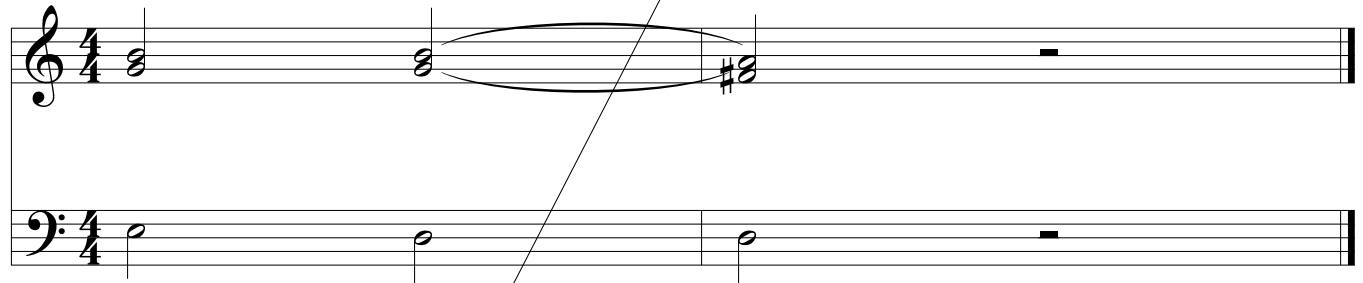


This is an interpretation of the cadential tonic triad in second inversion that (at a cadence) functions as a dominant. I don't use this interpretation, but you may!



e: i

G: I₄⁶
V₄⁶

V₃⁵
5
3

This is a Schenkerian interpretation of the same sonority as a dominant with a sixth above the bass and a fourth above the bass. The sixth moves down a step to a fifth above the bass (B to A); the fourth moves down a step to a third above the bass (G to F-sharp).