

HAUL AWAY JOE.



Way, haul a-way ; O, haul away, my Rosey, Way, haul a-way ; O, haul a-way, Joe.

And another :—

JOHNNY BOKER.



Oh do, my Johnny Boker, Come rock and roll me over, Do, my Johnny Boker, do.

In both of these, the emphasis and the pull come at the last word of the chorus: "Joe" and "do," as they end the strain put a severe strain on the rope.

In the second set of working songs, I would place those that are used in long hoists, or where so large a number of pulls is required that more frequent exertion must be used, than is called for by the first set, lest too much time be

occupied. The topsail halyards call most frequently for these songs. One of the most universal, and to my ear the most musical of the songs, is "Reuben Ranzo." A good shantyman who with fitting pathos recounts the sorrows of "poor Reuben" never fails to send the topsail to the masthead at quick notice, nor to create a passing interest in the listener to the touching melody:—

REUBEN RANZO.



Oh, poor Reuben Ranzo, *Ranzo*, boys, *Ranzo!* Oh, poor Reuben Ranzo, *Ranzo*, boys, *Ranzo!*

Oh, Reuben was no sailor,  
 He shipped on board of a whaler,  
 He could not do his duty,  
 The captain was a bad man,

Chorus, and repeat with chorus.  
 Chorus, &c.  
 Chorus, &c.  
 Chorus, &c.

He put him in the rigging,  
 He gave him six and thirty,  
 Oh, poor Reuben Ranzo.

Chorus, &c.  
 Chorus, &c.  
 Chorus, &c.

In this song the pulls are given at the first word "Ranzo" in the chorus, sometimes at its next occurrence in addition.

Of all the heroines of deck song Sally Brown's name is most frequently utter-

ed, and a lively pull always attends it. She figures in several of these; one has as its chorus "Shantyman and Sally Brown." But it is used more frequently, I think, in connection with the song:—