

BLACK OR WHITE

Written and Composed by
MICHAEL JACKSON

Brightly

mf

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

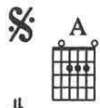
A/E E A6 E A/E E A6 E

E A/E E A6 E

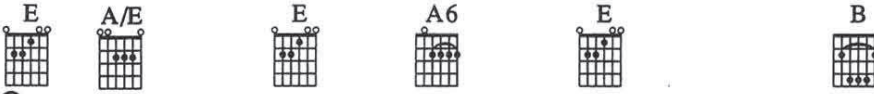
A/E E A6 E

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

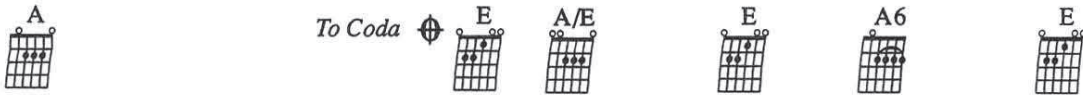
Boy, is that girl with you? Yes, we're one and the same. — Now,
I had to tell them I ain't sec - ond to none. — And I



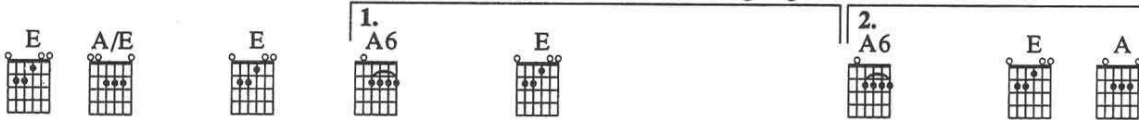
I be - lieve in mir - a - cles and a mir - a - cle has hap - pened to - night..
 told a - bout e - qual - i - ty, and it's true, ei - ther you're wrong or you're right..
 tell me you a - gree with me when I saw you kick - ing dirt in my eye..



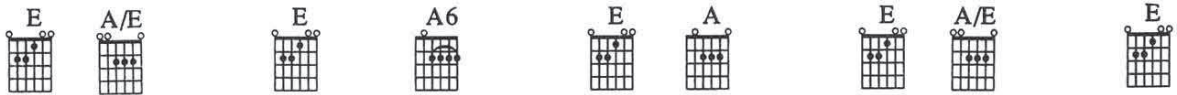
But, if you're think - in' a - bout my ba - by, it don't



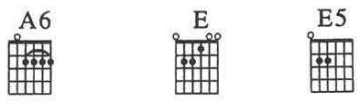
mat - ter if you're black or white..



1. 2.



Musical notation for the first system, including a treble clef staff with a whole rest and a grand staff with piano accompaniment.



Musical notation for the second system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

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

Musical notation for the third system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

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



Musical notation for the fourth system, including a treble clef staff with lyrics and a grand staff with piano accompaniment.

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.

No Chord Em6 A6

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,



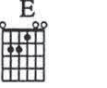
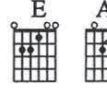
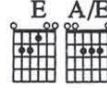
fac - es. Where your blood comes from is where your space is. I've seen the sharp get dull - er, I'm



N.C.

D.S. al Coda

Coda



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,

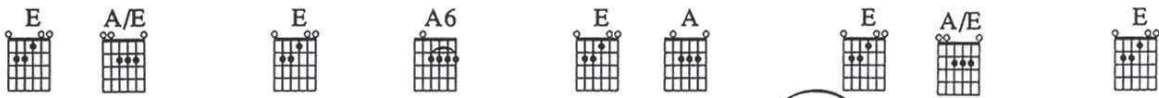
1.



2.



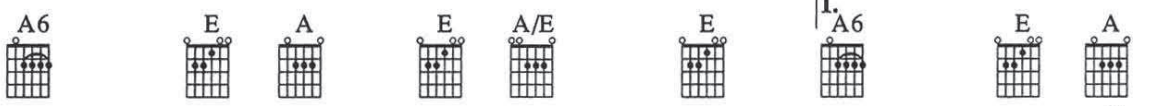
I ___ said if you're



Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a common time signature. The staff contains a melodic line with a repeat sign and a fermata over the final note.

Ooh, ooh, —

Piano accompaniment for the first system, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

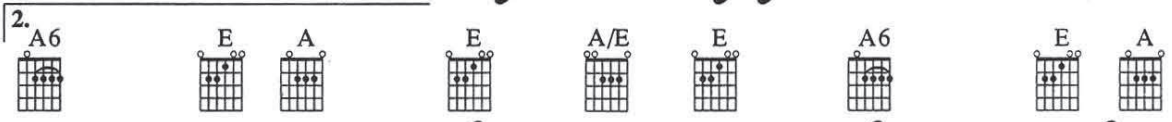


Musical staff with treble clef, key signature of three sharps, and a common time signature. The staff contains a melodic line with a repeat sign and a fermata over the final note.

yea, yea, yea — now.

Ooh, ooh, —

Piano accompaniment for the second system, continuing the rhythmic pattern from the first system.



Musical staff with treble clef, key signature of three sharps, and a common time signature. The staff contains a melodic line with a repeat sign and a fermata over the final note.

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

Piano accompaniment for the third system, continuing the rhythmic pattern.



Musical staff with treble clef, key signature of three sharps, and a common time signature. The staff contains a melodic line with a repeat sign and a fermata over the final note.

black, it's white, whoo.

It's

Piano accompaniment for the fourth system, concluding the piece with a final chord.