

# Been A Son

Nirvana  
Incesticide

Words & Music by Kurt Cobain

Standard tuning

♩ = 146

## Intro

E-Gt

The Intro section consists of 8 measures in 4/4 time. The melody is written in treble clef. The first measure starts with a first fret barre. The dynamics are *f*, *ff*, *f*, *ff*, *f*, *ff*, and *f*. The guitar tab below shows the fretting for each measure: (3, 2, 0), (3, 2, 0), (3, 2, 0), (3, 2, 0), (3, 2, 0), (3, 2, 0), (3, 2, 0), and (3, 2, 0). Triplet markings are present in the 4th, 6th, and 8th measures.

## Verse

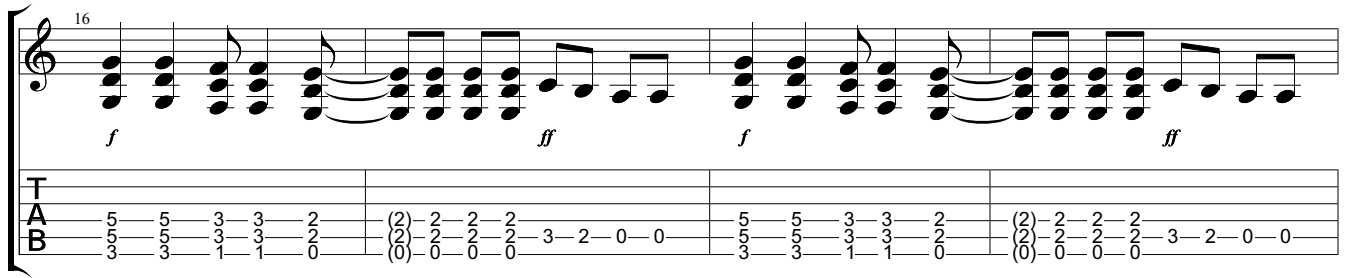
The first line of the Verse section consists of 4 measures. The melody is written in treble clef. The dynamics are *ff*, *f*, *ff*, and *f*. The guitar tab below shows the fretting for each measure: (3, 2, 0), (3, 2, 0), (3, 2, 0), and (3, 2, 0). Triplet markings are present in the 1st, 3rd, and 4th measures.

The second line of the Verse section consists of 4 measures. The melody is written in treble clef. The dynamics are *ff*, *f*, *ff*, and *f*. The guitar tab below shows the fretting for each measure: (3, 2, 0), (3, 2, 0), (3, 2, 0), and (3, 2, 0). Triplet markings are present in the 1st, 3rd, and 4th measures.

## Chorus

The Chorus section consists of 5 measures. The melody is written in treble clef. The dynamics are *ff*, *f*, *ff*, *f*, and *ff*. The guitar tab below shows the fretting for each measure: (3, 2, 0), (3, 2, 0), (3, 2, 0), (5, 3, 2), and (2, 2, 0). Triplet markings are present in the 1st, 3rd, and 5th measures.

16

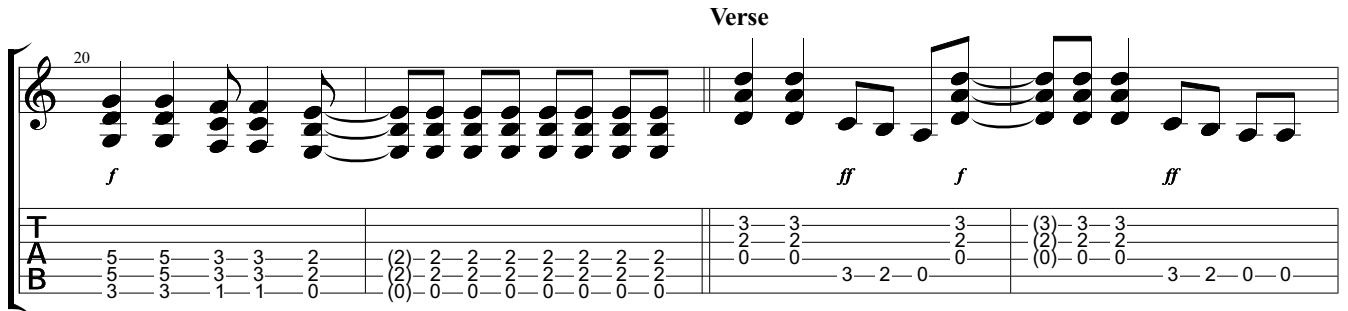


*f* *ff* *f* *ff*

TAB: 5 5 3 3 2 | (2) 2 2 2 | 5 5 3 3 2 | (2) 2 2 2 | 3 2 0 0 | 5 5 3 3 2 | (2) 2 2 2 | 3 2 0 0 | 5 5 3 3 2 | (2) 2 2 2 | 3 2 0 0

20

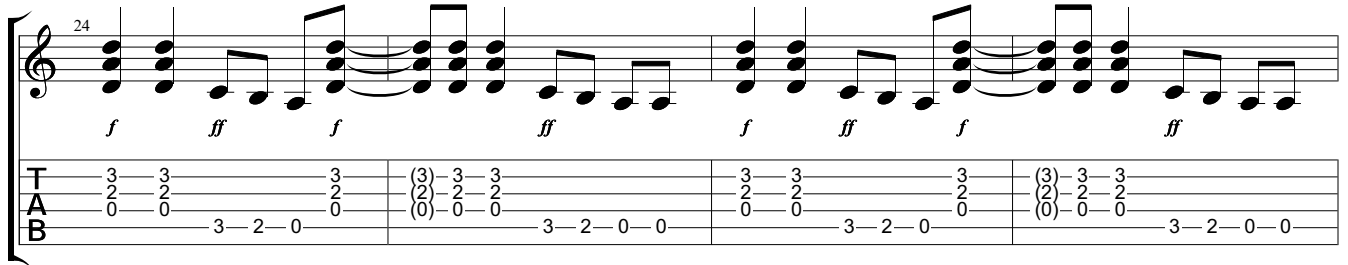
Verse



*f* *ff* *f* *ff*

TAB: 5 5 3 3 2 | (2) 2 2 2 2 2 2 2 2 | 3 3 3 | (3) 3 3 | 5 5 3 3 2 | (2) 2 2 2 | 3 2 0 0 | 5 5 3 3 2 | (2) 2 2 2 | 3 2 0 0

24

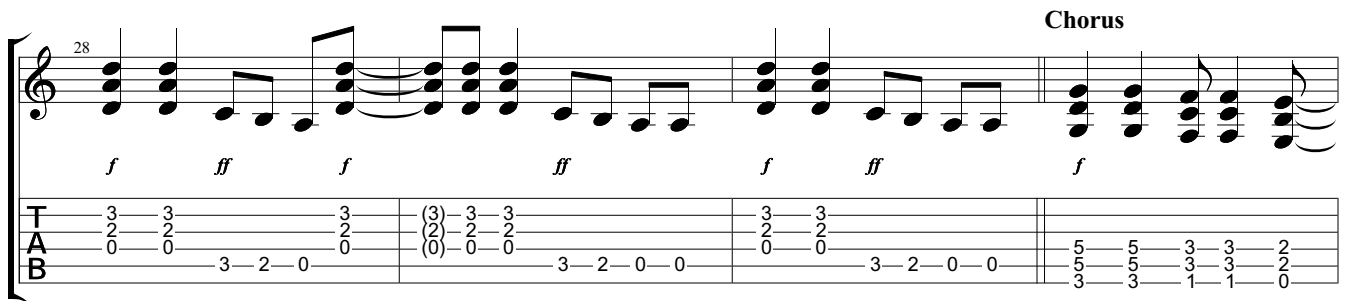


*f* *ff* *f* *ff* *f* *ff* *f* *ff*

TAB: 3 3 3 | (3) 3 3 | 3 3 3 | (3) 3 3 | 2 2 2 | 2 2 2 | 2 2 2 | 2 2 2 | 3 2 0 0 | 3 2 0 0 | 3 2 0 0 | 3 2 0 0

28

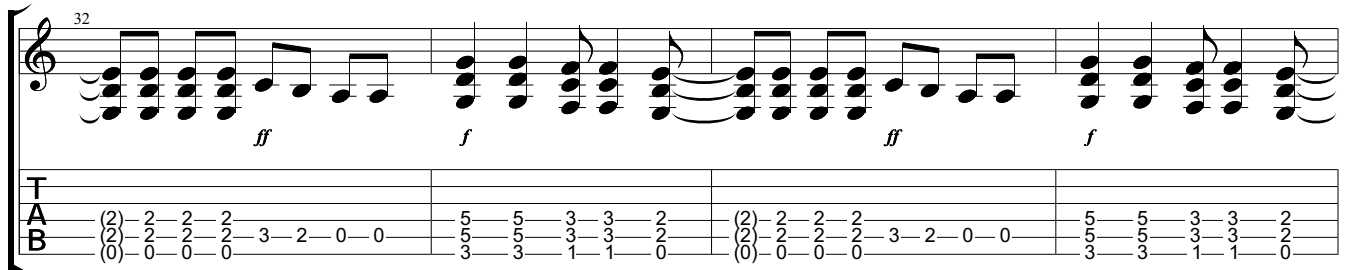
Chorus



*f* *ff* *f* *ff* *f* *ff* *f*

TAB: 3 3 3 | (3) 3 3 | 3 3 3 | (3) 3 3 | 3 3 3 | 3 3 3 | 5 5 3 3 2 | 5 5 3 3 2 | 3 2 0 0 | 3 2 0 0

32



*ff* *f* *ff* *f*

TAB: (2) 2 2 2 2 | 5 5 3 3 2 | (2) 2 2 2 2 | 5 5 3 3 2 | 3 2 0 0 | 5 5 3 3 2 | (2) 2 2 2 2 | 5 5 3 3 2 | 3 2 0 0

Bass Solo

36

*ff* *f* *ff* *f*

T	(2) 2 2 2 2	3 2 0 0	5 5 3 3 2	(2) 2 2 2 2 2 2 2 2	3 3 3 3 3 3 3 3
A	(2) 2 2 2 2	3 2 0 0	5 5 3 3 2	(2) 2 2 2 2 2 2 2 2	3 3 3 3 3 3 3 3
B	(0) 0 0 0 0	3 2 0 0	3 3 1 1 0	(0) 0 0 0 0 0 0 0 0	0 0 3 2 0 0

40

*ff* *f* *ff* *f*

T	(3) 3 3 3	3 3 3	(3) 3 3 3	3 3 3
A	(2) 2 2 2	3 3 3	(2) 2 2 2	3 3 3
B	(0) 0 0 0	3 2 0 0	(0) 0 0 0	3 2 0 0

Chorus

44

*ff* *f* *ff* *f*

T	(3) 3 3 3	3 3 3	(3) 3 3 3	3 3 3
A	(2) 2 2 2	3 3 3	(2) 2 2 2	3 3 3
B	(0) 0 0 0	3 2 0 0	(0) 0 0 0	3 2 0 0

48

*ff* *f* *ff* *f*

T	(2) 2 2 2 2	3 2 0 0	5 5 3 3 2	(2) 2 2 2 2 3 2 0 0	5 5 3 3 2
A	(2) 2 2 2 2	3 2 0 0	5 5 3 3 2	(2) 2 2 2 2 3 2 0 0	5 5 3 3 2
B	(0) 0 0 0 0	3 2 0 0	3 3 1 1 0	(0) 0 0 0 0 3 2 0 0	3 3 1 1 0

Verse

52

*ff* *f* *ff* *f*

T	(2) 2 2 2 2	3 2 0 0	5 5 3 3 2	(2) 2 2 2 2 2 2 2 2	3 3 3 3 3 3 3 3
A	(2) 2 2 2 2	3 2 0 0	5 5 3 3 2	(2) 2 2 2 2 2 2 2 2	3 3 3 3 3 3 3 3
B	(0) 0 0 0 0	3 2 0 0	3 3 1 1 0	(0) 0 0 0 0 0 0 0 0	0 0 3 2 0 0

56

*ff* *f* *ff* *f* *ff* *f* *ff* *f*

TAB: (3) 3 3, (2) 2 2, (0) 0 0. Rhythmic patterns: 3-2-0-0, 3-2-0, 3-2-0-0, 3-2-0.

60

*ff* *f* *ff* *f* *ff* *f* *ff*

TAB: (3) 3 3, (2) 2 2, (0) 0 0. Rhythmic patterns: 3-2-0-0, 3-2-0, 3-2-0-0, 3-2-0-0.

**End Chorus**

64

*f* *ff* *f* *ff*

TAB: 5 5 3 3 2, 5 5 3 3 2, 3 3 1 1 0. Rhythmic patterns: (2) 2 2 2, (2) 2 2 2, 3-2-0-0, 5 5 3 3 2, (2) 2 2 2, (2) 2 2 2, 3-2-0-0.

68

*f* *ff* *f*

TAB: 5 5 3 3 2, (2) 2 2 2, 3-2-0-0, 5 5 3 3 2, (2) 2, (2) 2.