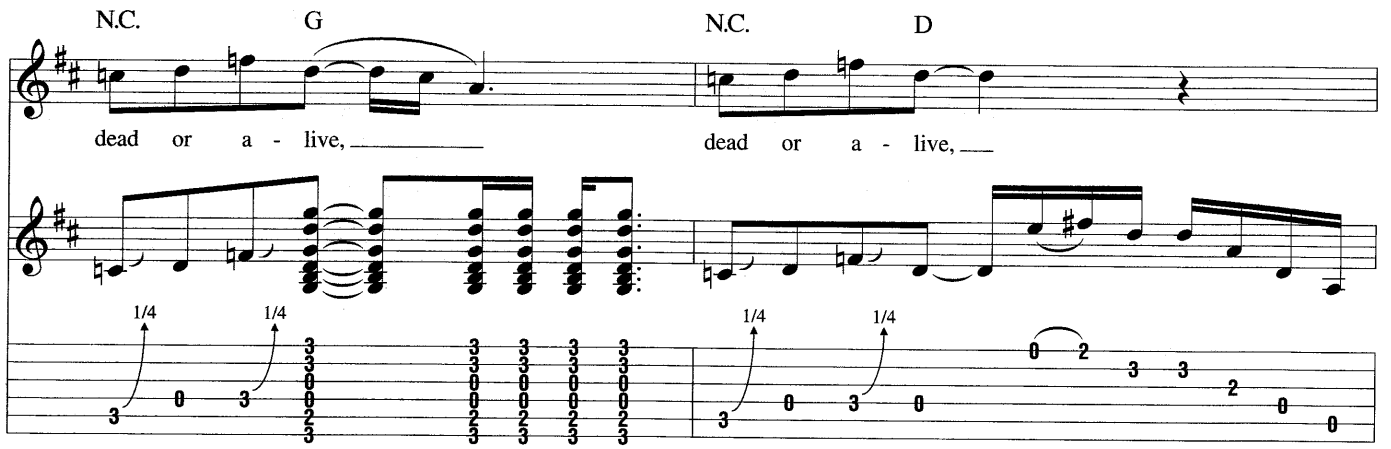
Coda

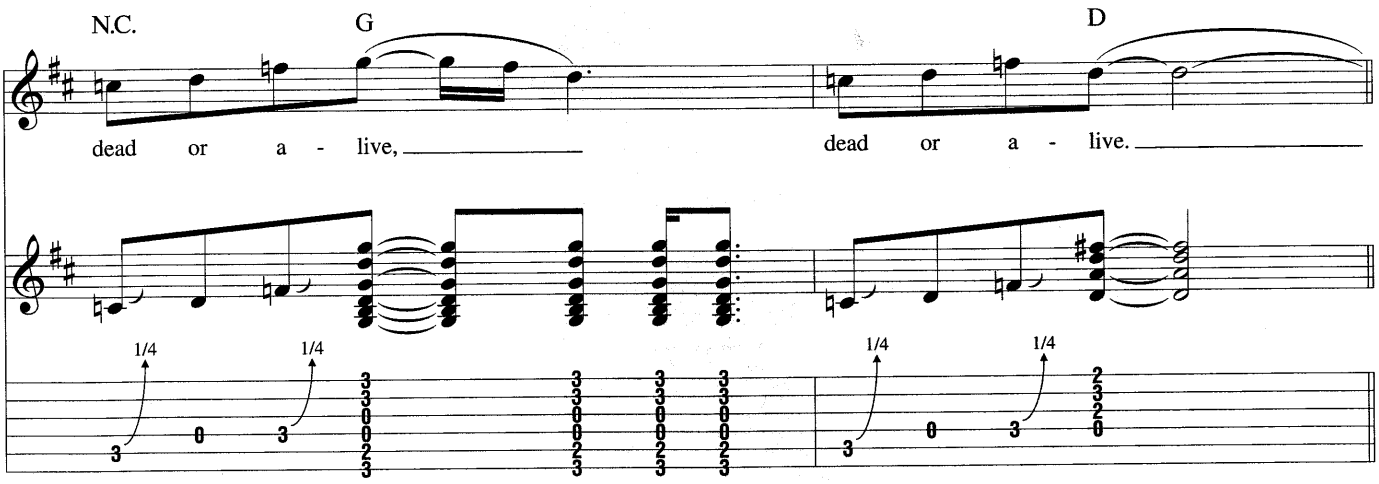



C
G
N.C.
D
want - ed, want - ed dead or a - live, dead or a -

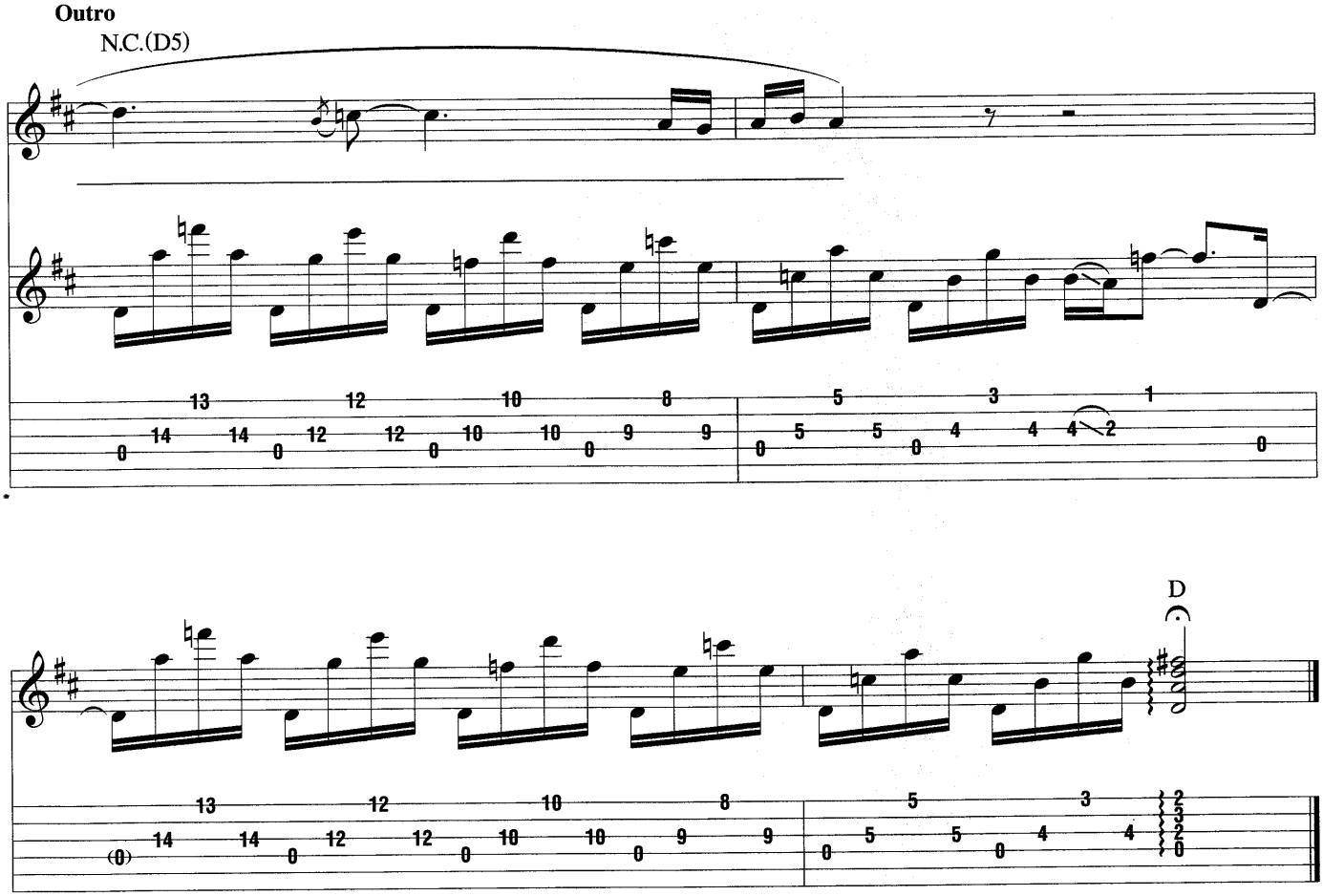

C
G
N.C.
D
live, dead or a - live, dead or a - live. I still


C
G
N.C.
D
drive, I still drive dead or a - live,


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



Outro



Additional Lyrics

2. Sometimes I sleep, sometimes it's not for days.
The people I meet always go their sep'rate 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 folky 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).