

## **The Pain killer polka / composed by F. Archer.**

### **Contributors**

Archer, Frederic, 1838-1901.  
Perry Davis & Son.  
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# PAIN-KILLER

W. & A.



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Composed by  
**F. ARCHER.**

— LONDON —

Cunningham Boosey & Sprague.

— 296 Oxford St W. —

Price 4/.

# PAIN-KILLER

*Wm. W. Archer*



# WILLIAM

Composed by  
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EPH: +57: 1



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# THE "PAIN KILLER" POLKA.

1

FREDERIC ARCHER.

## INTRODUCTION.

Andante  
Expressivo.

*p* *Rall.* *ffz*

*ffz*

Tempo  
di  
Polka.

*p*

*sf* *f*

3

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a dynamic marking of *mf*. The upper staff features a melodic line with eighth-note patterns and slurs, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system of musical notation continues the piece. It includes a dynamic marking of *f* and a *Cres* (Crescendo) instruction. The upper staff contains a triplet of eighth notes. The lower staff continues the accompaniment with various chordal textures.

The third system of musical notation shows further development of the melodic and harmonic themes. The upper staff features a triplet of eighth notes. The lower staff maintains the accompaniment with consistent rhythmic patterns.

The fourth system of musical notation includes a dynamic marking of *p* (piano). The upper staff has a melodic line with slurs and accents. The lower staff continues the accompaniment with chords and moving bass lines.

The fifth system of musical notation concludes the page with dynamic markings of *sf* (sforzando) and *ff* (fortissimo). The upper staff features a melodic line with slurs and accents. The lower staff continues the accompaniment with chords and moving bass lines.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a series of chords and melodic lines, with some notes beamed together.

The second system continues the piece. It includes a triplet of eighth notes in the upper staff, marked with a '3' and a dotted line above it. A dynamic marking of 'p' (piano) is placed in the lower staff. The notation includes various rhythmic values and chordal structures.

The third system shows further development of the musical themes. It features a mix of eighth and sixteenth notes, often beamed together, and chordal accompaniment in the lower staff. The key signature and time signature remain consistent.

The fourth system is marked with the tempo instruction 'scherzando' and the dynamic 'mf' (mezzo-forte). The music has a more playful character, with some syncopated rhythms and light articulation. The notation includes slurs and accents.

The fifth system concludes the page with two endings. The first ending is marked '1st' and the second ending is marked '2nd'. A dynamic marking of 'p' (piano) is present in the lower staff. The piece ends with a final chord in the lower staff.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a melodic line in the treble with slurs and accents, and a bass line with chords and single notes.

Second system of musical notation. The upper staff continues the melodic line with slurs and accents. The lower staff includes dynamic markings *sf* and *f*.

Third system of musical notation. The upper staff includes a triplet of eighth notes. The lower staff includes the dynamic marking *mf*.

Fourth system of musical notation. The upper staff includes a triplet of eighth notes. The lower staff includes a flat symbol (*b*) indicating a change in the bass line.

Fifth system of musical notation. The upper staff features a continuous sixteenth-note pattern. The lower staff includes dynamic markings *Cres* and *f*.



The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat). The first system features a piano (*p*) dynamic marking. The second system includes *sf* and *ff* markings. The third system includes a *rit.* marking and an *Allegro.* tempo change. The fourth system includes a *ff* marking. The fifth system concludes with a double bar line and repeat signs.

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THE history of the Pain Killer is unlike most of the preparations known at the present time as patent medicines. These preparations are generally gotten up by persons who are stimulated by the success of the Pain Killer to try this method of acquiring a fortune, and, as a general thing, are but sorry agents to the restoration of health; but extensive advertising brings them into note, and considerable quantities of such articles are sold, without any real merit. The Pain Killer was invented by the late Perry Davis (whose portrait is given above). He was a man who had been from early youth afflicted with various ailments to which human nature is subject, and by long experience in the use of medicines, had gained some knowledge of the applications and effects of the various drugs that are used by physicians and nurses. At the time of the discovery of the Pain Killer he was confined at home by illness, and completely discouraged from using medicines that did not cure. He says, after describing his own cure by its use and application, the calls for it were numerous, as it became known what it had done for me, and I was urged by many to make the Pain Killer and offer it for sale. At the time there were comparatively few of the now many proprietary articles. In 1840 I commenced in a small way to introduce the medicine. It soon became very popular, increased in sale, and now, after nearly half-a-century's existence, is known and deservedly esteemed wherever civilization exists, and extended into general use among the heathen nations. Scarcely a vessel floats upon the ocean that does not have Pain Killer as a prominent remedy in the medicine chest, for use on the voyage, while it is also a part of the freight with which the vessel is laden, to supply the demand abroad. It has been tested in every variety of climate, and by almost every nation. It is the almost constant companion and inestimable friend of the missionary, and no traveller should be without it.

