

Dedicated to ED. GREENLAND, Brooklyn, E. D.

THE WIDOW NOLAN'S GOAT

AS SUNG IN

ED. HARRIGAN'S
NEW PLAY,

"SQUATTER SOVEREIGNTY,"

EMBRACING

The Forlorn Old Maid—Duett.
Miss Brady's Piano Fortay.
Paddy Duffy's Cart.

The Widow Nolan's Goat.
The McIntyres.
The Maguires.

WORDS BY

ED. HARRIGAN,

MUSIC BY

DAVE BRAHAM.

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New York:

→* WM. A. POND & CO., *←

23 UNION SQUARE.

CHICAGO MUSIC Co., 152 STATE STREET, CHICAGO.

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THE WIDOW NOLAN'S GOAT.

As sung in Edward Harrigan's Comic Play "SQUATTER SOVEREIGNTY."

Words by Ed. Harrigan.

Music by Dave Braham.

The piano introduction consists of two staves, treble and bass clef, in a key of two sharps (D major) and a 6/8 time signature. It features a series of chords and melodic lines that set the mood for the song.

The vocal melody line is written on a single treble clef staff. It begins with a key signature of two sharps and a 6/8 time signature. The melody is characterized by a mix of eighth and quarter notes, with some rests.

1 Oh, I'm a lone wid - dy, me - self and my daughter; We live in a house where there's
 2 Wid hor - ses he slept ev' - ry night in the sta - ble; He'd rise in the morn at the
 3 His whiskers were long like the Wan - der - ing Jew man; He ate up old hoop-skirts, news-
 4 He'd fight like a troop - er; his horns were like sa - bers; He'd bate all the goats for so
 5 His white hairs were silk - en, they hung long and droop - ing; He trav - eled some time with Mike

The piano accompaniment for the first part of the song consists of two staves, treble and bass clef. It provides a harmonic and rhythmic foundation for the vocal line, using chords and moving lines in both hands.

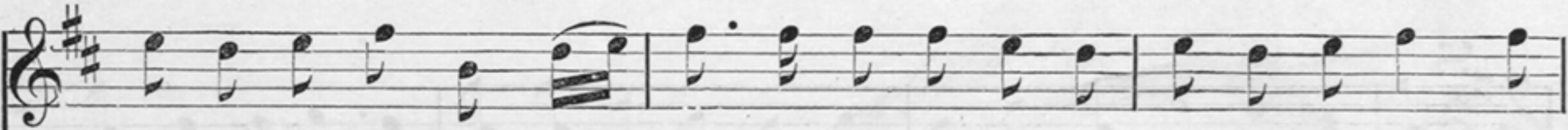
The vocal melody line continues on a single treble clef staff. It maintains the same key signature and time signature as the first part, with a similar melodic style.

wel - come ga - lore; My hus - band he for - mal - ly car - ried up mor - tar From the
 break o' the day; When break - fast was rea - dy he'd come to the ta - ble; Sure I
 pa - pers and rags; When a kid he be - longed to young Ma - ry Ann Doo - lan; He would
 ma - ny miles round; Sure he'd butt at a stranger, butt nev - er a neighbor; Sure they
 Rea - gan's Big Nan; If a child in the neighbor - hood took on a crooping, He'd

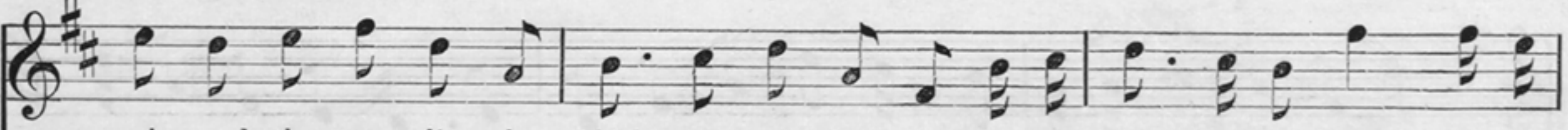
The piano accompaniment for the second part of the song consists of two staves, treble and bass clef. It continues the harmonic and rhythmic support for the vocal line.



ground to the third or fourth floor; When he died he will'd o - ver the
 nev - er could drive him a - way; He could butt down a fence oh so
 skip and sleep out on the flags; 'Twas a blast from the quar - ry struck
 could not take him to the pound; Oh, his right name was Wil - ly, but
 halt and he'd gaze like a man; All the dogs and the cats sure they'd



land and the shan - ty; His pipe and his stick, and his frieze o - ver - coat; The
 gen - tle and ai - sy; He'd stand near the pond for to see the ducks float; He'd
 him on the shoul - der The morn - ing my hus - band went out for to vote; He
 I called him Bil - ly; He was my com - pan - ion; on him sure I'd doat; So
 nev - er come near him; Wid his horns he would puck them a ter - ri - ble smote; The



pig and the gos - lins, the chick - ens so ban - ty, And his }
 climb o'er the hills, sure he nev - er was la - zy; My own }
 laid sick a - bed from the fall of the boul - der Did my } fa - vor - ite pet, Oh, my
 fond of sun - flow - ers and daf - fy - down - dil - lies Was my }
 long years and days it took me for to rear him, Oh, my }



buck Bil - ly Goat. Oh, oh, oh, oh, oh, hone; Come

back to my bo - som, my own dar - ling Bil - ly, Oh, oh, oh, oh

hone; My fa - vor - ite pet, oh my buck Bil - ly Goat.

tr *tr* *f* *Sym.* *f*