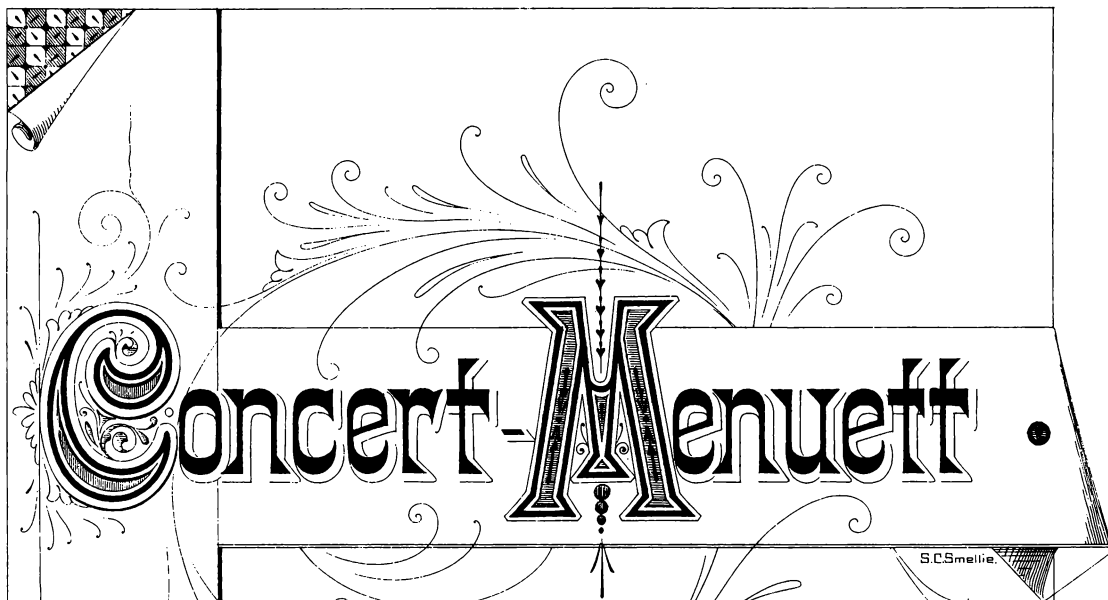


Dedicated to Professor Ludwig Pietsch. (Berlin.)



# Concert-Menuett

für das Pianoforte

Von *Georg Liebling.*

Op. 17.

Price 4/6

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# Concert - Menuett.

Georg Liebling. Op. 17.

Moderato.

PIANO.

*mf* *espress.*

The first system of the musical score consists of two staves. The upper staff features a melodic line with eighth-note patterns and slurs, while the lower staff provides a harmonic accompaniment with chords and moving lines. The music is in a 3/4 time signature and a key signature of two flats. The dynamic marking *mf* and the instruction *espress.* are present.

The second system continues the piece with more complex textures. The upper staff has a more active melodic line with trills and slurs. The lower staff continues with a steady accompaniment. The dynamic marking *mf* and the instruction *marc.* are present. A first ending bracket with a repeat sign is shown above the system.

The third system features a dense texture with many notes in both staves. The upper staff has a complex melodic line with many slurs and trills. The lower staff has a more rhythmic accompaniment. The dynamic marking *mf* is present. A first ending bracket with a repeat sign is shown above the system.

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First system of musical notation. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The first measure has a piano (*f*) dynamic. The second measure has a forte (*f*) dynamic. The notation includes chords and melodic lines in both the treble and bass staves.

Second system of musical notation. It features a triplet of eighth notes in the treble staff. The tempo changes to *a tempo*. The dynamics include *rall.* (rallentando) and *p* (piano). The notation includes chords and melodic lines in both the treble and bass staves.

Third system of musical notation. It is marked *marc.* (marcato). The notation includes chords and melodic lines in both the treble and bass staves.

Fourth system of musical notation. It features a mezzo-forte (*mf*) dynamic in the first measure and a forte (*f*) dynamic in the second measure. The notation includes chords and melodic lines in both the treble and bass staves.

Fifth system of musical notation. It features a piano (*p*) dynamic in the first measure and a crescendo (*cresc.*) marking. The notation includes chords and melodic lines in both the treble and bass staves.

ff mf poco a poco cresc.

This system contains the first two measures of the piece. The right hand features a complex, multi-measure rest followed by a series of chords and eighth notes. The left hand plays a steady eighth-note accompaniment. Dynamic markings include fortissimo (ff) and mezzo-forte (mf). The instruction 'poco a poco cresc.' indicates a gradual increase in volume.

a tempo rall. ff

This system covers measures three and four. The tempo is marked 'a tempo'. In measure three, the tempo slows down ('rall.') and the dynamic is fortissimo (ff). The right hand continues with chordal textures, while the left hand maintains its accompaniment.

marcato

This system covers measures five and six. The tempo is marked 'marcato', indicating a more pronounced and energetic feel. The right hand features more active melodic lines with accents, while the left hand accompaniment remains consistent.

This system covers measures seven and eight. The right hand continues with complex chordal patterns and melodic fragments. The left hand accompaniment provides a rhythmic foundation.

dimin. f rall. fz

This system covers measures nine and ten. The first measure is marked 'dimin.' (diminuendo). The second measure is marked 'f rall.' (fortissimo, rallentando). The system concludes with a double bar line and a final chord marked 'fz' (forzando).

TRIO.

*mf espress.*  
*(quasi Violoncello.)*

The first system of the Trio section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music begins with a rest in the upper staff and a melodic line in the lower staff. The dynamic marking *mf espress.* is placed above the first measure. The instruction *(quasi Violoncello.)* is written below the first measure of the lower staff.

The second system continues the musical piece with two staves. The upper staff features a melodic line with some chromaticism, while the lower staff provides a steady accompaniment. The dynamic and performance instructions from the first system are maintained.

The third system shows a change in the upper staff's melody, with some notes marked with 'x' to indicate specific fingerings or articulation. The lower staff continues its accompaniment. The dynamic *mf* is still present, and the instruction *rall.* appears at the end of the system.

The fourth system features a more active upper staff with a melodic line that includes some chromatic passages. The lower staff continues with a consistent accompaniment. The dynamic *mf* is clearly marked in the lower staff.

The fifth system concludes the Trio section on this page. The upper staff has a melodic line that ends with a flourish. The lower staff provides a final accompaniment. The instruction *rall.* is placed above the final measure of the upper staff.

First system of musical notation. The key signature is three sharps (F#, C#, G#). The music features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. A *rall.* (ritardando) marking is present in the middle of the system.

Second system of musical notation. It begins with a *ff* (fortissimo) dynamic marking in the left hand. The right hand has a series of chords. A *p* (piano) dynamic marking appears in the right hand towards the end of the system.

Third system of musical notation. It starts with a *delicatamente* (delicately) instruction. The right hand has a series of chords, some with a *p* dynamic. The left hand has a melodic line with a *ff* dynamic. The system ends with a *p staccato* marking in the right hand.

Fourth system of musical notation. It begins with an 8-measure rest in the right hand. The music is characterized by dense chordal textures in both hands. A *ff* dynamic marking is present in the right hand towards the end of the system.

Fifth system of musical notation. It begins with an 8-measure rest in the right hand. The music features dense chordal textures. A *ff* dynamic marking is present in the left hand, followed by a *dim.* (diminuendo) marking in the right hand.

Tempo I.

First system of musical notation. Treble and bass clefs. Key signature: two flats. Dynamics: *mf*. Includes slurs and accents.

*con pompa*

Second system of musical notation. Treble and bass clefs. Key signature: two flats. Dynamics: *ff*. Includes slurs and accents.

*a tempo*

*rall.*

Third system of musical notation. Treble and bass clefs. Key signature: two flats. Dynamics: *ff*. Includes slurs and accents.

*ff pesante*

Fourth system of musical notation. Treble and bass clefs. Key signature: two flats. Dynamics: *ff*. Includes slurs and accents.

*vivo brillante*

*ffz*

*ffz*

*ffz*

Fifth system of musical notation. Treble and bass clefs. Key signature: two flats. Dynamics: *ffz*. Includes slurs and accents.





# PERLES MUSICALES,

RECUEIL DE MORCEAUX DE SALON  
POUR PIANO.

No.								s.	d.
1.	S. NOSKOWSKI ... ..	Mazurka. Op. 23, No. 2...	...	...	...	...	...	4	-
2.	LUDWIG SCHYTTE ... ..	Berceuse ... ..	...	...	...	...	...	3	-
3.	E. DEL VALLE DE PAZ ... ..	Serenatelle alla popolare. Op. 66, No. 3	...	...	...	...	...	1	-
4.	S. NOSKOWSKI ... ..	Picador. Op. 27, No. 2 ... ..	...	...	...	...	...	3	-
5.	LUDWIG SCHYTTE ... ..	En Aval (Den Fluss hinab) ... ..	...	...	...	...	...	1	-
6.	S. NOSKOWSKI ... ..	Monologue. Op. 27, No. 3 ... ..	...	...	...	...	...	3	-
7.	E. PAUER... ..	Romance ... ..	...	...	...	...	...	1	-
8.	G. PFEIFFER ... ..	Le Rêve d'Endymion. Op. 117, No. 3	...	...	...	...	...	1	-
9.	SWAN HENNESSY ... ..	Study (Legato) ... ..	...	...	...	...	...	3	-
10.	LUDWIG SCHYTTE ... ..	La Nuit. Caprice ... ..	...	...	...	...	...	3	-
11.	ADOLF HENSELT ... ..	Petite Romance ... ..	...	...	...	...	...	1	-
12.	S. NOSKOWSKI ... ..	Dumka. Op. 29, No. 3 ... ..	...	...	...	...	...	3	-
13.	JEAN MARIE LECLAIR ... ..	Gavotta Graziosa from his Violin Sonata "Le Tombeau," transcribed by G. Jensen ... ..	...	...	...	...	...	2	6
14.	A. STRELEZKI ... ..	Barcarolle en La mineur ... ..	...	...	...	...	...	3	-
15.	A. LOESCHHORN ... ..	Etude mélodique. Op. 196, No. 2 ... ..	...	...	...	...	...	3	-
16.	A. HENSELT ... ..	Nocturne in E flat ... ..	...	...	...	...	...	3	-
17.	M. MOSZKOWSKI ... ..	Caprice in G ... ..	...	...	...	...	...	3	-
18.	MENDELSSOHN-BARTHOLDY ... ..	Prelude in E minor. Op. 35 ... ..	...	...	...	...	...	3	-
19.	XAVER SCHARWENKA ... ..	Impromptu. Op. 17 ... ..	...	...	...	...	...	4	-
20.	S. NOSKOWSKI ... ..	Humoreske. Op. 41 ... ..	...	...	...	...	...	4	-
21.	J. RHEINBERGER... ..	Jagdscene. Impromptu ... ..	...	...	...	...	...	4	-
22.	J. L. NICODÉ ... ..	Canzonette. Op. 13, No. 2 ... ..	...	...	...	...	...	3	-
23.	MAX PAUER ... ..	Walzer. Op. 7, No. 8 ... ..	...	...	...	...	...	3	-
24.	R. SCHUMANN ... ..	Fragment from "Kreisleriana" ... ..	...	...	...	...	...	3	-
25.	HALFDAN KJERULF ... ..	Scherzo, en Mi majeur ... ..	...	...	...	...	...	3	-
26.	CARL REINECKE ... ..	Ländler (Hans & Grete) ... ..	...	...	...	...	...	3	-
27.	EDOUARD SCHÜTT ... ..	Un peu coquette (Intermède). Op. 41, No. 7	...	...	...	...	...	3	-
28.	PERCY PITT ... ..	Etude Mignonne. Op. 4, No. 3 ... ..	...	...	...	...	...	3	-
29.	CHARLES WOOD ... ..	Characteristic Piece in Canon, in C. Op. 6, No. 4	...	...	...	...	...	3	-
30.	JEAN L. NICODÉ ... ..	Walzer. Op. 28, No. 1 ... ..	...	...	...	...	...	4	-
31.	ANTON STRELEZKI ... ..	Novelette, en Ré mineur ... ..	...	...	...	...	...	3	-
32.	A. LOESCHHORN... ..	Etude, en La bémol ... ..	...	...	...	...	...	3	-
33.	XAVER SCHARWENKA ... ..	Ungarisch. Op. 43, No. 6 ... ..	...	...	...	...	...	3	-
34.	MENDELSSOHN-BARTHOLDY ... ..	Lied ohne Worte. No. 42 ... ..	...	...	...	...	...	3	-
35.	R. SCHUMANN ... ..	Novelette. Op. 99, No. 9 ... ..	...	...	...	...	...	3	-
36.	AMINA GOODWIN ... ..	Toccata ... ..	...	...	...	...	...	4	-

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No.					s.	d.
37.	M. MOSZKOWSKI	...	...	Miniature in C	...	2 -
38.	EDVARD GRIEG	...	...	Minuet	...	3 -
39.	S. NOSKOWSKI	...	...	Scherzo. Op. 44, No. 2	...	3 -
40.	W. BARGIEL	...	...	Phantasiestück. Op. 32, No. 3	...	3 -
41.	EDOUARD SCHÜTT	...	...	En Campagne. Op. 41, No. 1	...	3 -
42.	C. REINECKE	...	...	Intermezzo	...	2 -
43.	R. KLEINMICHEL	...	...	Etude mélodique. Op. 57, No. 4	...	4 -
44.	N. W. GADE	...	...	Phantasiestück. Op. 31, No. 1	...	3 -
45.	A. STRELEZKI	...	...	Valse brillante	...	4 -
46.	C. MAYER	...	...	Grâce. Etude mélodique...	...	3 -
47.	J. BLUMENTHAL	...	...	La Stella del'arenella. Chanson Napolitaine...	...	3 -
48.	CORNELIUS GURLITT	...	...	Ein Sommernacht's Traum. (A Midsummer Night's Dream.) Op. 148, No. 5	...	3 -
49.	ARNOLD KRUG	...	...	Serenade. Op. 58, No. 6...	...	3 -
50.	W. STERNDALÉ BENNETT	...	...	Impromptu. Op. 12, No. 2	...	3 -
51.	M. MOSZKOWSKI	...	...	Miniature. Op. 28, No. 3	...	3 -
52.	ARNOLD KRUG	...	...	Norwegisch (Norwegian). Op. 58, No. 9	...	3 -
53.	N. W. GADE	...	...	Novellette. Op. 19, No. 9	...	3 -
54.	C. REINECKE	...	...	Goblins. Op. 147, No. 3	...	3 -
55.	C. DE CRESCENZO	...	...	Burletta. Op. 92	...	3 -
56.	C. GURLITT	...	...	Celandine. Op. 215, No. 5	...	3 -
57.	PERCY PITT	...	...	Ballade. Op. 20, No. 3	...	3 -
58.	OLIVER KING	...	...	Mazurek	...	3 -
59.	C. MAYER	...	...	Tarantella	...	3 -
60.	X. SCHARWENKA	...	...	Serenade	...	3 -
61.	W. BARGIEL	...	...	Album, No. 1 in F sharp minor	...	3 -
62.	ARNOLD KRUG	...	...	Italienische Barcarole	...	3 -
63.	G. BORCH	...	...	Chanson et Danse norvégienne	...	3 -
64.	E. HABERBIER	...	...	Chanson sans paroles	...	3 -
65.	N. W. GADE	...	...	Albumblatt in B flat	...	3 -
66.	R. KLEINMICHEL	...	...	Etude mélodique. Op. 57, No. 7	...	3 -
67.	A. C. MACKENZIE	...	...	Forester's Song	...	3 -
68.	A. RUBINSTEIN	...	...	Preghiera	...	3 -
69.	X. SCHARWENKA	...	...	Minuetto. Op. 62, No. 5	...	3 -
70.	A. STRELEZKI	...	...	Pastorella	...	3 -
71.	C. MAYER	...	...	Valse de Salon, in D	...	3 -
72.	PERCY PITT	...	...	Scène de Ballet	...	3 -

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BY COMPOSERS OF THE 19TH CENTURY;

*in Chronological Order.*

	<i>s.</i>	<i>d.</i>		<i>s.</i>	<i>d.</i>
<b>HECTOR BERLIOZ.</b> (1803-1869.)			<b>JOACHIM RAFF.</b> (1822-1882.)		
Danse des Sylphes de la Damnation de Faust. Transcrit par F. Liszt	4	—	Minuet	8	—
<b>F. MENDELSSOHN-BARTHOLDY.</b> (1809-1847.)			Romance	8	—
Andante con moto & Allegro vivace	3	—	L'Espiègle. Valse Impromptu	4	—
Scherzo in E minor	3	—	Ranz-des-Vaches	4	—
Andante (from 1st Concerto)	4	—	<b>C. REINECKE.</b> (1824.)		
Præludium in E minor	3	—	Mazurka	2	6
<b>F. CHOPIN.</b> (1809-1849.)			Phalènes, No. 3, in F	1	—
Valse in A flat	3	—	" " 4, in A flat	1	—
Præludium in D flat	2	6	<b>Th. KIRCHNER.</b> (1824.)		
Nocturne in G major	3	—	Albumblatt, in F	1	—
Polonaise in C sharp minor	3	—	Prelude, in D flat	3	—
<b>ROBERT SCHUMANN.</b> (1810-1856.)			<b>WOLDEMAR BARGIEL.</b> (1828-1897)		
Aufschwung (Soaring)	8	—	Élégie	2	6
Warum? (Why?)	1	—	Marcia Fantastica	3	—
Grillen (Whims)	1	—	Fantasiestück, in G	1	—
Promenade (from Carneval)	1	—	" " in C	3	—
Nachtstück (Night Vision)	1	—	" " in G	3	—
Novellette, No. 1, in F	4	—	<b>HANS VON BÜLOW.</b> (1830-1894.)		
Polonaise from "Papillons"	3	—	La Canzonatura. (Intermezzo Scherzoso)	3	—
Serenade	3	—	<b>A. RUBINSTEIN.</b> (1830-1894.)		
<b>W. TAUBERT.</b> (1811-1891.)			Impatience	4	—
Lays of Love, No. 1, in A flat	2	6	Valse (Allemagne)	4	—
" " 2, in B flat	1	—	Souvenir	3	—
" " 3, in D minor	3	—	Impromptu, in E flat	3	—
" " 4, in A major	1	—	Barcarolle, in G	4	—
Le printemps. Impromptu caractéristique	3	—	<b>J. BRAHMS.</b> (1833-1897)		
<b>VINCENZ LACHNER.</b> (1811-1893.)			Ballade, in D	3	—
Prelude and Toccata	5	—	Intermezzo	3	—
<b>F. LISZT.</b> (1811-1886.)			<b>Ad. JENSEN.</b> (1837-1879.)		
Consolations, Nos. 1 & 2, in E major	3	—	Barcarole	3	—
" " No. 3, in D flat	3	—	Berceuse	4	—
" " 5, in E major	2	6	Vom kommenden Frühling	8	—
Erk König (Erking), by F. Schubert. Transcription	4	—	Stille Liebe	1	—
A Dream of Love (Liebestraum) Nocturne	4	—	<b>J. RHEINBERGER.</b> (1839.)		
<b>FERDINAND HILLER.</b> (1811-1885.)			Die Jagd, Impromptu	3	—
Andante	3	—	Serenata	3	—
Marcia elegiaca	3	—	Wanderlied	3	—
Zur Guitarre. Impromptu	3	—	<b>P. TSCHAIKOWSKY.</b> (1840-1893.)		
<b>S. THALBERG.</b> (1812-1871.)			Mazurka de Salon	3	—
Andante	4	—	Chant sans Paroles	3	—
La Cadence	3	—	Nocturne	3	—
Nocturne, in A flat	3	—	Chanson Triste	1	—
<b>RICHARD WAGNER.</b> (1813-1883.)			<b>ANTON DVORAK.</b> (1841.)		
Albumblatt, in C	3	—	Élégie. (Dumka)	3	—
Romance from Tannhäuser, "O du mein holder Abendstern."	3	—	<b>EDVARD GRIEG.</b> (1843.)		
Transcription by F. Liszt	3	—	Albumblad	1	—
Grosser Kriegsmarsch aus Rienzi (War March)	3	—	Andante	3	—
<b>A. HENSELT.</b> (1814-1889.)			Minuet	3	—
Frühlingslied (Chanson de Printemps)	4	—	<b>HERMANN SCHOLTZ.</b> (1845.)		
Si Oiseau j'étais! Etude	3	—	Albumblatt, in E	1	—
Wiegenlied (Berceuse)	3	—	" " in F	1	—
<b>ROBERT VOLKMANN.</b> (1815-1883.)			" " in D	1	—
Unter der Linde	4	—	<b>XAVER SCHARWENKA.</b> (1850.)		
Blumenstück	3	—	Impromptu	3	—
Lied vom Helden	1	—	Polnischer Tanz, No. 7	3	—
<b>W. STERNDALÉ BENNETT.</b> (1816-1875.)			Andante, in E minor	3	—
3 Musical Sketches. Op. 10. (The Lake, The Mill Stream, and The Fountain)	5	—	Nocturne	3	—
<b>NIELS W. GADE.</b> (1817-1890.)			<b>J. L. NICODÉ.</b> (1853.)		
Im Blumengarten (In the Flower Garden)	3	—	"First Meeting" from "Ein Liebesleben." Op. 22	2	6
Frühlingsblume (Spring Flower) in D major	3	—	"Ardent Longing" from the same	1	—
Volkstanz, in G	4	—	"Zwiesgespräch" from the same	1	—
<b>Ch. GOUNOD.</b> (1818-1893.)			Souvenir de Schumann. Op. 6, Liv. I.	5	—
Danse des Bacchantes	4	—	Canzonette from "Danses et chansons nationales Italiennes." Op. 13	3	—
			<b>M. MOSZKOWSKI.</b> (1854.)		
			Miniature	3	—
			Menuet	4	—
			Tarantelle	4	—
			Barcarolle	4	—

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# Concert-Programme

## MUSIC

### Pianoforte.

No.		s.	d.	No.		s.	d.
1.	BACH. Prelude and Fugue, in E min., for the Organ. Arr. by Max Reger	4	-	24.	SCHARWENKA. X. Erzählung am Klavier. Op. 5, No. 2 ...	4	-
2.	----- Toccata and Fugue, in D minor, for the Organ. Arr. by Max Reger	4	-	25.	----- Minuet in B flat. Op. 18 ...	4	-
3.	BARNETT, J. F. The Spinning Wheel...	4	-	26.	----- Staccato Study in E flat. Op. 27, No. 3 ...	4	-
4.	CHOPIN, F. Etude de Concert (en Tierces) d'après la Valse en Ré bémol. Arr. par L. E. Bach ...	4	-	27.	----- 2nd Polonaise, in F minor. Op. 42	4	-
5.	GOODWIN, AMINA. Toccata ...	4	-	28.	----- Thème et Variations. Op. 48...	5	-
6.	HENSELT, A. Si oiseau j'étais, à toi je volerais ...	2	-	29.	SCHUMANN, R. March in E flat. Op. 76	3	
7.	LISZT, FRANZ. 2de Rhapsodie Hongroise	5	-	30.	----- Study in A flat (from Six Studies for Pedal Piano. Op. 56) ...	3	-
8.	----- Ständchen (Schubert) ...	3	-	31.	SCHÜTT, EDOUARD. Un peu coquette. Op. 41, No. 7 ...	3	-
9.	----- Erlking (Schubert) ...	3	-	32.	STRELEZKI, A. Etincelle. Etude de Salon	4	-
10.	MOSZKOWSKI, M. Scherzino. Op. 18, No. 2	3	-	33.	WEBER. Moto perpetuo from Sonata, Op. 24, arranged as a study in double notes by Max Pauer...	4	-
11.	----- Polonaise. Op. 17, No. 1 ...	4	-	34.	BACH, J. S. Prelude & Fugue, in D maj., for Organ. Arranged by Max Reger	4	-
12.	----- Menuet. Op. 17, No. 2 ...	4	-	35.	RACHMANINOFF, S. Valse	3	-
13.	----- Les vagues. Concert Study ...	4	-	36.	KÖHLER, B. Scherzo ...	4	-
14.	----- Il Lamento ...	4	-	37.	KUHLAU, F. Allegro burlesco from Sonata, Op. 88, No. 3. Arranged by Max Reger...	3	-
15.	NICODÉ, J. L. Tarantelle. Op. 13, No. 1	4	-	38.	ARENKY, A. Intermezzo. Op. 36, No. 12.	3	-
16.	----- Canzonette. Op. 13, No. 2 ...	3	-	39.	RACHMANINOFF, S. Polichinelle ...	4	-
17.	----- Variations et Fugue sur un thème original. Op. 18 ...	6	-	40.	ARENKY, A. Le Ruisseau dans la forêt	4	-
18.	NOSKOWSKI, S. Cracovienne mélancolique...	4	-	41.	LIEBLING, GEORG. Concert-Menuett. Op. 17	4	-
19.	----- Espiègle. Op. 29. No. 2	4	-	42.	----- Tarantella. Op. 25 ...	4	-
20.	PAUER, MAX. Walzer. Op. 4 ...	4	-	43.	KULLAK, TH. Perles d'écume. Fantaisie-Etude. Op. 37 ...	4	-
21.	PIECZONKA, A. Grand Polonaise héroïque	4	-				
22.	RACHMANINOFF, S. Prelude ...	3	-				
23.	RHEINBERGER, J. Jagdscene. Impromptu	4	-				

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