

*From: "Paramore - Paramore"*

# **Ain't It Fun**

by

HAYLEY WILLIAMS and TAYLOR YORK

Published Under License From

Alfred Publishing Co., Inc.

© 2013 WB MUSIC CORP., BUT FATHER, I JUST WANT TO SING MUSIC and HUNTERBORO MUSIC  
All Rights Administered by WB MUSIC CORP.  
All Rights Reserved Used by Permission

Authorized for use by *Martha L Harris*

NOTICE: Purchasers of this musical file are entitled to use it for their personal enjoyment and musical fulfillment. However, any duplication, adaptation, arranging and/or transmission of this copyrighted music requires the written consent of the copyright owner(s) and of Alfred Publishing Co., Inc.. Unauthorized uses are infringements of the copyright laws of the United States and other countries and may subject the user to civil and/or criminal penalties.

 <http://www.musicnotes.com>

# AIN'T IT FUN

Words and Music by  
HAYLEY WILLIAMS and TAYLOR YORK

Pop Rock

N.C.

The first system of musical notation for 'Ain't It Fun'. It features a piano introduction in 4/4 time, marked 'N.C.' (No Chords) and 'mf' (mezzo-forte). The melody is in the treble clef, and the bass line is in the bass clef. The key signature has three sharps (F#, C#, G#).

The second system of musical notation. It continues the piano introduction. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has three sharps (F#, C#, G#).

I don't mind \_

The third system of musical notation. It includes guitar chords: Amaj7, C#m, and E. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has three sharps (F#, C#, G#).

let-ting you down \_ eas - y, \_ but just give it time. \_  
you \_ might be \_ the one \_ who's run-ning things. \_

© 2013 WB MUSIC CORP., BUT FATHER, I JUST WANT TO SING MUSIC and HUNTERBORO MUSIC  
All Rights Administered by WB MUSIC CORP.  
All Rights Reserved Used by Permission

Amaj7 C#m E

If it don't hurt now, a-just wait, just wait a while.  
Well, you can ring an - y - bod - y's bell and get what you want.

Amaj7 C#m E

You're not the big fish in the pond no more.  
You see, it's eas - y to ig - nore trou - ble

Amaj7 C#m E

You are what they're feed - ing on. } So what  
when you're liv - ing in a bub-ble.

Amaj7 C#m E

— are you gon - na do when the world — don't or - bit a - round you? —

Oh. So what —

Amaj7 C#m E

— are you gon - na do { when the world — don't or - bit a - round you? —  
when no - bod - y wants to fool with you? —

Amaj7 C#m N.C.

Ain't it fun —

 A
  C#m
  E

liv - ing \_\_\_\_\_ in \_\_\_\_\_ the \_\_\_\_\_ real \_\_\_\_\_

world? \_\_\_\_\_ Ain't it good \_\_\_\_\_

be - ing \_\_\_\_\_ all \_\_\_\_\_ a - lone? \_\_\_\_\_

1  
 To Coda  C#m
  E

Where you're from \_\_\_\_\_

2 C#m E A


Ain't it good — to be on your own? Ain't it fun? —

— You can't count on no one. Ain't it good — to be on your own? Ain't it fun? —

— You can't count on no one. Ain't it fun — liv -

- ing — in — the — real — world? —

C#m E

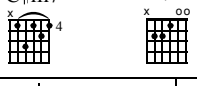


Don't go cry - ing

to your ma - ma. 'Cause you're on your own \_

1 2

C#m7 E/B




in the real world. in the real world.

A




Don't go cry - ing to your ma - ma.


E



C#m7



E/B



'Cause you're on your own \_\_\_\_\_ in the real world. \_\_\_\_\_

A



Don't go cry - ing to your ma - ma.

E



'Cause you're on your own \_\_\_\_\_ in the real world. Ain't it fun, \_

N.C.

ain't it fun? \_ Ba - by, now \_\_\_\_\_ you're one \_ of us. \_\_\_\_\_ Ain't it fun, \_



ain't it fun, \_ ain't it fun? \_ Ain't it fun\_

CODA

C#m

E

A

Ain't it fun \_ liv -

E

B

A

- ing \_ in \_ the \_ real \_ world? \_ 'Cause the world \_

E

B

A

\_ don't or - bit a - round you. \_  
Ain't it good \_ liv -

C#m E A

- ing \_\_\_\_\_ all \_\_\_\_\_ a - lone? \_\_\_\_\_ Oh, \_\_\_\_\_

C#m E A

\_\_\_\_\_ oh. \_\_\_\_\_ Don't go cry - ing

C#m E A

to your ma - ma. 'Cause you're on your own \_\_\_\_\_

C#m E A

\_\_\_\_\_ in the real world.

Optional Ending  
Play 8°, ad lib. and Fade