

# THINA SINGU

## We are a Burning Fire

Three-Part Mixed Voices *a cappella* with Percussion

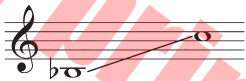
Traditional Lesotho Folk Song  
Arranged by Mark Burrows


**BriLee Music**  
**Part-by-Part**



Free MP3 rehearsal and accompaniments  
Go to: [www.BriLeeMusic.com](http://www.BriLeeMusic.com)

### Ranges:

Part 1  Part 2 

Part 3 

Language: Zulu  
Use: General/Festival  
Time: Approx. 2:39  
\*Difficulty: Moderate

**BriLee Music**  
*the Voice of Choral Music*

## Note from the Arranger

*Thina Singu* is a folksong popular in Lesotho and South Africa. In its original Zulu form, the text is often appears as – *Thina singumlilo ovuthayo*.

The translation is:

**Thina singumlilo ovuthayo – We are a burning fire.      Watsha – Burn.**

Depending on the source, the song is either about burning away dead brush or it's about warning opponents in a sporting event that they're about to get burned!

Whatever the case, one thing is sure – - *Thina Singu* is fun to sing!

Thina – TEE-nah                      Singu – SEEN-goooh

Leluvutao – leh-looh-vooh-TAHeh-yoh      Watsha – WAHT-shah

## About the Arranger

Mark Burrows is a writer, composer, and clinician whose works are published by many major houses. His choral pieces, musicals, and music education resources top numerous best-seller lists.

Known to little listeners as “Mister Mark” he tours the nation performing concerts for children and families. His award-winning music can be heard on Sirius XM Radio. One song, *Amazon Rock*, was recorded by Nick Records for a Dora the Explorer album.

Mark received his undergraduate degree in music education from Southern Methodist University, and his graduate degree in conducting from Texas Christian University. He lives in Fort Worth with his wife, Nina, and their two daughters, Emma and Grace.

# Thina Singu

3

for Three-Part Mixed Voices *a cappella*\*  
with Optional Percussion\*\*

MARK BURROWS

With rhythmic energy ♩ = 136

Shaker

Cowbell

Conga Drums

Djembe

Piano  
(for rehearsal only)

With rhythmic energy ♩ = 136

5 Part 1 *mf*

Thi - na si - ngu le - lu - vu - tae - o. Wat-sha, wat-sha, wat-sha. Thi - na,

Part 2 *mf*

Wat-sha, wat-sha, wat - sha.

Part 3 *mf*

Wat-sha, wat-sha, wat - sha.

\* Also available for SSA Voices (BL1004). May be performed in whatever key best suits the ensemble.

\*\* Percussion parts may be found as digital downloads at [www.carlfischer.com](http://www.carlfischer.com).

Copyright © 2018 BLP Choral Music (ASCAP)

International Copyright Secured.

All rights reserved, including performance rights.

Printed in the U.S.A.

9

Thi - na si - ngu le - lu - vu - tae - o. Wat-sha, wat-sha, wat - sha. \_\_\_\_

Wat-sha, wat-sha, wat - sha. \_\_\_\_

Wat-sha, wat-sha, wat - sha. \_\_\_\_

13

Wat-sha, \_\_\_\_ wat-sha, \_\_\_\_ wat-sha, wat-sha, wat-sha. \_\_\_\_ Wat-sha, \_\_\_\_

Wat-sha, \_\_\_\_ wat-sha, \_\_\_\_ wat-sha, wat-sha, wat-sha. \_\_\_\_ Wat-sha, \_\_\_\_

wat-sha. \_\_\_\_ wat-sha, \_\_\_\_ wat-sha, wat-sha, wat-sha. \_\_\_\_ Wat-sha, \_\_\_\_

18

wat - sha, \_\_\_\_\_ wat-sha, wat-sha, wat - sha. \_\_\_\_\_  
 wat - sha, \_\_\_\_\_ wat-sha, wat-sha, wat - sha. \_\_\_\_\_  
 wat - sha, \_\_\_\_\_ wat-sha, wat-sha, wat - sha. \_\_\_\_\_ Thi - na si - ngu

22

Wat-sha, wat-sha, wat - sha. \_\_\_\_\_  
 Wat-sha, wat-sha, wat - sha. \_\_\_\_\_  
 le - lu - vu - tae - o. Wat-sha, wat-sha, wat-sha. Thi - na, Thi - na si - ngu

26

Wat-sha, wat-sha, wat-sha. Wat-sha, \_\_\_\_\_

Wat-sha, wat-sha, Wat-sha, \_\_\_\_\_ Wat-sha, \_\_\_\_\_

le-lu-vu-tae - o. Wat-sha, wat-sha, wat-sha. \_\_\_\_\_ Wat-sha, \_\_\_\_\_

30

wat-sha, \_\_\_\_\_ wat-sha, wat-sha, wat-sha. \_\_\_\_\_ Wat-sha, \_\_\_\_\_ wat-sha, \_\_\_\_\_

wat-sha, \_\_\_\_\_ wat-sha, wat-sha, wat-sha. \_\_\_\_\_ Wat-sha, \_\_\_\_\_ wat-sha, \_\_\_\_\_

wat-sha, \_\_\_\_\_ wat-sha, wat-sha, wat-sha. \_\_\_\_\_ Wat-sha, \_\_\_\_\_ wat-sha, \_\_\_\_\_



43

wat-sha, wat-sha, wat-sha. \_\_\_\_ *f* Thi - na si - ngu le - lu - vu - tae - o.  
 la, la - la - la - la - la. *f* Thi - na si - ngu le - lu - vu - tae - o.  
 wat-sha, wat-sha, wat-sha. \_\_\_\_ *f* Thi - na si - ngu le - lu - vu - tae - o.  
 wat-sha, wat-sha, wat-sha. \_\_\_\_ *f* Thi - na si - ngu le - lu - vu - tae - o.

47

Wat-sha, wat-sha, wat-sha. (,) Thi - na, Thi - na si - ngu le - lu - vu - tae - o.  
 Wat-sha, wat-sha, wat-sha. \_\_\_\_ Thi - na si - ngu le - lu - vu - tae - o.  
 Wat-sha, wat-sha, wat-sha. \_\_\_\_ Thi - na si - ngu le - lu - vu - tae - o.  
 Wat-sha, wat-sha, wat-sha. (,) Thi - na, Thi - na si - ngu le - lu - vu - tae - o.



51

Wat-sha, wat-sha, wat-sha. \_\_\_\_\_ Wat-sha, \_\_\_\_\_ wat-sha, \_\_\_\_\_

Wat-sha, wat-sha, wat-sha. La-la-la-la-la-la, la-la-la-la-la-la, la-la-la-la-la-

Wat-sha, wat-sha, wat-sha. \_\_\_\_\_ Wat-sha, \_\_\_\_\_ wat-sha, \_\_\_\_\_

55

mp

wat-sha, wat-sha, wat-sha. \_\_\_\_\_ Wat-sha, \_\_\_\_\_ wat-sha, \_\_\_\_\_

la, la-la-la-la-la-la. La-la-la-la-la-la, la-la-la-la-la-la, la-la-la-la-la-

mp

wat-sha, wat-sha, wat-sha. \_\_\_\_\_ Wat-sha, \_\_\_\_\_ wat-sha, \_\_\_\_\_

mp

59

wat-sha, wat-sha, wat-sha. \_\_\_\_ *f* Thi - na si - ngu le - lu - vu-tae - o.  
 la, la - la - la - la - la. *f* Thi - na si - ngu le - lu - vu-tae - o.  
 wat-sha, wat-sha, wat-sha. \_\_\_\_ *f* Thi - na si - ngu le - lu - vu-tae - o.

63

Wat - sha, \_\_\_\_ *ff* Opt. div. wat-sha, \_\_\_\_ *ff* Opt. div. wat-sha, \_\_\_\_ *ff*  
 Wat-sha, La - la - la - la - la - la, la - la - la - la - la - la, wat-sha, wat-sha. \_\_\_\_  
 Wat - sha, \_\_\_\_ wat-sha, \_\_\_\_ wat-sha, wat-sha, wat-sha. \_\_\_\_

**For promotional use only  
unlawful to copy or print**

# *BriLee Music*

*the Voice of Choral Music*

BriLee Music, founded by the late Brian Busch in 1997, is the leader in publishing choral music written specifically for the developing middle school and junior high singer.

With writing guidelines carefully developed by Brian, teachers who buy from the BriLee catalog know they will always find the following in music written by BriLee composers:

- Range appropriate – specifically for the adolescent changing voice
- Moderate in length
- Interesting, appealing and varied texts
- Accessible accompaniments

Writers for BriLee are among the most outstanding and respected in their field. The music is written, arranged and edited to meet a wide range of performance needs. The standard of musical excellence we present in each choral work is designed to meet the challenges faced by teachers and conductors all over the world who wish to offer quality, accessible repertoire to their ensembles.

## *BriLee Music* **Part-by-Part**

Free MP3 rehearsal and accompaniments

Go to: [www.BriLeeMusic.com](http://www.BriLeeMusic.com)

Part-by-Part resources were created to allow you, the busy choral director, more time to do the things you need to do to be successful in rehearsal and performance.

Download the following FREE resources and use them to help you TEACH your singers.



- Part-dominant recordings allow your singers to sing along with their part while hearing the other voices in the background.
- Full chorus recordings allow your singers to see and hear the music at the same time for greater insight.
- Professional accompaniments can be used for rehearsal or performance.

***BriLee Music***  
*the Voice of Choral Music*

BL1026



6 80160 90791 5

Exclusively Distributed by  
**CARL FISCHER®**  
[www.carlfischer.com](http://www.carlfischer.com)