

# THINA SINGU

## We are a Burning Fire

SSA Voices *a cappella* with Percussion

Traditional Lesotho Folk Song

Arranged by Mark Burrows

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



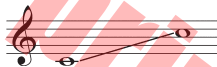
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### Ranges:

Soprano 1



Soprano 2



Alto



Language: Other

Use: General/Festival

Time: Approx. 2:39

\*Difficulty: Moderate

## 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

Leluvutaeo – 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

for SSA Voices *a cappella*\*  
with Optional Percussion\*\*

3

MARK BURROWS

With rhythmic energy ♩ = 136

Shaker

Cowbell

Conga Drums

Djembe

Piano  
(for rehearsal only)



5

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

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

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

mf



\* May be performed in whatever key best suits the ensemble. also available for Three-Part Mixed (Opt. Bar.)  
Voices (BL1026).

\*\* Percussion parts may be found on pp. 11-14.

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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. \_\_\_\_\_ Thi - na si - ngu

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

22

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

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

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

26

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

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

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

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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, \_\_\_\_

For Promotional Use Only

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35

*f*

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

*f*

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

*f*

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

*f*

39

*mp*

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

*mp*

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

*mp*

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

*mp*

43

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.  
 la, la - la - la - la - la - la. *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.





59

*f*

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

*f*

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

*f*

la, la - la - la - la - la. Thi - na si - ngu le - lu - vu-tae - o.

*f*

63

Opt. div. *ff*

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

*ff*

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

*ff*

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

*ff*

Percussion

Shaker  
Cowbell  
Conga Drums  
Djembe

# Thina Singu

for SSA Voices  
with Optional Percussion

11

MARK BURROWS

With rhythmic energy ♩ = 136

Shaker

Cowbell

Conga Drums

Djembe

4

8

12

The musical score is written for four percussion instruments: Shaker, Cowbell, Conga Drums, and Djembe. The time signature is 4/4, and the tempo is marked as 136 beats per minute (♩ = 136). The score is divided into measures, with bar lines indicating the end of each measure. The instruments play a repeating rhythmic pattern. A large red watermark 'For Promotional Use Only' is overlaid diagonally across the score.

12

Percussion

16

Four staves of musical notation for measures 12-15. The notation includes various rhythmic patterns such as eighth notes, quarter notes, and rests, typical of a percussion score.

20

Four staves of musical notation for measures 16-19. The notation continues the rhythmic patterns from the previous section.

25

Four staves of musical notation for measures 20-24. The notation continues the rhythmic patterns from the previous section.

30

Four staves of musical notation for measures 25-29. The notation continues the rhythmic patterns from the previous section.

35

Measures 35-38 of the percussion score. The score is written for four staves. Measures 35 and 36 show a rhythmic pattern of eighth and sixteenth notes. Measures 37 and 38 are marked with a forte (*f*) dynamic. A large red watermark is visible across the page.

39

Measures 39-42 of the percussion score. The score is written for four staves. Measures 39 and 40 show a rhythmic pattern of eighth and sixteenth notes. Measures 41 and 42 are marked with a mezzo-piano (*mp*) dynamic. A large red watermark is visible across the page.

43

Measures 43-46 of the percussion score. The score is written for four staves. Measures 43 and 44 show a rhythmic pattern of eighth and sixteenth notes. Measures 45 and 46 are marked with a forte (*f*) dynamic. A large red watermark is visible across the page.

47

Measures 47-50 of the percussion score. The score is written for four staves. Measures 47 and 48 show a rhythmic pattern of eighth and sixteenth notes. Measures 49 and 50 show a continuation of the pattern. A large red watermark is visible across the page.

14

## Percussion

51

51

55

55

*mp*

59

59

*f*

63

63

*ff*

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