

**Philadelphia**  
**Parachute**

The other tab is pretty close, but it s not good enough for me.  
If you re interested there are some tips and suggestions below  
for how to play these chords so that they sound good if you re  
not used to them.

all the chords used are in some form of a D chord, to shorten and  
make it less confusing I ll just use basic chord names for them.  
remember these are how i personally play these chords and the  
progression i use for the song. it s not by any means set in stone  
so if you feel like it works better to change it up a little go  
for it, do whatever sounds best to you. im sure this isnt exactly  
how parachute plays it either, but it sounds pretty damn good.  
feel free to comment if there are any major corrections that i  
glossed over.

chords used:

**D**-----xx0232

**Dsus2**--xx0230

**Dsus4**--xx0233

**Dadd9**--x00230 (a variation of a Dsus2, ill use Dadd9 to clarify  
when to use this one as opposed to the other Dsus2)

**A**-----x02230-----|

**B**-----x2x230 or x20230-----|

**F#**-----2x0230 or 200230-----|

**G**-----3x0230 or 3x0233 or 3x02-|3x

Capo 3, standard.

[Intro:]

**D**----**Dsus2**--**Dsus4**--**Dadd9**--**G** x2

[Verse 1:]

**B**                    **A**            **G**

Like a gunshot from miles away

**F#** **G**

She s moving in

**B**                    **A**            **G**

Like a rainstorm with out the clouds

**F#**        **G**

She falls on you

**A**                    **F#**

Like a phone call to worn the truth

**G**

It never rings

[Chorus:]

**A F# G**  
It s the truth before the lies

**A F# G**  
It s the way she doesn t try

**A F# G**  
It s the wink before the sly  
(repeat intro x2)

In Philadelphia  
In Philadelphia

[Verse 2:]

**B A G**  
They met after work one day

**F# G**  
She laughed with him

**B A G**  
They drove off their separate ways

**F# G**  
Then met for drinks

**A F# G**  
When he got home the silent guilt was deafening

[Chorus:]

It s the truth before the lies  
It s the way she doesn t try  
It s the wink before the sly  
In Philadelphia (repeat intro x2)  
In Philadelphia

[Bridge:]

**B**  
She thought that love was gonna fight  
**G**  
She thought that love was gonna take her home  
**A**  
She thought that love was gonna save her  
**B**  
But love just never showed  
**G**  
She felt that love was always watching  
**A**  
Oh we learned that love was supposed to wait  
**F#**  
But sometimes it s the feelings  
**G**  
That are standing in the air

(repeat intro x1)

[Verse 3:]

**B A G F# G**  
He slips off his worn out suit and tries to rest  
**B A G F# G**

She s a million miles away across the bed

**A**                    **F#**                    **G**  
She rolls over puts her hand across his chest

[Chorus:]

It s the truth before the lies  
It s the way she doesn t try  
It s the wink before the sly  
In Philadelphia (intro to fade)  
In Philadelphia  
In Philadelphia  
oooooooooooooooo  
oooooooooooooooo

chords used:

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these chords can be kind of tricky if you re not used to them. to start, any one of these chords can be played in a number of different ways. the high e can be muted or open on almost all of them. an easy way to go about chord changes is to keep the first finger on the A note (fret 2) on the G string and your third finger on the D note (fret 3) on the b string and use your second finger to play the A, B, F#, and G variations of the chords. it s also the position a full D chord is played in with your second finger on the high e 2nd fret, so all these transition only include the second finger or the pinky (for Dsus4 only). that being said, it s not a difficult song chord wise, especially since the capo 3 makes the frets you play smaller than without the capo. now for the variations and muting the strings. depending on how close to the song you want to sound, which strings are played or muted can be extremely important or not important at all. to get a real good and close sound to the song, in the intro you want to mute the low E and A strings on all the D chords except for the last one that is played. on that last measure where i have Dadd9, the A string is played as the root note. it may seem like a small change, but it can make a big difference in sound, especially when the three or four previous chords had the A string muted. if you listen closely to the song you can hear what im talking about. other than that one spot, you can pick which ever way you think the chords sound best in different spots. sometimes it can sound really good to mute a string in a chord in the chorus, and then let that string play open with that chord during the verse.

if you play around with things like that you can really make a song sound a lot more pleasant, especially if it's just you playing on one guitar. as for the strumming, it's not necessarily a traditional strumming pattern but it definitely has a set pattern to it. the best way to get a feel for any strumming pattern is to listen to the song a lot (i mean like in your sleep 24/7 a lot) and to practice a lot. a good thing to try is to use headphones in one ear fairly loud and to strum along quietly with it, just loud enough so you can hear your guitar along with the song. that should help a lot and it's a great way to improve your skills, not just your strumming. thank you if you took the time to read this, i hope it helped and i hope you find the tab helpful.