

Honor to Us All

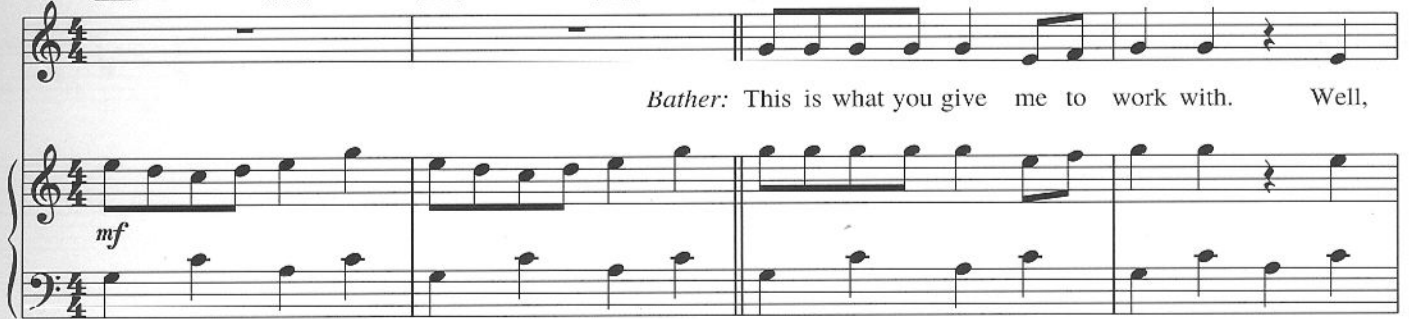
Music by MATTHEW WILDER
Lyrics by DAVID ZIPPEL

Very quickly, in 2









Bather: This is what you give me to work with. Well,





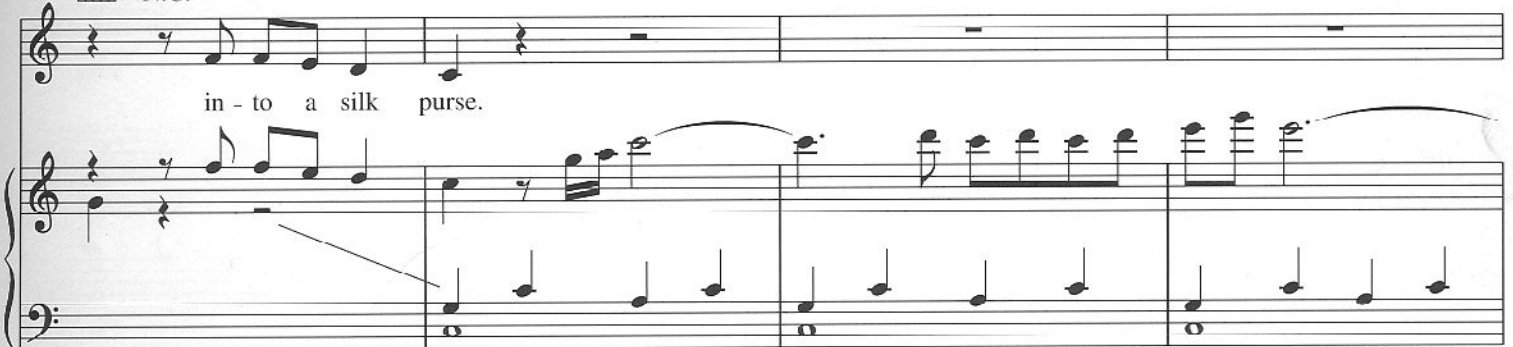


hon-ey, I've seen worse. We're going to turn this sow's ear

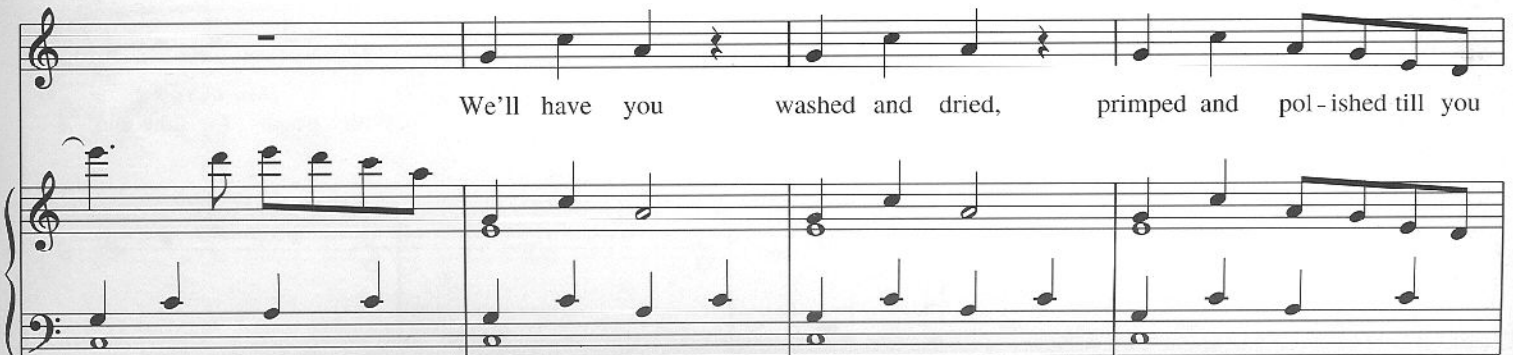
L.H.




N.C. //



in - to a silk purse.



We'll have you washed and dried, primped and pol-ished till you

Em



G



glow with pride.

Trust my re - ci - pe for in - stant bride.

You'll bring hon - or to us

C



all.

Hairdresser 1: Wait and see.

1 4 2

Hairdresser 2:

When we're through

boys will glad - ly go to war for you.

Hairdresser 1:


With good for - tune and a

Hairdresser 2:

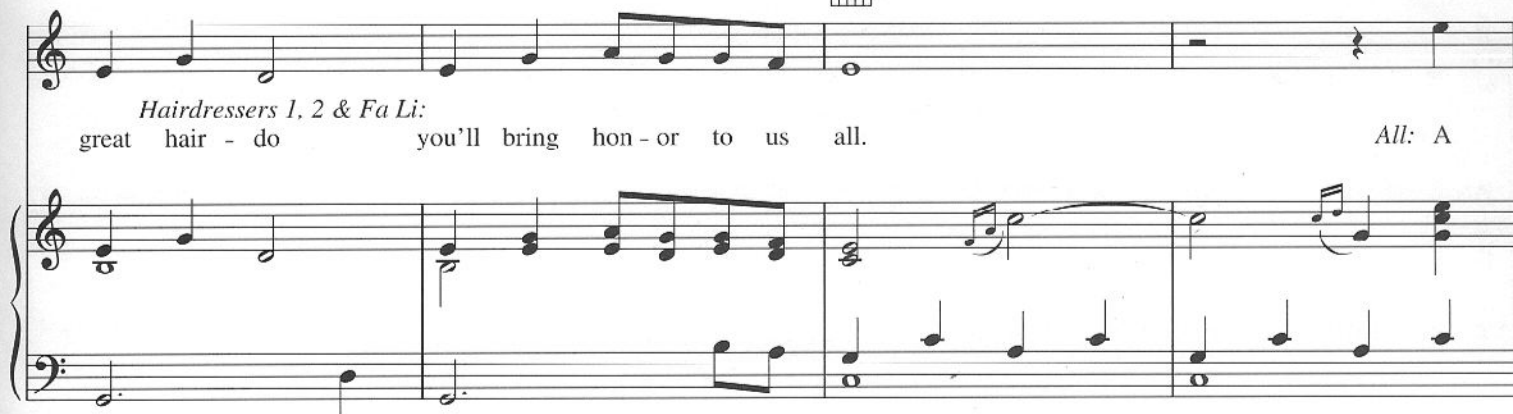
G



C



Hairdressers 1, 2 & Fa Li:
great hair - do you'll bring hon - or to us all. *All: A*



G




C




girl can bring her fam - i - ly great hon - or in one way - by




Fdim/




Am7



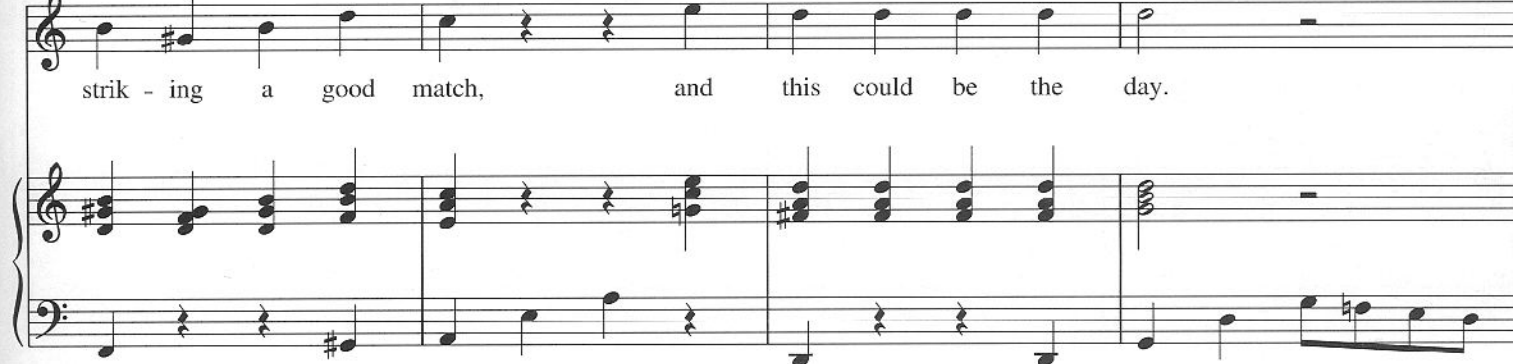
D




G



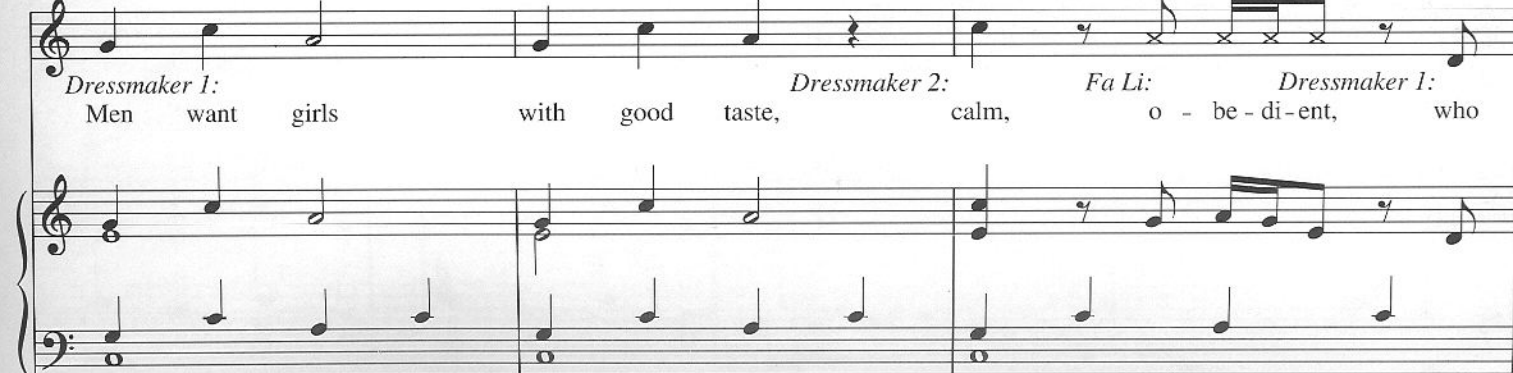
strik - ing a good match, and this could be the day.



C



Dressmaker 1: Men want girls with good taste, *Dressmaker 2:* calm, *Fa Li:* o - be - di - ent, *Dressmaker 1:* who





work fast - paced, *Fali:* with good breed - ing and a *Dressmaker 2:* ti - ny waist. *Dressmaker 1, 2 & Fali:* You'll bring hon - or to us



all. *Women:* We all must serve our Em - per - or who



guards us from the Huns; a man by bear - ing arms, a



girl by bear - ing sons. When we're through, you can't fail,



like a lo-tus blos-som, soft and pale. How could an-y fel-low say "No sale"?



You'll bring hon-or to us all.

Fa Li: (Spoken:) There, you're ready. *Grandmother Fa:* (Spoken:) Not yet. An apple for

tr

smoothly

serenity... A pendant for balance... (Sung:) Beads of

tr

Am

jade for beau - ty. You must

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has a melodic line with a long note on 'ty.' and a rest on 'You'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A guitar chord diagram for Am is shown above the vocal line.

Fmaj7

proud - ly show it. Now add a

The second system continues the musical piece. The vocal line has a melodic line with a long note on 'it.' and a rest on 'Now'. The piano accompaniment continues with chords and a bass line. A guitar chord diagram for Fmaj7 is shown above the vocal line.

G

crick - et just for luck and e - ven you can't

The third system continues the musical piece. The vocal line has a melodic line with a rest on 'crick - et' and a long note on 'and'. The piano accompaniment continues with chords and a bass line. A guitar chord diagram for G is shown above the vocal line.

Ab Db

blow it. *Mulan:* An - ces - tors, hear my plea. Help me not to make a

The fourth system continues the musical piece. The vocal line has a melodic line with a rest on 'blow it.' and a long note on 'An - ces - tors'. The piano accompaniment continues with chords and a bass line. Guitar chord diagrams for Ab and Db are shown above the vocal line.

Ab
4fr

fool of me and to not up-root my fam - 'ly tree. Keep my fa - ther stand -

Bbm

Bbm/Ab

Gm7b5

Db/Ab

4fr

4fr

5fr

4fr

- ing tall. *Young Girls & Mulan:* Scar - i - er than the un - der tak er,

A7

D

we are meet - ing our match - mak - er. *All:* Des - tin - y

A

guard our girls and our fu - ture as it fast un - furls. Please look kind - ly on these

Bm Bm/A E/G# E

cul - tured pearls, each a per - fect por - celain doll. _____

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with a triplet of eighth notes and a long phrase held over a bar line. The bottom staff is a piano accompaniment in treble and bass clefs, providing harmonic support with chords and moving lines. Chord diagrams for Bm, Bm/A, E/G#, and E are shown above the staff.

Asus

Please bring hon - or to us. Please bring hon - or to us. Please bring hon - or to us.

Detailed description: This system contains the third and fourth staves of music. The top staff continues the vocal line with a steady eighth-note melody. The bottom staff continues the piano accompaniment with sustained chords and moving bass lines. A chord diagram for Asus is shown above the first measure.

A7 D

Please bring hon - or to us. Please bring hon - or to us all. _____

Detailed description: This system contains the fifth and sixth staves of music. The top staff concludes the vocal phrase with a final note held over a bar line. The bottom staff concludes the piano accompaniment with sustained chords. Chord diagrams for A7 and D are shown above the staff.

Detailed description: This system contains the seventh and eighth staves of music. The top staff shows a long, sustained note in the vocal line. The bottom staff continues the piano accompaniment with sustained chords and moving lines, ending with a final chord.

Reflection

Music by MATTHEW WILDER
Lyrics by DAVID ZIPPEL

Reflectively

Musical notation for the first system of 'Reflection'. It features a piano accompaniment in G major, 4/4 time, with a tempo marking of *mp*. The melody is in the right hand, and the bass line is in the left hand. The system concludes with a *rall.* marking. Guitar chords are indicated above the staff: G, Em7, Am, D7sus, and D7.

Musical notation for the second system of 'Reflection'. It includes a vocal melody line and piano accompaniment. The tempo marking is *a tempo*. The lyrics are: "Mulan: Look at me, I will never pass for a perfect bride". The piano accompaniment continues with the same harmonic structure as the first system.

Musical notation for the third system of 'Reflection'. It includes a vocal melody line and piano accompaniment. The lyrics are: "or a perfect daughter. Can it be I'm not meant to play this". The piano accompaniment continues with the same harmonic structure as the first system.

Musical notation for the fourth system of 'Reflection'. It includes a vocal melody line and piano accompaniment. The lyrics are: "part? Now I see that if I were truly to be my-self,". The piano accompaniment continues with the same harmonic structure as the first system. The system concludes with a *mf* marking.



Cm7b5



Bb



Bb(add9)



Bb



I would break my fam - 'ly's heart.

Who is that

Gm7



F/Eb



Eb



Ebm(add9)



girl

I

see

star - ing straight

back at me?

Bb



F/A



Gm7



Gm/F



Ebmaj7



Ab



Why is my re - flec - tion some - one I don't

F



Bb(add9)



Gm7



know?

Some - how I can - not hide

F/Eb Eb Ebm6 Bb F/A Gm7 Gm/F

who I am. though I've tried. When will my re -

Detailed description: This system contains the first two measures of the piece. The guitar part features chords F/Eb, Eb, Ebm6, Bb, F/A, Gm7, and Gm/F. The vocal line has a triplet of eighth notes in the first measure. The piano accompaniment consists of chords and a bass line.

Ebmaj9 Eb6 Ebm6 Gm Gm/F Gm/E

lec - tion show who I am in - side?

rit. *f*

Detailed description: This system contains the next two measures. The guitar part features chords Ebmaj9, Eb6, Ebm6, Gm, Gm/F, and Gm/E. The piano accompaniment includes a *rit.* (ritardando) marking and a *f* (forte) dynamic marking.

Slower

Bb F/A Gm7 Gm/F Ebmaj9 Ebm6

When will my re - flec - tion show who I am in -

mp *rall.*

Detailed description: This system contains the next two measures, marked 'Slower'. The guitar part features chords Bb, F/A, Gm7, Gm/F, Ebmaj9, and Ebm6. The piano accompaniment includes a *mp* (mezzo-piano) dynamic marking and a *rall.* (ritardando) marking.

Bb Gm7 Bb(add9)

side?

a tempo

Detailed description: This system contains the final two measures. The guitar part features chords Bb, Gm7, and Bb(add9). The piano accompaniment includes an *a tempo* marking and a *ped.* (pedal) marking.

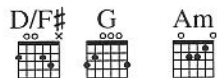
J'll Make a Man Out of You

Music by MATTHEW WILDER
Lyrics by DAVID ZIPPEL

Steadily



Shang: Let's get down to bus -
Tran - quil as a for -



- 'ness to de - feat the Huns. ____
- est, but on fire with - in. ____



Did they send me daugh - ters when I asked sure for sons? _
Oncc you find your cen - ter you are sure to win. _



— You're the sad - dest bunch I — ev - er met. But you can
 — You're a spine - less, pale, pa - thet - ic lot and you



bet - be - fore we're through, — mis - ter, I'll — make a man —
 have - n't got a clue. — Some-how I'll — make a man —

1



— out of you. —

2



— out of you. —

C D B/D# Em

Chien Po: I'll nev-er gon-na catch my breath. — *Yao:* Say good-bye to those who knew me.

D/F# G C

Ling:
Boy, was I a fool in school for cut-ting gym.

C D(add2) B/D# Em

Mushu: This guy's got 'em scared to death. — *Mulan:* Hope he does-n't see right through me. —

D/F# G C D C/E

Chien Po:
Now I real-ly wish that I — knew how to swim. *Chorus:* Be a man!

Fm Eb/G Ab Eb/G Ab

Time is rac - ing toward - us 'til the

Bbm Eb Fm Eb/G Ab

Huns ar - rive. — Heed my ev - 'ry or -

Eb/G Ab Bbm Eb/G

der and you might sur - vive. — You're un -

Db/F Eb/G Ab Db

suit - ed for the rage — of war. — So pack up, go home, you're through. —

Eb Fm

How could I _____ make a man _____ out of you? _

Eb sus2 Fsus Db Eb Db/F Eb/G

_____ Shang & Chorus: We must be swift as the cours -
 Chorus: Be a man! _____

Eb/G Ab Db Eb C/E Fm

- ing riv - er, _____ with all the force of a great _____ ty - phoon, -
 Chorus: Be a man! _____ Chorus: Be a man!

Db Eb C/E Fm Db

with all the strength of a rag - ing fire, _____ mys - ter - i - ous as _____ the dark _____

E \flat 3fr Fm E \flat sus2 3fr Fm D \flat E \flat 3fr D \flat /F

— side of — the moon. — Be a man! —

N.C.

— We must be swift as the cours - ing riv - er, with all the force of a great —
Be a man! —

— ty - phoon, — with all the strength of a rag - ing fire, — mys -
Be a man! —

D \flat E \flat (add9) Fm E \flat (add9) Fm(add9)

ter - i - ous as — the dark — side of — the moon. —

A Girl Worth Fighting For

Music by MATTHEW WILDER
Lyrics by DAVID ZIPPEL

Walking March

E(add9)



mf

All: For a long time we've been march - ing off to

bat - tle. Yao: In our thun - d'ring herd we feel a lot like

A(add9)



cat - tle. *All:* Like the pound - ing beat, our ach - ing feet aren't



eas - y to ig - nore. *Ling:* Hey! Think of in - stead a girl worth fight - ing

rall.



for. *Mulan:* Huh? *Ling:* That's what I said: A

a tempo



girl worth fight - ing for. I want her pal - er than the moon -



— with eyes that shine like stars. *Yao:* My girl will mar - vel at my



strength, a - dore my bat - tle scars. — *Chien Po:* I could - n't care — less



what she'll wear — or what she looks like. — It all de - pends on



what she cooks like. Beef, pork, chick-en... Mmmmmm...

Yao: Bet the lo - cal girls thought

you were quite the charm - er. Ling: And I'll bet the la - dies

love a man in ar - mor. All: You can guess what we have

A

missed the most since we went off to war. Ling: What do we want? All: A

C#m B6 E

A Am E A

girl worth fight-ing for. Yao: My girl will think I have no faults.

Chien Po: That I'm a ma-jor find. Mulan: How 'bout a

E

girl whose got a brain, who al-ways speaks her mind?

N.C. F#7

Gang of 3: Naaaa! Ling: My man-ly ways and turn of phrase are

B7sus



B7



sure to thrill her. _____ Yao: He thinks he's such a la - dy kill - er.

E(add9)






Chi Fu: I've a girl back home who's un - like an - y

oth - er. Yao: Yeah, the on - ly girl who'd love him is his


A






moth - er. All: But when we come home in vic - to - ry they'll

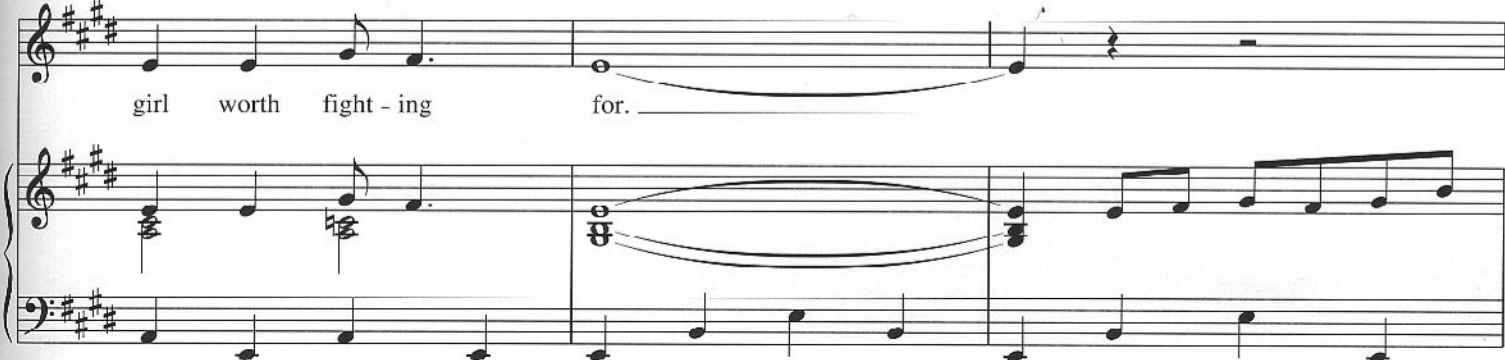
C#m  4fr B6  E 

line up at the door. *Ling:* What do we want? *All:* A



A  Am  E 



girl worth fight - ing for.




A  3 Am  E 

Ling: Wish that I had *All:* a girl worth fight - ing for.



A  Am 

Whistle _____ A girl worth fight - ing...



I'll Make a Man Out of You

(Reprise)

Music by MATTHEW WILDER
Lyrics by DAVID ZIPPEL

Steadily



Be a man! We must be swift as the cours -

mf



- ing riv - er, with all the force of a great ty - phoon.

Chorus: Be a man! Chorus: Be a man!



with all the strength of a rag - ing fire, mys - ter - i - ous as the dark -



- side of the moon.

True to Your Heart

Music by MATTHEW WILDER
Lyrics by DAVID ZIPPEL

Brightly

Bb7



mf

Ba -

- by, I knew at once - that you were meant for me. - Deep -

— in my soul, I know_ that I'm your des - ti - ny. — Though

Eb7



you're un - sure, — why fight the tide? — Don't

F7



think so much, — let your heart de - cide. — Ba -

Bb7




- by, I see your fu - ture, and it's tied to mine. — I look_ —
 - one ya know is on — your side, can set you free. — I —

— in your eyes and see — you search - ing for a sign. — But you'll
 can do that for you — if you be - lieve in me. — Why —

Eb7  F7 

nev er fall — 'til you let go. — Don't be so scared — of what
 sec-ond guess — what feels so right. Just trust your heart — and you'll

Bb  Dm7 

you don't — know. } True — to your heart, you must — be true.
 see the — light. }

Gm  3fr Eb  3fr

— to your heart. That's when — the heav - ens will part, and ba - by,

F7

Bb

Dm7

show - er you with my love. O - pen your eyes, your heart - can tell -

Gm

Eb

— you no lies. And when you're true — to your heart, I know it's

gon - na lead you straight (Got - to be true to me. —

to your heart.) — Some -

The image shows a musical score for guitar and piano. It consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is Bb major (two flats). The guitar part includes chord diagrams for F7, Bb, Dm7, Gm, and Eb, with some chords marked as 3-fingered (3fr). The lyrics are: "show - er you with my love. O - pen your eyes, your heart - can tell -", "— you no lies. And when you're true — to your heart, I know it's", "gon - na lead you straight (Got - to be true to me. —", "to your heart.) — Some -". The score includes various musical notations such as notes, rests, and dynamic markings.

2 F7

Eb

3fr

gon - na lead you straight to me.

Bb/D

Db dim7

(Ya know it's true.) — Your heart knows what's good.

F7sus

Eb

3fr

— for you. — (Good for you, oh.) — Let your heart show you

Bb/D

Db dim7

— the way. — (You know it's true.) — It - 'll see you through.

F7sus

B7

(Got to be true

This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major). It begins with a whole note chord marked F7sus, followed by a melodic line. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The lyrics "(Got to be true" are written below the vocal staff.

to your heart.)

This system contains the next two staves of music. The key signature changes to D major (two sharps). The vocal line continues with the lyrics "to your heart.)". The piano accompaniment continues with a similar bass line and chordal accompaniment.

Girl, my heart is driv - ing me to where

This system contains the next two staves of music. The key signature changes to E major (three sharps). The vocal line continues with the lyrics "Girl, my heart is driv - ing me to where". The piano accompaniment continues with a similar bass line and chordal accompaniment.

you are; You can take both hands off the wheel and still

This system contains the final two staves of music. The key signature changes to F major (one flat). The vocal line continues with the lyrics "you are; You can take both hands off the wheel and still". The piano accompaniment continues with a similar bass line and chordal accompaniment.

E7



— get far. — Be — swept a - way, — en -

F#7



joy the ride. — You won't — get lost — with your

B



D#m7



heart to — guide you. True — to your heart, you must — be true —

G#m



E



— to your heart. That's when — the heav - ens will part, and ba - by,

F#7



B7



D#m7



show - er you with my love. O - pen your eyes, your heart - can tell -

G#m



E



— you no lies. And when_ you're true — to your heart, I know it's

1

F#7



B



D#m7



gon - na lead you straight to me. (True — to your heart,) You must be true -

2

F#7



B7



gon - na lead you straight_ (Got_ to be true. to me.

to your heart.) _

When things are get - tin' cra - zy
When all the world a - round you,

and you don't know where to start, _____ keep on be - liev - in', ba - by;
it ___ seems to fall a - part, _____ keep on be - liev - in', ba - by;

just be true _ to your heart.
just be true _ to your heart.

Reflection

(Pop Version)

Music by MATTHEW WILDER
Lyrics by DAVID ZIPPEL

Moderately slow

The musical score is written in 4/4 time with a key signature of one flat (Bb). It features a piano accompaniment and a vocal line. The piano part includes guitar chord diagrams for various chords: F, Dm7, C/Bb, Bb, Bbm6/9 (6fr), F, Dm7(add4), Gm (3fr), F/C, C7, F, Dm7(add4), and Eb7. The tempo is marked 'Moderately slow' and the dynamics include 'mp'. The lyrics are: 'Look at me, you may think you see who I really am, but you'll never know me. Every day it's as if I play a part.'

Chord Diagrams:

- F:
- Dm7:
- C/Bb:
- Bb:
- Bbm6/9 (6fr):
- F:
- Dm7(add4):
- Gm (3fr):
- F/C:
- C7:
- F:
- Dm7(add4):
- Eb7:

Lyrics:

Look at me, you may think you see who I
— real - ly am, — but you'll nev - er know me. Ev - 'ry day it's
as if I play — a part. —

Ab(add2)



Fm11



Now I see
But some - how

if I wear a mask
I will show the world

I can
what's in -

Bbm7



Dbm6/9



Ab



fool side
the world,
my heart

but I can - not fool my heart.
and be loved for who I am.

§

Who is that
Who is that
(D.S.) Why must we

Fm7



Eb/Db



Db



Dbm6/9



girl I see
girl I see
all con - ceal

star - ing straight
star - ing straight
what we think,

back at me?
back at me?
how we feel?

Ab Eb/G Fm7 Ab/Eb Db maj7 Db maj6 1 Dbm6/9

When will my re - flec - tion show who I am in -
 Why is my re - flec - tion some - one
 Must there be a se - cret me I'm

Ab Fm7 F

side? I am now in a

Dm7(add4) Gm7 C7

world where I have to hide my heart - and what I be-lieve in.

2,3 Gb Eb

I forced don't know?
 to hide?

Ab 4fr Fm7 Eb/D 3fr Db

Must I I pre - tend that I'm some - one else
I won't pre - tend that I'm some - one else

Dbm6/9 Ab 4fr Eb/G 3fr Fm7 Ab/Eb Dbmaj7 Dbmaj6 To Coda

for all time? When will my re - flec - tion show
for all time. When will my re - flec - tion show

Dbm6/9 Db Fm7

who I am? — In - side, — there's a heart that must be

Bbm7 Eb7sus Fm7

free to fly, — that burns with a

Cm7



Bbm7



Dbm6/9



D.S. al Coda
(take 2nd ending)

need to know the rea - son _____ why. _____

Dbm6/9



Fm7



Fm/Eb



Dm7b5



Ab



Eb/G



Fm7



Ab/Eb



CODA



who I am in - side? _____ When will my _____ re -

rit. *a tempo*

Dbmaj7



Dbmaj6



Dbm6/9



Ab



flec - tion show who I am _____ in - side? _____

3

Fm7



Ab

