

**Sandy River**  
Traditional  
Based on the fiddling of Marcus Martin

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C (D) G (A) Rights reserved

G (A)

2/4  
2 → 5 | 0 2 0 | 0 0 0 2 | 0 2 3 0 2 →

D7 (E7)

G (A)

C (D)

G (A)

5 0 0 0 0 0 0 0 0 0 2 0 0 0 0 2 0 0 0 0 2 3 0 0 2 →

D7 (E7)

G (A)

C (D)

G (A)

9 0 0 0 0 0 0 0 0 0 2 0 0 0 0 2 0 0 0 0 2 3 0 0 2 →

1. D7 (E7) G (A)

13 0 0 0 0 0 0 0 0 0 0 2 0 0 7 0 7 0 0 7 0 9 0 9 0 9

D7 (E7)

G (A)

17 0 7 0 7 0 0 0 0 0 7 0 7 0 0 7 0 7 0 0 7 0 9 7 → 9 0 0 9 0 9 0 9

D7 (E7)

G (A)

21 0 7 0 7 0 0 0 0 0 7 0 7 0 0 7 0 7 0 0 7 0 9 7 → 9 0 0 9 0 9 0 9

25 D7 (E7) G (A)

29 D7 (E7) G (A) C (D) G (A)

33 D7 (E7) G (A) C (D) G (A)

37 D7 (E7) G (A)

41 D7 (E7) G (A)

45 D7 (E7) G (A)

49 D7 (E7) G (A) | 2. D7 (E7) G (A)

the Library of Congress. Marcus played the tune in a variation of the open "Cross Tuning," with the first string lowered to C# (aEAEC#), generally called Calico Tuning, after another tune where Marcus utilizes the unusual tuning. he was folklorist Bascom Lamar Lunsford's favorite fiddler, for years opening Lunsford's Mountain Dance and Folk Festival, held annually in Asheville, North Carolina. Martin learned to play the fiddle from his father, Nathaniel "Rowan" Martin, who was half Cherokee.