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The Double Bass Mystery

Jeremy Harmer 著

低音大提琴之谜



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■ 原版系列编辑 Philip Prowse

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“剑桥双语分级阅读·小说馆”是一套从剑桥大学出版社引进的面向非英语国家英语学习者的分级系列读物，由英语语言教学专家及小说作家合力创作。创作过程历时二十余年，出版后受到世界各地英语教师和英语学习者的喜爱，许多读本再版十余次，二十余年来畅销不衰，成为全球英语学习者首选的优秀读本。

本系列读物具有以下突出的特色：

1. 它是原创英语读物，而非改编自普通作品的读物。因此，阅读本系列读物，我们读到的是原汁原味的原创英语，而非人为改编过的二手英语。

2. 它是当代优秀短篇小说，而非上个或上上个世纪的小说。因此，阅读本系列读物，我们读到的是当今活的、学了就能用的英语，而非穿越时空的、学了难以用的英语；了解的是与我们同时代英语国家人们的、而非隔代人的生活、文化、风土人情和价值观。

3. 它是专为非英语国家的英语学习者量身定制的读物，而非为英语母语者而写的大众读物。因此，本系列读物是最适合英语学习的读物。

4. 它是英美知名小说家和英语语言教学专家合力创作的读物，小说家保障了读物的可读性与可欣赏性，英语语言教学专家保障了读物语言作为英语习得材料的科学性与可学性。本系列读物中的许多小说都曾在世界上颇具影响力的“语言学习文学奖 (Language Learner Literature Award)”评选中获得大奖。因此，阅读本系列读物，我们会在欣赏小说的同时，自然而然地、有效地提高自己的英语水平。

5. 它的故事题材丰富多样，包括侦探、情感、历险、悬疑、人文、科幻、喜剧等，读者可以随心选择自己喜欢的类别进行阅读；它的故事内容生动有趣，故事情节引人入胜、扣人心弦，一旦开始阅读，就想一口气读完，使阅读真正升华到“悦读”。

6. 随书附赠的音频材料内容精彩——它不是普通英语母语者的朗读录音，而是专业配音员的演绎再创作。听着它，我们犹如在听广播剧、听评书，又仿佛是在听电影、听话剧……这种聆听英语的享受将彻底扫除学生对英语听力的畏难心理。

7. 读本中所使用的语言，既有英式英语，也有美式英语，对应的音频材

料也相应分为英音和美音。读者可根据自己的喜好来选择。

8. 本系列一百多本读物根据“欧洲共同语言参考框架 (CEF)”和“剑桥大学外语考试部 (ESOL)”的标准来确定级别划分,是建立在科学研究和实践基础之上的分级。全套共分七个级别(与中国学生英语基础水平的大致对应关系,请参见图书封底表格),读者可根据自己的英语基础选择相应级别的读本来学习。

为了更好地帮助中国学生学习和欣赏,“剑桥双语分级阅读·小说馆”从剑桥大学出版社原版引进后又增加了以下内容:

1. 增加了适量的辅助学习内容,包括“读前思考”“读后活动”“学习指导”三个板块,其中“学习指导”板块又包括生词、短语和表达、文化点滴、阅读练习四项内容。增加这些板块的宗旨是全方位帮助学生提升英语阅读能力,扩充词汇量,扫除阅读中的文化障碍,提高对英语小说的鉴赏能力。

2. 增加了小说全文的参考译文。出于语言学习的考虑,译文尽量采用直译,保证两种语言句子的基本对应,避免文学式意译。值得一提的是,所增加的辅助学习内容和参考译文,均由来自全国不同省市著名中学(包括人大附中、北大附中、清华附中、黄冈中学、上海中学等三十余所中学)的一线英语教师完成,从而确保了所加内容与中国学生的英语学习特点和学习需求相吻合,为学生阅读和欣赏读物、提高英语水平给予恰到好处的助力。

3. 提供配套网络资源。本系列读物配有专题网页,读者可以在网页上了解读物的基本信息、故事梗概、作者和编译者介绍;可以通过“在线测试”(http://cdextras.cambridge.org/Readers/RPT_last.swf)帮助自己确定适合的阅读级别,再结合自己对题材和英式或美式英语的偏好,来选择具体的读本;还可以进行故事预览和试听,下载录音和拓展习题,与其他读者分享、交流读书心得。教师还可以分享教学经验并下载教案等相关资源(<http://www.bicup.com> 和 <http://www.camstory.cn>)。

英语阅读是英语课堂的延伸和补充,也是培养英语语感、提高英语水平的有效途径。选择好的英语读物,收获的将不仅仅是语言的进步。欢迎年轻朋友们来到“剑桥双语分级阅读·小说馆”,打开一本本好书,品味一个个好故事,为实现梦想搭建桥梁。

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故事中的人物



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- ② 弗兰克·谢泼德——管弦乐队经理
- ③ 阿德里安娜·福克斯——小提琴
- ④ 马丁·奥德利——小号
- ⑤ 菲利普·沃思——指挥

- ⑥ 彭尼·韦德——低音大提琴
- ⑦ 西蒙·亨特——低音大提琴
- ⑧ 坎迪达·阿什利-莫顿——低音大提琴
- ⑨ 豪尔赫·波蒂略督察

读前思考

1. Look at the picture on page 6. Which people and musical instruments do you like?

2. Match the chapter titles with the sentences from each chapter.

Chapter 1 A bit of a problem

Chapter 2 A beautiful day

Chapter 3 A newspaper, a beach

Chapter 4 The concert

Chapter 5 Screams in the night

a) At five to ten we walked on to the theatre stage and sat down. The audience stopped talking.

b) Then I heard a different sound. Somebody was shouting. No, it was worse than that.

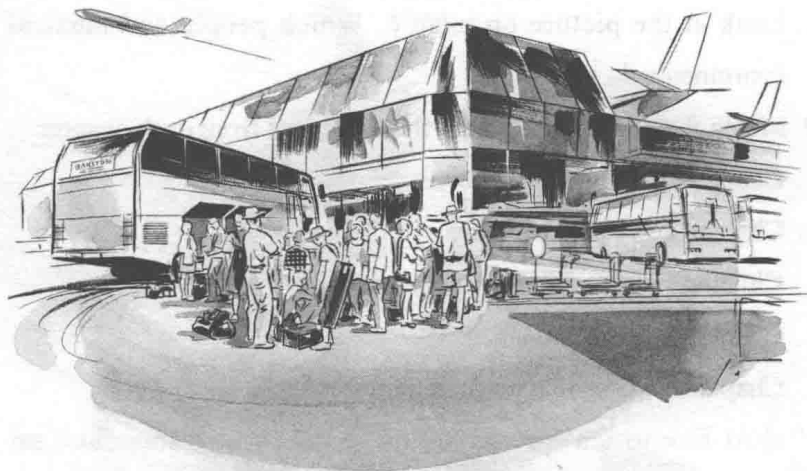
c) 'We've got lots of free time. Let's go to the beach or something.'

d) Most of them were in Spanish or Catalan, but there was one from Britain. I began to read it. There was a story about a painting.

e) 'My double bass? What's wrong with my double bass?'

3. If you have the recording, listen to Chapter 1.

Chapter 1 A bit of a problem



We came out of the airport building. All eighty-five players from the Barston Symphony Orchestra in England. The sun was shining. It was hot.

‘Welcome to Barcelona!’ Frank Shepherd said to us all. ‘Come this way. The coaches are waiting.’ We followed him. Somebody took a photograph.

The coaches left the airport and started on the motorway into Barcelona. Frank Shepherd came and sat next to me. Frank is the manager of the Barston Symphony Orchestra.

‘Penny,’ he said (that’s my name). ‘We’ve got a bit of a problem.’

‘What kind of a problem?’ I said.

‘Well, it’s your double bass,’ he said.

‘My double bass? What’s wrong with my double bass?’

‘It isn’t here. It isn’t in Barcelona.’

‘What? Where is it?’

‘I’m afraid that I just don’t know,’ Frank said.

Oh, sorry. I must tell you something about me because, well, this is my story. Actually that’s not quite true. It’s the story of a double bass too. People take things and somebody dies. But that’s for later. Now I’ll start at the beginning.

My name is Penny Wade. I am twenty-six years old. I play the double bass in the Barston Symphony Orchestra. There are eight double basses in the BSO. I am number eight. I got the job six months ago. The other seven players are all older or better than me. The trip to Spain was my first time with the orchestra in a foreign country.

‘What’s the problem?’ my friend Adriana said from the seat behind me. Adriana plays the violin in the orchestra.

‘It’s my double bass,’ I said. ‘Frank can’t find it.’

‘I’m sorry,’ Frank said. ‘We put it in the BSO truck in Barston and it wasn’t in the truck when it arrived in Barcelona.’

All the big instruments came by road. It was cheaper than taking them in a plane.

‘He says someone’s taken it,’ I told Adriana.

‘I said *perhaps* someone’s taken it,’ Frank said.

‘That’s no help at all,’ I said. I was angry. ‘*Perhaps* isn’t any good. Perhaps it fell off the truck. Perhaps someone wanted wood for their fire...’

‘Look,’ Adriana said. ‘This is stupid. Double basses are big. They don’t just fall off trucks.’

‘This one did,’ I said. I looked out of the window of the coach. We were arriving in Barcelona. My first foreign trip. Wonderful, don’t you think? But that’s just the problem. It wasn’t wonderful at all.

Chapter 2 A beautiful day

I woke up. I looked around me. Where was I? Then I remembered. I was in a hotel in Barcelona. With the Barston Symphony Orchestra. But without my double bass.

I went to the dining room and had coffee. Simon Hunt was at my table. I was his girlfriend, and he was my boyfriend. I think.

‘Listen,’ he said. ‘You know tonight’s concert.’

‘Yes,’ I said, ‘and I can’t play in it.’

‘Well, you can if you want,’ he smiled. ‘You can play in my place.’

‘Oh Simon, really?’

‘Yes, I’ve hurt my hand, so... erm... I can’t play, you see.’

I looked at his hand. I couldn’t see anything wrong.

‘It looks OK,’ I said.

‘Well, it isn’t,’ he answered quickly.

I liked Simon very much. He was tall and handsome. He had dark hair and blue eyes. He was double bass number two in our orchestra and ten years older than me.

‘Are you all right?’ I put my hand on his arm.

‘I’ll be fine.’ He took my hand away. ‘I’ve talked to Candida about tonight.’ (Candida was the leader of

the double basses.) 'She says it's OK.'

'Thanks, Simon.'

'Yes, well, it's nothing. It means that I get a free afternoon.'

'Well, we're both free this morning,' I said. 'We can do something together.'

'Hmmm,' he said.

'Perhaps we can go to the Picasso museum. Or the Parc Güell? Or up to Montjuïc? Or to the beach?' (Barcelona's got everything: beautiful buildings, good restaurants, the sea.)

'Yes,' said Simon. He wasn't listening to me at all.

'You're not listening to me at all!' I said.

'Sorry?' he said, looking back at me.

'I said "You're not listening to me at all".'

'OK, OK, sorry. It's just, well, I've got a lot that I have to think about.' He looked strange.

'Do you want to do something together this morning or not?' I asked.

'No. No, I don't...'

At that moment Adriana walked over to our table. 'Morning!' she said happily. 'It's a beautiful day. What are you two going to do today?'

'I don't know,' I said. I was watching Simon. He was smiling at Adriana.

'Well, look,' she said to me. 'We've got lots of free time. Let's go to the beach or something.'

'Yes, that's a great idea.' I was pleased. It was going to be a good day after all, I thought. But I didn't know what was going to happen then, did I?

