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RINGCRAFT  
MARTELLATO & MARTELLATO LIFT

Michael Mazzatenta

Scored for Handbells (2-3 Octaves)

# RingCraft

*Building Technique through Music*

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Martellato and Martellato Lift

*by Michael Mazzatenta*

REPRODUCIBLE



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# RingCraft

## *Building Technique through Music*

### Martellato and Martellato Lift (Mart and Mart Lift)

*By Michael Mazzatenta*

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*Titles can be learned in any order. They are offered here in the suggested progression.*

*To accommodate 2- and 3-octave groups, the pieces have been written so that you simply play the bells you have in your ensemble. 2-octave choirs will be playing a satisfying musical piece without the higher or lower notes that 3-octave groups add.*

#### Recommended Bell Assignments

2 Octaves (8 ringers). From low to high, each ringer is assigned 2 consecutive notes; except for the highest ringer, who is assigned only 1 note (G6)

3 Octaves (11 ringers). From low to high, each ringer is assigned 2 consecutive notes.

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## General Instructional Guidelines for RingCraft: Martellato & Martellato Lift

Music in this collection is rated Level 1, indicating no division of the beat. Counting is of paramount importance in bell ringing. Count and clap every piece before playing. Use 1-1-1-1 for four quarter notes, 1-2 for half notes, 1-2-3 for dotted half notes, and 1-2-3-4 for whole notes. Once this is secure, move to 1-2-3-4 counting in each measure.

Rests are equally important. Damp bells precisely on the rest. It is recommended to begin with slow practice, under the marked tempo, and to count out loud. If there are areas that need extra rehearsal, isolate and drill those measures separately.

An elementary level of pitch recognition is essential for ringing handbells. If needed, spend time teaching note names on the music staff. Good ringing begins with music literacy.

This collection introduces voicing: two voices may be placed on the same staff and rung simultaneously. The duration of each voice is determined by stem direction. Durations are not additive, but simultaneous. When specific techniques are indicated above or below a note, the technique applies only to the notes with the same stem direction. Notes with the opposite stem direction are unaffected unless specifically instructed otherwise.

### Primary Technique: Martellato

Martellato, or “mart” for short, is indicated by the symbol ▼. From the 2025 *HMA Handbell & Handchime Notation Guide*: “...the handbell is sounded by holding it by the handle and gently striking the full body of the handle horizontally on a properly padded table.” It is considered a stopped technique for handbells, creating a more percussive sound.

### Secondary Technique: Martellato Lift

Martellato Lift, or “mart lift,” is indicated by the symbol ▼↑. Mart lift “indicates a martellato followed by immediately lifting the handbell to allow the sound to continue. Handbells struck in this manner are not damped unless indicated.”

With both mart techniques, care must be taken to strike gently on the table. Striking too forcefully could damage the bell, the table, or your hand. The bell should be raised only a few inches above the table to execute a safe, effective, and musical mart. This also ensures the bell is played on time. Directors should emphasize that marts be practiced across the full range of dynamic levels. The mart and mart lift may be played on single notes or on all notes of a chord. The mart and mart lift symbols apply to all notes connected to the same stem.

## “Opening March”

This piece focuses on playing chords together as precisely as possible. Most of the mart chords fall on beat 3, followed by a rest on beat 4. This allows ringers to hear the effect of the mart and prepare their notes for the next measure. Measures 9, 11, and 27 are exceptions to this pattern. In these measures, chords are first rung and then mated consecutively without rests. Consider ringing these chords closer to the table to keep notes in rhythm and to guard against slamming bells into the table.

## “Spiritual Song”

This spiritual helps ringers use marts in a rhythmic accompaniment role. The melody is accompanied by mated chords in measures 1-3 and 17-19. In addition, measures 7 and 23 feature four full chords that are consecutively mated; remember to keep bells close to the table in these measures.

## “Bring a Torch, Jeannette, Isabella”

This traditional French Christmas carol focuses on leading ringers to mart as part of a waltz rhythm pattern. This pattern appears in measures 5-10 and measure 13, with marts on beats 2 and 3. These marts apply only to the stems-down notes in the treble clef and the stems-up notes in the bass clef. The voice-leading line from measure 18 to 19 shows that the melody is soloed in the bass clef through measure 20.

## “Right-Left Etude”

This Etude guides ringers to mart with alternating hands while introducing the mart lift technique. Measures 11-12 and 17-20 develop coordination with alternating hands; isolate and drill these as exercises. Measures 22-23 introduce the mart lift technique. After the lift, these bells continue to ring (LV) and are not damped until the downbeat of measure 24 unless the note re-rings (A4, A5, D6). Consecutive mart lifts with notes moving across the table add an interesting visual element to the piece.

## “Blues in G”

This blues number provides space to learn how to mart for rhythmic emphasis, like a drummer or bass player in a jazz band. Voice-leading lines outline a typical bass line for a blues song. An optional repeat may be added if desired—from the end of measure 28 back to measure 5. This is the final piece of the collection. Have fun with it.

**You can listen to “Bring a Torch, Jeannette, Isabella” and “Blues in G” by following the QR codes or URL.**



“Bring a Torch, Jeannette, Isabella”  
[bit.ly/ringcraft-torch](https://bit.ly/ringcraft-torch)



Blues in G  
[bit.ly/ringcraft-blues](https://bit.ly/ringcraft-blues)

# Opening March

for Handbells (2 or 3 Octaves)

Focus: *Marting chords together as precisely as possible, followed primarily by rests.*

2 or 3 octaves  
Handbells used: 15, (22)

2 octave choirs omit notes in ( ).

Michael Mazzatenta

Steady, ♩ = 92

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Musical notation for measures 14-18. Measure 14 includes a dynamic marking of *mf*. The score features a treble and bass clef with various chordal textures and melodic lines.

Musical notation for measures 19-22. The score continues with complex chordal structures in both hands.

Musical notation for measures 23-27. Measure 25 includes a dynamic marking of *f*. The notation shows intricate chordal patterns and melodic fragments.

Musical notation for measures 28-32. Measure 31 includes a dynamic marking of *rit.*. The piece concludes with a final cadence in measure 32.

# Spiritual Song

for Handbells (2 or 3 Octaves)

Focus: *Marting* in a rhythmic accompaniment role, as well as marting full chords together.

2 or 3 octaves  
Handbells used: 15, (22)

optional

2 octave choirs omit notes in ( ).

**Expressive,** ♩ = 100

Michael Mazzatenta

1 2 3 4

5 6 7 8

9 10 11 12

*f*

*mf*

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Musical score for measures 13-17. The piece is in G major (one sharp). Measures 13-14 feature a treble clef with a wavy line and a bass clef with a single note. Measures 15-16 feature a treble clef with a complex chordal texture and a bass clef with a single note. Measure 17 features a treble clef with a single note and a bass clef with a complex chordal texture. A dynamic marking of *f* is present in measure 17.

Musical score for measures 18-22. Measures 18-19 feature a treble clef with a single note and a bass clef with a complex chordal texture. Measures 20-21 feature a treble clef with a complex chordal texture and a bass clef with a single note. Measure 22 features a treble clef with a complex chordal texture and a bass clef with a single note.

Musical score for measures 23-27. Measures 23-24 feature a treble clef with a complex chordal texture and a bass clef with a complex chordal texture. Measures 25-26 feature a treble clef with a complex chordal texture and a bass clef with a single note. Measure 27 features a treble clef with a complex chordal texture and a bass clef with a single note.

Musical score for measures 28-32. Measures 28-29 feature a treble clef with a complex chordal texture and a bass clef with a single note. Measures 30-31 feature a treble clef with a complex chordal texture and a bass clef with a single note. Measure 32 features a treble clef with a complex chordal texture and a bass clef with a single note. A dynamic marking of *molto rit.* is present in measure 31.

# Bring a Torch, Jeannette, Isabella

for Handbells (2 or 3 Octaves)

Focus: Marting as part of a waltz rhythm pattern, as well as marting full chords together.

2 or 3 octaves  
Handbells used: 15, (22)

optional

2 octave choirs omit notes in ( ).

French carol, 17th cent.  
Michael Mazzatenta

Lilting, ♩ = 108

1 2 3 4

5 6 7 8

9 10 11 12

*f*

*mf*

*f*

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Musical notation for measures 13-17. The system consists of two staves (treble and bass clef) with a brace on the left. Measure numbers 13, 14, 15, 16, and 17 are indicated above the treble staff. Measure 15 features a downward-pointing triangle above the staff. Measure 17 features three downward-pointing triangles above the staff.

Musical notation for measures 18-22. The system consists of two staves. Measure numbers 18, 19, 20, 21, and 22 are indicated above the treble staff. Measure 19 features a dynamic marking of *mf* above the staff. Measure 21 features a dynamic marking of *f* below the staff. Measure 22 features a dynamic marking of *f* below the staff. A large watermark "Preview Only" is overlaid diagonally across the page.

Musical notation for measures 23-27. The system consists of two staves. Measure numbers 23, 24, 25, 26, and 27 are indicated above the treble staff. Measure 26 features a dynamic marking of *f* below the staff. Measure 27 features a downward-pointing triangle above the staff.

Musical notation for measures 28-32. The system consists of two staves. Measure numbers 28, 29, 30, 31, and 32 are indicated above the treble staff. Measure 30 features a dynamic marking of *f* below the staff. Measure 32 features a dynamic marking of *f* below the staff. The system concludes with a double bar line.

# Right-Left Etude (Welcome the Day)

for Handbells (2 or 3 Octaves)

Focus: Alternating right hand and left hand marts, as well as introducing the mart lift technique.

2 or 3 octaves

Handbells used: 15, (22)

optional

optional

2 octave choirs omit notes in ( ).

Michael Mazzatenta

Stately, ♩ = 112

1 2 3 4

5 6 7 8

9 10 11 12 13

*f*

*mf*

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Musical notation for measures 14-18. Measure 14: Treble clef, key signature of one sharp (F#), two chords. Bass clef, two chords. Measure 15: Treble clef, chords with downward arrows and accents. Bass clef, chords with downward arrows and accents. Measure 16: Treble clef, chords with downward arrows and accents. Bass clef, chords with downward arrows and accents. Measure 17: Treble clef, chords with downward arrows and accents. Bass clef, chords with downward arrows and accents. Measure 18: Treble clef, chords with downward arrows and accents. Bass clef, chords with downward arrows and accents. Dynamics: *f* (measures 16-17), *mf* (measures 17-18).

Musical notation for measures 19-23. Measure 19: Treble clef, chords with downward arrows and accents. Bass clef, chords with downward arrows and accents. Measure 20: Treble clef, chords with downward arrows and accents. Bass clef, chords with downward arrows and accents. Measure 21: Treble clef, chords with downward arrows and accents. Bass clef, chords with downward arrows and accents. Measure 22: Treble clef, chords with downward arrows and accents. Bass clef, chords with downward arrows and accents. Measure 23: Treble clef, chords with upward arrows and accents. Bass clef, chords with upward arrows and accents. Dynamics: *f* (measures 20-21), *LV* (measures 22-23).

Musical notation for measures 24-28. Measure 24: Treble clef, chords with downward arrows and accents. Bass clef, chords with downward arrows and accents. Measure 25: Treble clef, chords with downward arrows and accents. Bass clef, chords with downward arrows and accents. Measure 26: Treble clef, chords with downward arrows and accents. Bass clef, chords with downward arrows and accents. Measure 27: Treble clef, chords with downward arrows and accents. Bass clef, chords with downward arrows and accents. Measure 28: Treble clef, chords with downward arrows and accents. Bass clef, chords with downward arrows and accents. Dynamics: *R* (measure 24).

Musical notation for measures 29-32. Measure 29: Treble clef, chords with downward arrows and accents. Bass clef, chords with downward arrows and accents. Measure 30: Treble clef, chords with downward arrows and accents. Bass clef, chords with downward arrows and accents. Measure 31: Treble clef, chords with downward arrows and accents. Bass clef, chords with downward arrows and accents. Measure 32: Treble clef, chords with downward arrows and accents. Bass clef, chords with downward arrows and accents. Dynamics: *rit.* (measure 31).

# Blues in G

for Handbells (2 or 3 Octaves)

Focus: *Marting* for rhythmic emphasis; like a drummer or bassist in a jazz band.

2 or 3 octaves  
Handbells used: 15, (22)

optional

2 octave choirs omit notes in ( ).

Michael Mazzatenta

Energetic, ♩ = 110

1 2 3 4

5 6 7 8

9 10 11 12

Preview Only

Musical notation for measures 13-17. The system consists of two staves, Treble and Bass clef, with a key signature of one sharp (F#). Measure 13 shows a complex chordal texture in the treble with a descending line in the bass. Measure 14 features a large chord in the treble and a bass line with a descending eighth-note pattern. Measures 15-17 continue with dense chordal textures and rhythmic patterns, including some notes with downward-pointing triangles.

Musical notation for measures 18-22. The system consists of two staves, Treble and Bass clef, with a key signature of one sharp (F#). Measures 18-22 show a continuation of the dense chordal textures and rhythmic patterns from the previous system, with various articulation marks and downward-pointing triangles.

Musical notation for measures 23-27. The system consists of two staves, Treble and Bass clef, with a key signature of one sharp (F#). Measures 23-27 continue the musical development, featuring complex chordal textures and rhythmic patterns, with some notes marked with downward-pointing triangles.

Musical notation for measures 28-32. The system consists of two staves, Treble and Bass clef, with a key signature of one sharp (F#). Measures 28-32 conclude the piece, showing a final cadence with dense chordal textures and rhythmic patterns, ending with a double bar line.



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