1) The fingering in italics and the pedal indications are Beethoven's.

2) Here, in contrast to Op. 54 (cf. 1st movement, mm. 18, 20 & 24), a true *prallener* Doppelschlag is wanted.

3) In the autograph and original edition (Breitkopf & Härtel) the l. h. has *g* instead of *f* in this measure and the next.
1) See footnote to m. 17. 2) In the autograph and original edition the L. h. has c instead of \( \frac{4}{2} \).
Allegro vivace.

1) It is unacceptable here to repeat the $\frac{1}{4}$ of the second quarter-beat, since the third $g^\# - e^\flat$ has motivic significance; see the thirds $e^\flat - g^\#$, $d^\flat - b^\natural$ and $b^\natural - g^\#$ in the following measures.
1) The l. h. over the r. h.
1) This measure, in a way, amounts to four 8ths: C#, F, C♯ and the 8th-rest.