

BLACK OR WHITE

Written and Composed by
MICHAEL JACKSON

Brightly

E A/E E A6 E A/E E A6 E

mf

A/E E A6 E A/E E A6 E

E A/E E A6 E

I took my ba - by on a Sat - ur - day bang. —
They print my mes - sage in the Sat - ur - day Sun. —

A/E E A6 E

Boy, is that girl with you? Yes, we're one and the same. — Now,
I had to tell them I ain't sec - ond to none. — And I

Black or White - 6 - 1

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by

I be - lieve in mir - a - cles and a mir - a - cle has hap - pened to - night.
 told a - bout e - qual - i - ty, and it's true, ei - ther you're wrong or you're right.
 tell me you a - gree with me when I saw you kick - ing dirt in my eye.

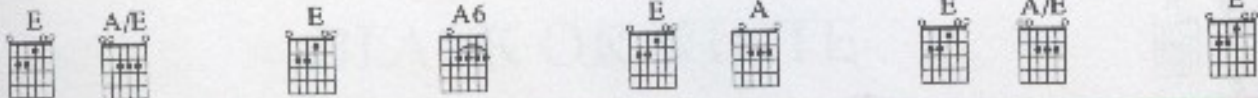
E A/E E A6 E B

But, if you're think - in' a - bout - my ba - by, it don't

A To Coda E A/E E A6 E

mat - ter if you're black or white.

E A/E E L A6 E 2. A6 E A



The first system of musical notation. It consists of a treble clef staff and a bass clef staff. The treble staff contains a series of chords, mostly triads and dyads, in a rhythmic pattern. The bass staff contains a simple bass line with quarter and eighth notes.

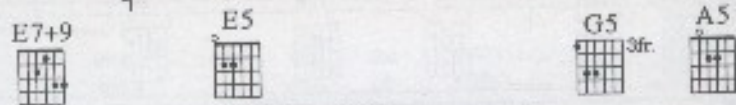


The second system of musical notation. It consists of a treble clef staff and a bass clef staff. The treble staff contains a series of chords, mostly triads and dyads, in a rhythmic pattern. The bass staff contains a simple bass line with quarter and eighth notes.

I am tired of this dev - il, I am tired of this stuff.

The third system of musical notation. It consists of a treble clef staff and a bass clef staff. The treble staff contains a series of chords, mostly triads and dyads, in a rhythmic pattern. The bass staff contains a simple bass line with quarter and eighth notes.

I am tired of this bus - iness, sew when the go-ing gets rough.



The fourth system of musical notation. It consists of a treble clef staff and a bass clef staff. The treble staff contains a series of chords, mostly triads and dyads, in a rhythmic pattern. The bass staff contains a simple bass line with quarter and eighth notes.

I ain't scared of your broth - er, I ain't scared of no sheets.

E5

E7+9

E5

G5 3fr.

A5

I ain't scared of no - bod - y, girl, when the go - in' gets mean.

Em6

A6

No Chord

Pro - tec - tion for gangs, clubs, and na - tions,

Em6

A6

Em6

A6

caus - ing grief in hu - man re - la - tions. It's a turf war, on a glo - bal scale,

Em6

A6

Em6

A6

I'd rath - er hear both sides of the tale. - You see, it's not a - bout rac - es, just plac - es.

Em6



A6



Em6



A6



fac - es. Where your blood comes from is where your space is. I've seen the sharp get dull - er, is

N.C.

D.S. S at Coda C

Coda C

not go-ing to spend my life be-ing a col-or. Don't

I said if you're

think-in' of be-ing my { ba - by, } it don't mat-ter if you're black or white. —
broth-er,

1.



2.



I said if you're

E A/E E A6 E A E A/E E

Ooh, ooh, —

A6 E A E A/E E 1. A6 E A

yea, yea, yea — now.

Ooh, ooh, —

2. A6 E A E A/E E A6 E A

It's black, it's white, it's tough for them to get by. It's

E A/E E 1. A6 E A 2. B E

black, it's white, whoo.

It's