



## Historical Accounts of the Indonesian 16th-Century Music Road

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### Abstract

This research aims to seek clarity from a historical perspective to trace back the transmission and the remains of Gregorian chants in eastern Indonesia. This study also seeks clarity from a historical perspective to trace back the Indonesian situation prior to the arrival of the Portuguese. The Madjapahit Empire (1293-c1520) dominated historical events as the first attempts to unify the country. The research method employed in this study was a critical historical method to analyze treatises of Gregorian chants in eastern Indonesia, with the remains still being found today and known as the Holy Friday Procession in the islands of Flores. Under Gadjahmada's hands, an ordinary-ranking officer who succeeded in becoming prime minister (Mahapatih) of the Madjapahit kingdom, the initial attempt at pan-Indonesia was successful, but the whole history of united Indonesia was dramatically declined by the death of Gadjahmada and since then united Indonesia was collapsed. When the Portuguese arrived in Indonesia, followed by the Dutch, British, and Japanese, there was no such single authority in Indonesia. The foreign powers trickily, exacerbated the situation and transformed themselves to strengthen their stronghold as occupiers. This important historical event was not known by the people of Indonesia in general and by the Indonesian historian in particular. Therefore, this research is more important to be done today than later.

**Keywords:** music road; historical accounts; gregorian music

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### INTRODUCTION

In 2018, I wrote an article entitled "Early Acceptance of Western Music in Indonesia and Japan", published in the *Arts and Social Sciences Journal* (DOI: 10.4172/2151-6200.1000408). This article was a result of field research in 2017 as a personal initiative with the research product mentioned above. The writer was astonished to realize that so many remain in the form of folk music found in the islands of Maluku. The impression was so deep that the writer needed to further search

for information and historical facts about the Jesuits' presence in Maluku. This article was the result of research funded by the Ministry of Education, Technology and Research of the Republic of Indonesia, fiscal year 2023.

The Jesuits were the single most influential institution of teachers, academics, preachers, and pastors in early modern Europe. However, Catholic theologians, Jesuit or not, are bound by the demands of a curriculum that has no place for politics or economics. But, the tenet of the Jesuit paradigm is that what is important for the

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continuity of the common good of the government, principles, and superordination and subordination, that is, relationships of command and obedience. Most importantly, Jesuit theologians followed these standard topics (Hopfl. 2004:5).

The Formula of the Institute, a brief summary of the goals and organization of the society submitted by Ignatius of Loyola and his companions to Paul III in 1539, describes the main purpose of the new community as simply the progress of souls in life and doctrine of Christian and the spread of the faith by the Jesuit, spiritual practice and works of charity, especially through the teaching of boys and the illiterate in Christianity. It is clear from this that the Society originally imagined that its main work was to nominally increase the level of piety, knowledge of doctrine, and morality (Hopf. 2004: 9).

In 1542, Francisco Xavier, the co-founder of the Jesuit, visited India and provided a vital impetus to the missionary efforts that then took place in the Portuguese possessions in Asia. Over the following decades, Xavier, who is called the "apostle of the Indies", successfully carried out mass conversions in India, Ceylon, Japan, Melaka, and Indonesia before his death on an island off the coast of China. To facilitate this work, Xavier had written to Joao III in May 1545 from the Maluku for the establishment of an Inquisition in Goa ((Ames. 2000:60).

The liturgy was the basis for practicing and expressing the Christian faith in the medieval West, and it is mediated through melody. The liturgical text is not read silently from the page, as is often the case in modern scientific experience, nor is it spoken. That is explicitly understood to mean the range of music from ornate singing soloists to simple weekday hymns sung regularly by entire monastic or clerical communities. Beyond this, however, readings and prayers are chanted rather than recited. The melodic articulation of liturgical texts is thus fundamental to any understanding of how they were experienced in the medieval liturgy (Hornby and

Maloy. 2013. *Preface*).

This is a critical note on the behavior of the Portuguese when they seized Malacca in cunning ways as described by Subrahmanyam as follows: at night, they lowered the cannons from their ships, and the guns were hidden in boxes, saying that there was cloth inside: that's how the Portuguese misled the people of Malacca. And they did that so that the people of Malacca would not understand. Then, some time passed, the stone house was finished, and all their weapons were ready. One midnight, when everyone was sleeping, the Portuguese bombarded the city of Malacca and destroyed all the houses of Malacca (Subrahmanyam. 2012:5. 2<sup>nd</sup> Edition).

## METHOD

This study utilizes historical methods with a particular focus on the existing documents related to the topic, and this involves analyzing documents and records that have been preserved over time, such as individual records, diaries, letters, newspapers, and photographs. According to Watanabe (1967:5), historical research is an account of historical events written in chronological order. R. G. Collingwood states that historical research is concerned with human actions in the past; meanwhile, more precisely, Marc Bloch points to human activities in the past (Topolski. 1973:52).

The historical method must be essentially authentic. The time of its origin and the place to which it refers is known because only such a source can provide data about historical facts with their time and space determinants, which are the fundamental characteristics of those facts (Le Goff and Nora. 1985:433]. Interpretation of historical data, on the other hand, should be exclusively based on the written traces of human existence and constitute a new chronological series and would provide a completely new set of materials corresponding to the conceptual broadening that is currently taking place within the discipline (Le Goff and Nora. 1985:18).

Meanwhile, according to Muhammad Hassan (2022:2), there are several types of historical research, but in this study, the writers only employed two of them. First, descriptive history is a type of historical research that focuses on describing events, people, or cultures in detail. It can involve examining artifacts, documents, or other sources of information to create a detailed account of what happened or existed. Second, historical analysis is a type of historical research that aims to explain why events, people, or cultures occurred in a certain way. It involves analyzing data to identify patterns, causes, and effects and making interpretations based on this analysis.

Therefore, as a descriptive historical study, this article describes the events of the music road in early Indonesia chronologically; the people might be involved in the events or cultures in detail if whenever it is applicable. This includes examining artifacts, documents, or other sources of information to create a detailed account of what happened or existed at a certain time or period. Secondly, the historical analysis and aims of events, people, or cultures that occurred must also be considered. Nevertheless, more importantly, it also involves analyzing data to identify patterns, causes, and effects, and then making interpretations based on this analysis.

In addition to Hassan's techniques, it is necessary to use compilation, description, and critical analysis of primary and secondary historical sources with the intention of providing a contextualized explanation and interpretation of the phenomenon of interest found in the process of the music road of early Indonesia. Primary sources contain unpublished qualitative evidence regarding past events, territories, groups, individuals, and their interactions, originated by private and public individuals and local authorities, as well as information about the actions of such authorities. Such sources may be archival or oral in nature. Secondary sources are published analyses and descriptions of past events, geographic regions, groups, individuals,

and organizations.

## RESULTS AND DISCUSSION

### Early Jesuit Music and Its Pedagogy

An account by H.J. Spencer (2020) informed us that the Society of Jesus, which was established in Paris, France, by two men, Ignatius Loyola (1491-1556) and Francis Xavier (1506-1552) in 1540, had an important intervention for their missionary works around the world for a long time. Brás, Gonçalves, and Robert (2018) proposed a question: their concern was limited to the religious catechism and opposed the teaching and dissemination of science? But accordingly, the Jesuits were not only involved in education. They also taught the catechism and engaged in priestly ministries and in charity works.

According to Zwartjes (2011) in order to enable the people to speak to the local inhabitants, most missionaries had an excellent command of various 'exotic' languages. Thus, very often, the missionaries knew multiple exotic languages. However, there is an assumption that Christian terminology could not be translated and explained by the imposition of Latin, Portuguese, Spanish, *etc.*, as well as the introduction of loanwords from these languages in native languages. In the last part of this article, you might find music examples of the corrupted forms of the Holy Friday procession in Larantuka of Flores, East Nusa Tenggara, Indonesia.

Tomasz Jeż, on the other hand, made an inclination that music, considered a spatial phenomenon, had an important function in the mission, mostly due to its rhetorical qualities (Jeż. 2021:12, 42). He went on to say that the Jesuit presence in artistic culture can be defined as a mission and an accommodation. He added that to ensure the widest possible reception of the preached content, the mission's language and object to the people, times, and places had to be accommodated per the Jesuit constitutions. All these subjects are crucial to understanding the Jesuit *modus operandi*, which is also revealed in the musical cul-

ture.

Celenza Anna Harwell and Anthony R. Deldonna made almost the same acclaim that Jesuits were capable of forming a community from any anonymous social group using an appropriate repertoire. Looking for efficacious forms of religious instruction, they supported natural configurative strategies, which allowed a group to become self-directed, such as lay (school or citizens) congregations. Furthermore, it is said, that music served in the identification and affirmation of these communities and confirmed its social structure and prerogatives (Harwell and Deldonna. 2014:43). This method was also applied in Ternate when they were focusing on the instruction of boys gathered in processions, in church, school, or musical ensembles. That was supposed to be what had been taught in the *Collegio* of Ternate at that time.

In addition, Christian Storch describes more specifically how a musical culture was established, how it interacted with local music traditions, and how both Portuguese and local cultures influenced each other over the long term (Storch. 2012:208). He cited the musicologists Victor Coelho and Antonio Alexandre Bispo, who mentioned documents from 1512 and 1514, which give evidence for the beginning of choral singing. One of these documents is a letter of 17 December 1514 written by the Malacca-based curator Afonso Martins to Portugal's king, Dom Manuel I, in which he asks for chant books to use for Sunday masses in Goa. Martins complains about the lack of chant in one of the churches he visited, most likely the first version of the church of Santa Catarina, the first and the only church in Goa at that time. These chant books, I believe, were transmitted also for the *Collegio* of Ternate, and implemented as well in Flores.

Furthermore, according to a letter of 25 November 1514 from Friar Domingo de Sousa to the Portuguese king, written that the construction of the main parish church, Santa Catarina of Goa, is about to begin, it is to have three naves, one crossing [*sic.*], a massively vaulted chapel, a choir loft

above the main entrance and a bell tower. We now have evidence that the church of Santa Catarina was designed for musical purposes (Storch. 2012:210).

In addition, another account is based on the musicologist Cristina Urchueguía who has worked on this index for the *Répertoire International des Sources Musicales* (RISM). In her introduction, she argues that some of the compositions can be dated back to the first half of the sixteenth century and therefore would already have been present at court before João was crowned in 1640. Such compositions are worthy of our particular attention since they might be typical of musical culture at the time when Portugal began to expand its power in the direction of Southeast Asia, although we do not know for certain when such compositions reached the court of the Portuguese king (Storch. 2012:211).

She also described that by 1545, musical training and its attendants to the ceremony in Goa had to become institutionalized as part of a pedagogical system for the parochial schools that all boys were required to attend (Storch, 2012). Portuguese settlements in Southeast Asia surely geared toward teaching children since they were the most open-minded and easy to influence. This is also what might have happened to the boys in the *Collegio* of Ternate. Convincedly, the key was that music drew people to church, and once in church, the Jesuits could preach to them and hear their confessions. Musical activity was almost always referred to in these terms; there are terms that help the apostolic effectiveness of the order.

### **First contact with Gregorian music**

Between the years of 1536-1539, during the time of Antonio Galvão leadership, the number of *casados* (Portuguese men who married native wives), their families and servants those who lived in the fortress of Ternate or in the town adjacent to it were reported numbered 1,600 people. Ternate then might have become a Christian city. Predictably in this settlement, the natives Maluku have first contact with the

Gregorian chants. When Galvão came to Ternate, he was greeted by a large crowd carrying the cross, singing *Te Deum Laudamus*" (Andaya. 1993:124).

During his duties, Galvão successfully opened and led a school called *Collegio Ternate* (*Memorandum Xavier*, in Jacobs. 1974: 63. Vol. I. D. 21). In this *Collegio* the doctrine of Christianity, reading and writing Latin and Portuguese, and possibly music lessons too, have been taught by the missionaries. Thus, this event marked the beginning of the spread of chanting Gregorian chants in Asia, an important event that occurred when Europe was developing Gregorian or medieval music.

Francis Xavier, while telling his fellow Jesuits in Rome (*Letter of Xavier*, in Jacobs. 1974:35. Vol. I, D.10), mentions that he has prepared catechisms translated into Malay that were sung enthusiastically by the children and women in Ternate, Bacan, Moro and Ambon. The Catechism contains the *Creed*, *Pater Noster*, *Ave Maria*, *Salve Regina*, *Confession*, and *Declaration*. Another Gregorian Song, *Benedictus*, is sung in the baptismal procession of the daughter of Ternate, who is named Dona Isabel. During his stay in Ternate, Xavier wrote additional hymns in Portuguese.

Another Gregorian chant was sung at the Mass of the Ascension of the Blessed Virgin Mary held on August 15, 1549, entitled *Gloria in Exelcis Deo*. This song was sung with a deep mood and with a deep voice by the Imam and followed by the people of the community (*Letter of Perez*, in Jacobs: 1974: 14. Vol. I. D.29). It is often said that the people of Maluku were really capable of singing. One example is when Xavier began his apostolic work soon after when he came, he went from house to house with a boy who served as his interpreter. People hide themselves or close their houses when Xavier comes, but when Xavier sings Psalms and hymns, they leave their hiding places and come out (Schurhammer. 1980: 77. Vol. III).

In his daily schedule, Xavier gives faith instruction twice an hour every day for children and adults. The result is im-

mediate, in the open field and in the houses, boys, girls, and mothers sing the *Creed*, *Our Father*, *Hail Mary*, *Confiteor*, *The Commandments*, and the *Works of Mercy*, day and night. The farmers in the fields and the fishermen in the sea sing the same songs, not worldly songs the usual ones. These were all sung in the language of the people and thus understood by everyone, both by new converts and by others who are not people Christian. Xavier immediately won the goodwill of Christians and Moslem people, and he was called by all as Holy Priest (Schurhammer. 1980: 153. Vol. III).

In Manado, Pero Mascarenhas baptized the king and 1,500 souls. He also baptized the king of Siau who ruled over 25,000 souls. In Kaidipan, he baptized 2,000 men. He reported to the Jesuits in Portugal how much they loved singing doctrine. It was mentioned that when a new priest came, religious songs were sung as a greeting. In Buru, mourning songs were sung at funerals (*Letter of Mascarenhas*, in Jacobs. 1974:411. Vol. I. D. 125). So, the transmission of Gregorian chants further reached out to the areas of Manado, Makassar, and Buru islands. It was another evidence of the increasing of the territories of the Music Road.

It was reported in 1548, in the *Collegio* of Goa, enrolled four Makassar students and six students of Maluku. This number was then added by ten Maluku boys brought by Xavier back from his apostolic work in Maluku. So, there were about twenty students from Indonesia at that time. They were boys between the ages of thirteen and fifteen and are said to have good aspects and talents (Schurhammer. 1980: 460-461). Therefore, they had to take Latin as a compulsory subject although there are other subjects such as logic, philosophy, theology, reading, written compositions, and the Psalms. Students assist High Mass on Sundays and Holidays where they sing *Terce*, *Sext*, *Nones*, and *Vespers*. According to Xavier's goals the children would be solidly educated in the Christian faith and equipped to work as apostles among their communities (Ja-



cobs. 1980: 188. Vol. I). They were the first Indonesians to be sent abroad as a group of students who officially had their first experience of learning Western music at the College of Goa, known as the center of the Jesuit Mission in Asia.

However, we do not have more information regarding their whereabouts in our resources afterward. If they studied well and returned to Indonesia as priests or brothers, they must have played an important role in spreading Western music through their apostolic work. Throughout the document on *Documenta Malucensia* Vols. I and II found no Indonesian names listed on the missionaries who were sent back to Indonesia. Jacobs, in this regard, said that it wasn't before the twentieth century that people of Indonesia would become *imam* (Pastor) (Jacobs.1980:104. Vol. I).

Meanwhile, outside the land of Maluku, on the islands of Flores and Timor, Portuguese missionaries from the Dominican order have also lived there since 1556. At that time, the north coast of Solor and Timor and Larantuka on Flores were the centers of commercial and missionary activity in Portuguese. To protect the growing Portuguese-Christian interests, the stone fort was first established in Solor. After the Portuguese rule in Maluku declined, first with the loss of the Ternate fort in 1575, then the Ambon and Tidore forts in the year 1605, it also meant the end of the Jesuit Mission in Maluku. However, the Portuguese traders and the Dominican Fathers remained in the fortress of Solor on Flores until 1818. This is another place of evidence of further improvement of the music road to the Islands of East Nusa Tenggara, and later on, will also be expanded to the present-day Timor Leste.

As in Maluku and Ambon Islands, the influence of Western music was also strong in Flores. Kunst was fascinated by the musicality of the Flores people when he was explained that from musical instruments he did not see much; however, when they were singing, they were more musically gifted than many others. Unlike

in Flores, many sonorous male voices, singing simple songs by the river still sounds like a melody that might also please European ears. Kunst said, how could there be Flores people who could row without singing the rhymes, complete with soli (several soloists) and the refrain sung in the chorus? Among these soloists, several voices might, with better training, become a good tenor, soprano, and bass" (Kunst. 1942:11).

### Remains of the Jesuit Music in Larantuka of Flores Islands

Back in 16th century Maluku, *Te Deum Laudamus*, a Gregorian chant sung in Maluku in 1533, for which there are no printed scores, can be considered as one of the ancient hymns for mass sung in the style of antiphonal (*i.e.*, alternating responses between *Imam* (Pastor) and *jema'at* (congregations)). Willy Apel categorizes singing may be of Greek origin, supposedly because of the textual similarity with the *Te Deum*. Moreover, its melodic resemblance to the Psalms (Apel.1958:478). Catechism hymns in Malay prepared by Xavier for his apostolic work in Maluku in 1546-1548, seem probable to be Gregorian chants of *Mozarabic* (or *Visigothic*) influence in Spain. As we have seen, there are four branches or local styles of Western chants: *Gregorian* in Roman, *Ambrosian* in Milan, *Gallican* in France, and *Mozarabic* (or *Visigothic*) in Spain (Apel. 1958:5).

Apel notes a *Salve Regina* is also included in Xavier's translation of the Malay catechisms. This is one of four types of antiphonals among the most beautiful creations of late medieval hymns in honor of the Virgin Mary. Apel further explains that a large number of such chants were composed during the eleventh, twelfth, and thirteenth centuries, but only four of them have survived in current use: *Alma redemptorist mater*, *Ave Regina Caelorum*, *Regina Caeli Laetare*, and *Salve Regina*. The first and perhaps the last might have been created by Hermanus Contractus (1013-1054), but the two other songs might originally from the 12th or 13th century (Apel. *Ibid.* p. 404). Whereas *Pater Noster* and *Ave Maria* are

usually used as The Opening of the Mass, which essentially consists of singing the Psalms and the Song of *Antiphons, Lessons, and Chapters* with Responses and Hymns (Apel. 1958:22). There is also a *Credo* in the translated Malay catechism of Xavier, but it is not known which, because, there are more than three hundred melodies for the *Credo* alone.

*Gloria in Excelcicis Deo* is one of the Christian hymns which is also sung in 16th-century Maluku. According to Apel it is known as *hymnus angelicus*, or, in distinction from that of *Gloria Patri*, or *Grand Doxology*, the second chant of the Ordinary Mass. It is very similar to the later text of the *Te Deum*, both are among the few remnants of the once thriving literary works known as *psalmi idiotici*, a new text based on the general literature of the *Psalms*. This begins with the verse Glory to God in the highest, and peace on earth for people of goodwill (Apel.1958:409).

There are also Portuguese liturgical songs sung at the Good Friday Procession in Flores, one of which is called *Lovado Seja*, that are now still being preserved by the Sikka people of Flores today. The settlements of Portuguese traders and Dominican Pastors were stationed on this island as their last outpost in eastern Indonesia before disappearing at the turn of the nineteenth century, except for East Timor, which they occupied until the 1970s. The first report about these ancient Portuguese songs was written by Pastor C. Le Cocq d'Armandville, S.J., who became a priest in Flores in 1884. He made several visits to Sikka until he came across a Christmas Play with Portuguese masquerade dances that went terribly for a long time, and he also had the chance to witness the Good Friday Procession with songs in Latin and Portuguese. Sikka was completely Catholic in the early seventeenth century. It is believed that during this century, the masked dances in Christmas Drama and the Good Friday Procession were introduced there (Heerkens, 1953).

The songs in the Good Friday Procession were full of obscure stories but every-

one loves them. It is assumed that the songs have undergone constant changes over the centuries of creation, passed down from generation to generation orally or without notations. Therefore, it is no longer clear where these songs originated after centuries have passed. The songs are not written down on paper; thus, they are so original and alive (Heerkens. 1953:6. *Einleitung*). These are very old choral songs that are deeply rooted in the language of the Sikka people as we might imagine when they sing soulful songs even though they do not understand the meaning of each syllable but like-wisely they understood the contents" (Heerkens. 1953:186).

The story went like this. The young people pick up old Portuguese crosses with a beautiful corpus (body of Christ) and a golden crown on their head. They put it outside the priest's house and put it on the highest altar. They took small objects with them to be brought to the church. Meanwhile, the priest requires no preparation or anything to arrange because everyone knows what to do, and the people organize and do everything. The pastor then put a little powder on the cross, took some with his hand, and turned to the people in the dark church and sang very catchy old Portuguese chants with a loud noise the *Lovado Seja* (see Figure 1).



**Figure 1.** *Lovado Seja* [transcribed from Heerkens. 1953:188]. Tempo: slowly and freely, with bar lines indicating the phrase.

To this introductory chant, the crowd sings a loud response, although some of them sing without any training or preparation, however, they sing joyfully:



**Figure 2.** *Lowado Seja* [transcribed from Heerkens. 1953: 188].

The priest, while still standing in

front of the altar, turned the cross upside down by his hands to the people who sing again:



**Figure 3.** *O Santissimo* [transcribed from Heerkens. 1953:188]

Then two people replied to the singing in a very soft voice: *O Santissimo Sacramento*



**Figure 4.** *O Santissimo Sacramento* [transcribed from Heerkens. 1953:188].

Then the Pastor sings again aloud to a mixed text of Latin and Portuguese: "Spell the rosary."

"*O santissimo David regem (?) Maria Senjora nostra consebida sum macula.*"



**Figure 5.** *Spell the Rosary...* [transcribed from Heerkens. 1953:188].

Then the people repeated the following chant *Consebida sum macula* solemnly and soulfully, and the people began to reduce the volume to become very gentle until it finally comes to the word 'amen'.



**Figure 6.** *Consebida sum macula ...* [transcribed from Heerkens. 1953:188].



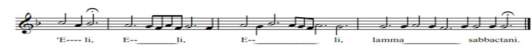
**Figure 7.** *Sinjo Deus, Misericordia.* [transcribed from Heerkens. 1953:189].

The soprano singer replied in a very sad voice: *Eli, Eli, lamma sabbactani.*



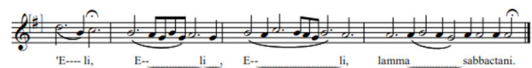
**Figure 8.** *Eli, Eli, ...* [transcribed from Heerkens. 1953:190].

When these voices died down, there was a moment of deep silence in the church and then the sopranos sing the same melody one note higher: *Eli, Eli, lamma sabbactani.*



**Figure 9.** *Eli, Eli, ...* [transcribed from Heerkens. 1953:190].

After a while there is silence again, they sing again this time also in a tone higher: *Eli, Eli, lamma sabbactani.*



**Figure 10.** *Eli, Eli, ...* [transcribed from Heerkens. 1953:190].

During the second time of 'Eli, Eli, ...', four mostly aged people carried over the cross by carrying it on their shoulders and walking slowly and very carefully. They remained silent while walking with their eyes closed, as if about to react the sound is getting less and less. After the mourning song 'Eli, Eli, lamma sabbactani' finished, they moved quietly, not making any sound. Now the sopranos sing again a third time, while all four members of the *Congregation of Mary* install a picture of Maria in a sling and holding it carefully. When they start walking, the members of the Jema'at (*Congregation*) started to sing very slowly and monotonously, 'Heu!, Hey!, Domine!' Pastor Heerkens said he had managed to find this text, which survived for hundreds of years in a very corrupted form:

Heu! Heu! Domine!	Heu! Woe!
Wo! to us, oh Lord!	
Heu! Salvator noster!	Woe! to us,



Our Savior!  
*Pupili facti sumus,* We are  
 orphaned, without  
*absque patre et absque matre.* father or mother,  
*Matres nostrae quasi viduae;* our mothers  
 are as widows;  
*Cecidit corona de capite nostro!* the crown  
 has fallen from our heads  
*Vae! Vae! Vae! Vae nobis,* Woe! Woe!  
 to us,  
*Quia, quia peccavimus! Heu!* For we have  
 sinned! Woe to us!

[English

translation found in Kunst. 1942: 23.]



Figure 11. *Heu! Heu! Domine!* [transcribed from Heerkens. 1953:190].

Meanwhile, the church was getting more and more empty and people were waiting in front church until the pastor left the church as the last person. He took pictures with him called *Ecce-Homo* (dying Jesus) on the cover. Two youths appeared carrying candles in their hands and came to the Pastor who was about to unwrap the picture. When this program takes place, the Pastor will be for fifteen minutes sing Sikka's *Ovos Omnes* in broken Portuguese, let go of the cover image and he said: "*Ovos omnes qui transitis per viam, attendite et videte si est dolor similis sicut dolor meus.*" ("Oh, you who are here look, She is there, and the same sadness as I am feeling right now!")

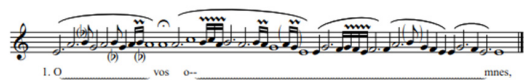


Figure 12. *Ovos Omnes* [transcribed from Heerkens. 1953:191].

It should be added here that the people of Larantuka, also in Flores, have *Heu Domine!* and *Ovos Omnes* in versions of melodies that are different from those of Sikkan. Here is the notation:

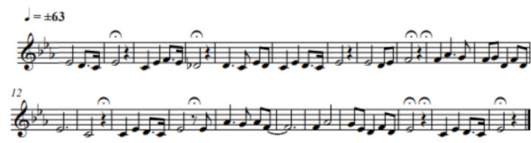


Figure 13. *Heu Domine* from Larantuka [transcribed from Kunst.1942:23].



Figure 14. *Ovos omnes* from Larantuka [transcribed from Kunst. 1942:23].

This next thing is a very special momentum right now. When everyone walked, there were only a few seriously ill, or very old people, and small children that doesn't move. All others move and or actually become actors in this play. Everyone is moving, and during this Procession, the Congregation now begins to sing another mourning song, *Heu! Heu! Domine!*

Then people in front and back sang old songs with their unrehearsed voices, the songs are parts of the compilation *Responde mihi*. The text of this song had become extremely corrupted after hundreds of years of inheritance passed down from generation to generation orally without text. Of course, that meaning is actually very difficult to understand. The reason why this song became so broken and difficult texts is, as Pastor Heerkens conjectures that, "during hundreds of years, people at those festivals got pretty drunk with palm wine and brandy, etc. , ... that the words *quia eduxi te de Egipto* ('Who leads me out of Egypt'), etc., ... should be answered with 'You led me out of Egypt' but now becomes *qui dusti deesto*, which doesn't make sense either in a language neither Latin nor Portuguese, not even in Sikkaneese.



Figure 15. *Responde Mihi* [transcribed from Heerkens. 1953:192].

Then Veronica, the soloist, climbed to a higher point than the surroundings, accompanied by the youths with lamps in their hands, singing *Ovos Omnes* from Maumere (a neighboring town of Sikka), which sounds absolutely beautiful.

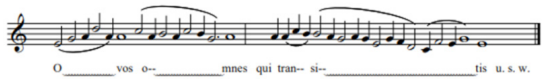


Figure 16. *Ovos Omnes* from Maumere [transcribed from Heerkens. 1953:192].

The same ceremony is also held here, but now there is a male voice, the mighty one sings rhythmically like the waves of the sea another *Ovos Omnes* borrowed from Konga, an area also on Flores Islands.



Figure 17. *Ovos Omnes* dari Konga [transcribed from Heerkens. 1953:192].

## CONCLUSION

The results of this research were to prove and to describe the evidence of the history of Western music in 16th-century Indonesia, beginning with the first arrival of the Catholic missionaries, mainly of the Jesuits who came along with the Portuguese army in 1534. It was during this time that the music road of Indonesia took place and this is the focus of this study to elaborate and to search in detail what sig-

nificant historical events might happen during the introduction and dissemination of Western music in Indonesia at that period. However, this study's scope and areas should be limited to that of early 16th-century Western music of Gregorian chants that are still preserved and sung by the people of Flores, East Nusa Tenggara Islands, Indonesia.

The music road of Indonesia was so prosperous that when Francis Xavier, a co-founder of the Jesuits Society in Lisbon, Portugal, came to Ternate in 1543, he was astonished to find out how the local children were so capable of singing Gregorian chants in both Latin and Portuguese texts so beautifully. These children have learned to sing Gregorian chants at the *Collegio* in the fortress of St. John the Baptist in Ternate which was founded by Antonio Galvao, a Portuguese captain at that time. It should be noted here that this *Collegio*, a type of school for boys, was the first of its kind in Asia after the *Collegio* of Goa. The success story of *Collegio* Ternate, then by Xavier was brought to Hirado, a small island of Hiroshima, Japan, that later on was recorded as even more prosperous than the island was given the name Little Rome.

The music road of 16th-century Indonesia reached out in parts of easternmost Indonesia from the whole parts of Maluku to Papua and the present day known as Timor Leste. But the most impressive one of the remains of this music road was the Holy Friday Procession in Sikka and Larantuka of the Islands of Flores, East Nusa Tenggara, Indonesia. This procession has been managed to be performed every year during the ceremony of the Easter Festival by the Catholic people of Flores for more than five centuries by now. As a consequence of practicing this ceremony without texts and notations for centuries, it can be understood how these very old Gregorian chants have already been in corrupted forms.

What can finally be reflected here is that if we more seriously manage our acceptance of Western music since then, it might be musical history in Indonesia be

more interestingly developed in a more advanced level of understanding. More importantly, it might be that the history of classical music, as well as musical studies in Indonesia, would be very developed rather than what we have achieved today. But, today rather than later, we have to struggle way more bravely and more seriously since historically we have the spirit of our musical background of a five-hundred-of-year music road of Indonesia.

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