

# SRETNIH LI VAS GREŠNI LJUDI

N: CO 1757.

Uvod i završetak: A. Klobučar

Harm: V. Žganec

Mirno:

The piano introduction consists of two staves in a 4/4 time signature. The key signature has two flats (B-flat and E-flat). The melody is primarily in the right hand, featuring a series of quarter and eighth notes, while the left hand provides a simple harmonic accompaniment with chords and single notes.

1. Sret - nih li vas, gre - šni lju - di, no - vi ži - vot svi - će vam:  
2. Lju - bi - te ga, bra - čo lju - di, lju - bi - te ga sna - gom svom!

The piano accompaniment for the first two lines of the hymn. It features a melody in the right hand with some slurs and a steady accompaniment in the left hand. The music is in a 4/4 time signature with a key signature of two flats.

1. lju - bav - lju za va - ma žu - di, na sud kri - ža Viš - nji sam:  
2. Sva - ki od - sad dru - gi bu - di sve - tom svo - jom od - lu - kom!

The piano accompaniment for the next two lines of the hymn. The melody in the right hand continues with a similar rhythmic pattern, and the left hand maintains the harmonic support. The piece remains in a 4/4 time signature with two flats in the key signature.

1. va - še grije - he stav - lja na se, da vas dig - ne,  
2. On vam grije - he u - ze na se, on vas di - že

The piano accompaniment for the next two lines of the hymn. The melody in the right hand is more active, with some eighth notes, while the left hand continues with a simple accompaniment. The time signature and key signature are consistent with the previous sections.

1. da vas spa - si sa svog kri - ža Bog vaš sam!  
2. on vas spa - si, lju - bi - te ga du - šom svom!

The piano accompaniment for the next two lines of the hymn. The melody in the right hand features a prominent melodic line with some slurs, and the left hand provides a steady accompaniment. The time signature and key signature are consistent with the previous sections.

The piano accompaniment for the final line of the hymn. The melody in the right hand concludes with a series of notes, and the left hand provides a final accompaniment. The piece ends with a double bar line. The time signature and key signature are consistent with the previous sections.