Digital music editions are a medium that offers new possibilities allowing the presentation of the many materials that surround the edition of a work of music in a multidimensional way: sources, recordings, pictures, biographical data, music analysis, documents of the reception of the work, and many others. The critical apparatus in this kind of edition gains a new perspective, ceasing to be a mere written description of the editor’s interferences and becoming a dynamic presentation of his or her decisions, with the use of images of the sources that generated the edition. In comparison with the literary field, the process of using digital editions in music has been slower, but much recent research has explored and applied those tools for the repertoire of Western composers. Departing from XML and MEI, one of the leading groups in this field is the Edirom Project of the University of Detmold, which has been producing many practical results as well as raising important theoretical discussions on the subject. No digital music edition has ever been made in Brazil and this is a pioneer research with focus on Brazilian sacred music of the so-called colonial period. The antiphon Salve Regina was composed in 1787 by Lobo de Mesquita (1745–1805), one of the leading composers of the period, and is transmitted by an autograph manuscript with seven folios containing the separate parts of Figured Bass, Soprano, Alto, Tenor, Bass, Violins I and II. There is a modern edition of the work published by Francisco Curt Lange in 1951 in Argentina. There are also six recordings, each based on very different performance principles. Salve Regina, a jewel with only 114 measures, has been chosen as the prototype for a larger digital editorial project of Brazilian sacred music of the 18th century. The digital edition of the work, still in its primary stages, uses the software Edirom.