

Lust, Caution

A Music Analysis

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Introduction

Lust, Caution is a 2007 espionage thriller film directed by Ang Lee, based on the novel of the same name published in 1979 by Chinese author Eileen Chang. The original music is composed by Alexandre Desplat, who won Golden Horse Award for Best Original Film Score in 2007.

Comparison between the novel and the film:

Novel: 15000 Chinese characters, 30 pages. Published in 1979, female author.

In the novel, the only leading role is Wang Jiazhi, other roles and the background are relatively vague. The story is told from the female perspective of the leading role.

Film: 2.5 hours long, released in 2007, the director is male.

In the film, not only Mr. Yi share the same importance as Wang Jiazhi, personalities of other roles are also enhanced and enriched. Meanwhile the whole story is put into an explicit background of the era.

Half of an hour of the whole film is based on the original novel faithfully, in which the director even copy the scene from the novel word by word. And the left 2 hours are all new recreation. The director shot all plots implied but not written directly in the novel.

The original music helps to express the change of personalities of characters, developments of plots and sublimation of the main theme, by using *different music*

themes, different ways of orchestration in variations of themes, tempo changes in the same cues, etc.

Synopsis

In 1940s Japanese-occupied Shanghai, Wang Jiazhi, a young Chinese woman, whose cover role is "Mrs. Mai", is sitting in a café in a posh neighborhood. When she makes a call to a man, her dialogue is a coded signal that prompts a cell of young resistance agents to load their weapons and spring into action.

-----Boundary between novel and film-----

Back to Hong Kong 1938 During the Second Sino-Japanese War, Wang Jiazhi had been left behind in China by her father, flees from Shanghai to Hong Kong and attends her first year at Lingnan University. Student Kuang Yvmin invites her to join his patriotic drama club. Wang Jiazhi becomes a lead actress in the club.

Kuang Yvmin devises a plan to assassinate Mr. Yi, who is an agent and recruiter of the puppet government set up by the Japanese Government in China. Wang Jiazhi is chosen to take on the undercover role of Mrs. Mai, the wife of the owner of a Hong Kong based trading company. She lured him into a location where he can be assassinated. Yi is attracted to Chia Chi and once steps very close to the trap but

withdraws at the last minute. Not long after that, Mr. and Mrs. Yi move back to Shanghai all of a sudden, leaving the students with no further chance to complete their assassination plan.

Three years later in Shanghai, Wang Jiazhi again encounters Kuang, Who enlists her into a renewed assassination plan to kill Yi. Eventually, Wang Jiazhi becomes Mr. Yee's mistress. Their sexual relationship becomes very passionate and deeply emotional, but also very conflicted for both of them, especially for Wang Jiazhi, who is setting her lover up for assassination. When Mr. Yi sends Wang Jiazhi to a jewelry store with a sealed envelope, she discovers that he has arranged for a large diamond for her, to be mounted in a ring. This provides the Chinese resistance with a chance to get at Mr. Yi when he is not accompanied by his bodyguards.

-----Boundary between novel and film-----

The next time when they meet, she is overcome by emotion and breaks down and urges him to "Go, now." Mr. Yee realizes her meaning, runs out of the shop and escapes the assassination attempt. By the end of the day most of the resistance group including Wang Jiazhi herself are captured. Mr. Yi signs their death warrants, then sits on Jiazhi's empty bed in the family guest room, and informs his wife that their house guest is gone, and that she should not ask any questions.

Music Overview

23 cues¹

2 main themes: Lust, Caution theme

Wang Jiazhi theme²

Wang Jiazhi theme corresponds to the description of the role in the original novel, and Lust, Caution theme is more focusing on the motif the film wants to elaborate.

Main instruments used: solo violin, solo electronic cello, harps, mallets, piano, string ensemble.

Main combination of different timbres:

Solo violin; Solo electronic cello (example: lust caution theme.)

Vibraphone + harp+ piano (example: falling rain)

String ensemble (example: exodus)

We could analyze music in the film in two different dimensions: function analysis and narrative analysis.

Function Analysis

We use this approach to discuss how music coordinate with the plot of the

¹ Based on information from soundtrack album, there are some cues not included in it.

² There are four themes in the whole movie.

film-different themes used for different functions; how do changes of tempo and orchestration coordinate with the change of plot in one scene. We use this to discuss how video effects the music-in terms of music structure and language.

A: Different themes

It is a main approach to use different themes for different characters, different motives or concepts of the movie in film scoring. And these themes would be changed to different variations with the development of the plots and the personalities of the characters.

Example for A

In film *Lust, Caution* most of the music is based on four themes¹ -lust, caution theme; Wang Jiazhi theme, Waltz Dinner theme and Shanghai 1942 theme-and their variations, the other parts are written in relative keys and analogous approach of orchestration.

The following is a list of all music tracks from the soundtrack album with the method of classification according to different themes and their variations²:

Lust, Caution theme:

Lust, Caution/ Seduction/ Moonlight Drive/ Desire/ Sacrifice/ The Secret/
Nanking Road/ The South Quarry

Wang Jiazhi theme:

¹ There are no official name for Waltz Dinner theme and Shanghai 1942 theme, the names of the cues the themes first appear are used here.

² In many cues not only one theme is used, see this in cue list in appendix.

Streets Of Shanghai/ Exodus/ Falling Rain The End Of Innocence/ Check

Point/ The Angel/ Wong Chia Chi's Theme

Shanghai 1942 theme¹:

Shanghai 1942/ Remember Everything/ On The Street

Dinner Waltz theme:

Dinner Waltz/An Empty Bed

Playacting theme:

Playacting/ Tsim Sha Tsui Stroll

Lust, Caution theme (Score is a transcription of the cue *Lust,*

***Caution*)**

Lust, Caution theme

The musical score is for the 'Lust, Caution theme' and is arranged for a large ensemble. It consists of 12 staves, each with a different instrument: Bass Drum, Vibraphone, Harp, Glass Harmonica, Violin, Violoncello, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is written in a key signature of one sharp (F#) and a common time signature (C). The Vibraphone part begins with a *pp* (pianissimo) dynamic marking. The music features a mix of rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, with some instruments playing sustained chords or longer note values. The overall texture is delicate and atmospheric, characteristic of the film's score.

¹ In the last track Wong Chia Chi's Theme of the soundtrack album, the Wang Jiazhi theme and Shanghai 1942 theme which discussed here are combined together, but in film they are used in different cues for different purpose, so we define them as different themes here.

2

8

B. D.

Vib.

Hp.

G. Harm.

Vln.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

From the list we can tell the two main themes overall are Lust, Caution theme and Wang Jiazhi theme. The Lust, Caution theme expresses the theme of the movie, and is deeply involved in the development of the plot, in terms of different ways of orchestration to change the color of the atmosphere.

Development with plot

It appears at the beginning of the movie at the first time, from 0:00:24 to 0:01:23, the melody is played by electric cello solo, violin solo and string ensemble, accompanied by harp, vibraphone, glass and sound effect. The melody, the harmony and the color the combination of the instruments establish the main atmosphere of the film: darkness; thickness; intensity hidden under the calm surface.

After another version of the main theme from 0:05:28 to 0:06:08, which displays the appearance of the main actor, the theme would be heard again in the cue

Seduction from 0:47:32 to 0:48:04, which is the moment the sexual intension started to build up between Wang Jiazhi and Mr. Yi when they looked at each other during their first date. Then it comes again from 0:52:46 to 0:55:44 in the cue *Moonlight Drive*, which coordinate the plot after their first date when they went back together in the car.

Due to the plot that the relationship between Wang Jiazhi and Mr. Yi was suddenly cut off, this theme appears again more than half an hour later from 1:28:21 to 1:30:23 in the cue *Moonlight Drive, different version*, when Wang Jiazhi was on the way to meet Mr. Yi three years later. Then from 1:37:42 to 1:43:37 in the cue *Desire* and from 1:49:14 to 1:55:46, in the cue *Sacrifice*, which are collocated with the second and the third sex scene.

With the development of the plot, the theme is developed in terms of orchestration to indicate the result of their falling in love with each other. It appears again in the cue *The Secret* from 2:06:44 to 2:08:10 and in the cue *Nanking Road* from 2:15:42 to 2:18:03. Then comes at the last time for the final outcome-the death of Wang Jiazhi- in the cue *The South Quarry* from 2:27:20 to 2:29:35 .

Development with music approach

With the development of the plots, the music varied from the Lust, Caution theme becomes more and more thicker and darker. In the cue *Desire* and *Sacrifice*, the theme is played in tubular bell and accompanied with string ensemble playing dissonance, which make the theme culminate in the expression of darkness. Then it goes back to harmony again, using more string ensemble in low range , and at last it

is played in harp in the cue *The South Quarry*, which is the echo of the cue *Exodus*, in which Wang Jiazhi theme is first played in harp.

Wang Jiazhi theme (Score is a partial transcription of cue *Falling Rain*)

Falling Rain

The musical score for "Falling Rain" is a partial transcription of a cue. It is written in 4/4 time and features a variety of instruments. The score includes staves for Bass Drum, Glockenspiel, Vibraphone, Harp, Glass Harmonica, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Harp part is the most prominent, featuring a melodic line in the right hand and a bass line in the left hand. The Piano part provides harmonic support with chords and arpeggios. The Violoncello part is marked with a *pizz* (pizzicato) instruction. The score is presented in a standard musical notation format with a key signature of one sharp (F#) and a 4/4 time signature.

This theme is more involved with the change and development of personality of the role.

Development with plot

Though it comes first in the cue *Streets Of Shanghai*, but it just used the fragments of the melody. We can hear it in completed version in the cue *exodus*, from 0:15:12-0:16:21. The interesting point is though this is not the first time we see the actress, it is the beginning of the whole story, considering about the structure of the whole story.

In the cue the theme is played in harp, then played in piano and glockenspiel , accompanied by harp, vibraphone and string ensemble in the cue *falling rain*, from 0:26:08-0:27:18. By then the actress was still a student, longing for love and life; then in the cue *the end of innocence* from 1:04:57 to 1:05:49, after the fizzle of the

assassination plan, the theme is played in piano again in slower tempo.

With the foreshadowing and turning point of the plot, other themes play a more important role and we hear the Wang Jiazhi theme again in the cue *Check Point* from 1:59:20 to 2:00:23 in string ensemble, which is an interesting time point in the film, since from then the main plot turns into indicating how Wang Jiazhi betrayed her spy identity and her party. Then after she helped Mr. Yi run away, taking a rickshaw by herself, the theme comes in for the last time in the cue *The Angel* from 2:22:49 to 2:24:54, played in piano and glockenspiel.

Development with music approach

This theme uses almost the same combination of instruments (piano+ vibraphone, or harp, string ensemble) in different cues, to express the actress's innocence. Compared with Lust, Caution theme, it doesn't have many changes, but there are three cues written in this theme used in different times divided the film into different main sections: *exodus*, from 0:15:12-0:16:21, which lead the audience flashback to the beginning of the whole story; *Check Point* from 1:59:20 to 2:00:23, after which the main plot gradually goes into the ending and in the cue *The Angel* from 2:22:49 to 2:24:54, which the actress went back to the original point, not being a spy anymore.

B: Tempo changes

This approach could be used in two different ways-change the tempo of the whole

music or change the length of the notes in the phrase but keep the tempo of the music the same-to increase or release the tension the music want to express.

C: Instrumentation and Orchestration

Passing melody line from one instrument to another to imply the mood changing; using special sound played out with special techniques on some instruments to create a distinctive color; all these approaches could be used to express the subtle conversion of emotion, or the changes in the development of events.

Example for B and C: Moonlight drive (0:52:46-0:55:44)

This more than 3 minutes cue synchronizes a drastic development of plot, which contains three main different scenes: inside the car, outside the gate of Wang Jiazhi's department and inside the department. The excellent technique the director used here is parallel editing, which compares different moods and movements of different characters in the department and outside the department. The music here also plays a perfect job of the development and comparison, by using different ways of instrumentation and orchestration.

The main plot:

After the first secret date, Mr. Yi sent Wang Jiazhi back to her apartment with his car. After they arrived at the gate, Wang Jiazhi tried to seduce him to go in, at the same time, Kuang Yvmin and other students waiting in the apartment flustered around after noticing Mr. Yi's arriving. When they were finally ready to raid Mr. Yi with

weapons around the door, Wang Jiazhi came in alone: Mr. Yi left because of cautiousness.

Music analysis:

0:52:46-0:53:11 After the dinner Mr. Yi and Wang Jiazhi went back together in Yi's car. Lust and caution theme is played by violin, accompanied with harp and vibraphone. This combination of instrument timbres represents the character Wang Jiazhi.

Moonlight Drive

The image shows a musical score for a piece titled "Moonlight Drive". It features four staves: Vibraphone, Harp, Violin I, and Violin II. The key signature is one sharp (F#) and the time signature is 4/4. The Vibraphone part consists of a series of eighth notes with a rhythmic pattern. The Harp part provides a harmonic accompaniment with chords and moving lines. Violin I plays a melodic line with some tremolos, while Violin II provides a lower harmonic accompaniment.

0:53:12-0:53:22 After Mr. Yi said “I’ll send you back first” , tremolo played by violin 2 and viola in Sul. Ponticello comes in in low range as accompaniment. As she realized this could be a good opportunity to kill Yi, this texture portrays the trembling heart of Wang Jiazhi.



0:53:23-0:53:30 With the movement of her turning head , followed by her facial close-up, the melody is transited to cello, the violin 1 play in high range with long note and violin 2 play a ostinato. This is a smooth transition to the following phrases, in terms of building up the tension with the ostinato and introducing the low-frequency instruments gradually. The ostinato also describes the nervousness in her heart.

0:53:31-0:53:43 The shot switched from the car inside to the outside-near the gate of Wang Jiazhi's apartment. The cello and bass come in, playing together a low part and the melody goes back to violin 1. This makes music sounds heavier, coordinating with the tension developed in plot.

Musical score for measures 11-15. The score includes parts for Vibraphone (Vib.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Cb.), and Double Bass (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. The music features a rhythmic pattern of eighth notes in the upper strings and a more melodic line in the lower strings.

0:53:44-0:53:50 The scene switched to the inside part of Wang Jiazhi's apartment, the other students found out Yi's arriving and were in panic. The editing and the movements of the shot became fast. Timpani hits in soft with pizzicato on basses, describing the restless heart beats of them. Cellos play 16th triplet note arpeggios in Sul. Ponticello, the unique sound makes the atmosphere even much tense.

Musical score for measures 16-19. The score includes parts for Timpani (Temp.), Vibraphone (Vib.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Cb.), and Double Bass (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. The music features a rhythmic pattern of eighth notes in the upper strings and a more melodic line in the lower strings. The Cello part is marked with 'pizz' and 'Sul. Ponticello'.

0:53:51-0:54:03 The shot went back to the car. Wang Jiazhi got out off the car with Yi. Yi kept following her and did not mean to go. The movement of the lens became

eased and meanwhile the rhythm the timpani and the basses played together is changed to half note, which build up the texture with the eighth note staccato played by cellos. Compared with the texture of the last part, this one releases the tension but still implies that some drastic plot would happen.

The image shows a musical score for measures 18, 19, and 20. The score is written for seven instruments: Timpani (Timp.), Vibraphone (Vib.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The music is in a major key. The Timpani part consists of half notes. The Vibraphone part consists of eighth notes with staccato markings. The Harp part consists of eighth notes with staccato markings. The Violin I and II parts consist of half notes. The Viola part consists of half notes. The Violoncello and Contrabass parts consist of eighth notes with staccato markings. The score ends with a double bar line and repeat dots.

0:54:04-0:54:20 In the apartment, the students looked for weapons in panic. The editing and the movements of the shot became fast again. Meanwhile the texture of the music goes back to the way used in 0:53:51-0:54:03.

22

Timp.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

24

Timp.

Vib.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

0:54:21-0:54:27 Wang Jiazhi and Mr. Yi went to the door slowly. The violin and viola play a eighth note ostinato, which is a transition to the next part in different mood, and releases the tension the music created before.



0:54:28-0:55:26 Wang Jiazhi slowly walked to the door, turned back, said to Yi: why don't you ask your driver to go away, come in and have a rest with tea. Then she took her key out tardily to unlock the door and turned her head: her face was mixed with nervousness and temptation. Mr. Yi looked at her with smile, moved to her slowly.

Being consistent with the plot here, the lust and caution theme is played twice, alternated by different textures-ostinato or long note, which are used to make the music variegated and avoid the confliction with the lines.

The violin 1 play the lust and caution theme at first; violas, cellos, basses and harp play in quarter note every four beat, imitating the feeling of heavy breathing; and the violin 2 plays the quarter Spiccato note ostinato, which sounds like the heart beats. All these three elements combine together to depict the mental activity of Wang Jiazhi at

that moment vividly.

After 17 beats of transition, which uses the texture strings and harp created to keep the mood floating, the theme plays again in the same technique, with piano coming in.

After this repeated section the Spiccato ostinato in quarter note is changed to legato, and followed by legato on violin 1 in high range, which lead the music to the next part.

The image displays a musical score for a string and harp ensemble. The score is written in 2/4 time and features the following instruments and parts:

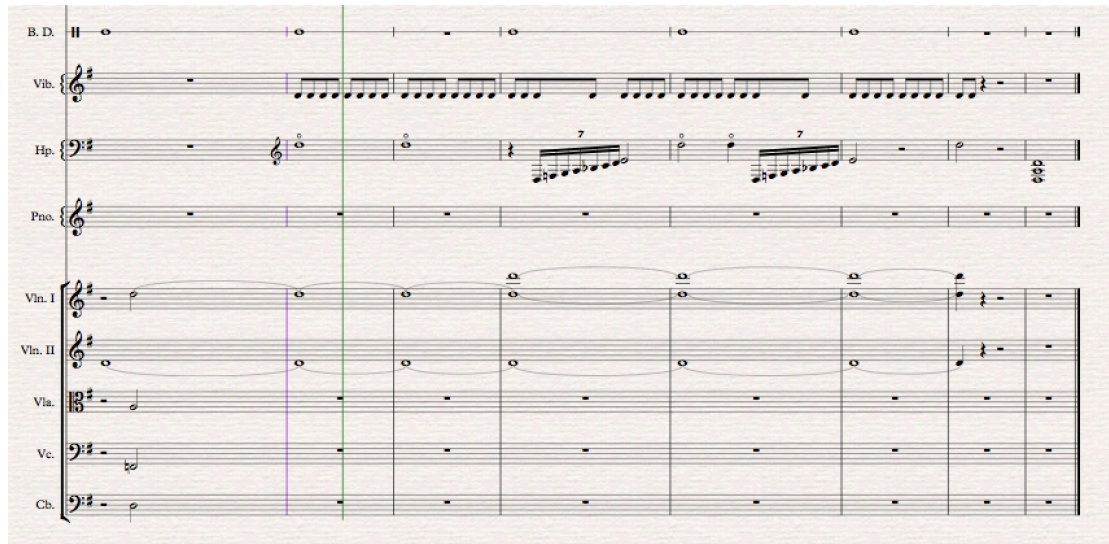
- Fl.** (Flute): Rests for the first 17 measures, then plays a melodic line.
- Timp.** (Timpani): Rests for the first 17 measures, then plays a rhythmic pattern.
- B. D.** (Bass Drum): Rests for the first 17 measures, then plays a rhythmic pattern.
- Vib.** (Vibraphone): Rests for the first 17 measures, then plays a rhythmic pattern.
- Hp.** (Harp): Plays a continuous arpeggiated pattern in the first 17 measures, then rests.
- Pno.** (Piano): Rests for the first 17 measures, then plays a melodic line.
- Vln. I** (Violin I): Plays a melodic line in the first 17 measures, then rests.
- Vln. II** (Violin II): Plays a rhythmic pattern in the first 17 measures, then rests.
- Vla.** (Viola): Rests for the first 17 measures, then plays a rhythmic pattern.
- Vc.** (Violoncello): Rests for the first 17 measures, then plays a rhythmic pattern.
- Cb.** (Cello): Rests for the first 17 measures, then plays a rhythmic pattern.

The score includes various musical notations such as rests, notes, and dynamic markings. A "arco." marking is present in the Cello part at the end of the section.

The image shows a musical score for a film scene. The score is written for a variety of instruments, including Flute (Fl.), Cymbals (Cimp.), Bass Drum (B. D.), Vibraphone (Vib.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 2/4 time and has a key signature of one sharp (F#). The music is arranged in a multi-staff format. The Flute and Cymbals parts are mostly silent. The Bass Drum plays a steady rhythm of quarter notes. The Vibraphone plays a series of eighth notes. The Harp plays a series of eighth notes. The Piano plays a series of eighth notes. The Violin I part starts with a long note. The Violin II part plays a series of eighth notes. The Viola part plays a series of eighth notes. The Violoncello part plays a series of eighth notes. The Contrabass part plays a series of eighth notes.

0:55:27-0:55:44 In the apartment, Kuang Yvmin was waiting in the dark, holding a gun aimed the door in his hand and others hid behind the door. A glimmer of light penetrated into the room with the door slowly opening, then Wang Jiazhi walked in alone: Mr. Yi left at last.

The last part of music is about releasing the tension, meanwhile create an unresolved mood. It starts with the long note on violin 2 then an octave higher on violin 1. Vibraphone plays 8th single repetitive note and harp plays arpeggio in between, which creates a fade out effect.



Narrative Analysis

We use this approach to discuss the relationship between different time points when different cues appear and the development of the plots. This approach is talking about how video effect music, in terms of context and narrative relationship.

Back to the relationship between novel and film, since the film express the changes in personalities of main characters, which the novel left for readers' imagination, it is important to make it reasonable to audience. Besides the acting, foreshadowing of the plots, music also played an important role here.

A: Different cues used to express the change of personality.

Example: different cues for three main sex scenes

These three sex scenes are the most important turn points in the whole film since

they explain why the actress would fall in love with the enemy she had to assassinate, and express the levels of psychological changes of the main characters.

1:30:00-1:35:11 First sex scene, sound effects, no music

After one and a half hours' waiting, we see the first sex scene. To Mr. Yi, this was the explosion after a long time of repression; to Wang Jiazhi, this happened in the way she unexpected: Mr. Yi did it in an almost raped way. Without any dramatizing and foreshadowing by music, this scene is full of the sound: the sound of rain outdoors; the sound of Wang Jiazhi's shouting, the sound of clothes torn apart and the belt whipping. All these sounds without music demonstrate the cruelty and unexpectedness of the scene.

At the end of the scene, there is a close-up of Wang Jiazhi's face, who showed a smile, which suggests the change in her mood.

1:40:16-1:43:37 Second sex scene, cue *Desire*

The second scene expresses the change in the physical relationship between the two characters: from war to reconciliation. Being different from the first sex scene, in which the male took the overwhelmingly dominant position and the role of the female was being trampled, in this scene they are almost equal, which implies the thaw and release of humanity of Mr. Yi.

The cue *Desire* is a variation of Lust, Caution theme, which could be divided into two parts: from 01:40:16 to 01:42:10, the musical expression has a continuation of darkness and heaviness; from 01:42:11, when the shot was cut to the actor's face

close-up, the Dinner Waltz theme which represents love comes in and the music becomes released and melancholy, which echoes the character's inner change.

1:52:53-1:55:16 Third sex scene, cue *Sacrifice*

The last sex scene serves as a link between the past and the next development of plot: it implies the relationship between the orgasm in sex and death; it expresses the further change in Wang Jiazhi: from downfall to despair; it also has an interesting comparison with the first sex scene: after the first Wang Jiazhi smiled but after this she cried.

There is also a big change in physical relationship between the two: in this one the female took the dominant position in some time. Until here, the change of carnal relationship completed, which was followed by another scene demonstrated the change of spiritual relationship.

The cue *Sacrifice* has an atmosphere of danger and despair, which is a portrayal of Wang Jiazhi's consciousness- she realized she was unable to extricate herself out of the relationship and on the way with no return. The dissonance played by strings and brass, and the accents played by bass drum imply the unstoppable ending.

B: Different versions of the same cue used in different plots

There are two scenes in the film have an interesting echo relationship, in terms of development of plots and the mood of the character, and different versions of the same cue are used in these two scenes to help build up the echo relationship.

Example: 0:52:46-0:55:44 moonlight drive

1:28:21-1:30:23 moonlight drive (different version)

As we analyzed above, when the cue moonlight was played for the first time, Wang Jiazhi was on her way back to the apartment with Mr. Yi and she realized this could be an opportunity for assassination, but to Mr. Yi, this could be the opportunity of their first sex. Then three years after. When the cue (different version) was played again, Wang Jiazhi was on her way to the hotel room Mr. Yi booked-though she herself didn't aware of that.

These two different scenes share some same settings: the plots happened in Mr. Yi's car and something involved with the relationship between them would happen, so the same cue are used in these two scenes¹, which helps to build up the echo effect between the scenes. Related approach is also used to echo the plots in another level as:

C: Variations of the same theme echo the development of the character and the plot

There are two main function of using variations of the same theme for different scenes, we could have examples for each.

Variations of the same theme echo the development of the character

Examples: Wang Jiazhi theme- 0:26:08-0:27:18 Falling Rain

2:21:18-2:24:54 Angel

¹ There is no vibraphone in the second one so we could infer that the vibraphone part was over dubbed with other parts of the cue when recording

These two scenes directly described the change of the actress. In the scene from 0:26:08 to 0:27:18, after their theater performance, Wang Jiazhi took the bus with her classmates when it was rainy outside. Kuang Yvmin came close and thanked her for the contribution she made to the show, then they looked at each other, smiled in silence.

In the cue *Falling Rain*, the Wang Jiazhi theme is played in piano, accompanied by vibraphone, harp and string ensemble, the vibraphone plays quarter notes and harp plays eighth. The texture adds a romantic atmosphere to the rainy environment, meanwhile reflects the personality and mental activity the actress had: innocent, romantic and longing for love and life. In the film we could take this as the beginning of her life.

In the scene from 2:21:18 to 2:24:54, after she let Mr. Yi run away, meanwhile betrayed her colleagues and herself, Wang Jiazhi walked on the street driven to distraction. The paper windmill on the rickshaw and fragments came from the flashback memory represented the end of her disguising. The dialogue between Wang Jiazhi and the rickshaw puller, the plot she didn't eat the suicide pill-all these simplicities are full of deep sorrow.

Compared with *Falling Rain*, the cue *Angel* doesn't use vibraphone, and is written in lower key and slower tempo. The theme is played in piano then developed to strings, accompanied by ostinato in string tremolo and harp arpeggio. The music describes the trembling of the heart of the actress to sorrow, and ends with acedia. We also

could take this as the ending of the character.

Lust caution theme- 0:47:32-0:48:04 Seduction

1:40:16-1:43:37 Desire

The Lust, Caution theme is focusing on describing the development of the relationship between the two. The scene from 0:47:32 to 0:48:04 expresses their first private appointment. In the cue *Seduction* the theme is played in electric cello and violin, accompanied by harp, vibraphone, glass, which are combined together to play the arpeggio, and string ensemble, which play the pad. The music shows the color of the theme: dark and emotional.

With the development of their relationship, the theme becomes darker and distorted. In their second sex scene from 1:40:16 to 1:43:37, the cue starts from the dissonance the string ensemble play with the bass drum hitting on beat, the Chinese flute Xiao even gives more dark and strange atmosphere to the music. Then the theme comes in with tubular bell, accompanied by the pad played in portamento by strings. In the interlude the brass ensemble, the timpani and the bass drum play together a dramatic crescendo, followed by a dirty and heavy pad the electric cello and string ensemble create together. After that the theme is played once more, then at the end the harp and the strings play the melody emotionally and the whole music becomes lyrical and graceful, which echoes the change between the two-from using each other to vent desire, from hunter and prey to falling in love with each other gradually.

As we see above, the color of the theme Lust, Caution constantly changes with the

changes of the relationship between the two.

Variations of the same theme echo the plots

Example: 0:51:14-0:52:43 Dinner Waltz

2:30:36-2:32:32 An Empty Bed

The dinner waltz theme is played for the first time in piano solo, when Mr. Yi and Wang Jiazhi had dinner together during their first appointment, the music there is used as background music, and also a marker of the beginning of their relationship.

In the last scene of the whole film, after signed the executing Wang Jiazhi and her colleagues' document, Mr. Yi sit on Wang Jiazhi's bed in silence, then left. Here the cue *An Empty Bed* comes in with harp playing fragments of Wang Jiazhi theme, and when the screen turns to black, we hear the dinner waltz theme again, which represents the ending of the relationship.

D: Different themes used alternately to help section division

The whole film is mainly divided to several sections as below:

0:00:24-0:14:29 Opening, explains the characteristics of characters, shows the environment of the era. In this part, two main themes are shown in *Lust, Caution* and *Street Of Shanghai*¹.

0:14:30-0:27:18 The family background and initial traits of personality of the actress

¹ Variation of Wang Jiazhi theme

are shown in this section, and Wang Jiazhi theme is shown two times in the cue *Exodus* and *Falling Rain*.

0:27:19-1:10:42 Development of the relationship between Wang Jiazhi and Mr. Yi, failure of their first action. Dinner Waltz theme and Lust, Caution theme express the tension built up between the two in *Seduction*, *Dinner Waltz* and *Moonlight Drive*. Shanghai 1942 theme appeared at the end of this section and led the plot to go to next section.

1:10:43-1:22:36 Preparation for second assassination, showing the background in Shanghai 1942. Shanghai 1942 theme is used in this section in *Shanghai 1942* and *Remember Everything*.

1:22:37-2:06:47 Changes of relationship between Wang Jiazhi and Mr. Yi, physically and mentally. Lust, Caution theme is used three times in different variations to show the changes gradually, as *Moonlight Drive*, *Desire* and *Sacrifice*.

2:06:48-2:31:10 Climax and ending, struggle in Wang Jiazhi's heart and her final decision. Four themes appeared at staggered time as: *Check Point* (Wang Jiazhi theme), *The Secret* (Lust, Caution theme), *Nanking Road* (Lust, Caution theme), *On The Street* (Shanghai 1942 theme), *The Angel* (Wang Jiazhi theme), *The South Quarry* (Lust, Caution Theme) and *An Empty Bed* (Dinner Waltz theme).

Appendix

Cue List

0:00:24-0:01:23	Lust, Caution	
0:05:28-0:06:08	N/A	Lust, Caution theme
0:09:23-0:11:27	Streets Of Shanghai	Wang Jiazhi theme + Playacting theme
0:15:12-0:16:21	Exodus	Wang Jiazhi theme
0:18:09-0:18:28	Exodus, part 2	
0:26:08-0:27:18	Falling Rain	Wang Jiazhi theme
0:31:04-0:32:30	Playacting	Playacting theme
0:35:20-0:36:17	Tsim Sha Tsui Stroll	Playacting theme
0:47:32-0:48:04	Seduction	Lust, Caution theme
0:51:14-0:52:43	Dinner Waltz	Dinner Waltz theme
0:52:46-0:55:44	Moonlight Drive	Lust, Caution theme
1:04:57-1:05:49	The End Of Innocence	Wang Jiazhi theme
1:10:20-1:12:37	Shanghai 1942	Shanghai 1942 theme
1:14:54-1:15:40	Shanghai 1942(different version)	Shanghai 1942 theme
1:20:28-1:22:36	Remember Everything	Shanghai 1942 theme

1:28:21-1:30:23	Moonlight Drive (different version)	Lust, Caution theme
1:37:42-1:38:51	Desire	Lust, Caution theme
1:40:16-1:43:37	Desire, part 2	Lust, Caution theme + Dinner Waltz theme + Playacting theme
1:49:14-1:52:52	Sacrifice	Playacting theme
1:40:16-1:43:37	Sacrifice, part2	Lust, Caution theme
1:59:20-2:00:23	Check Point	Wang Jiazhi theme
2:06:44-2:08:10	The Secret	Dinner Waltz theme + Lust, Caution theme
2:09:45-2:10:38	N/A	Playacting theme
2:15:42-2:18:03	Nanking Road	Lust, Caution theme
2:20:10-2:20:58	Nanking Road, part 2	Dinner Waltz theme
2:21:18-2:24:54	On The Street + The Angel	Shanghai 1942 theme + Wang Jiazhi theme

2:27:20-2:29:35	The South Quarry	Lust, Caution theme
2:30:36-2:32:32	An Empty Bed	Dinner Waltz theme