

BACCALAUREAT GENERAL

SESSION 2002

ANGLAIS LV1

Durée : 3 heures

Série L	
Coefficient : 4	
COMPREHENSION ECRITE EXPRESSION	14
TRADUCTION	6

L'usage de la calculatrice et du dictionnaire n'est pas autorisé.

**Dès que le sujet est remis, assurez-vous qu'il est complet.
Ce sujet comporte 8 pages numérotées de 1/8 à 8/8**

Read both texts

TEXTE A

- At nine, Julia buzzes my doorbell directly.
 "What do you know by heart of Mozart ?" she asks without preamble, leading me to my soundproof cell.
 "Of his violin sonatas ?"
 05 "Yes."
 "Why ?"
 "I don't want you standing behind me, looking over my shoulder."
 I stare at her in amazement. "I could have my own music separately on that stand," I say.
 10 "Well, answer my question," says Julia almost brusquely.
 "You mean a whole sonata ? None, I don't think, not now."
 "A movement will do," she says. "Yes, in fact, a movement would be better. The second movement" she hums a phrase, dead on key.
 "Yes !" I say, still a bit dazed with anticipation. "I think that's one of
 15 the few I do know by heart –or almost. I've listened to it recently, but I don't think I've played it for a few years. I'll have to look at the music... Here it is. I'll keep my part open on that stand, but I'll only glance at it if I'm stuck. I'll stand here if you want. But why don't you want me looking over your shoulder ?"
 "Call it a whim."
 20 "All right. Let me tune up. Let's have an A⁽¹⁾."
 I pass my eye over the two facing pages of my music for a few seconds and tell her when I'm ready. Every joyful memory of Vienna comes flooding back to my mind. We play the movement through. I get the sense that Julia is leading me. Her part is continuous. Her eyes are often on me. But
 25 again, as with yesterday, an intentness, an inwardness that goes beyond Vienna, a lovely subtle directness imbues her music ; and by conduction, mine.
 In one zigzag descending line I play an A natural for an A sharp, rather a horrible mistake, but she doesn't say anything, then or later. Perhaps
 30 she has chosen not to be too exacting with me the first time around. Or perhaps she sees things more in the round, and feels it would be petty to cavil over⁽²⁾ a single note in a movement so intensely played.
 "Should we do the other movement too ?" I ask when it is over.
 "Let's let it be," she says. We look at each other.
 35 "I love you, Julia."

Adapted from "An Equal Music" by Vikram Seth.

(1) A : *note de musique : la*

(2) to cavil over : *ergoter sur, trouver à redire à*

TEXTE B

- "My dear Bradley. I'm so glad you could come."
 "Max Grayson said you have a Strad. I might as well tell you that I haven't the money to buy a good one."
 "Then why are you here ?"
 05 "Because I'm always curious about instruments."
 "Precisely." Sir Terence moved away from the lectern⁽¹⁾, allowing Irving to see for the first time an open violin case lying on the low bookcase behind it.
- 10 Irving moved forward and lifted the instrument, tapped it with a knuckle⁽²⁾, then flicked a nail across the strings. It was untuned and, judging by the sound, had not been played for a long time. Intrigued, he held it close to one of the shaded reading lamps and peered closer.
- 15 The proportions were exquisite, the balance perfect. By squinting through the *ff* holes⁽³⁾ he could read the maker's signature on the label pasted inside. It was quite clear, if a little faded by time : *Ant^o. Stradivari*.
- 20 He took his time tuning the Strad, getting to know it, and then played the first bars of the slow movement of a Mendelssohn violin concerto. Despite the deadening acoustic effect of all the book-lined walls and the high ceiling and carpeted floor, the instrument he was holding sang with the voice of an angel.
- 25 To a violinist, every great instrument has its own personality. Irving was as intrigued by the one he was holding as he would have been by a brilliant and beautiful woman he had just met for the first time. It was not just any Strad. The surviving instruments from the workshop of the greatest luthier of all time varied tremendously in quality. If the best were aristocrats among instruments, this one was a queen.
- 30 He watched his hand reach out to caress the violin and lift it. Totally absorbed in what he was hearing and feeling, he bowed single notes and chords, testing the instrument for weakness anywhere in its register. There was none ; the purity of sound held good throughout. For ten minutes that seemed like seconds he was alone in eternity with the sublimity of the purest sound he had ever made. His skill and talent allied with the potential of the instrument he was holding would, he knew, make music as good as that of Menuhin. Instead of being one of the twelve best violinists in the world, Irving
 35 Bradley would be *the best*.

Adapted from "The Fiddle and the Ferret" by Douglas Boyd

(1) lectern : lutrin

(2) knuckle : *articulation du doigt*

(3) *ff* holes : *trous en forme de "f" sur un violon*

I - COMPREHENSION ECRITE – EXPRESSION

1°)

- a) Both texts deal with :
- reading about music
 - playing music
 - composing music

Tick the right answer.

- b) This activity takes place :
- in a private place
 - in a public place

Tick the right answer and pick out elements from the texts to justify your answer.

Text A :

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Text B :

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2°) Narrative technique

For each text, say what kind of narrative is used.

Text A :

Text B :

3°)

- a) Fill in the grid. List the characters actually present in each text and the characters who are only mentioned.

	CHARACTERS PRESENT	CHARACTERS MENTIONED
Text A		
Text B		

b) What relationships are there between the different characters ? Explain in your own words. (20 +20 words)

Text A :

.....

Text B :

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4°) The purpose of each character's visit is...
 Explain in your own words (20 +20 words)

Text A :

.....

Text B :

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5°) Fill in the grid with the following expressions :
 intensely played – untuned – register – holding – deadening acoustic effects – she hums – caress – bowed – flicked – lift – I pass my eye – tune up – voice of an angel – stare – tapped – her eyes are often on me.

SENSES	TEXT A	TEXT B
HEARING	-	-
SIGHT	-	-
TOUCH	-	-

6°) Complete the following sentence with your own words.

Consequently, since in text A, the senses of and are predominant, the reader may infer that both characters enjoy and On the other hand, in text B, the senses of and are present ; therefore we can say that Irving has a passion for and

7°) In text B, Irving has found an extraordinary instrument. Pick out in the text three images which prove it.

a)

b)

c)

8°) Read from line 26 down to the end. Say what Irving's expectations about the future were when he discovered the violin. Explain in your own words. (50 words)

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9°) Expression : Write about the two subjects.

a) Irving writes a letter to Max about the discovery of the violin. Express amazement and enthusiasm. (100 words)

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