

**The Role of Finishing, Polishing the Film:
Film Music**

**Film Soundtrack & Score Analysis of
The Grand Budapest Hotel**

by Alexandre Desplat

by

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1. Introduction

The current study is deliberate to be an analysis of the music and its narrative function for the movie *The Grand Budapest Hotel* by *Alexandre Desplat*. The study includes musical analysis of cues, usage of instruments, transcriptions from the soundtrack, explanation of the narrative function of the music, and the list of cues.

The Grand Budapest Hotel (2014) won Academy Award for Best Original Music Score, BAFTA Award for Best Film Music on 2015. The film got awards not only for music but also Best Costume Design (Academy), Best Makeup and Hairs (Academy, BAFTA), Best Production Design (Academy, BAFTA), Best Original Screenplay (BAFTA), and Best Motion Picture Comedy (Golden Globe). All these awards can prove this movie is very artistic, well-made film and show that it is enough to have solid fans' ground.

There are several distinct ideas from the film's director, Wes Anderson. The uses of charming color in film and stage props are highlighting of the fairy tale character of movie. However periodic background is set just before 2nd world war, the rise of fascism in Europe. Even coercive army reflects the times well. The film flows between three timeframes. Present, 1968, and 1932. Using period-appropriate aspect ratios for each timeframes. The 1.37:1 ratio is used to the first parts of the story and whenever the periods change, the ratio of view became 1.85:1 and 2.35:1 – that is the favorite film picture ratio of each period and it differentiates each periods in film. Including *Budapest Hotel*, *Checkpoint 19*, *Mendl's* so on, the frames has strictly bilateral symmetry and positioning in vertical and horizontal. Also the actors' plays are always in order even when the scene of running, walking in striation spacing which look like almost an obsession. Every single detail shows that Wes Anderson's world of esthetics.

Like this, *The Grand Budapest Hotel* is an elaborate and valuable film that is worth looking at how music supports each scene and enhance the storyline.

2. Synopsis of the Film

The Grand Budapest Hotel is a 2014 comedy film written and directed by Wes Anderson and inspired by the writings of Stefan Zweig. The story starts with a teenage girl visits the monument of the writer who penned the book, "*The Grand Budapest Hotel*". In 1968, that author was inspired to write the book when he visited that hotel, located in the European mountainous country previously known as Zubrowka. It was once a luxurious hotel, but in 1968 has fallen on hard times. The author meets the then current owner, M. Zero Moustafa, who leads the story of how he became the hotel's owner. He tells why he takes on it despite keeping the hotel open made him no money. The story of Zero begins in 1932, when the hotel was in golden age. Zero was the beginner immigrant lobby boy under the supervision of M. Gustave H who dedicated his life to concierge. Gustave gives his please to the guests whatever they wanted, especially rich blonde women.

The story mainly revolves about one of those ladies, the rich Madame Céline Villeneuve "Madame D" Desgoffe-und-Taxis. Madame D has died under mysterious circumstances, Gustave summons Zero to travel with him to the funeral and he gets to know that he bequeathed a valuable painting "Boy with Apple" from Madame D. Dimitri, Madame D's son and her family do not accept that the concierge may have inherited the painting. Gustave and Zero steal it and return to the Grand Budapest Hotel.

3. Composer's Bio

Alexandre Michel Gérard Desplat is a French film composer who was born 23 August 1961. He has won one Academy Award for his soundtrack to the film *The Grand Budapest Hotel* (2014), and received seven additional Academy Award nominations, seven BAFTA nominations (winning two), seven Golden Globe Award nominations (winning one), and six Grammy nominations (winning two).

Desplat has worked on a variety of Hollywood films, including independent and commercial successes like *The Queen* (2006), *The Golden Compass* (2007), *The Curious Case of Benjamin Button* (2008), *The Twilight Saga: New Moon* (2009), *Fantastic Mr. Fox* (2009), *Harry Potter and the Deathly Hallows – Part 1* (2010) and *Part 2* (2011), *The King's Speech* (2010), *Moonrise Kingdom* (2012), *Argo* (2012), *Zero Dark Thirty* (2012), *Godzilla* (2014), *The Imitation Game* (2014), and *Unbroken* (2014).¹

By interviewing with film music journalist Jon Burlingame, covering Desplat's journey into composition, his writing process and his long-time collaboration with legendary director Wes Anderson.

“Did you always want to compose for film?” with an immediate and emphatic “Yes,”

Desplat describes his fascination with the relationship between music and cinema and explains his path into the industry.²

¹ http://en.wikipedia.org/wiki/Alexandre_Desplat

² A conversation with composer Alexandre Desplat http://www.bmi.com/special/alexandre_desplat

Q: How did you get into the industry?

A: By chance through a Wes's short movie, I think it is very important to meet young director when you are a young composer. I wrote a symphonic piece in a Hollywood style, brought in my old friend's conservatory and it make an good impression on few people like agency, so I could do another short movie and other short movie until I could do first feature film. Short movie was to me the seed of everything; where you learn and you meet.

Q: What do you look for when you deciding whether you take on a new movie?

A: I think every movie is a not only an artistic journey but little human journey. You try to be yourself, but at the same time, push yourself to in your territory. It means not repeating too much yourself even though you have style. You try to explore maybe another color, other type of instrumentation but also another type of topics. I've always tried to not go from one movie to another if they are in the same genre. I would like to do another movie about young Dutch made in the 17century or another American spy or another. So it is just matter of being excited always.

Q: So when you do begin a new film, how do you start? Where do you begin? Do you think about sound palette or musical style?

A: Film is the guide, and the images are what make my imagination grow. I like to have a topic that it is exciting but then it is just how the images flow. So it is when the movie

starts to turn ship that I can figure if the music has to be large, intimate, melodic or not, with more organic instruments or electronic instruments, if there is solo instrument, color, type of instrumentation that will really belong to this film. It is question that I try to share with the director who is on top of everyone, the young leader, who can tell us where the film is going. He is our Columbus. Every director has different sensitivity. Some directors would not want to hear melody. Some others are dying for tune.

Q: You mentioned various genre, you've worked on practically every genre right now. Is it a challenge to when you working in specific genre to sort of make the feel nature, and appropriate or sometime you have to work against that idea for different reasons?

A: I think I like to have the opportunity to be near the characters. So I love movies where the characters driven. And that offers composer more organic approach of being inside the picture not just distance from a picture. I try again and again everyday each time I write a piece, to make sure that it is really getting into the frame, into the picture itself. As if it was an actor, another actor comes and plays with the other ones with the same landscape. And if he plays with the other one, he respects the other one. He is not trying to be the best, to be loud, to be overpowering all the others. I think it is the sense of being part of a community of artists work together. And I try to do that.

4. Music Overview

A film set in an imaginary middle-European republic, the score is brilliant in the authentic sounds of various European countries. Instruments used such as the cimbalom, zither and balalaika. The interesting sounds become immediately apparent in the score's delightful main theme, first heard in "Mr Moustafa". This is a charming piece for the plucked instruments that are both peculiar and lovely, the essence of Europe in times gone by. The theme plays several times throughout the score, giving a pleasing sense of continuity and structure.

But it's not the only theme coming its way through –Desplat introduces a remarkable host of other concepts that play each other brilliantly. The balalaika/cimbalom theme is first introduced in "A Prayer for Madame D", and made variation of a slightly gloomier piece representing the family locked in conflict with Gustave over the priceless painting Boy With Apple. Desplat isn't afraid to push the music into increasingly melodramatic and absurdist territory, as heard in "Last Will and Testament". This tune adds a marvelously despairing pipe organ to the Madame D theme. It also introduces the mock-menacing theme for Jopling, later it embellished with amusing 'rum te tum te tum' vocal work in "J.G. Jopling, Private Inquiry Agent".

There is another principal theme lead by percussion, "Lutz Police Militia". It ends up becoming surreal and comical situation that search for the painting. And there is also one percussive piece for prisoner who ends up helping Gustave when he is imprisoned ("Ludwig's theme/A Dash of Salt"). The jumpy, bouncy quality of these cues recall to Desplat's enjoyably unique work on Fantastic Mr. Fox.

All these different themes are scattered throughout the score. Highlights include the comical horror of "The Cold Blooded Murder of Deputy Vilmos Kovacs" with organ arrangement; the multi-layered and compelling percussion of "The Society of the Crossed Keys", which adds the balalaika too for increasingly grandiose impact; and the moving "The War (Zero's Theme)", which presents a tender, undulating variation on the score's main theme.

Towards the last part of the score, Alexandre indulges his grand side to highly pleasurable effect. "Canto at Gabelmeister's Peak" begins with the liturgical choral work before build up into a surprisingly brassy and sturdy action piece. Similarly action-packed is "A Troop's Barracks (Requiem for the Grand Budapest)" with its thundering, ruthless percussion rhythms. The score ends in "The Mystical Union", with one final, lovely repeat of the main theme by whistling this time, which eventually fades away echoing the emotional tone of the end's of film. Finishing everything is a wickedly complicated, stunning arrangement by ethnic instruments and male vocals in the traditional "Moonshine" – a piece of quite astonishing complexity and energy.

The Grand Budapest Hotel shows about Alexandre Desplat's versatility. From the tender to rousing, militaristic, each score are remarkable and directly recognizable as a Desplat score even they are very different from the other.

Desplat is a special kind of contemporary film composer who has worked to speak out a distinctive voice of his own, at the same time as guaranteeing that voice is amazingly adaptable to picture.³

The Grand Budapest Hotel certainly follows the musical trend proven by both *The Fantastic Mr. Fox* and *Moonrise Kingdom* by having metronomically precise rhythms and child-like music box instrumental ideas. Wes Anderson and Alexandre Desplat are

³ <http://www.mfiles.co.uk/reviews/alexandre-desplat-the-grand-budapest-hotel.htm>

together creating a signature sound for their films, which has to be admired, even if you don't particularly like the music itself.⁴ *The Grand Budapest Hotel* is a score that has catchy melody and quirky ideas by supporting every scene into the right place for the frame. Definitely this is the best Anderson/Desplat score to date, great collaboration.

⁴ <http://moviemusicuk.us/2014/03/26/the-grand-budapest-hotel-alexandre-desplat/>

5. Analysis of Cues

5-1. Mr. Moustafa (M3)

Usage - Main Title

MX IN 03:38- MX OUT 06:48

Length - 3:03

This is a main-theme alternating jingle that climbs up and down in semitones. A simple bass soon starts to leaps in fifths - an on-the-beat anchor that asserts a steady, regular momentum. A second theme interrupts, its syncopation pushing that regular pace into near-five-four time - a hint of chaos amid the prim and proper order. The two never really combine, though; they just keep beating out their own separate paths.

Balalaikas' playing a melody sounds so different than when you play on the piano, for example. That's something he enjoys a lot in cinema, and He tries and thinks about always combining instruments together to create the specific sound of the theme that he is working on. On *the Grand Budapest Hotel*, the sounds of the instrumentation are crucial to reflect what the movie should convey in terms of energy and emotion. It's not just the melody or the tune.⁵

<Use of the Cue in the Cut>

03:38 MX starts right after the Young Author (Jude Law) says "It was off season ... eventual demolition." MX comes across an elegant dance for cimbalom underpinned by humming balalaikas.

MX OUT 06:48 / from 05:33 MX less motion, to focus on the dialogue.

⁵ Sounds like Wes Anderson - the composer for the grand budapest hotel talks inspiration for the retro film. Interview by Steff Yotka — march 10 2014
<http://www.nylon.com/articles/alexandre-desplat-the-grand-budapest-hotel>

from 05:49 grows up again. MX stops abruptly on the cut to the spa scene. Just before Moustafa says "I admire your work"

Figure 1) M3. Mr. Moustafa (Main theme)

Balalaikas, Zithers

C

Gm

Bass

Fm

1. C

2.

C G F

C

5-2. Overture: M. Gustave H (M4)

Usage - Background Instrumental

MX IN 08:28- MX OUT 09:19

Length - 0:30

Overture: M. Gustave H is a light track, with the bells and zithers in the foreground.

<Use of the Cue in the Cut>

08:28 MX starts full shot of hotel dine room. MX plays very softly, from the far away.

09:19 MX fades out, repeats main theme few times.

Figure 2) M4. Overture M. Gustave H

Balalaikas

The image shows a musical score for Balalaikas. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is B-flat major (two flats). The treble staff contains a melody with notes and rests, and the bass staff contains a bass line with notes and rests. Chord symbols are written above the treble staff: Bbm, Ebm/Bb, Bbm, b, and F. The music is written in a style that suggests a light, melodic instrumental piece.

5-3. A Prayer For Madame D (M5)

Usage - Background Instrumental

MX IN 09:34- MX OUT 11:33

Length - 1:20

A Prayer For Madame D introduces the film's other signature line, which grows out of the minor key established by Overture: M. Gustave H. Strumming

strings gently wind their way in unison through a beautiful, melancholic melody, offset by a jaunty, oom-pah bass with a pointed twang.

<Use of the Cue in the Cut>

09:34 MX in when the sound of knocking, three times. Guitar with celesta.

10:02 MX stops abruptly, just before the cut to the close up to M.Gustave and Madame D.

10:08 MX restarts just before Madame D says, "I'm not leaving."

10:41 MX stops abruptly, when M.Gustave talks about Madame D's handnail.

10:48 MX restarts same theme with vocal background.

11:08 when the cut to the Long-shot of Madame D's car, MX decrescendo.

11:33 MX fades out with the scene of Madame D leaving from the hotel.

Figure 3) M5. A Prayer For Madame D

Balalaikas (and lutes)

The musical score is presented in four systems, each with a treble and bass staff. The first system is marked with a Bbm chord. The second system is marked with Ebm/Bb. The third system is marked with Bbm. The fourth system is marked with F. The music is written in a key signature of two flats and a 3/4 time signature. The melody is primarily eighth and sixteenth notes, with a steady accompaniment of chords and single notes in the bass line.

5-4. The New Lobby Boy (M6)

Usage – Background Instrumental

MX IN 11:43- MX OUT 14:17

Length - 2:17

The New Lobby Boy brings a new melody by overlapped and interspersed with the main theme

<Use of the Cue in the Cut>

11:43 MX in when Zero and Moustafa starts to talk about madame D. Stings pizzicato plays with bell tree on the upbeat (every 2, 4 beats). Comping with flamenco guitar. Bb minor. The MX bassline keeps Bb, G.

12:46 MX stops one beat, when Zero said "...light the candle for, sir?" Moustafa: "What? no". After that moment. MX keep playing through the cut in the hotel them walking. Cut to the elevator. Zero while they talking, the percussive rhythmic motion and melody became small.

13:55 from here, piano line adds (Bb-A- Ab-G-Gb)

14:17 MX stops sharply, when the cut to the long shot of hotel inside.

Figure 4) M6. The New Lobby Boy

Balalaikas

Bell Tree

Bell Tree

Bell Tree

5-5. Daylight Express To Lutz (M8)

Usage - Background Instrumental
MX IN 18:04 - MX OUT 21:18
Length - 2:16

Zero and Gustave encounter the psychotic family Desgoffe Und Taxis. A Daytime Express train journey through the war-strewn country sees booming organs

and blasting out rigid minor chords brass- assertions of authority in tight-jacketed restraints, and another typical feature of Kamarinskaya. Loud and menacing until the Schloss Lutz Overture arrives, they put you in mind of the colorful danger.

All orchestration and musical structure comes from sense of geographic location. In case of The Linden Tree (M16) (performed by the Osipov State Russian Folk Orchestra - a beautiful Russian folk song performed on balalaikas) sounds kind of

traditional European music that blends seamlessly in the film. Especially A Dash of Salt (Ludwig's Theme, M18 and Escape concerto, M20) the instrumentation, using wood blocks and triangles, is so carefully chosen that making all acting in the film fit perfect with music.

<Use of the Cue in the Cut>

18:04 MX in when Zero stops walking and found something in the newspaper. Used flamenco guitars, piano, celesta.

18:32 MX stops with note F. Sync to the close-up shot of the news of Madame D.

18:51 MX in when the Cut to the bridge,

20:13 MX stops to the opening door with solders. Just before "Well, hello there chaps."

20:19 MX in "with pleasure", snare and triangle plays very lightly.

21:18 MX out with the whistle tooting sound. Cut to the close-up to Zero with frightened face.

Figure 5) M8. Daylight Express To Lutz

Organ

5-6. J.G. Jopling, Private Inquiry Agent (M17)

Usage - Background Instrumental, Vocal
 MX IN 38:54 - MX OUT 40:18
 Length - 1:28

The score climaxes with the standout track J.G. Jopling, Private Agent. The form and instruments are all present from the diminished chord on the organ to the drum on the first beat of the bar. But Alexandre saves the final embellishment for the end: the London Voices male choir, who sing what sounds very much like "rumpty tumpy tumpy tumpy". It adds another layer of weight and seriousness to the score.

As things start to get more serious, percussion takes center stage with bells, hand clapping, tambourine, toms, snare drums.

<Use of the Cue in the Cut>

38:54 MX in when Zero said "Don't give up" Organ plays intro. To the end of cue, male vocals add.

40:18 MX stops when the cut to the hotel

40:39 MX in when Zero starts to read Gustave's letter

41:18 "...your devoted Mr. Gustave"

Figure 6) M17. J.G. Jopling, Private Inquiry Agent

The musical score for "Private Inquiry Agent" (M17) by J.G. Jopling is presented in two systems. The first system shows the organ part in the treble clef and the bass line in the bass clef. The organ part begins with a whole note chord, followed by a half note chord, and then a Bbm chord. The bass line consists of a steady eighth-note pattern. The second system shows the zither part in the treble clef and the bass line in the bass clef. The zither part starts with a whole note chord, followed by a half note chord, and then a Bbm chord. The bass line continues with the same eighth-note pattern.

6. Cue List

THE GRAND BUDAPEST HOTEL CUE LIST						
Series/Film Title: The Grand Budapest Hotel			Composer: Alexandre Desplat			
Release Dates: 7 March 2014(US&UK)			Program Length: 99 minutes Program Type: Adventure, Comedy, Drama Film			
Cue #	Cue Title	Use*	Timing	MX IN	MX OUT	Notes
1	s'Rothe-Zäuerli (Öse Schuppel)	BV	1:12	00:37 Opening, the girl goes to the cemetery, the music keep playing without any instruments but male choir.	01:49 MX fades out, cut to the writer talks in the library.	Along with Russian folk song and pieces composed by Ruedi Roth & Werner Roth and performed by the Osipov State Russian Folk Orchestra.
2	The Alpine Sudetenwaltz	BI	0:36	02:55 Cut to the pinky background, mountains to the wide shot of the Grand Budapest Hotel. Alpine horn solo.	03:26 MX stops when the writer said "I expect some of you may know it". Cut to the view of the Hotel, in spring time.	
3	Mr. Moustafa	MT	3:03	03:38 MX starts right after the Young Author(Jude Law) says "It was off season ... eventual demolition." MX comes across an elegant dance for cimbalom underpinned by humming balalaikas.	06:48 from [5:33] MX less motion, to focus on the dialogue. from [5:49] grows up again. MX stops abruptly on the cut to the spa scene. Just before Moustafa says "I admire your work"	
4	Overture: M. Gustave H	BI	0:30	08:28 MX starts full shot of hotel dine room. MX plays very softly, from the far away.	09:19 MX fades out, repeates main theme few times.	
5	A Prayer for Madame D	BI	1:20	09:34 MX in when the sound of knocking, three times. Guitar with celesta.[10:02]MX stops abruptly, just before the cut to the close up to M.Gustave and Madame D. [10:08] MX restarts just before Madame D says, "I'm not leaving." [10:41] MX stops abruptly, when M.Gustave talks about Madame D's handnail. [10:48] MX restarts same theme with vocal background. [11:08] when the cut to the Long-shot of Madame D's car, MX decrescendo.	11:33 MX fades out with the scene of Madame D leaving from the hotel.	

6	The New Lobby Boy	BI	2:17	11:43 MX in when Zero and Moustafa starts to talk about madame D. Stings pizzicato plays with bell tree on the upbeats (every 2, 4 beats). Comping with flamenco guitar. Bb minor. The MX bassline keeps Bb, G. [12:46] MX stops one beat, when Zero said "... light the candle for, sir?" Moustafa:"What? no". After that moment. MX keep playing through the cut in the hotel them walking. Cut to the elevator. Zero while they talking, the percussive rhythmic motion and melody became small. [13:55] from here, piano line adds (Bb-A-Ab-G-Gb)	14:17 MX stops sharply, when the cut to the long shot of hotel inside.	Piece written by Andtonio Vivaldi. Performed by Siefried Behrend and DZO Chamber Orchestra.
7	Concerto for Lute and Plucked Strings I. Moderato	BI	2:52	14:24 MX in right after "So my life began." Harpsichords and strings are featured in the baroque piece.[15:13] MX stops when M.Gustave went into the hotel room. [15:16] when the cut to the hotel lobby, MX in agian. [15:32] MX stops abruptly when the medium close-up to the Young author. After he says "why blonde?"and Moustafa "because they all were."[15:39] MX in again. [17:02] MX stops when the cut to the MENDL'S. after 10 times of clock ticking sound, MX in again. MX plays with the upbeats of ticking sound.	17:46 MX out when the cut of of Madame C.V.D.u.T-PART 2	Siefried Behrend and DZO Chamber Orchestra
8	Daylight Express to Lutz	BI	2:16	18:04 MX in when Zero stops walking and found something in the newspaper. Flamenco guitars, piano, celesta. [18:32]MX stops with note F. Sync to the close-up shot of the news of Madame D. [18:51] MX in when the Cut to the bridge, [20:13] MX stops to the opening door with solders. Just before "Well, hello there chaps." [20:19] MX in "with pleasure", snare and triangle plays very lightly.	21:18 MX out with the whistle tooting sound. Cut to the close-up to Zero with frightened face.	
9	Schloss Lutz Overture	BI	0:32	23:09 MX in cut to the night scene. Organ, guitar.	23:39 MX out when the taxi arrived at house and M.Gustave came into the house.	
10	The Family Desgoffe Und Taxis	BI	1:49	23:40 MX in just after M.Gustave says "Where is she, Clotilde?"same theme as M4 'Overture: M.Gustave H' but adds tambourine.	25:27 MX out narration of Moustafa "...recognize." and the cut of door closing.	same as cue M5 'A Prayer for Madame D'

11	Last Will and Testament	BI	2:16	25:36 MX in when the cut to the big place, having congregation. MX much bigger with church organ, timpani, brass, bell. [28:10] MX stops when the cut to the longshot of Gustave. before saying "I'm afraid that's me, darling." [28:17] MX in again with low organ Bb note. during dialogue, organ melodic line plays. [28:50] MX stops when Gustave got punched. [28:57] MX in again with full organ chords (Bbminor).	29:03 MX fades out when the dialogue "where's Celine?..."	re-used cue M5 'A Prayer for Madame D'
12	Up the Stairs/Down the Hall	BI	0:27	29:53 MX in when the cut to the stairs. music box plays chromatical melodic lines. giving	30:19 MX out when Gustave and Zero found the picture "Boy and Apple"	
13	Night Train to Nebelsbad	BI	1:44	30:43 [30:43] M4 Overture:M.Gustave re-used[31:18] M5 'A prayer for madame D' re-used	32:00 MX out after Gustave says: "what did you want to tell me, before?" celesta plays.	1:32:11 MX IN when Gustave said Lutzbahn Station! 1:33:55 MX OUT Used same theme M8 Daylight Express to Lutz
14	The Lutz Police Militia	BI	0:49	34:51 MX in when Gustave and Zero heard that there are poice.	35:38 MX out on Gustave said "she's been murdered."	Pretty much same as cue M13
15	Check Point 19 Criminal Internment Camp Overture	BI	0:11	35:51 MX in to Part 3.'CHECK-POINT 19 CRIMINAL INTERNMENT CAMP'	36:03 MX out when the cut to the Check point 19	snare, brass, cimbalom used
16	The Linden Tree	BI	2:24	37:21 MX in when Deputy Kovacs talks to Zero. MX louds up to 38:25, when the suspect reveals(Serge)	38:26 MX stops when Mustafa said "Serge?"	Written by Pavel Vasilevich Kulikov Performed by Osipov State Russian Folk Orchestra, Vitaly Gnutov
17	J.G. Jopling, Private Inquiry Agent	BV	1:28	38:54 MX in when Zero said "Don't give up" Organ plays intro. To the end of cue, male vocals add.	40:18 MX stops when the cut to the hotel 40:39 MX in when Zero starts to read Gustave's letter 41:18 "...your devoted Mr. Gustave"	Hand clapping, tambourine, toms, snares, bell used
18	A Dash of Salt (Ludwig's Theme)	BI	1:32	41:43 MX in with triangle sound.	42:54 MX stops "...chop chop"	MX segues to Rain drops sounds.
19	The Cold-Blooded Murder of Deputy Vilmos Kovacs	BI	2:47			
		BI		43:45 MX in after Gustave said "anything eles?"	45:14 MX out with close up to Mendl's box	The use of cue is Not same in the movie.
7A	Concerto for Lute and Plucked Strings I. Moderato	BI		46:03 MX in with the title of '1 month earlier' 46:29 MX segues to M21 47:01 7A re-play with close up to Agatha.	48:05 MX out "...she is also brave...I believe she is born this way"	The use of cue is Not same in the movie.

		BI		49:12 MX in "...not agreed?"	50:40 MX out with the cut to Agatha.	The use of cue is Not same in the movie.
	(Following Kovacs)	BI		52:03 MX in when Kovacs starts walking through corridor.	54:30 MX out cut to the cut fingers	The use of cue is Not same in the movie.
20	Escape Concerto	BI	2:12	55:48 MX in "Let's blow" 58:43 MX stops when the escaping guys opens the ceiling door. 59:03 MX in again with triangle sound.	59:40 MX out when the car comes in to where the guys escape.	
21	The War (Zero's Theme)	BI	1:01	1:01:15 MX in when Zero said "The War"	1:02:16 MX out when Zero said "We are brothers"	M21 is in M22.
22	No Safe-House	BI	1:32	59:49 MX in when Gustave sighes. 1:00:41 MX out "I'm smell" 1:02:18 MX in again after Zero and Gustave hug each other.	1:03:02 MX out when Henckles came out from the hole.	
23	The Society of the Crossed Keys	BI	2:21	1:04:22 MX in Gustave says "...reverse the charges" 1:05:08 MX stops when Gustave says "It's an official request" 1:05:10 MX in again PART4 'The Society of Crossed Keys'	1:07:05 MX out Gustave says "...what eles?"	
24	M. Ivan	BI	1:15	1:07:21 MX in when they took the car, cut to the running car in the snowy road.	1:08:35 MX out when the cut to the Agatha's picture	
25	Lot 117	BI	0:30	1:09:22 MX in Dmitri says "Holy fuck!"	1:10:04 MX out	fluty organ with bell tree, music box.
26	Third Class Carriage	BI	1:20	1:10:09 MX in after Gustave says "...the little swamp rat"	1:11:24 MX out when Agatha open the ceiling door.	
		BI		1:11:42 MX in when police officer reads the message to Henckles. 1:14:19 MX in after Gustave and Zero get on the next cable car.	1:13:37 MX out cut to the The Observatory on the summit	the rhythm of cue, synced with cable car's noise and chant with monks.
27	Canto at Gabelmeister's Peak	BV(+ VV)	5:35	1:14:18 MX in after Gustave and Zero get on the next cable car. 1:15:42 kyrie 1:16:19 when Gustave and Zero went to confess room, meet Serge X. low organ playing goes on. 1:17:16 MX cut with the window closing sound. 1:17:20 MX in again with full organ. 1:17:39 MX stops 1:17:46 MX in again when Zopling starts skiing. 1:18:55 when finished skiing and timpani plays downbeats. 1:19:50 MX stops when Zero pulls Zopling and Zopling falling down. 1:19:54 MX in again Gustave says "Welldone Zero!"	1:20:04 MX out cut to Henckles and police officers.	

28	A Troops Barracks (Requiem for the Grand Budapest)	BI	5:18	1:20:55 MX in with the bell sound(syncs to the picture) 1:24:28 MX out 1:24:42 MX stops 1:24:44 MX in Climax following Agatha 1:25:15 Agatha! 1:26:51 Falling down	1:29:30 MX out when the cut to the barley field '17 november start of the Luts Blits'	
29	Cleared of All Charges	BI	1:10			
30	The Mystical Union	BI	1:26			
		BI		1:31:16 MX fades in (same cue as M3, Mr.Mostafa)	1:33:07 MX out "...wandering journey abroad"	
		BV		1:33:12 MX in (same cue as M1 s'Rothe-Zäuerli (Öse Schuppel))	1:33:49 MX out the end of the film 'Inspired by the Writing of Stefan zweig'	Main title used a different way
31	Kamarinskaya	BI	2:43	1:33:51 MX in when the ending credit starts 'Directed by Wes Anderson'	1:36:31 MX out	Osipov State Russian Folk Orchestra and Vitaly Gnutov
32	Traditional Arrangement: "Moonshine"	BI	3:21	1:36:34 MX in with ending credit of appearance	1:39:52 MX out sharply synced with end of the ending credit	
<p>*Use Codes: MT = Main Title VI = Visual Instrumental BV = Background Vocal VV = Visual Vocal ET = End Title BI = Background Instrumental</p>						

7. Conclusion

The Grand Budapest Hotel is the film that based on calculating every single thing; use of unique instruments, represent of interesting traditional music, so on. It is extremely specific and very detailed. This is the combination of detail that makes a piece of art. Every single shot, every single line, every single camera move, and every single moment of music is precisely designed by Wes. So Alexandre tried to address his directions through Wes's vision with his ears and with his eyes.

I can tell how Wes and Alexandre are able to work great from <Fantastic Mr. Fox> and <Moonrise Kingdom> through this, <*The Grand Budapest Hotel*>. *The Grand Budapest Hotel* shows that the function of film music is not only helping for understanding film and enhancing picture but also how music can prove the important role of finishing film in artistic way. Everything has it's own position in certain rule by having catchy theme, special instruments used, every decision for music in/cut/out. The great part for composer's world is made by his creative and brilliant idea even though the world is in director's frame. However, in this movie, Alexandre conveys not only Wes's intention by expressing his own voice but also make audience have emotional resonance by his music.

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