

The Only One

words and music by Tommy Montgomery

Fast blues rock ♩ = 180 $\text{♩} = \overset{\sim}{\text{♩}} \overset{\sim}{\text{♩}}$

Gtr. 1 (dist.) N.C. F#5 A5 E5

Riff A **End Riff A**

mf

TAB: 2 2 4 4 2 2 4 4 2 2 4 4 2 4 4 2 2 2 2

Gtr. 1 N.C. F#5 G5 E5

Riff B **End Riff B**

TAB: 2 2 4 4 2 2 4 4 2 2 4 4 2 4 4 2 5 5 2 2 6 6

Gtrs. 2 & 3 (dist.) Gtr. 1 tacet F#5 A5 E5 N.C.

semi-P.H. semi-P.H. semi-P.H.

TAB: 2 2 4 4 2 2 4 4 2 2 4 4 2 4 4 2 2 2 2 4 4 2 2 2 2 0 2

F#5 N.C.

Fill 1 **3** **End Fill 1**

P.M.

TAB: 2 4 4 2 2 4 4 2 2 4 2 4 2 4 2 4 4 2 2 2 2

Verse (0:28) B A N.C.

There was a time when I thought that I was the on - ly one. Liv-ing in this land of bro - ken

P.M.----- divisi P.M.-----

TAB: 5 2 5 2 0 2 2 5 2 5 2 0 2 2 5 2 5 2 0 2 2 4 7 0 8 6 1 2 2 0 2 5 2 5 2 0 2 2 5 2 5 2 0 2 2

Pre-chorus (0:38)

G5 G6 G5 G6 A5 A6 A7 A6 Bm7

hearts, hopes and dreams. Sing me that concrete lull-a - by and I will ne-ver wake.

Riff C

P.M.-----|

G5 G6 G5 G6 A5 A7 A6 A5 Bm7 D6

Point me at your en-e - my and cut me loose, and I'll show you why -

D5 D(#11) D C#5 C#7

you'll ne - ver es - cape the fact that I,

End Riff C

P.M. P.M. P.M. P.M.

N.C. F#5 A5 E5 N.C.

I'm the on-ly one. The on-ly

♩ = ♩

F#5 G5 E5 F#5 E5 F#5 E5 F#5 E5 F#5

one. _____

P.M.-----| P.M.-----| P.M.-----|

T
A
B

(2) 2 4 4 2 0 2 2 4 4 2 4 5 2 4 4 2 4 4 4 2 4 4 4 2 4 4 2 2 2 2 2 2 0 2 2 2 2 2 2 0 2 2 2 2 2 2 0 2 2 2 2 2 2 0 2

A5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 N.C.

P.M.-| P.M.-----| P.M.-----| P.M.-----|

T
A
B

(4) 2 2 0 2 4 4 2 4 4 2 4 4 4 2 4 4 4 2 4 4 4 2 4 4 2 2 2 2 2 2 0 2 2 2 2 2 2 0 2 2 2 2 2 2 0 2 2

Verse (1:18)

♩ = ♩

A5 E5 N.C.

There was a time when I thought that I was the smok - ing gun.

T
A
B

(2) 0 4 2 0 4 0 2 4 4 2 4 2 0 4 0 2 0 4 2 0 4 0 2 0 0 0 3 2 0 0 2

B5 Bb5 A5 G#5 G5

On - ly thing I ev - er heard was loud si - lent screams.

T
A
B

(2) 0 4 2 0 4 0 2 4 4 2 4 2 0 4 0 2 0 4 2 0 4 0 9 7 9 8 8 6 7 7 6 5

* Gtr. 3 plays cue-sized notes

Pre-chorus (1:28)

Gtrs. 2 & 3: w/ Riff C

G6 G5 G6 A5 A6 A7 A6 Bm7 G5 G6 G5 G6 A5 A7 A6 A5 Bm7

Tell me your la - zy emp-ty lies and I will ne-ver sleep. Leave me with an o - pen flame and watch

D6 D5 D(#11) D C#5 C#7

me burn, 'cause I feel no pain nor an - y thing else 'cause I know that I



Chorus (1:46)

D

E

F#m

D

I'm the on-ly one who knows that I can ne - ver be saved,

Gtrs. 2 & 3 (dist.)

T	9	12	3	3	5	5	3
A	10	2	2	2	4	4	2
B	9	0	0	0	2	2	0
	9	0	0	0	0	0	0

Gtr. 4 (dist. *8va* /w chorus)

loco

Gtr. 5 (dist. /w chorus)

T	19	11	13	14	14
A	15	12	14	16	16
B					

* Played on recall only

Gtr. 6 (acoustic, doubled)

T		2	3	0	3	2	2	4	0	0	0	2	2	2	0
A		0				2	2	4	2	2	2	4	4	2	0
B		0				2	2	4	2	2	2	4	4	2	0

Dmaj7



C#7



Gtr. 6

E

F#m

from the de - mons in - side that lead me to my grave. And so the cur-

T	(3)	3	3	5	5	5	7	7	7	6
A	(2)	2	2	4	4	4	6	6	6	4
B	(0)	0	0	2	2	2	7	7	7	6
		0	0	0	0	0	5	5	5	4

T	(14)	13	11	7	9
A	(16)	14	11	9	11
B					

cont. in rhy. slashes

Gtr. 5

T		2	3	0	3	2	2	4	0	0	0	2	2	2	10
A	(0)	2	3	0	3	2	2	4	0	0	0	4	4	2	12
B		0				2	2	4	2	2	2	4	4	2	14

To Coda

Gtrs. 2 & 3: w/ Riff A

Dmaj7

E

E#o7

F#m

Gtr. 6

Gtrs. 2 & 3

Gtr. 4

Gtr. 5

Gtrs. 2 & 3: w/ Riff A (first 3 meas.)

Gtr. 6 tacet

F#5 A5 E5 N.C.

Gtr. 4

Gtr. 5

Guitar Solo (2:12)

Gtrs. 4 & 5 tacet
N.C.

F#5 E5 F#5 E5 F#5 E5 F#5 A5 F#5 E5 F#5 E5 F#5 E5 F#5 B5

Gtr. 7 (dist. w/ delay)

Musical notation for Gtr. 7 (dist. w/ delay) showing a melodic line with triplets and a gradual bend. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of eighth notes and quarter notes, with triplets marked '3'. A 'gradual bend' is indicated over a note on the 17th fret, with a '1/4' note value. Fingering numbers 1, 1/2, and 1/4 are shown above the notes. The guitar tablature below shows fret numbers on strings T, A, and B.

* Hold bend on 2nd string and catch 3rd string under same finger.

Gtrs. 2 & 3

Rhy. Fig. 1

Musical notation for Gtrs. 2 & 3, Rhy. Fig. 1. It shows a rhythmic pattern of eighth notes in a treble clef with a key signature of two sharps. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The rhythm is a steady eighth-note pattern. The guitar tablature below shows fret numbers on strings T, A, and B.

F#5 E5 F#5 E5 F#5 E5 F#5 C5 C5 B5 A5 F#5 B5 A5 F#5 E5

Musical notation for Gtr. 7 (dist. w/ delay) showing a melodic line with triplets and a semi-pinch harmonic. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of eighth notes and quarter notes, with triplets marked '3'. A 'semi-P.H.' is indicated over a note on the 16th fret. The guitar tablature below shows fret numbers on strings T, A, and B.

End Rhy. Fig. 1

Musical notation for Gtrs. 2 & 3, End Rhy. Fig. 1. It shows a rhythmic pattern of eighth notes in a treble clef with a key signature of two sharps. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The rhythm is a steady eighth-note pattern. The guitar tablature below shows fret numbers on strings T, A, and B.

Gtrs. 2 & 3: w/ Rhy. Fig. 1

F#5 E5 F#5 E5 F#5 E5 F#A5 F#5 E5 F#5 E5 F#5 B5 F#5 E5 F#5 E5 F#5 E5 F#5 C5

Musical notation for Gtrs. 2 & 3: w/ Rhy. Fig. 1. It shows a rhythmic pattern of eighth notes in a treble clef with a key signature of two sharps. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The rhythm is a steady eighth-note pattern. The guitar tablature below shows fret numbers on strings T, A, and B.

Gtr. 7

C5 B5 A5 F#5 B5 A5 F#5 E5 F#m B7sus4 B7 F#m

w/ wah

TAB

Gtrs. 2 & 3

Riff D1

TAB

Gtr. 6

Riff D2

TAB

B7sus4 B7 F#m B7sus4 B7 A5 B

TAB

End Riff D1

TAB

End Riff D2

TAB

Gtrs. 2 & 3: w/ Riff D1
Gtr. 6: w/ Riff D2

Gtr. 7

F#m B7sus4 B7 F#m

TAB

B7sus4 B7 F#m B7sus4 B7

C#7 N.C. Gtrs. 6 & 7 tacet

Gtr. 7 *8va* Riff E1 Gtr. 4

Gtrs. 2, 3 & 6 Gtrs. 2 & 3 Riff E2

Gtr. 4 End Riff E1 G5 Gtrs. 4 & 5

Gtrs. 2 & 3 End Riff E2

Pre-chorus (3:01)

Gtrs. 2 & 3: w/ Riff C

G6 G5 G6 A5 A6 A7 A6 Bm7 G5 G6 G5 G6 A5

Preach me your false i - dol - a - try and I will ne - ver learn. Save me from your

A7 A6 A5 Bm7 D6 D5 D(#11)

yell - ow words and shut your mouth, and I'll tell you why you'll ne - ver for - get

8va-----

T	(14)				16	15			15
A	(14)		16		12	11	16	14	11
B			16						9

D C#5 C#7

the truth that I,

(8)-----

3 3 3 3

T	(13)	15	13	14	15	16	18	19	19	19	19	19	19	19	19	19	19	19	19
A	(8)	11	9	11	11	12	13	15	15	15	15	15	15	15	15	15	15	15	15
B																			

D.S. al Coda

Coda 

Dmaj7 E C#7

Gtr. 6

that I'm not done. And all the shad-

Gtrs. 2 & 3

T	(7)	7	7	7	9	9	9	9	7	7	7	6
A	(6)	6	6	6	9	9	9	9	6	6	6	4
B	(5)	5	5	5	7	7	7	7	5	5	5	4

Gtr. 4

T	(14)	9	7	9
A		11	9	11
B				

Gtr. 5

T	(16)	12	10	12
A		14	12	14
B				

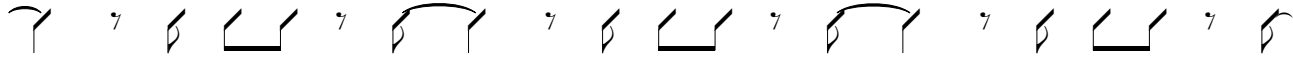
Bm7



E



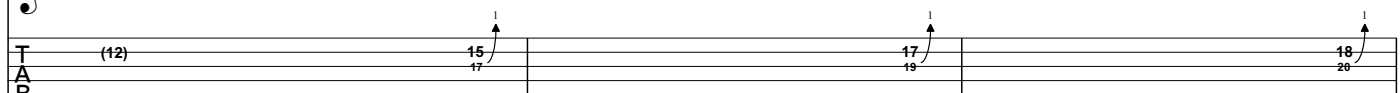
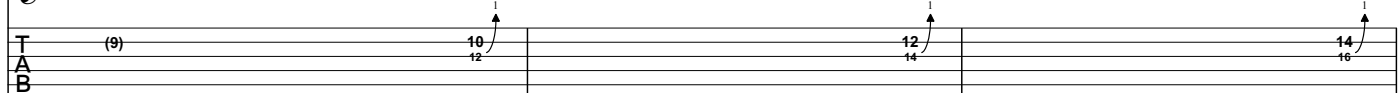
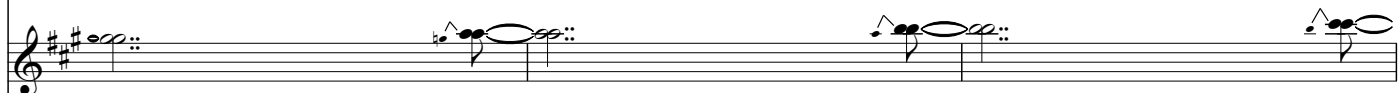
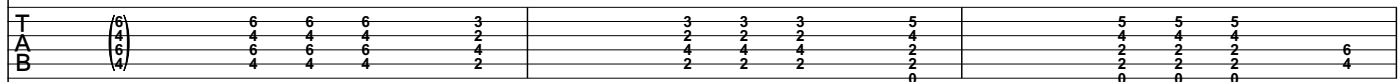
C#5



cont. in notation



- owed hearts re - veal that I am on - - ly one.



D5 C#5

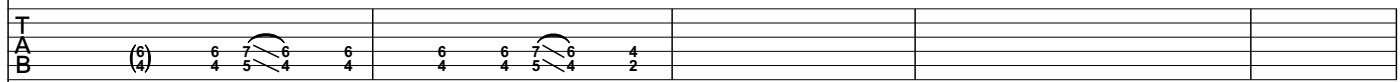
D5 C#5

B5

N.C.



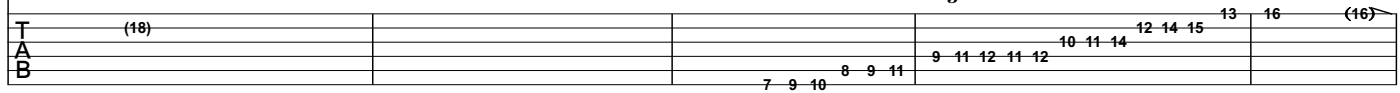
Gtrs. 2, 3 & 6



Gtr. 4



Gtr. 5



Gtrs. 2, 3, & 6 tacet Gtrs. 2 & 3: w/ Riff A F#5 A5 E5 Gtrs. 2 & 3: w/ Riff B N.C. F#5

But I'm the on - ly one.

Gtrs. 4 & 5

TAB: 16 18, 14 16, 18 17, 16 14

G5 E5 N.C. Gtrs. 2 & 3: w/ Riff A (1 3/4 times) F#5 A5 E5 N.C.

The on - ly one.

TAB: 17 19, 14 16, 16 18, 18 17, 17 19

Gtr. 4 Gtrs. 2 & 3: w/ Riff 1 Gtrs. 2 & 3: w/ Riff E2 Gtrs. 4 & 5: w/ Riff E1

TAB: 17 14, 17 14, 17 14, 16 14, 16 14, 16 14, 16 14, 16 14, 16 14, 16 14, 16, 19 16 17 18 17, 16

TAB: 24 17, 19 17, 19 17, 19 17, 18 17, 18 16, 18 16, 19 16, 19 16, 19

(8) -----

TAB: (16) 19, 16 18, 17 19, 16, 19 16 17 18, 17 18 17 16 17 18, 17 19, 17 20 17, 17 19