

Drew Sperry

**Immiscible Globules**  
for Percussion Quartet

(2026)

- Full Score -

# Perusal Score

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# Immiscible Globules

for Percussion Quartet

2026

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Special thanks to Sean Lawlor for his guidance in the process of writing this piece.

## Instrumentation

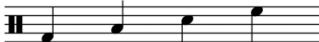
- Percussion 1
  - 4 Terracotta Flower Pots of the following sizes: 6", 6.7", 8", 10" (not shared)
  - Required beaters: wire brushes, medium cord mallets
- Percussion 2
  - Crotales (2 octaves)
  - 5 Tom-Toms (low, med.-low, med., med.-high, high)
  - Required beaters: brass mallets, bass bow, wire brushes, hard rubber mallets, snare sticks
- Percussion 3
  - Vibraphone
  - Snare Drum
  - Required beaters: medium cord mallets, bass bow, snare sticks
- Percussion 4
  - 2 Terracotta Flower Pots of the following sizes: 8", 10" (not shared)
  - 5 Temple Blocks and 2 Wood Blocks
    - Referred to simply as "Blocks" in the score.
    - Both Wood Blocks must be pitched higher than the highest Temple Block so that all together, there are seven blocks of increasing register.
  - Required beaters: medium cord mallets

## Percussion Key

Flower Pots

10" 8" 6.7" 6"

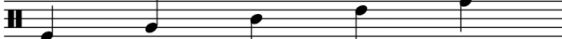
Percussion 1



Tom-Toms

Low Med.-Low Med. Med.-High High

Percussion 2




Flower Pots

10" 8" 6.7" 6"

Blocks

Low Med.-Low Med. Med.-High High High Very High

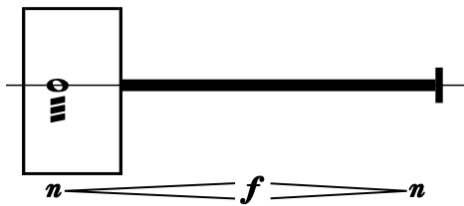
Percussion 4



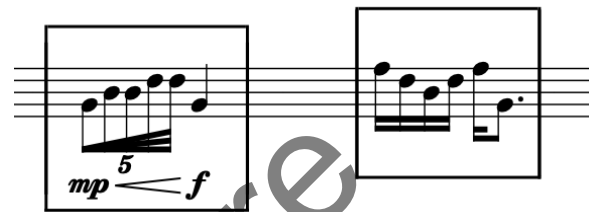
## Performance and Notation Guide

### General Notes

- This piece includes an extensive section written using aleatoric box notation (Rehearsal Letters A – F). The timing of boxed musical events should be relative to their visual spacings indicated in the score. Boxes with no continuation lines should only be performed once, while boxes with continuation lines should be continually repeated without pause for the relative duration of the continuation line. Empty space between boxes indicates silence for the relative duration of the empty space.



Aleatoric box with a continuation line.

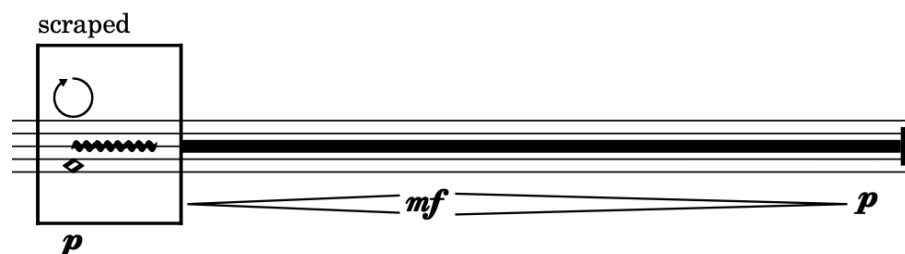


Aleatoric boxes with no continuation lines and empty space (silence) between them.

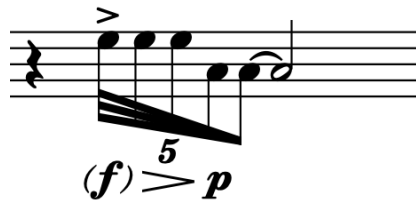
- Diamond-shaped noteheads indicate that the regular beating spot of the instrument should be scraped with wire brushes at the indicated dynamic level. Adhere to written rhythms if specified.



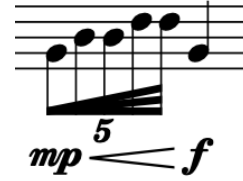
- Diamond-shaped noteheads with circular arrow notations indicate that the regular beating spot of the instrument should be scraped in a continuous circular motion, creating a washy sound without clear rhythm or pulse. Circular scrapes may be completed on the inside of flower pots rather than on the regular beating spot if desired by the performer.



- Feathered beams indicate a gradual ritardando or accelerando through the rhythmic duration of a figure. If multiple beams condense into a single beam, the figure is to be performed with a ritardando. If a single beam expands into multiple beams, the figure is to be performed with an accelerando.



Feathered beam (ritardando)



Feathered beam (accelerando)

- Laissez-vibre ties indicate that a sound should be sustained for as long as the sound will ring naturally unless otherwise indicated.



## Instrument-Specific Notes

### Flower Pots

- For ease of performance and optimal sound, flower pots should be arranged vertically away from the player on a carpeted surface such as a table lined with carpet/fabric or a trap table.
- X-shaped noteheads in the flower pot parts indicate that the performer should perform the music with the butt-end of the mallets they are using on the rims of the flower pots. The sound will naturally be less resonant, but don't make any effort to make the sound drier than it already is. This notation is cancelled by a return to regular noteheads.

### Vibraphone

- When indicated that the resonators should be turned on, the vibrato speed should be set very slow to create the most resonant sound possible.
- Pedal markings indicate when the pedal must be employed by the performer. When the pedal is not indicated, the performer is free to use the pedal as they see fit so long as the notated articulations are adhered to.

- Vibraphone pitch bends are indicated by a “fall” (a short line curved downwards) attached to the notehead. In this piece, pitch bends will always be in the downward direction and should never go beyond the interval of a major second.



### Snare Drum

- X-shaped noteheads in the snare drum part indicate that the performer should perform the music by striking the rim of the drum rather than the head. This notation is cancelled by a return to regular noteheads or with the marking “head”.

### **Program Note**

Other than being a pair of extremely fun words to say, “immiscible globules” refers to two substances that are incapable of being combined to create a homogenous mixture. Think, for example, of beads of oil suspended in water. When I first started composing this piece, I knew that I wanted flower pots to be a central feature of the work, but I struggled to figure out how I could make the sound of the flower pots blend in with the more familiar sounds of instruments such as crotales, vibraphone, and tom-toms. In thinking about this, I then considered what would happen if I *didn't* attempt to make a totally homogenous mixture with the sounds I knew I wanted to use. What results is a piece that examines individuality and dissimilarity in a variety of different ways: timbrally, temporally, harmonically (as the flower pots aren't perfectly tuned to the other instruments), and even spatially when the ensemble is divided in two in an exciting moment of argumentative call and response.

**Duration:** ca. 9 minutes

# Immiscible Globules

for Percussion Quartet

Drew Sperry

♩ = 56 Gently, placidly

**Flower Pots**  
medium cord mallets

Percussion 1  
Flower Pots [4]

**Crotales**  
brass mallets

Percussion 2  
Crotales  
Tom-Toms [5]

**Vibraphone**  
resonators off  
medium cord mallets

Percussion 3  
Vibraphone  
Snare Drum

**Flower Pots**  
medium cord mallets (sempre)

Percussion 4  
Flower Pots [2]  
Blocks [7]

Flwr. P.

Crot.

Vib.

Flwr. P.

**A**  
unmetered, ♩ = approx. 96 \*

wire brushes, scraped

bowed

slowly dampen if still ringing

slowly dampen if still ringing

slowly dampen if still ringing

\*: Figures in boxes are to be played at an approximate tempo of ♩ = 96. The aleatoric material from Rehearsals A - F should be performed in a span of 2 minutes or less.

Immiscible Globules

**B**

Flwr. P. struck *p* *mf* *p* *mf* *p* *p* *5* *~5"*

Crot. (bowed) *mf* slowly dampen if still ringing *n* *~5"*

Vib. (Ped. sempre) *mf* *p* *n* *~5"*

Flwr. P. *mp* *f* *mp* *mf* *5* *~5"*

**C**

Flwr. P. scraped *p* *f* *n* *~5"*

Tom. Tom. *mp* *f* *n* *p* *mf* *p* *~5"*

Vib. *mf* Ped. sempre *p* *f* *p* *~5"*

Flwr. P. scraped *p* *mf* *p* *~5"*

Flwr. P. struck *mf* *p* *5* *~5"*

Crot. hard rubber mallets *p* *mf* *~5"*

Sn. Dr. Sn. Dr. *n* *mf* *n* *~5"*

Flwr. P. *mf* *pp* *5* *f* *5* *~5"*

**D**

Immiscible Globules

medium cord mallets

Flwr. P. *mf* *p* *f* *mp*

Crot.

Vib. **Vib.** mallets *f* *mp*

Flwr. P. medium cord mallets *mf* *p* (with butt end of the mallets) *f* *mp*

Flwr. P. *mf* *p*

Tom. **Tom.** wire brushes, struck *mf* *p* *sub. mf* *p* (*p*) *mf*

Vib. *f* *p* *f*

Flwr. P. Ped. (ord.) *p* *mf*

Flwr. P. (with butt end of the mallets) *p* *mf*

Tom. sticks *mf* *p*

Vib. *mf* *f* *p* *sub. f* *mp*

Flwr. P. (*mf*) *mp*

Immiscible Globules

Flwr. P. *f* *p*

Tom. *n* *f* *mp*

Sn. Dr. sticks *n* *mf* *n*

Flwr. P. *f*

Flwr. P. *f* *mp* *f* *mp* *f* *mp* *f*

Tom. *mp* *f* *mp* *f*

Sn. Dr. *n* *f* *n* *f* *mp* *ff*

Flwr. P. (ord.) *f* *mf* *ff* *mp* *f*

snare off

Immiscible Globules

**E**

~15"-20"

freely alternate between the two cells

Flwr. P. *sub. p*

Tom. *sub. p*

Sn. Dr. *sub. p* rim

Flwr. P. *sub. p*

**F**

metered

$\text{♩} = 112$  Fizzing, energized

Flwr. P. *ff* *f* *mp* *f* *mp* *f* *p* (ord.)

Tom. *ff* *mp* *sub.* *f* *mp* *f* *fp*

Sn. Dr. head snares on *ff* *mp* *f* snares off *fp* *mp* *p*

Flwr. P. *ff* *mp* *f* *mp* *f*

Bl. medium cord mallets (sempre)

18 G

Flwr. P. *f sub.* *mp* *f*

Tom. *f* *mp* *p*

Sn. Dr. *mp* *f* *mf*

Flwr. P. *f* *mp* *f* *mp*

Flwr. P.

Detailed description: This system contains measures 18 through 22. The top staff (Flwr. P.) starts with a dynamic of *f sub.* and features a triplet of eighth notes. The second staff (Tom.) has a dynamic of *f* for the first two measures, then *mp* and *p*. The third staff (Sn. Dr.) features a triplet of eighth notes with a dynamic of *mp*, followed by *f* and *mf*. The bottom staff (Flwr. P.) has a dynamic of *f* for the first two measures, then *mp*, *f*, and *mp*. A box labeled 'G' is in the top right. A box labeled 'Flwr. P.' is in the bottom left.

23 H

Flwr. P. *mp* *f* *mp*

Tom. *(p)* *f*

Sn. Dr. *p* *f* *p* *f*

Flwr. P. *f* *mp* *f* *mp*

Detailed description: This system contains measures 23 through 26. The top staff (Flwr. P.) has a dynamic of *mp* for the first two measures, then *f* and *mp*. The second staff (Tom.) has a dynamic of *(p)* for the first two measures, then *f*. The third staff (Sn. Dr.) has a dynamic of *p* for the first two measures, then *f*, *p*, and *f*. The bottom staff (Flwr. P.) has a dynamic of *f* for the first two measures, then *mp*, *f*, and *mp*. A box labeled 'H' is in the top right.

27

Flwr. P. *mf* *p* *f* *(f)*

Tom. *p* *mf*

Vib. *mf*

Flwr. P. *f* *p*

Crot. bowed

Vib. bowed

Detailed description: This system contains measures 27 through 30. The top staff (Flwr. P.) has a dynamic of *mf* for the first two measures, then *p*, *f*, and *(f)*. The second staff (Tom.) has a dynamic of *p* for the first two measures, then *mf*. The third staff (Vib.) has a dynamic of *mf*. The bottom staff (Flwr. P.) has a dynamic of *f* for the first two measures, then *p*. A box labeled 'Crot.' is in the top right. A box labeled 'Vib.' is in the middle left.

31

Flwr. P.

Crot.

Vib.

Flwr. P.

brass mallets

*(mf)*

*mp*

35

Flwr. P.

Crot.

Vib.

Flwr. P.

I

mallets

*f*

Ped.

*p* *f*

*f* *p* *pp* *(pp)* *f* *p*

41

Flwr. P.

Crot.

Vib.

Flwr. P.

*p* *f* *p* *f* *p*

bowed

*mf*

*f*

bowed

*(f)*

mallets

*(f)*

*p* *f* *p* *f* *p*

46 **J**

Flwr. P. *f* *ff*

Tom. *f* *ff* *mp*

Vib. *f* *mf*

sticks 3

snare on

Sn. Dr. sticks snare off

50

Flwr. P. *fp* *f* *mp* *p*

Tom. *fp* *f* *mp* *p*

Vib. *ff*

Sn. Dr. *f* *ff*

Vib. medium cord mallets

53 **K**

Flwr. P. *fp* *f* *mp* *(ff)*

Tom. *fp* *f* *mp* *(ff)*

Vib. *(ff)*

L

56

Flwr. P. *mp*

Tom. *f p* (*p*)

Vib. Ped.

Bl. *f mp f sub. mp f*

60

Flwr. P. *mp f*

Tom. *f p*

Sn. Dr. *n mf n n*

Bl. *n f mp*

Annotations: Sn. Dr. snares on, sticks emerge out of the block roll, fade into the snare roll, Flwr. P.

M

63

Flwr. P. *p f fp ff*

Tom. *f pp ff*

Sn. Dr. *f pp ff*

Flwr. P. *f fp ff*

67

Flwr. P.

Tom.

Sn. Dr.

Flwr. P.

*mp* *f*

*mp* *f*

5/4 5/4 4/4 4/4

3 3

N

71

Flwr. P.

Tom.

Sn. Dr.

Flwr. P.

*p* *f* *p*

*p* *f* *p*

snare off

5 5 5

15/16 15/16 15/16

O

74

Flwr. P.

Tom.

Sn. Dr.

Flwr. P.

sub. *fp* *mp* *f*

sub. *fp* *mp* *f*

(rim) *fp* (head) *ff* *mp*

15/16 15/16 15/16

*ff* *mp*

77

Flwr. P. *p*

Tom. *p* 3 3 3 3

Sn. Dr. *f* 3 3

Flwr. P. *f* 3 3

80

P

Flwr. P.

Tom.

Sn. Dr. *p* *f* *mp* 5 5

Flwr. P. *p* *f* *mp*

83

Flwr. P. *ff*

Tom. *ff*

Sn. Dr. *ff* *mp* 5 5 5

Flwr. P. *ff* *mp* 5 5 5

86 **Q**

Flwr. P. *p* *f* *ff*

Tom. *p* *f* *ff*

Sn. Dr. *ff* *p* *ff*

Flwr. P. *ff* *p* *ff* *sub. mp*

90 **R**

Flwr. P. *mp* *f* *mp* *f* *mp* *rudely*

Tom. *mp* *f* *mp* *f* *mp* *rudely*

Sn. Dr. *f* *snare on* *f* *mp* *snare off*

Flwr. P. *f* *f* *mp* *rudely*

93 **S**

Flwr. P. *fpp* *ff*

Tom. *fpp* *ff*

Sn. Dr. *fpp* *ff*

Flwr. P. *fpp* *ff*

96

Flwr. P. Tom. Sn. Dr. Flwr. P.

*mp* *fp* *f*

Vib. mallets *ff*

Measures 96-98: Flwr. P. (top) and Flwr. P. (bottom) play in 7/8, 4/4, and 5/4 time signatures. Tom. plays in 7/8, 4/4, and 5/4. Sn. Dr. plays in 7/8, 4/4, and 5/4. Dynamics include *mp*, *fp*, *f*, and *ff*. A **Vib.** mallets instruction is present in measure 98.

99

Flwr. P. Tom. Vib. Flwr. P.

*p* *fp* *f* *mp*

*ff* *ff*

Measures 99-101: Flwr. P. (top) and Flwr. P. (bottom) play in 7/8, 4/4, and 6/8 time signatures. Tom. plays in 7/8, 4/4, and 6/8. Vib. plays in 7/8, 4/4, and 6/8. Dynamics include *p*, *fp*, *f*, *mp*, *ff*, and *ff*. A **T** instruction is present in measure 100.

102

Flwr. P. Tom. Vib. Bl.

*mp* *f* *ff* *n*

Bl. Ped.

Measures 102-104: Flwr. P. (top) and Flwr. P. (bottom) play in 6/8, 3/4, 4/4, and 3/4 time signatures. Tom. plays in 6/8, 3/4, 4/4, and 3/4. Vib. plays in 6/8, 3/4, 4/4, and 3/4. Bl. plays in 6/8, 3/4, 4/4, and 3/4. Dynamics include *mp*, *f*, *ff*, and *n*. A **Bl.** instruction is present in measure 103, and a Ped. instruction is present in measure 104.

Immiscible Globules

106 U  $\text{♩} = \text{♩}$

Flwr. P. *ff*  $\text{mp}$  *ff* *mf*  $\text{mp}$

Crot. *mf*

Vib. (Ped.)

Flwr. P. *p* *ff* *mf*  $\text{mp}$

Crot. Crot.  
brass mallets

109  $\text{♩} = \text{♩}$

Flwr. P. *f*

Crot. bowed *f* *mp* brass mallets

Vib. *mp* (Ped.) *f*

Flwr. P. *f*  $\text{mp}$  *f*

112  $\text{♩} = \text{♩}$   $\text{♩} = \text{♩}$

Flwr. P. *f*  $\text{mp}$

Crot. *f* bowed

Vib. *mp* (Ped.)

Flwr. P.  $\text{mp}$  3 3

116 V

Flwr. P.

Crot.

Vib.

Flwr. P.

brass mallets

*f*  
bowed

120 W ♩ = 56 Gently, as before

Flwr. P.

Crot.

Vib.

Flwr. P.

*mp*

brass mallets

*f* resonant

hard rubber mallets

*mp*

*f*

*mp*

*f* resonant

124

Flwr. P.

Crot.

Vib.

Flwr. P.

*f*

*f*

*f*

*f*

*mp*

Ped.

7

3

5

*(mp)* *f* *p*

128 X

Flwr. P. *mp* *ff* *f* *p* *f*

Croc. *p* *ff* *mf*

Vib. *ff* (Ped.) Ped. *mf* Ped.

Flwr. P. *ff* *p* *f*

132

Flwr. P. *p* (*p*) *f* *mp* *p* (*p*)

Croc. brass mallets *p* hard rubber mallets *pp*

Vib. resonators off *p* Ped. *pp* Ped.

Flwr. P. *p* *p* *mf* *mp* *p*

molto rit. al fine.....