

The structure of this phrase is antecedent/consequent. This is because of the half cadence that occurs at the end of bar 4 and the perfect authentic cadence at the end of bar 8. Measures 1-3 and 5-7 share the majority of their melodic content. In the second half of bar 3 and the second half of bar 7 this repetition is broken in order to accommodate the presence of a half cadence in bar 4 and the presence of a perfect cadence in bar 8.

(over)