"EJ, DANAJ" AND "ZELENÉ SEM SELA"
IN THE OPERA JENUFA BY JANÁČEK

Janáček’s composition “Ej, danaj” for the piano and “Zelené sem sela” for a mixed choir with orchestra accompaniment have essentially the same character, for the title of Zelené sem sela was in fact originally Ej, danaj. The original title was, however, erased — very likely by Janáček himself — leaving, nevertheless, discernible traces. Zelené sem sela is Ej, danaj adapted and extended for a mixed choir with orchestra. It is hard to say which of the two was composed as first, probably it was Ej, danaj. (“Ej, danaj” is an interjectory designation of a folkdance, “Zelené sem sela” means approximately “I have sown green”.)

Contrary to Žárlivec (The jealous man) and to the introduction to Jenufa (Jealousy), which represent first of all a thematic inspiration to the opera Jenufa,* Ej, danaj and Zelené sem sela are as to melody directly associated with the opera and were, in fact, to a large extend inserted in the recruiting scene in the first Act.

Both these compositions originated in 1892. On the threshold of the nineties Janáček was namely intensely taken up with the study of the Moravian folk-song, and being stimulated by the activity of František Bartoš and by the Provincial Anniversary Exhibition in Prague in 1891 he went in systematically for its investigation. From an application, which he submitted on November 17th 1891 to the Presidium of the Czech Academy of Sciences and Arts in Prague we know exactly when and where he came across the folk-dance Ej, danaj, which subsequently inspired him. It was in Velká in Slovakia during the summer holidays of 1891, on which occasion he also made friends with the keen collector of folk-songs and dances Martin Zeman. He saw and heard this dance to the accompaniment of two violins, a bass, and a piper. He was surprised by its rhapsodic form as well as by its harmony, counterpoint and rhythm, and he was particularly eager to put down the harmonies of the cymbal accompaniment. He was namely convinced that in these folk-songs with accompaniment he found a source of folk harmonic music that had so far escaped notice of the Czech musical public. That is why he considered it his “solemn duty” (his own words) to accomplish without delay a collection of folk-dances in Moravia. As he had been, in fact, collecting such material since 1888 already, he was able together with his co-workers Lucie Bakešová, Xaverie Běhálková, and the above-mentioned Martin

Zeman to publish as early as in 1891 and 1893 three issues of Moravian National Dances, comprising 21 dances in all.¹

To be sure, Janáček was keenly taken up by the dance Danaj, but he left no written information as to which melody of this dance was the first to impress him so strongly and to turn into a stimulus of his composing activity. In the above application addressed to the Czech Academy on November 1891 he only alluded to “a tune with variations embellished with accompaniment” and also commented with appreciation the folk reproduction. He admired the stress with which the second violin played the four-quaver measure in contrast to the crotchet trioles sung by the dancer with marvelous gracefulness. Janáček did not reproduce the tune in full and he neither made a musical record of the dance.

As Danaj belongs to the type of dances with old folk tradition (starosvětská, danaj, sedláčká, vrtěná from Moravian Slovakia, gulaná and točená from the south of Moravian Walachia, and slovenčina from Slovakia²) we can assume that Janáček was fascinated by some of these dances. In his notes dealing with various folk dance songs (1892) he comments upon four dances of this type: one “sedláčká” (rustic) Dyž mně dáš pérečko and three of the Danaj type entitled: Slavicek zpívá, Měl sem šťěstí i neštěstí, and Darmo, rodiče, darmo nakládáte.³ Of the three above dances it is only the rustic Dyž mně dáš pérečko which conforms to Janáček’s description of the dancing type of Ej, danaj, for the tune has variations and there is the four-quaver measure in the second violin part, contrasting the crotchet trioles sung by the dancer. This dancing song is, however, not rapsodic in that it should display certain freedom in tune, rhythm, and form. It has a regular structure consisting of three-bar sets, and according to Janáček’s classification its style is of the thematic and not rapsodic type. Most rapsodic of the four is the Danaj dance Slavicek zpívá. Here we find nearly in each bar another rhythm and another tune. The scheme of its rhythm is the following: It consists of 10 bars with alternating two-bar and three-bar sets.


³ In the same article by Janáček. Vysloužil, l. c. 186 and 576/78 (notation of dance songs).
(2+2+3+3), displaying seven quite different rhythms, and also the tune with a mixolydian conclusion is so free as to betray nearly in each bar another melodic element. The accompaniment of all the above-said dances employs practically only quaver notes, each second light being accented; in folkloristic language we say that the contra player resorts to a double stroke.

As for the harmony, it indulges apart from its basic scheme of combinations T — D — SD also in modulations breaking into adjoining keys.

Neither can we find in the other Danaj tunes recorded in the collection Živá píseň by Vladimír Úlehla, in the Slovácké pěsničky by Jan Poláček, or in the Lidové tance na Slovácku by Zdena Jelinková a single song that would fully agree with Janáček's tune of his Ej, danaj. We therefore conclude that Janáček only let himself be inspired by the rhythm and the fiery temper of the dance Ej, danaj without distinguishing precisely the single types of the whirling dances of the whole group with old folk tradition. Sedlácká (rustic); as well as kůlaná (rolling), or vrtěná (whirling), Ej, danaj, as well as Slovenčina, all these samples of the above dance group were simply used by him as rhythmical and expressive models of a swift and whirling dance. And it is certain that of several types of these old-tradition category dances he was most attracted to the kůlaná entitled Stálost (faithfulness) with Zelené sem sela as its introduction; this dancing song was entered by Frant. Bartoš already in his collection Nové národní písně moravské s nápěvy do textu vřádenými (1882) as well as by Leoš Janáček and Frant. Bartoš in Kytice národních písní moravských in 1890. Thus the inspiration and the melodical, rhythmical, and expressive source of his composition for the piano, i.e. the dance Ej, danaj, should be considered the sample of kůlaná with Zelené sem sela as its introduction, both being whirling dances of the same category. After all, Janáček indicated the same himself by erasing the original title “Ej, danaj for mixed choir and orchestra” and putting down instead: “Zelené sem sela, t. j. kůlaná ze Zlínoka”. I shall try to demonstrate the above assumption more minutely when analyzing the melodical features of this dance.

Janáček's dance for the piano, Ej, danaj, is kept in the Janáček Collections of the Moravian Museum in Brno as a two-page autograph of the size 270×360 mm, marked as item III-60. At the end of this autograph Janáček put down he date of its origin: 2. 4. 1892. It consists of 86 bars only, the principal key is G minor, time 2/4, tempo Allegro. Janáček

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4 Zdenka Jelinková: Lidové tance na Slovácku (Folk dances in Moravian Slovakia) (Prague 1954, KLHU; the work describes popular dances in South Moravia, such as Sedlácká, Danaj, Vrtěná and others with directions for dancers. In the above-quoted Národní tance na Moravě (Note No. 1) there is included only the Sedlácká (Kdo zme šli na hody) as the 17th dance, adapted by Martin Zeman.

5 František Bartoš: Nové národní písně moravské s nápěvy do textu vřádenými I — 1882, No. 56. — In the Kytice z národních písní moravských, slovenských i českých (Prague 1955, No. 19, pp. 22/23).

6 As above: An analysis of the Kůlaná dance is given in the same work on page 3.
did not directly denote Ej, danaj as a two-hand piano composition, but the handwritten score includes several marks Ped (pedal), which makes it evident that the composition was intended to be played on the piano.

As to form, Ej, danaj may be divided into an introduction (10 bars) and the dance proper, consisting of three parts. The first part A is the longest and comprises partly 8 bars of the dance in G minor and partly further 14 bars, representing a modulation version of the same dance, starting from E flat and passing through C flat major and the enharmonic H major to the dominant function of F sharp, thereupon reverting to H major. This combination of keys was accomplished by Janáček on the basis of one central tone, which was E flat (D sharp).

Part A is succeeded by part B (12 bars), which as to rhythm is identical which in part C are restricted to the main functions of the connection of introduces a melody used later in the 6th Scene of Act 1 in the opera Jenufa: here it is reproduced in the chorus Daleko, široko do těch Nových zámků. Part C is succeeded by a return to part B (12 bars), whereupon we find a general repetition comprising the introduction and part A plus 4 bars of the conclusion (22 bars in all). The harmonic structure before the repetition proceeds from a more complicated start to simpler means, which in part C are restricted to the main functions of the connection of the dominant with the tones.

As to melody, it is naturally a typical composition of Janáček, influenced by the melodic aspect of the folk dance song from the category of the whirling dance with old folk tradition (starosvětská). It is especially the first bar in the beginning of the dance kulana, Zelené sem se la, from Bartoš’s collection (1882)

\[
\begin{align*}
\text{Zelené sem se šta, červené mi scho di,} \\
povez mi, syne čku, kde le be rozvo di.
\end{align*}
\]

and the last two bars of the second well-known tune of the same song from Bartoš’s third collection (1901),

\[
\begin{align*}
\text{Zelené sem se šta, zelené mně vzelo,} \\
mo je po še š ni, mně již pryč o de šlo.
\end{align*}
\]
that appear to be decisive for Janáček's melodic invention. Yet, likewise the dancing song Sedlácká (rustic) (Vesele muziko)

\[ \text{Ve-se-le muziko} \]

and different types of the dances Vrtená (whirling)

\[ \text{VRTÉNÁ. Z Podluží (j.130)} \]

and Ej, danaj had their share in forming the melodic outlines and in determining the expressiveness of Janáček's composition. A characteristic feature of this work is the fact that Janáček compressed the original melodic three-bar unit in Zelene sem sela and in Sedlácká into a two-bar unit, and by doing so he increased the impressiveness of the swiftness and thrill of the dancing whirl.

Another significant element for estimating the melodic character of Janáček's Ej, danaj is part B in E flat major.

\[ \text{A drop to the mixolydic seventh in the second bar not only reminds us of Janáček's studies of the melody and harmony of the Moravian folk songs and dances, but it also introduces the forthcoming melody, which Janáček later made use of in his composition for mixed choir Zelene sem sela and ultimately also in the opera Jenufa.} \]

Thus, by way of conclusion, we may say that the style of the piano-forte composition Ej, danaj makes of it an independent piece of work betraying the influence of the Moravian folk dance and that it was adopted with all its three parts (A, B, C) in somewhat altered form in the recruiting scene in the first act of Jenufa. Janáček's polythematic approach, employing the same rhythm and springing from the same or similar melodic elements, was quite evident here already, just as later it was the case in his introduction to Jenufa, entitled Jealousy.

Janáček even contemplated to have his composition Ej, danaj published. We can conclude it on the basis of a letter sent to him by the publisher
Velebín Urbánek on July 11th 1892. In it he informed Janáček that he had duly received his composition Ej, danaj, but he would prefer to get from the author something more appreciable to the public taste. The letter does not indicate clearly whether Janáček sent to Urbánek a piano version or an orchestral adaptation of Ej, danaj. According to information given us by Mojmir Urbánek in a letter of July 26th 1966 no such composition could be found in the archive of the publisher's family.

A more elaborate composition than the above discussed Ej, danaj is the chorus Zelene sem sela for mixed choir with orchestra accompaniment. Its original title was likewise Ej, danaj. It has been preserved in the form of an authorized copy without date, effected by V. Damec; the size of the score is 26×35 cm and the latter contains both the vocal and the instrumental parts. The signatures of the copyists are not affixed, and the score is kept in Janáček Collection of the Moravian Museum in Brno, bearing mark III-39. It came into being in the autumn of 1892, before November 20th, for on this day it was already performed in the public at a folkconcert in Brno, conducted by Leoš Janáček himself. The origin of this chorus with orchestra accompaniment may have been even of an earlier date than that. The work may have been composed shortly after April 2nd 1892, at the same time when Janáček wrote the piano version of Ej, danaj, which he sent in summer of 1892 to the publisher A. Velebín Urbánek in Prague. It is therefore probable that some time after the above date Janáček began recomposing Ej, danaj with the view of transforming it into a composition for mixed choir with large orchestra accompaniment.

The title page of the copied score still bears traces of the erased original name of the composition, i.e. Ej, danaj. Below we find the new title: Zelené sem sela, and we can likewise still discern Janáček's autographic signature, which was also erased. The Roman figure III, placed before the title of the composition, concerns very likely the order of items that were performed at the above-mentioned concert (Lidový koncert). Janáček namely prepared the chorus and its orchestra accompaniment for the same concert, which was given on November 20th 1892. Its programme consisted of artistic composition in the spirit of folk music, and of stylized adaptations of folk dances, while in the second part of the programme a folk instrumental body from Hudce, conducted by the first violin player Pavel Trn, and a group of dancers from the well-known folkloristic center Velká nad Veličkou performed their items. Janáček's adaptations of folk dances and dancing songs Zelené sem sela, Komáří se žení, Muzikanti, co déláte, and others found an appropriate frame in such a concert devoted to folk music. The reproduction was undertaken by the orchestra of the

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Municipal Theatre and of the First National Theatre in Brno and by an amateur mixed choir.

Zelené sem seľa (G minor, 2/4, Allegro) is, in fact, the piano-forte composition Ej, danaj, set to instrumental music. In contrast to the original piano setting Janáček made use of a mixed choir, who were singing the folk song Zelené sem seľa, a popular dance folk song of the type Kúlaná from the neighbourhood of Zlín, and by choosing this title he owed up at the same time to the source of his inspiration. The mixed chorus was worked out on the basis of the two original tunes of Ej, danaj. The first tune was taken from part B of the piano dance,

while the second from part C of the same composition.
The preserved score, consisting of 21 pages and 156 bars, contains, however, numerous crossings, which have considerably changed the general character of the composition. The crossings were effected partly in pen and partly in red pencil. The pen crossings concern mostly the first mixed chorus Zelene sem sela, consisting of four strophes and representing an adaptation of part B of the original Ej, danaj. Crossings of this chorus can be found on pp. 6/7, 13, 16, and 17. The red-pencil marks have crossed for the most part such orchestral interludes as are identical in melody with the introduction of the piano composition Ej, danaj. Unaffected by crossings was left the second tune of Zelene sem sela, adapted for the mixed choir. It is the song which displays melodic conformity to part C in the piano composition Ej, danaj and which has later been included in the opera Jenufa in the form of the recruiting song Daleko, široko, do těch Nových zámků. The number of bars crossed in red pencil is 22, and they always concern the first tune in the chorus Zelene sem sela. The pen crossings in the score affected altogether 24 bars of the first tune of Zelene sem sela in the mixed chorus. Besides, we can find in the score on pp. 8/9, 16 and 18 other crossings that concern only the vocal part of the first tune of Zelene sem sela, while the orchestra accompaniment was left unchanged. Thus of the chorus accompanied by the orchestra there are only 16 bars left in the score (repetitions not included), while the orchestral part that escaped crossing represents 88 bars in all. As it appears, the choral part has been reduced to a minimum, and we could therefore classify Janáček' composition Zelene sem sela with the above crossings as an orchestral presentation of the respective Kúlaná dance with a minor participation of the mixed choir, the main theme being the second tune of Zelene sem sela from part C of the original piano composition Ej, danaj.

Yet, the preserved orchestral and vocal parts, containing also the first tune of Zelene sem sela (part B of Ej, danaj) show that Zelene sem sela had originally a more extensive vocal component and was performed nearly in its totality. As it appears, the orchestral parts represent 134 bars, i.e. 22 less than the score, we may assume that the composition was played in this extent (134 bars) at its performance on November 20th 1892. The omitted 22 bars concern the orchestral accompaniment to the original Ej, danaj, so that the vocal component was fully represented during the performance.

The description of the formal plan of the entire composition Zelene sem sela irrespective the crossings presents the following picture: Orchestra: 2. bars of tremolos and trills in G, 8 bars of introduction to the stylization of the dance proper (abridged as in Ej, danaj), 20 bars of stylized dance (instrumentation of part A in Ej, danaj). Mixed choir with orchestra: 12 bars of mixed chorus, treating the first tune of Zelene

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9 The score indicates the following distribution of instruments and voices: Piccolo, Flauti I, II, Oboe I, II, Clarinetto B I, II, Bassclarinet B, Fagotti I, II, Corni I, II, III, Trombi I, II, Posauni I, II, III, Timpani A, D, G, Triangle, Lyre, Harp, Soprano. Alto, Tenor, Bass, Violins I mo, Violino II, Viola, Cello, Basso. Of the instrumental voices 30 are preserved. Of the two tunes of Zelene sem sela only the first has been preserved in the form of cyclostyled voices: 8 sopranos, 9 altos, 8 tenors I, II, 17 basses.
sem sela with orchestra accompaniment (harmonization of the first tune of Zelené sem sela and instrumentation of the second part B from Ej danaj), 8 bars presenting the second tune of Zelené sem sela with orchestra accompaniment (harmonization of the 2nd tune C from Ej, danaj, instrumentation of the orchestral accompaniment), 12 bars of harmonization of the 1st tune B from Ej, danaj and instrumentation of the orchestral accompaniment. Orchestra: Instrumentation of 8 bars from the introduction to Ej, danaj, 20 bars of instrumentation of part A from Ej, danaj. Mixed choir and orchestra: 12 bars of the 1st tune B, 8 bars of the 2nd tune C. Orchestra: 8 bars of interlude (repetition of the orchestra accompaniment from part C). Mixed choir and orchestra: 12 bars of harmonization of tune B with accompaniment. Orchestra: 6 bars of introduction to Ej, danaj, 20 bars of part A from Ej, danaj without the modulation extension (Più mosso).

Thus we can see the orchestra part alternating with the mixed chorus, while the orchestral introductions, interludes, and conclusion predominate (92 bars), whereas the mixed chorus with accompaniment introduces the two tunes of Zelené sem sela in conformity with parts B and C from Ej, danaj (64 bars). The scheme of the form presents the following picture: Introduction, A, B, C, B, introduction, A, B, C, introduction, B, introduction, A. Thus we have to deal with a sort of enlarged rondo form.

In the mixed chorus of the first and second tune (part B and C from Ej, danaj) Janáček made use of the text of a Moravian folk-song entitled Stálost (faithfulness) with the initial line of Zelené sem sela. This Moravian folk-song, originally a dancing song of the Kúlaná type from the neighbourhood of Zlín, recorded for the first time by František Bartoš in his first collection of the Moravian national songs I-1882 has the following four strophes:

1. Zelené sem sela,
červené mi schodí,
pověz mě synčeku,
kdo tebe rozvodí.

2. Rozvodí, rozvodí,
celá má rodina,
že si ty chudobnéj
mamůnky děvčina.

3. Nedaj, Bože, nedaj,
fiálence rozkvěst,
 Nedaj se, synčeku,
od céréčky rozvěst.

4. Šak já nedám, nedám,
aní nerozvedu,
dokud já, céréčko,
dokud já žív budu.

(Contents: I have sown green, red is budding, tell me sonny who wants you to part with me. — They want to make me part, my whole family, because you are a daughter of a poor mother. — My God, may not a violet florish, may no one make you, sonny, part from your maiden. — But I won’t be parted as long as I live, my maiden.)

In four strophes of partly dactyl and partly trochee measure with grammatical rhymes a b c b a young fellow expresses his determination never to be parted from his beloved, although she is poor and his family interfere with his love.

The first mixed chorus in Zelené sem sela originated by the composer’s
adaptation of part B from Ej, danaj in the following interesting way: In
the bass we find the main melody in mixolydic E flat, comprising 8 bars
and displaying a declamatory character to conform to the folk text of
Zelené sem sela. It assumes the form of single trioles throughout the eight
bars. Nevertheless, bass together with tenor start off the main melody one
bar before, while immediately after in the 2nd bar bass, in spite of singing
the same words, keeps up, nevertheless, the independent main melody,
whereas tenor attaches itself to the harmony of soprano and alto. The so­
prano and alto singers start off one bar later and sing the folk text in
rhythmical inversion, finishing with a mixolydic conclusion with four
additional bars, in which they ultimately join the tenors.

This first mixed chorus Zelené sem sela is on a high level from the
point of view of musical declamation. The repeated triole rhythm, which
Janáček adopted, is the very form to place a massive stress on the first
stroke, so that the musical-declamatory effect produced by the chorus
may be denoted as exemplary. It is a surprising fact because at that time
Janáček opposed the theory of conformity between the spoken and the
musical stress, preferring quantity to quality. In the above conformity he
saw uniformity, and that is why he rejected such similarities acknowled­
ging as model the type of the folk poet and composer, with whom such
conformities are absent. The possibility, however, must be admitted that
later he was not satisfied with such distinct musical declamation, and that
he may have omitted the chorus of the first tune for this very reason. It
was not a musical phenomenon characteristic of Janáček, who indulged in
irregularities of rhythm and accent.

As to harmony, the first mixed chorus employs simple accord combina­
tions, which spring mainly from the harmonization of the basic melody,
upheld in the bass part. The mixolydic drop from E flat to D flat, corres­
ponding with the second-accord harmony, the modulation switch to the
quartsextaccord of the subdominant function of A flat, and the final
unison bars in the sopranos, altos, and tenors constitute the entire harmo­
nic scheme of the first mixed chorus. In contrast to the second tune of Ze­
lené sem sela, which displays a strictly homophonic structure, the first
mixed chorus has the character of imitation determined by the foregoing
bass solo. The orchestral accompaniment doubles the leading melody of
the bass in the fagots, violoncellos and counterbasses, otherwise it emp­
loys chiefly the second-stroke rhythm, joining the chorus in typical rhythm.

\[ \frac{2}{4} \cdot \text{Eflat} \]

The second mixed chorus, presenting the second tune of Zelené sem sela
in E major, derived from part C of the piano composition Ej, danaj,
consists of 8 bars only. The choir sings first in repetition two strophes of
the folk text in E major, then two other strophes in G major, which is
a key of tertial affinity. Starting with the quintsextaccord of a dominant
function Janáček resorts here in accord with his principles concerning the
simplicity of the folk-song accompaniment, avoiding unnecessary problems,
to the main harmony pillars T-D and their derivations. He likewise asserts here with consistence the strophic, by composition unaltered form of the song, quite in conformity with his method of adapting folk-songs.

In the instrumentation of the orchestra accompaniment we clearly recognize the influence of folk figure dancing, which makes its way particularly to the flutes and oboes. This second mixed chorus is endowed, in contrast to the first, with much greater vitality and swiftness. That is why Janáček preserved it and later even employed it in the opera Jenufa together with the orchestral epilogue (Piu mosso), with a picturesque classical-romantic instrumentation.

An independent composition is, however, not a common sample of dance music. First of all the participation of a mixed choir in a stylized orchestral presentation of dance music was a novelty at that time; to be sure, for Janáček it was a continuation of one of his working methods based on dance rhythm, a method which he used already in his ballet Rákós Rákoszy (1891). Nevertheless, there is a considerable difference between the foregoing work and Zelene sem sela. In the ballet Rákós Rákoszy we meet with dances accompanied with choir singing, the latter consisting of adaptations of real folk-songs and Moravian dances. In Zelene sem sela (1892) Janáček made another step forward. He reached a higher level of stylization, so that we can even speak here of a certain idealization of the dance, amplified by a mixed chorus. Contrary to his Walachian-La­chian Dances (1889/90) and his Moravian dances with ballet singing (Rákós Rákoszy), in which he reproduced a number of folk dances and songs, here, in Zelene sem sela, he above all let himself be inspired by a folk-song of the type Kúlaná (Ej, danaj), particularly by its fiery expression and speed. From the rhythmical form of this dancing song he used for his second mixed chorus only the first bar, which he greatly appreciated due to its stress being put on the second light stroke. The last two bars of the second mixed chorus are, similarly as in Ej, danaj, an echo of another version of the Kúlaná dance Zelene sem sela; this, however, is a common practice in the conclusions of various Moravian Slovak songs. The object here is not the reproduction of the complete folk-song, and thus we recognize in Janáček's Zelene sem sela stylized dance music of a higher level. And if we compare this composition with the Czech Dances by Bedřich Smetana and with the Slavonic Dances by Antonín Dvořák, as well as with the Three Czech Dances by Vítězslav Novák (1896), we see that Janáček's stylization, to be sure, has been supplemented by the vocal participation of a chorus, yet, in its general conception it is more concise, more folkloristic, more symmetrical in its articulation, and as to instrumentation far more sober and simpler than its counterpart in Antonín Dvořák's work, particularly with respect to the counterpoint secondary voices. In spite of it all, it, nevertheless, represents a continuation of the two Czech traditions of stylized dance music: those of Smetana and of Dvořák.

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„EJ, DANAJ“ A „ZELENĚ SEM SÉLA“ V JANAČKOVÉ OPEŘE JEJÍ PASTORKYŇA


O Danaj jako taneční písně se Janáček poprvé zmínil v dopise, který poslal České akademii věd a umění v Praze dne 17. listopadu 1891. Uvádí v něm, že sbírá národní tance po tři léta (tj. od r. 1889), že sbíral nejprve v rodném Lašsku-Valašsku, potom na Slováku, kde poznal daleko působivější tance, a kde v roce 1891 byl nadšen právě tancem zvaným Ej, danaj. Viděl jej tancit a zpívat s průvodem dvou houslí, basy a gajd. Obdivoval jeho rytmus, formu a též hru hudců, které s porozuměním okrašlovali náplav, lehce zpívaný tanečník. Chvalil hudbu, kteří s patřičným důrazem vyznačovali čtyřosminový pohyb proti čtyřtvorovým triolům. Projevil přesvědčení, že sbírání lidových tanců, zvláště těch, které jsou doprovázeny též cymbálem, má základní význam pro poznání židla lidové harmonické hudby.


Po stránce formové vykazuje klavírní Ej, danaj znaky ronda. 12taktový oddíl (viz 5. notová osnova shora přílohy č. 1) a oositaktové pokračování v E dur přesly potom s některými úpravami a instrumentací přímo do 4. a 5. výstupu Janáčkovy třetí opery Její pastorkyně (srov. klavírní výtah Pastorkyně, Praha 1955, Státní nakladatelství krášné literatury, hudby a umění, 6. vydání, str. 51—57 a 62—65). Synkopovaný a triolový rytmus, příznačný pro lidový tanec Ej, danaj, se tu vyskytuje.
hlavě v úvodu. Důrazem na lehkou dobu a příznávkovými rytmy nabyl Janáčkův Ej, danaj zvláštního ohnivého rázu. Časté užití trylků ještě více zvýšuje dojem věřivosti tanečního reje.

Vazby jednotlivých tónů dosahuje Janáček hlavě na základě centrality jednoho tónu (es-dis). Harmonická struktura spěje od větší komplikovaností k jednodušším prostředkům, jež se v osmítaktovém oddíle Edur omezují na hlavní funkce spojů dominanty s tónikou.


Baletní mistr a choreograf Národního divadla v Praze Augustin Berger v dopise Janáčkovci z 5. května 1892 sděluje, že by nový tanec Ej, danaj uvedl do výpravné hry Carův kurýr. K tomu nedošlo.

Poprvé provedla klavírní Ej, danaj Zdena Prušová 15. června 1948 v Brně v Collegium musicum vědeckého semináře Masarykovy university.

Je velmi pravdepodobné, že Janáček brzy po 2. dubnu 1892, kdy dokončil klavírní stylizaci Ej, danaj, začal tento stylizovaný tanec instrumentovat a přepracovávat pro smíšený sbor s velikým orchestrem pod názvem začátku textu taneční písně kultáné Zeleně sem sela (Stalost). 20. listopadu byla již tato nová skladba provedena v Brně na Lidovém koncertě ochotníckým sborem za průvodu orchestru Městského divadla a Prozatímního národního divadla v Brně pod taktovkou Leše Janáčka. Základní melodický materiál Zeleně sem sela převzal Janáček z Ej, danaj, podloživ melodii buď čtyřmi sloky textu kultáné Zeleně sem sela a přikomponovav k basové melodii kratkou protimelodií v soprán a altu s mixolydickým záverem (srovnaj v textu anglickém na straně 97).


Orchestrální mezihra v opěře po smíšeném sboru Daleko, široko do těch Nových zámků a zářivější kódá (v divokém tanci), nesprávně pojmenovaná po slovenském tanci ozměnek, zpracovává modulačně i gradačně základní motiv smíšeného sboru Daleko, široko...


**Doplňek**

Když byla vysázena tato studie, vyšel článek Karla Vetterla Janáčeks creative relationship to folk music (in Colloquium Leoš Janáček et musica europaea, Brno 1970, str. 235 a n.). Vetterl soudí podobně jako Fr. Pala, že Janáček v rekrutském sboru
Daleko, široko do těch Nových zámků byl ovlivněn také lidovou slovenskou písní Oliva, oliva... Tím však nevyvrací ani Janáčkovo sdělení, ani můj názor, že Janáček přímo necitoval v Její Pastorkyni lidovou píseň. Janáček napojen lidovými písněmi tvořil často ohlasy lidové písně neuvědoměle a neúmyslně. Druhé znění Zelené sem seřa, které souvisí s Ej. danaj i s Daleko, široko, svými triolovými rytmy ukazuje opět, jak byl Janáček někdy vzdálen od původního lidového nápěvu, a jak téma v basu se liší již v prvním taktu postupem k veliké tercii od písně Oliva, oliva...