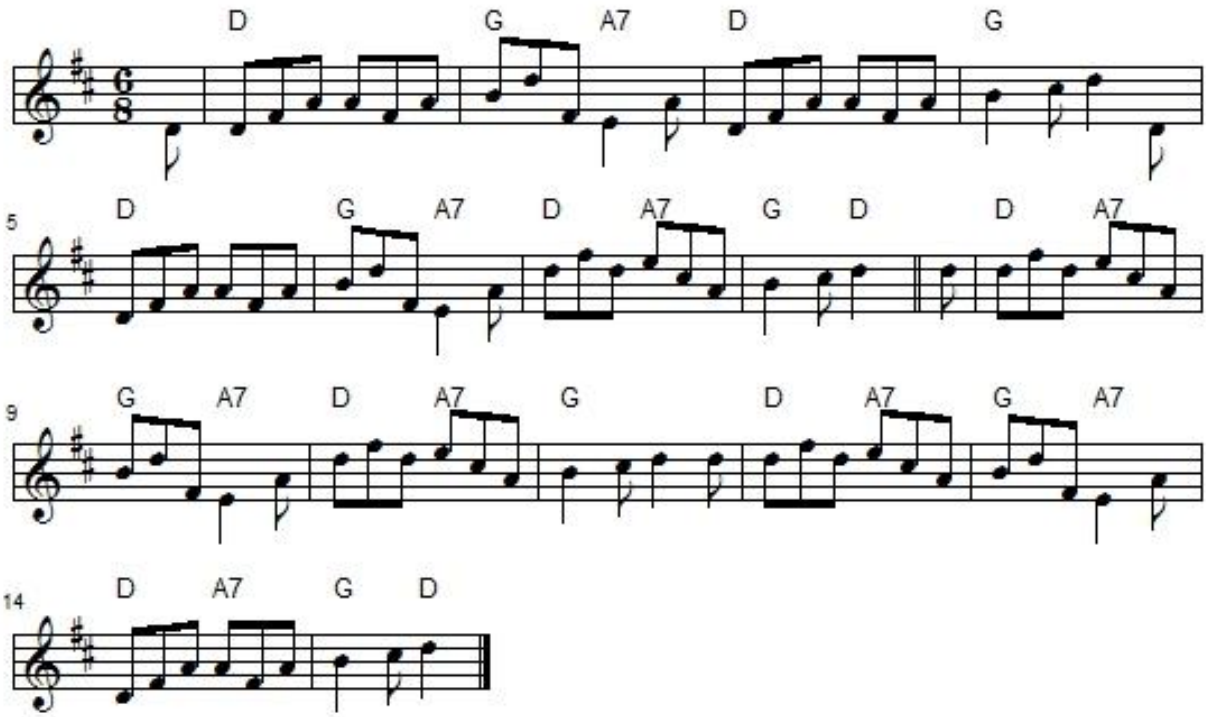
Over the Water to Charlie



1. Come boat me o'er, come ferry me o'er,
   Come boat me o'er tae Charlie.
   I'd hear the call once, but never again,
   Tae carry me over tae Charlie.
   Chorus:
   We'll over the water, we'll over the sea,
   We'll over the water tae Charlie.
   Come weel, come woe, we'll gather and go
   And live or die with Charlie.

2. I lo'e weel my Charlie's name,
   Tho' some there be abhor him:
   But O, to see auld Nick gaun hame,
   And Charlie's faes before him!
   Chorus

3. I swear by moon and stars sae bright,
   And sun that shines sae dearly,
   If I had twenty-thousand lives
   I'd gie them all for Charlie.
   Chorus

4. Once I had sons, but now I've gat nane,
   I've treated them all sae sairly.
   But I would bear them all again,
   And lose them all for Charlie
   Chorus

"Over the Water to Charlie" is a Scottish Jacobite song in 6/8 time and D major.
Though the title stems from the Jacobite era, the tune is older and has had many names such as "Charley Over the Water", "Over the Water", "Wishaw's Delight" and others.
The Jacobite rising of 1745, also known as the Forty-five Rebellion or simply the '45, in Scottish Gaelic: *Bliadhna Theàrlaich* (The Year of Charles), was an attempt by Charles Edward Stuart (the Young Pretender or Bonnie Prince Charlie) to regain the British throne for his father, James Francis Edward Stuart (the Old Pretender).
It took place during the War of the Austrian Succession, when the bulk of the British Army was fighting in mainland Europe and was the last in a series of revolts that began in 1689, with major outbreaks in 1708, 1715 and 1719. The uprising ended at the Battle of Culloden on April 16th, that lasted less than an hour and ended in a decisive government victory.
Early printings of the tune can be found in Oswald's **Caledonian Pocket Companion book 4**, (1752), the **Gillespie Manuscript of Perth** (1768), Jonathan **Fentum's Compleat Tutor for the German Flute** (London, 1766), and Robert Bremner's **1757 collection**.
A three-verse version exists in the **Scots Musical Museum** (1788) and it appears in Hogg's **Jacobite Relics** (early 1800's).
There are many variations of the melody, normally jigs. One example is included in this collection.
The song version was recorded by The New Golden Ring group on **Five Days Singing, vol II**.