

SECTION A: TWOMOVERS

Judging countries: Czech Republic, France, Georgia, India, Slovakia

Reserve: United States

Theme (proposed by Serbia): Double Mate Correction with the solution and the thematic try starting by moves of different white pieces.

Double Mate Correction (DMC) is a new thematic combination, involving changed mates (at least 3×1) and changed defences (at least 3×1) in set-play, try (or tries), and solution:

	a	b	c
set	X	~	~
try	A	X	~
solution	B	~	X

The empty squares with the sign “~” after black moves b/c may be:

- 1) any mate other than X (in any phase), other than A in the try, and other than B in the solution;
- 2) no mate (either black moves b/c don't prevent the threat or they refute the try).

No thematic variation should repeat between the phases, even if the concrete black move doesn't defend against the threat in the try or solution. In other words, no thematic variation (defence+mate) should work in another thematic phase.

Different DMC forms may be found in the Jurmala IT 2024 Announcement

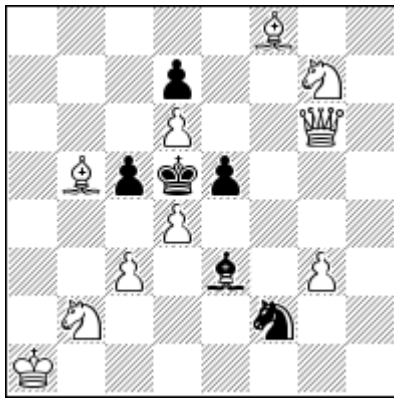
(<https://wccc2024.wfcc.ch/wp-content/uploads/2024/05/Jurmala-WCCC-2024-Internet-Tourney.pdf>)

and in the award of the same tourney

(<https://wccc2024.wfcc.ch/wp-content/uploads/2024/08/Jurmala-IT-2024-Award.pdf>).

These two documents include 34 more DMC examples that are not thematic for 12th WCCT only because the solution and the thematic try start by moves of the same white piece.

A01



#2

10+6

1...Bxd4 **a** 2.c4# **X**
 1...exd4 **b** 2.Qf5#

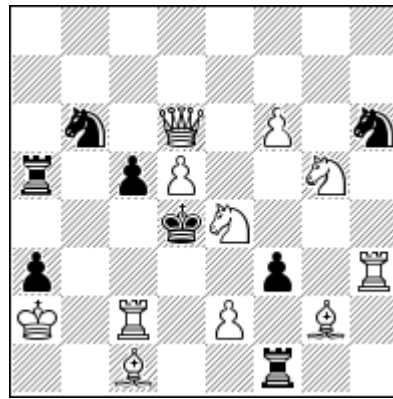
1.Qe8? [2.Qa8,Qxe5#]
 1...Bxd4 **a** 2.Qa8# **A**
 1...exd4 **b** 2.c4# **X**
 1...Ke4 2.Qa8#
 but 1...cxd4! **c**

1.Sc4? [2.Sb6#,Sxe3#]
 but 1...cxd4!

1.Se8? [2.Sc7#]
 but 1...cxd4!

1.Sa4! [2.Sb6#]
 1...Bxd4 **a** 2.Sb6# **B**
 1...cxd4 **c** 2.c4# **X**
 1...exd4 **b** 2.Qf5#

A02



#2

11+8

1...fxe2 2.Se6#
 1...c4 2. ?
 1...Sxd5 2. ?
 (1...fxg2 2.Rd3,Be3#)

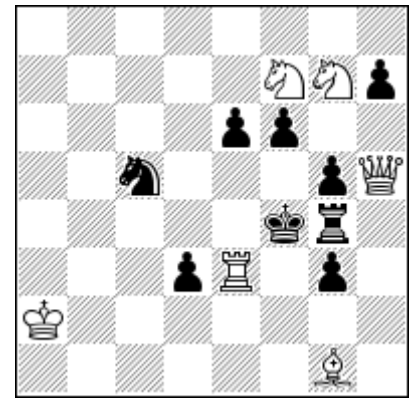
1.Sc3? **A** [2.Qf4#] **B**
 1...fxe2 2.Sxe2#
 1...c4 2.Se6#
 1...Sxd5 2.Qxd5#
 but 1...fxg2! (2.Rd3,Be3#)

1.Qf4! **B** [2.Sc3#] **A**
 1...fxe2 2.Sf2#
 1...Sxd5 2.Se6#
 1...c4 2.Rd2#
 1...Kxd5 2.Qd6# Switchback
 1...fxg2 2.Rd3#

1.Sg3? [2.Se6#]
 1...fxe2 2.Sxe2#
 but 1...Rxc1!

Threat correction.
 DMC with key-threat reversal and
 3x1 + 2x2 changed mates after
 thematic defences. Flight-giving
 keys, switchback, thematic threat
 correction.

A03



#2

6+9

1...Rh4 **a** 2.Qf3# **X**
 1...g2 **b** 2. ?

1.Qxh7? [2.Sh5#]
 but 1...Rh4! **a**

1.Qh1? [2.Qf3#] **X**
 but 1...g2! **b**

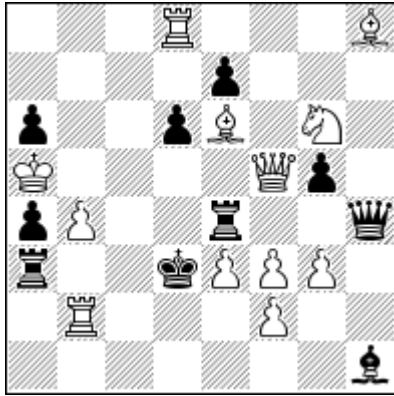
1.Qh3? [2.Qf1#]
 1...Rh4 **a** 2.Qxg3#
 1...g2 **b** 2.Qf3# **X**
 but 1...Se4! **y**

1.Se5? [2.Qxg4#]
 1...fxe5 2.Qf7# **Y**
 1...Se4 **y** 2.Sxd3#
 1...Rh4 2.Qf3#
 but 1...f5!

1.Sxg5! [2.Sh3#]
 1...Rh4 **a** 2.Qxh4#
 1...Rxg5 2.Qf3# **X**
 1...fxg5 2.Qf7# **Y**

The set theme (achieved by
 means of line opening) is enriched
 by non-thematic tries with
 Dombrovskis theme (X/b!, b/X);
 shift of black moves (a, b, y) from
 defence to refutation; and a
 transferred mate (Y).

A04



#2

12+10

1...Rc3 a 2.Se5# X

1.Qc5? [2.Qc2#] unpins bRe4

1...Rc3 a 2.Qxc3# A

1...Re5 2.Sxe5# X pins the key piece - mate is possible because bPd6 is pinned but 1...Rc4!

1.Rc8! [2.Bc4#] unpins bPd6

1...Rc3 a 2.Rxc3# B

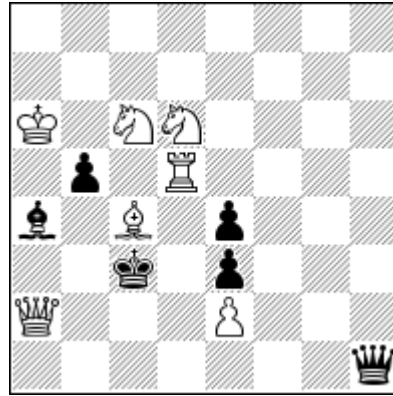
1...d5 2.Se5# X mate is possible because bRe4 is pinned

1...Qxh8 2.Qxe4#

12th WCCT theme with Dalton theme (the key move is performed by piece A, which unpins black piece a. In the variation, a pins A).

Homogeneous play, the 1st moves of the try and the real play each unpin a black piece; the transferred mate takes advantage of the pinning of the other piece.

A05



#2

7+6

1...Bc2 2.Sxb5#

1...Bb3 2.Qxb3#

1.Rxb5? [2.Qb2#]

1...Bc2 2.Qa5#

1...Bb3 2.Rxb3#

1...Bxb5+ 2.Sxb5#

1...Qa1,Qc1 2.Sxe4#

but 1...Qb1!

1.Bd3! [2.Rc5#]

1...Bc2 2.Qxc2#

1...Bb3 2.Sxb5#

1...Qh5 2.Sxe4#

Zagoruiko 3x2 after thematic moves

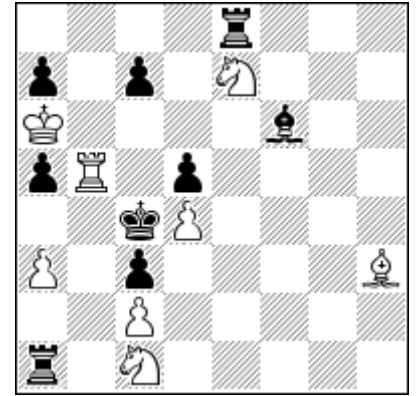
1.Bxb5? Bc2,Bb3!

1.Rc5? Bc2!

1.Bb3? Bxb3!

The two main phases accumulate errors from the attempts (selfblock on b5 and loss of control over d2 & b3).

A06



#2

8+9

1...Bxd4 2.Bf1#

1.Sb3? [2.Rc5#]

1...Bxd4 2.Sbxa5#

1...Rxa3 2.Bf1#

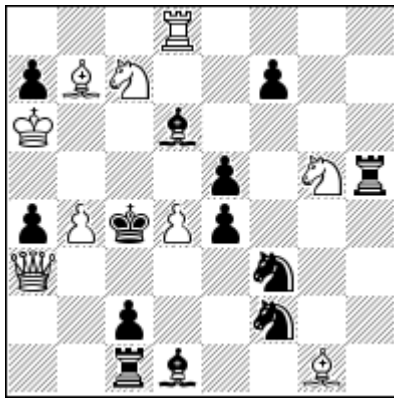
1...Bxe7!

1.Sc6! [2.Rc5#]

1...Bxd4 2.Scxa5#

1...Be7 2.Bf1#

A07



#2

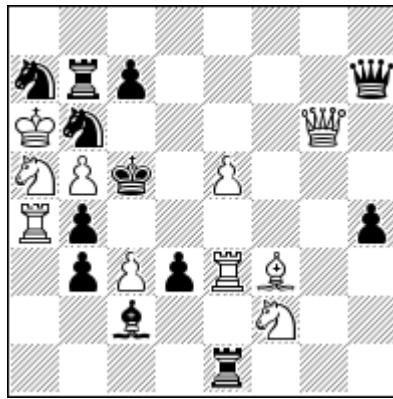
9+13

1...exd4 2.Bd5#

1.Sxe4? [2.Qc3#]
 1...exd4 2.Sexd6#
 1...Sxe4 2.Bd5#
 but 1...Bxb4!

1.Sb5! [2.Qc3#]
 1...exd4 2.Sbxd6#
 1...Bxb4 2.Bxd5#

A08



#2

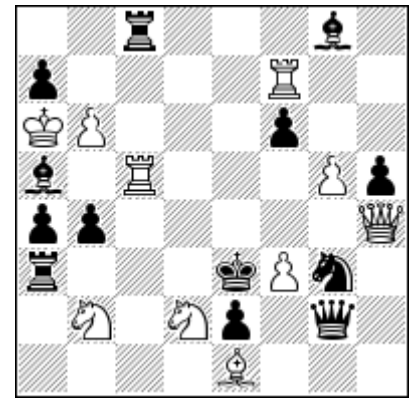
10+12

1...Sd5 a 2.Se4# X

1.Qe6? [2.Sxb7#]
 1...Sd5 a 2.Qxd5# A
 1...Qe4 b 2.Sxe4# X
 1...c6 2.Qd6#
 but 1...Rb8!

1.Rxd3! [2.cxb4#]
 1...Sd5 a 2.Rxd5# B
 1...Re4 c 2.Sxe4# X
 1...Bxd3 2.Sxd3#
 1...bxc3 2.Sxb7#
 1...Sxa4 2.Rd5#
 1...Sc6 2.Qxc6#

A09



#2

10+13

1...Rd3 a 2.Sbc4# X
 1...Qxf3 b 2.Sdc4# Y

1.Rd5? [2.Qd4#]
 1...Rd3 a 2.R5xd3# A
 1...Rc4 c 2.Sbxc4# X
 but 1...Bxb6!

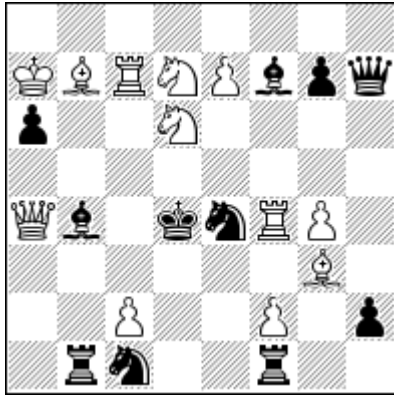
1.Rd7? [2.Qd4#]
 1...Rd3 a 2.R7xd3# B
 1...Bc4+ d 2.Sbxc4# X
 but 1...Bd5!

1.Rf5? [2.Qf4#]
 1...Qxf3 b 2.R5xf3# C
 1...Rc4 c 2.Sdxc4# Y
 but 1...fxg5!

1.Rxf6! [2.Qf4#]
 1...Qxf3 b 2.R6xf3# D
 1...Bc4+ d 2.Sdxc4# Y
 (1...Se4/Sf5 2.Qxe4/Qe4,Re5#)

The required theme is realised twice (once with thematic mate X and defences a-c-d, once with Y and b-c-d), in an interlocked 5-phase form, with only 4 defences and 6 mates. This complex combination includes: - a reciprocal change split in 4 phases (defences c-d; phases II-III-IV-V); - a 4-phase defence cycle (phases II-III-V-IV); - two independent 3-phase defence cycles (phases I-II-IV and I-III-V). Notably, both thematic mates X-Y and the defences c-d are all played on the same square.

A10



#2

12+11

1...Sd3 a 2.c3# X

1.Rf3? [2.Be5#]

1...Sd3 a 2.Rxd3# A

1...Sxg3 b 2.c3# X

1...Qf5 2.Sxf5#

but 1...Qh5!

(1.Kxa6? [2.Sb5#]

1...Rxf2 2.Bxf2#

1...Bc4+ 2.Rxc4#

1...Qf5 2.Sxf5#

1...Qh5 2.Rxe4#

1...Qh6 2.Rxe4#

but 1...Qg6!

1.e8=Q? [2.Qe5#]

1...Sd3 a 2.c3# X

1...Rxf2 2.Bxf2#

1...Bxe8 2.Rc4#

1...Qf5 2.Sxf5#

1...Qh5 2.Qxe4,Rxe4#

but 1...Be6!)

1.Qb5! [2.Qe5#]

1...Sd3 a 2.Qxd3# B

1...Bxd6 c 2.c3# X

1...Rxf2 2.Bxf2#

1...Bc5+ 2.Qxc5#

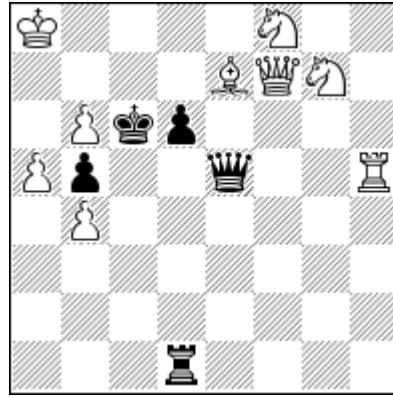
1...axb5 2.Sxb5#

1...Bd5 2.Qxd5#

1...Qf5 2.Sxf5#

1...Qh5 2.Rxe4#

A11



#2

9+5

1...d5 2.Qe8#

1.Bf6? [2.Qb7#]

1...d5 2.Qd7#

1...Qe8+ 2.Qxe8#

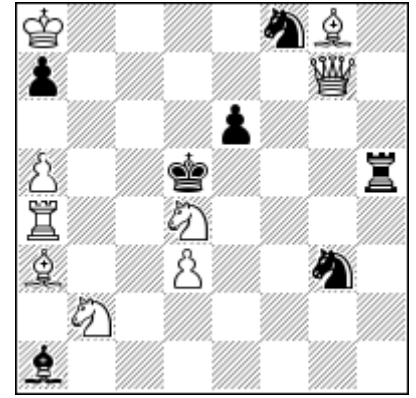
but 1...Qe7!

1.Sd7! [2.Sb8#]

1...d5 2.Sxe5#

1...Kxd7 2.Qe8#

A12



#2

9+7

1...Re5 2.Qb7#

1...Sg6 2.Bxe6#

1.Sc4? [2.Se3#]

1...Re5 2.Qxe5#

1...Bxd4 2.Qb7#

1...Sf5 2.Qe5#

but 1...Sf1!

1.Sf3? [2.Qb7#]

but 1...Rh7!

1.Bxf8? [2.Bxe6#]

but 1...Rh6!

1.Qxg3? [2.Qd6#]

but 1...Re5!

1.Qc7? [2.Qd6,Qc5#]

but 1...Se4!

1.a6? [2.Ra5#]

but 1...Se4!

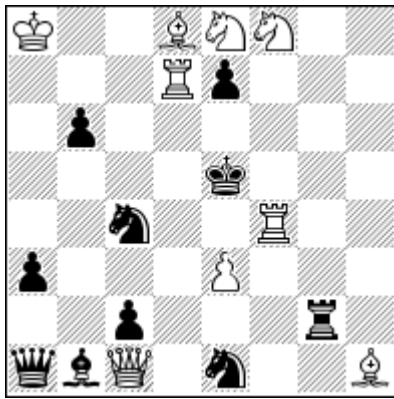
1.Sc6! [1...(Re5) 2.Se7#]

1...Kxc6 2.Qb7#

1...Sf5 2.Qg2#

1...Sg6 2.Qd7#

A13



#2

9+10

1...Rd2 a 2.Rxe7# A

1.e4? [2.Rd5#]

1...Rd2 a 2.Rf5# B

1...Qd4 b 2.Rxe7# A

(1...Sd2,Se3 2.Bc7#

1...e6 2.Bf6#)

but 1...Sd6!

1.Sc7! [2.Rd5#]

1...Rd2 a 2.Sg6# C

1...Sd6 c 2.Rxe7# A

1...Qd4 b 2.exd4#

1...e6 2.Bf6# X

(1...Sxe3 2.Qxe3#)

1.Sf6? [2.Rd5#]

1...Rd2 a 2.Sg4# D

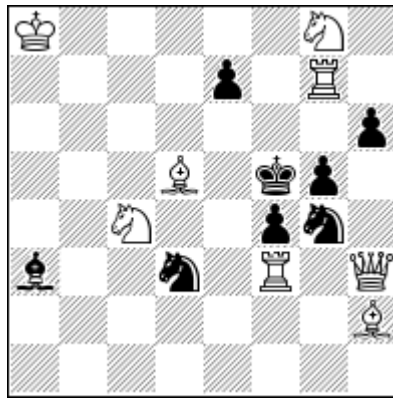
1...Sd6 2.Rxe7# A

1...exf6 2.Bxf6# X

but 1...e6!

An additional try, which parallels the solution, but offers a 4th change on the thematic 1...Rd2 defence.

A14



#2

8+8

1...Sde5 2.Se3#

1.Re3? [2.Be6#]

1...Sde5 2.Rxe5#

1...fxe3 2.Sxe3#

1...Sc5 2.Re5#

but 1...e5!

1.Qh5! [2.Qg6#]

1...Sde5 2.Rxf4#

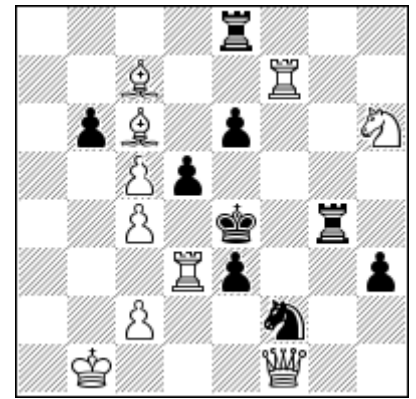
1...Sg~ 2.Rf7#

1...Sge5 2.Se3#

1...Sf6 2.Sxh6#

After Evgeny Bogdanov 2005
(example in the announcement).

A15



#2

10+9

1...e5 a 2.Bxd5# X

1...Sd1 b 2.Qf3# A

1...Sxd3 c 2.Qxd3#

1...Rg3 d 2.Rf4#

1.c3? [2.Rd4#] B

1...Sxd3 c 2.Qf3# A

1...e5/e2/Rf4

2.Bxd5#/Qxe2#/Rxf4#

1...bxc5!

1.Rxd5? [2.Rd1-8#]

1...Rg5 2.Rf4#

1...exd5! e

1.cxd5? [2.dxe6#]

1...e5 a 2.d6#

1...exd5 e 2.Bxd5# X

1...Sxd3 2.Qxd3#

1...Rg5 2.Rf4#

1...Rd8!

1.Sf5! [2.Rxe3#]

1...e5 a 2.Sd6#

1...exf5 2.Bxd5# X

1...Sd1 b 2.Rd4# B

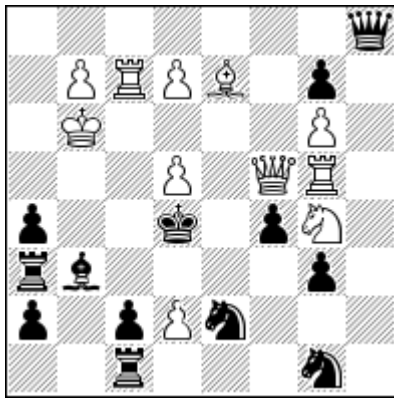
1...Sxd3 c 2.cxd3#

1...Rg3 d 2.Sxg3#

1...Kf3 2.Rxe3#

Somov theme (B-theme) in the thematic changed mates after 1...e5, changed mates after 1...Sd1/Sxd3/Rg3 between the set play and the solution, additional change and transfer of mate after 1...Sxd3 (A) with Dombrovskis Paradox in the try 1.c3? (B/c, c/B).

A16



#2

11+13

1...Bc4 **a** 2.Bc5# **X**

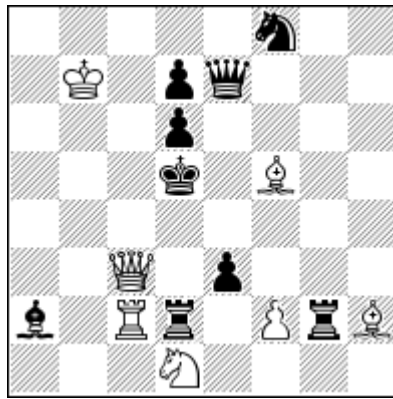
1.d3? [2.Qe4#]
1...Bc4 **a** 2.Rxc4# **A**
1...Sc3 **b** 2.Bc5# **X**
1...Bxd5 **c** 2.Qxd5#
but 1...Qh1!

(1.Kb5? [2.Bc5#] **X**
1...Bc4+ **a** 2.Rxc4# **A**
1...Sc3+ **b** 2.dxc3# **B**
but 1...Qf8!)

1.Se5! [2.Qd3#]
1...Bc4 **a** 2.Sc6# **B**
1...Bxd5 **c** 2.Bc5# **X**
1...Kxd5 2.Sf3#

Dombrovskis Paradox in the form of Shedey theme: defences a, b defeat in the try but allow X in other phases. Bartolovic theme, flight-giving key, bQ refutations, changed mates.

A17



#2

7+9

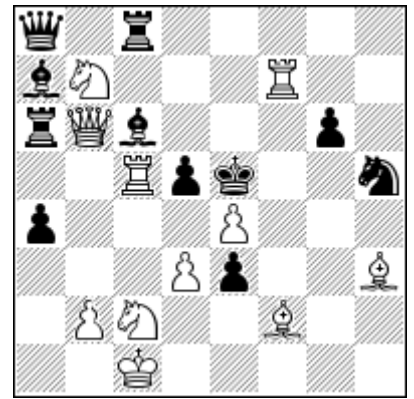
1...Se6 **a** 2.Sxe3# **X**

1.Bxd6? [2.Qc5#]
1...Se6 **a** 2.Qe5#
1...Qxd6 2.Sxe3# **X**
1...Rxc2 2.Qd3#
1...Kxd6 2.Qc5#
but 1...Bc4!

1.fxe3! [2.Qa5#]
1...Se6 **a** 2.e4#
1...Qxe3 2.Sxe3# **X**
1...Rxc2 2.Qd4#
1...Bc4 2.Qxc4#

Thematic changed mates after 1...Se6 and change of mate after 1...Rxc2

A18



#2

11+11

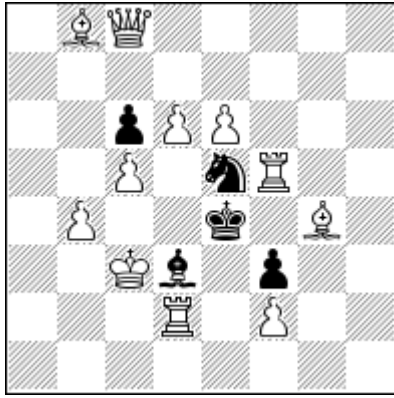
1...Bb5 **a** 2.Rxd5# **X**

1.Sxe3? [2.Sc4#]
1...Bb5 **a** 2.Sg4# **A** (2.Rxd5?? **X**)
1...Kd4 **b** 2.Rxd5# **X**
but 1...Sf6!

1.Sd6! [2.Sc4#]
1...Bb5 **a** 2.d4# **B**
(2.Rxd5? **X** Qxd5!)
1...Kxd6 **c** 2.Rxd5# **X**
1...Sf6 2.Bg3#

Dual avoidance uniformly through opening of black lines, two flight-giving first moves, return of the thematic checkmate uniformly on the bK's flights both in the wQ's line of fire, theme B, no distracting byplay.

A19



#2

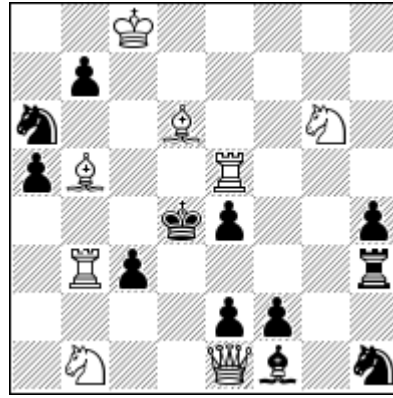
11+5

1...Kd5 **a** 2.Bxf3#
1...S~ 2.Qxc6#
1...B~ 2.Rd4#

1.d7? waiting
1...Kd5 **a** 2.Rxe5#
1... S~ 2.Qxc6#
1...B~ 2.Rd4#
but 1...Sxg4!

1.Qa6! waiting
1...Kd5 **a** 2.Qc4#
1...Sc4 2.Qxc6#
1...Sxg4 2.Qxd3#
1...Be~ 2.Rd4#

A20



#2

8+12

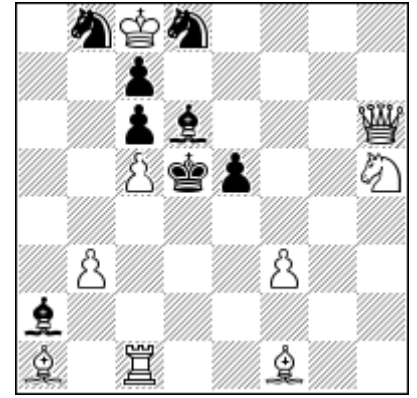
1...Ke3 **a** 2.Qxc3# **X**
(2.Qd2+? Kf3!)
1...Sg3,e3,Rh2 2.Qxc3# **X**

1.Sxh4? [2.Sf5#]
1...Ke3 **a** 2.Qd2# **A**
(2.Qxc3+? Kf4!)
1...Rxh4 **b** 2.Qxc3# **X**
1...Sg3 2.Qxc3# **X**
but 1...Rf3!

1.Sxc3! [2.Rxe4#]
1...Ke3 **a** 2.Sxe2# **B**
1...Rxc3+ **c** 2.Qxc3# **X**
1...Sg3 2.Qd2# **A**
1...Bg2 2.Sxe2# **B**
1...Sc5 2.Bxc5#
1...Re3 2.Rd5#

Condensed Rukhlis.
Direct and indirect battery play.

A21



#2

9+8

1...Bxc5 **a** 2.Bc4# **X**
1...Se6 2.Sf6#

1.Bh3? [2.Qd2,Sf6#]
1...Bb1 **b** 2.Sf6#
1...Sd7,Be7 2.Qd2#
but 1...Bxc5! **a**

1.Sg7? [2.Qd2#]
1...Bxc5 **a** 2.Bc4# **X**
1...Se6 2.Qxe6#
but 1...Bb1! **b**

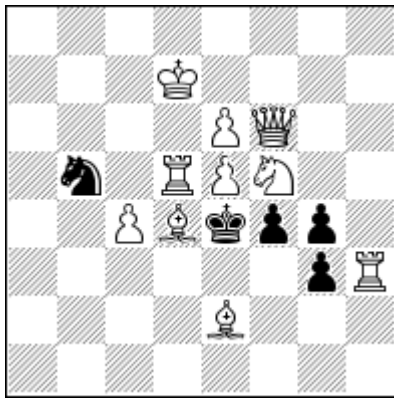
1.Qe3? [2.Bc4#] **X**
1...Bxc5 **a** 2.Qxe5# **B**
1...Bxb3 2.Qxb3#
but 1...Ke6! **c**

1.b4? [2.Rd1#]
1...Bxc5 **a** 2.Rxc5# **A**
1...Bb1 **b** 2.Bc4# **X**
1...Bc4 2.Bxc4#
1...Se6 2.Sf6#
but 1...Bb3!

1.Qg5! [2.Sf4#]
1...Bxc5 **a** 2.Qxe5# **B**
1...Ke6 **c** 2.Bc4# **X**
1...Se6 2.Sf6#

Double Dombrovskis Paradox.
Sushkov. Bikos. Kharkov 2.

A22



#2

10+5

1...f3 **a** 2.Sxg3# **X**
 1...g2 2.Bd3# **B**
 1...S~,Sd6 2.S(x)d6#
 1...Sxd4 2.Rxd4#

1.Be3? waiting
 1...f3 **a** 2.Bd3# **A**
 1...fxe3 **b** 2.Sxg3# **X**
 1...S~,Sd4 2.R(x)d4#
 but 1...gxh3!

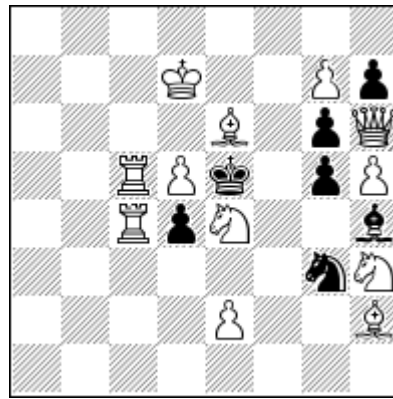
1.Qh4? waiting
 1...f3 **a** 2.Qxg4# **B**
 1...gxh3 **c** 2.Sxg3# **X**
 1...Kxf5,g2 2.Bd3# **A**
 1...S~,Sd6 2.S(x)d6#
 but 1...Sxd4!

(1.Qg6? [2.Sxg3,S~#])
 1...f3 (another Dombrovskis
 Paradox) 2.Qxg4#
 but 1...Sxd4!)

1.Rxg3! [2.Bd3#] **A**
 1...f3 **a** 2.Rxg4# **C**
 1...fxg3 **d** 2.Sxg3# **X**

Tertiary Mate Correction,
 changed mates, Dombrovskis
 Paradox, Chepizhny form.

A23



#2

12+7

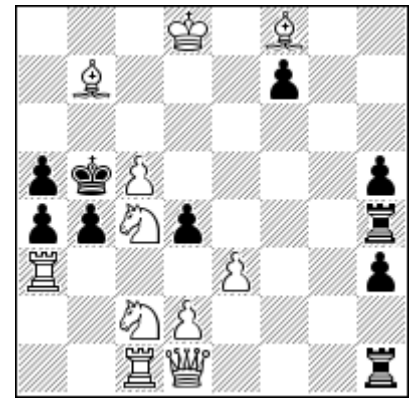
1...d3 **a** 2.d6# **X**
 1...g4 **b** 2.Qf4#
 1.Bg4? waiting
 1...d3 **a** 2.d6# **X**
 1...gxh5 **c** 2.Qe6#
 but 1...Kxe4!

1.Shf2? waiting
 1...d3 **a** 2.Sxd3# **A** changed
 1...g4 **b** 2.d6# **X** transferred
 1...gxh5 **c** 2.Qf6# changed
 but 1...Kf4!

1.Sef2! waiting
 1...d3 **a** 2.Sg4# **B** changed
 1...g4 **b** 2.Qf4# changed
 1...gxh5 **c** 2.d6# **X** changed,
 transferred
 1...Kf6 2.Sg4#

12th WCCT theme with
 homogeneous Zagoruiko whose
 two thematic variations result in
 mates that exploit the Q's and
 wKc4's file openings.
 Salazar theme: two defences lead
 alternately to direct and indirect
 checkmates for a & b.
 Third changed mate.

A24



#2

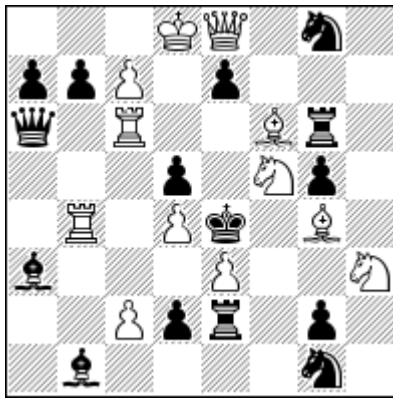
11+10

1...Kxc4 **a** 2.Sxd4# **A**

1.Qxh5? [2.Sd6#]
 1...Kxc4 **a** 2.Ba6# **B**
 1...Rxh5 **b** 2.Sxd4# **A**
 but 1...f5!

1.exd4! [2.Sd6#]
 1...Kxc4 **a** 2.Qe2# **C**
 1...Rxd4+ **c** 2.Sxd4# **A**

A25



#2

12+15

1...Re~ 2.S(x)f2# **A**
 1...Rxe3 a 2.Sd6# **X**

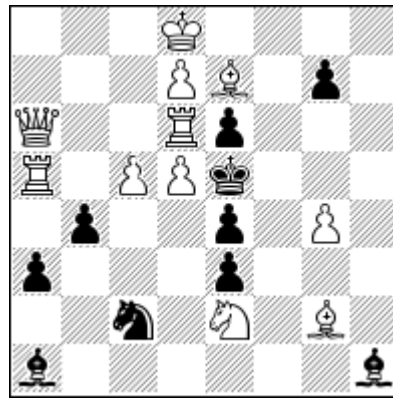
1.Bxg5? [2.Sg3#]
 1...Rxe3 **a** 2.Sf2# **A**
 1...Rd6+ **b** 2.Sxd6# **X**
 1...Rxg5 2.Sxg5#
 but 1...Bxc2!

1.Rc3? [2.Sg3#]
 1...Rxe3 **a** 2.R(c)x3# **B**
 1...Qd6+ **c** 2.Sxd6# **X**
 but 1...Qd3! **y**

1.Rb3! [2.Sg3#]
 1...Rxe3 **a** 2.R(b)x3# **C**
 1...Bd6 **d** 2.Sxd6# **X**
 1...Qd3 **y** 2.Re6#

Tertiary Mate Correction.
 Secondary Dombrovskis Paradox.

A26



#2

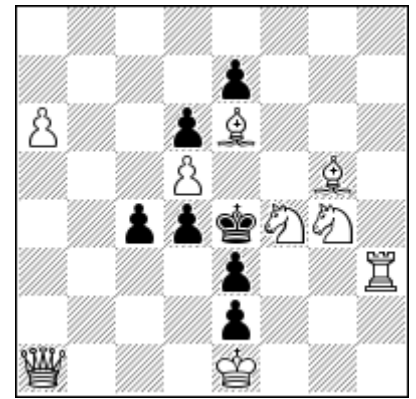
11+10

1...exd5 2.Re6#

1.c6? [2.Re6,dxe6#]
 1...exd5 2.Raxd5#
 1...Bd4 2.Rxe6#
 but 1...Sd4!

1.Qd3! [2.Rxe6,Qxe4#]
 1...exd5 2.Qxd5#
 1...Bxg2,exd3 2.Rxe6#
 1...Bd4,Sd4 2.Qxe4#

A27



#2

9+7

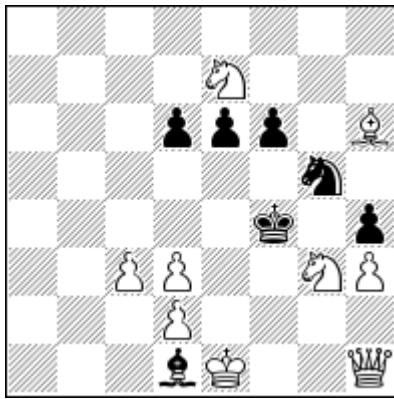
1...d3 **a** 2.Rxe3# **A**

1.Sh6? waiting
 1...d3 **a** 2.Bf5# **B**
 1...Ke5 **b** 2.Rxe3# **A**
 but 1...c3!

1.Qa4! waiting
 1...d3 **a** 2.Qxc4# **C**
 1...c3 **c** 2.Rxe3# **A**

Set mate 2.Rxe3# transferred to new defences 1...Ke5 and 1...c3 in the try and post-key phase.
 Two different changed mates for the set defence 1...d3 in the try and post-key phase.
 With two changed mates and two transferred mates, this fulfils the given theme.

A28



#2

9+7

1...Ke5 **a** 2.Sg6# **A**

1...hxg3 2.Qe4#

1.Kf2? [2.Sg6,Qe4#]

but 1...hxg3+!

1.Qg2? [2.Sg6#]

1...Ke5 **a** 2.Sg6# **A**

1...hxg3 2.Qe4#

but 1...Bh5!

1.Sf1? [2.Qe4#]

1...Ke5 **a**, Bf3 **b** 2.Qh2# **B**1...f5 2.Sg6# **A**

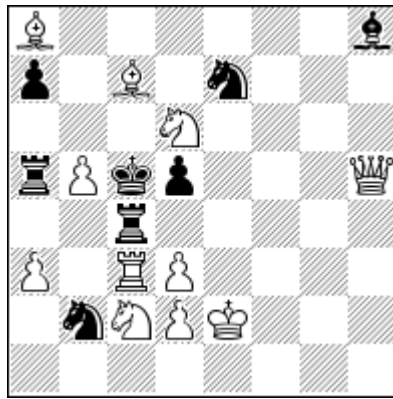
but 1...d5!

1.Qg1! [2.Qe3#]1...Ke5 **a** 2.Qd4# **C**1...Bf3 **b** 2.Sg6# **A**

1...Kf3 2.Qf2#

Change of function of the move
Sg6. The required theme is
complicated by the presence of
the Barnes theme.

A29



#2

11+8

1...Rxb5 2.Se4#

1.Rb3? [2.Sb7#]

1...Rb4 2.axb4#

1...Re4+ 2.Sxe4#

1...Rxb5 2.Rxb5#

but 1...Rxc2!

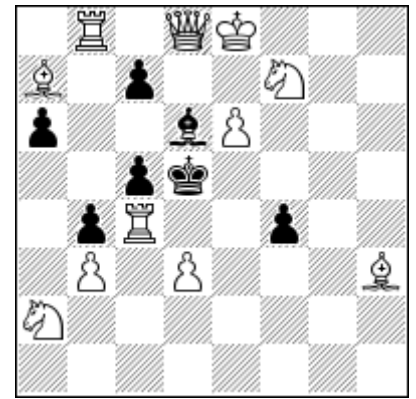
1.Qe8! [2.Sb7#]

1...Sc6 2.Qxc6#

1...Rxb5 2.Qxb5#

1...d4 2.Se4#

A30



#2

11+7

1.Rxf4? waiting

1...Kc6 **a** 2.Bg2# **A**1...c4 **b** 2.Sxb4# **X**

1...c6 2.Qxd6#

but 1...a5!

1.Rd4+?

1...Kc6 **a** 2.Qd7# **C**1...cxd4 **d** 2.Sxb4# **X**

but 1...Kxd4!

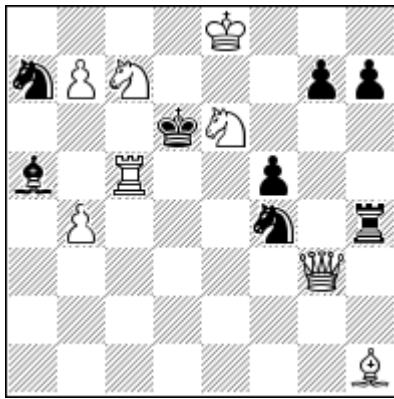
(1.Bxc5? [2.Sxb4#] **X**

but 1...a5!)

1.Rbxb4! [2.Rxc5#]1...Kc6 **a** 2.Qa8# **B**1...cxb4 **c** 2.Sxb4# **X**

Tertiary Mate Correction,
changed mate 4x1, transferred
mate 1x4, Chepizhny form.

A31



#2

8+8

1...R~ 2.Qxf4#
 1...Sc8 2.bxc8=S#
 1...Sc6 a 2.Rd5# A

1.b8=S? [2.Rd5#]
 but 1...Bxc7!

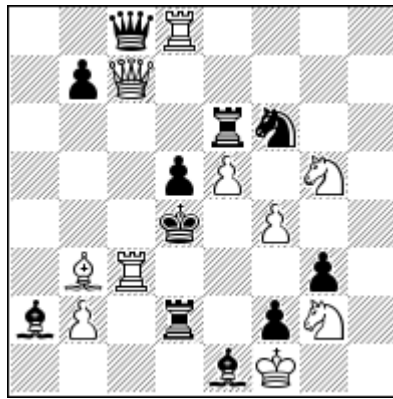
1.Qxg7? [2.Qe5,Qf8,Qd7,Qe7#]
 but 1...Sd5!

1.Sd8? [2.Sf7#]
 1...Bxc7 2.Rd5# A
 1...Sc6 a 2.Sb5# B
 but 1...Bxb4!

1.Qc3! [2.Qe5#]
 1...Sf~,Sd5 2.Rxd5# A
 1...Sc6 a 2.Rxc6# C

Dombrovskis Paradox.

A32



#2

10+11

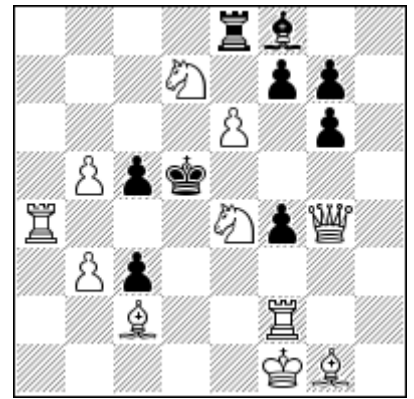
1...Rd3 2.Rc4# X
 1.Bc2? [2.Sf3#]
 1...Bc4+ 2.Rxc4# X
 1...Rd3 2.Rxd3# A
 but 1...Rxc2!

(1.Re3? [2.Sf3#]
 1...Qxc7 2.Sxe6# Y
 but 1...Rc6!)

1.Qh7! [2.Sf3#]
 1...Qc4+ 2.Rxc4# X
 1...Rd3 2.Qxd3# B
 1...Qxc3 2.Sxe6# Y
 1...Sxh7 2.Rxd5#
 1...Rxb2 2.Qd3#

Analogy between try and
 solution. Extra try with change of
 defence (Y).

A33



#2

11+9

1...Bd6 a 2.Sxc3# X
 1...Rxe6 b 2.Qd1# Y

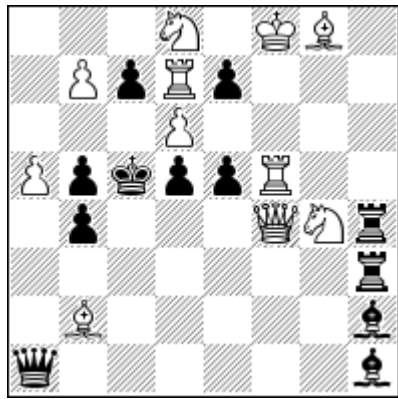
1.Qxf4? [2.Qe5#] (2.Sxc3? Kxe6!)
 1...Bd6 a 2.Qxd6# A
 1...Rxe6 b 2.Sxc3# X
 1...Kxe6 d 2.Qxf7#
 but 1...f6!

1.Rf3? [2.Rd3#]
 1...c4 f 2.bxc4#
 but 1...f5!

1.Ra6! [2.Qd1#] Y (2.Sxc3? Kd4!)
 1...Bd6 a 2.Rxd6# B
 1...f3 c 2.Sxc3# X
 1...Kd4 e 2.Rd2#

Semi-reciprocal exchange aXbY –
 aAbX, changed function of move
 Y, free change 3x1, dual-
 avoidance Shanshin, flight-giving
 key.

A34



#2

11+12

1...d4 a 2.Qxd4# X

1.Bxe5? [2.Rxc7#]

1...d4 a 2.Bxd4# A

1...Qxa5 b 2.Qd4# X (Bxd4? A)

1...c6 2.Se6#

but 1...Qxe5!

1.Sxe5! [2.Se6#]

1...d4 a 2.Sd3# B

1...Qxa5 b 2.Bd4# A (Qd4? X)

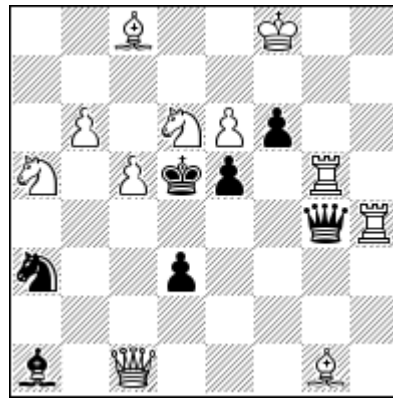
1...Rh6 c 2.Qd4# X

2× change of mate after (a) with masked battery play in both try & solution and dual avoidance effects. 2× transfer of mate (X): both 1st moves open the lines of black pieces toward the mating square d4; they abandon control of the mating square to defend, triggering transfers of mate (X).

Around mate (A) and defence (b), and coherently with the underlying transfer / change of mates pattern characteristic of the main theme, the problem shows additional, incremental transfer of mate (A) (try-solution: aA-bA), effectively executing a Tertiary Mate Correction (the changed Mate after (a) in the try is further transferred in the solution). Change of mate after (b) (try-solution: bX-bA – the new defence (b) that transfers mate (X) in the try is followed by a new mate in the solution).

Rukhlis (in condensed form): try: aAbX; solution: aBbAcX (2× transfer – mates A & X; 2× change – after defences a & b).

A35



#2

11+7

1...Qxe6 a 2.Bb7# X

1.Ke7? [2.Bb7#] X

1...Qxe6+ a 2.Bxe6# C
but 1...Qa4!

1.Se8? [2.Sxf6#]

1...Ke4 b 2.Bb7# X

1...Qxe6 a 2.Sc7# A

but 1...Qf4!

1.Sc6! [2.Se7#]

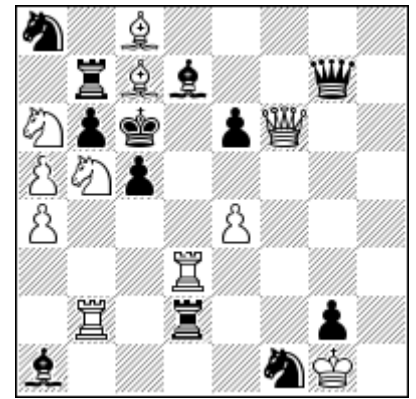
1...Kxc6 c 2.Bb7# X

1...Qxe6 a 2.Sb4# B

Double Mate Correction.

Dombrovskis Paradox. In two thematic phases, W1 provides a flight to the bK.

A36



#2

11+12

1...c4 a 2.Sd4# X

1.Rc2? [2.Sb4#]

1...c4 a 2.R2xc4# A

1...Bd4+ b 2.Sxd4# X

1...bxa5 2.R2xc5#

(1...Rxc2 2.Rd6#)

but 1...Bc3!

1.Rc3? [2.Sb4#]

1...c4 a 2.R3xc4# B

1...Rd4 c 2.Sxd4# X

1...bxa5 2.R3xc5#

(1...Rxb2 2.Sd4#)

but 1...Bxc8!

1.Qc3! [2.Sb4#]

1...c4 a 2.Qxc4# C

1...Qd4+ d 2.Sxd4# X

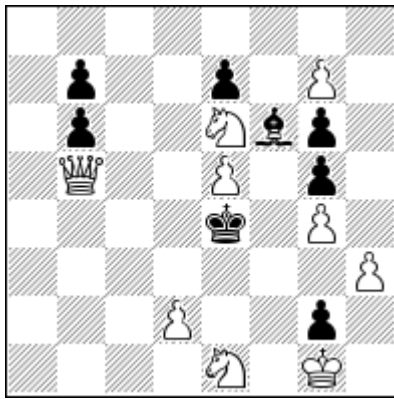
1...bxa5 2.Qxc5#

(1...Rxb2 2.Rd6#)

1...Qxc3 2.Bxd7#)

A four-phase extension of the 12th WCCT theme combined with Zagoruiko. Homogeneous 1st moves activating black line pieces by line-opening.

A37



#2

9+8

1...Bxe5 a 2.Qd3# A

1.d4? waiting

1...Bxe5 a 2.Qxe5# B

1...Ke3 b 2.Qd3 A

but 1...Bxg7!

1.Sf3! waiting

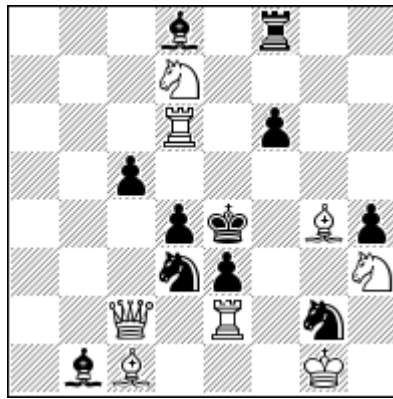
1...Bxe5 a 2.Sfxg5# C

1...Kxf3 c 2.Qd3# A

The set mate 2.Qd3 is transferred to new defences 1...Ke3 and 1...Kxf3 in the try phase and post-key play.

Two changed mates are provided for the set defence 1...Bxe5 in the try phase and post-key phase.

A38



#2

8+11

1...Sf4 a 2.Sf2# A

1.Qxb1? [2.Qb7#]

but 1...Bb6!

1.Qc4? [2.Qd5#]

1...Sd~ 2.Re6#

1...Se5 2.Sxc5#

1...Sdf4 b 2.Sf2# A

1...Sgf4 a 2.Rxe3# B

but 1...Ba2!

1.Rf2! [2.Bf5#]

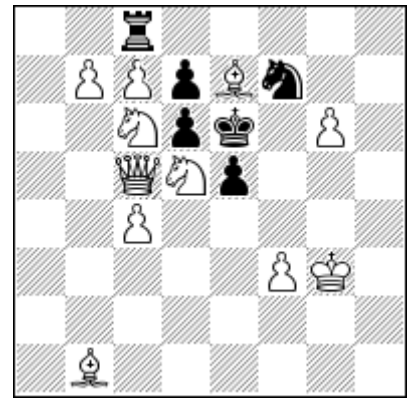
1...exf2+ 2.Sxf2# A

1...Sf4 a 2.Rxf4# C

1...f5 2.Bf3#

An unobvious key that allows the bP to capture the wR with check.

A39



#2

11+6

1...e4 a 2.Sf4# X

1.Se3? dxc6!

1.bxc8=Q(B)? waiting

but 1...dxc5!

1.Qd4? [2.Qg4#]

1...e4 a 2.Qf6# A

1...exd4 b 2.Sf4# X

but 1...Sh6!

1.f4! [2.f5#]

1...e4 a 2.Sd4# B

1...exf4 c 2.Sxf4# X

1...Sh6 2.Qxd6#

1...dxc6 2.bxc8=Q(B)#

All three thematic defences are performed by the same bP. With two additional tries and three elements from above (X, B, a), the result is a Dombrovskis with double threat (see FIDE Album 95-97 p. 579):

1.Qe3? [2.Sf4 X/Sd4# B]

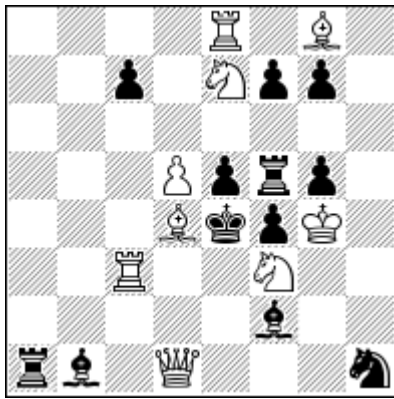
but 1...e4! a

1.Kg4? [2.Bf5#]

1...e4 a 2.Sf4# X

but 1...Sh6+!

A40



#2

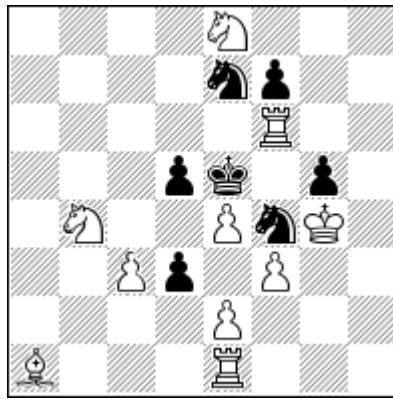
9+12

1...Bxd4 2.Sd2#

1.Rc4? [2.Bxf2#]
 1...Bxd4/Bd3/Ra4/Ba2
 2.Qe2/Sd2/Qxb1/Qc2#
 but 1...Be3,exd4!

1.Sxf5! [2.Rxe5#]
 1...Bxd4/f6 2.Qxd4/Sd2#

A41



#2

10+7

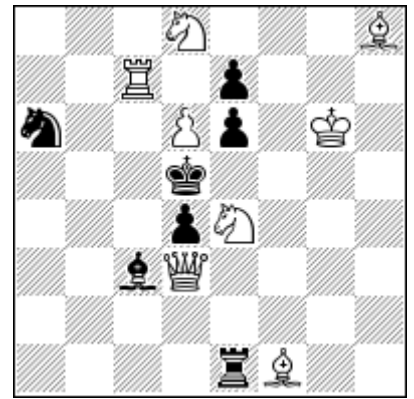
1...Se6 a 2.Sxd3# X

1.exd3? B [2.d4#]
 1...Se6 a 2.exd5# A
 1...Sxd3 b 2.Sxd3# X
 1...Sc6 u 2.Sxc6# Y
 1...d4 2.cxd4#
 but 1...Se2!

1.exd5! A [2.c4#]
 1...Se6 a 2.exd3# B
 1...Sfxd5 c 2.Sxd3# X
 1...Sc6 u 2.Rf5#
 1...Sxd5 v 2.Sc6# Y

Salazar reversal, half-battery,
 DMC, Single Mate Correction
 (SMC), transferred mates (X, Y),
 changed mates.

A42



#2

8+7

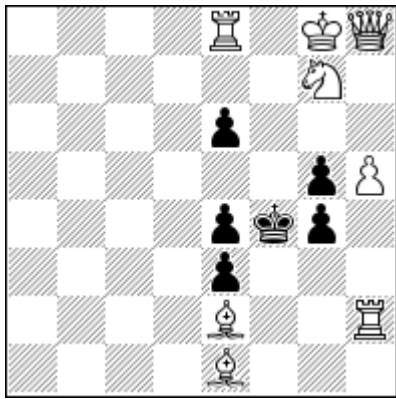
1...exd6 a 2.Sxc3# X
 1...Sc5 b 2.Rxc5# C

1.Rd7? [2.dxe7#]
 1...exd6 a 2.Rxd6# A
 1...Sc5 b 2.Sxc3# X
 1...Rxe4 2.Qc4#
 1...Bb4 2.Qxd4#
 but 1...Sb8!

1.Qg3! [2.Qe5#]
 1...exd6 a 2.Sf6# B
 1...d3 c 2.Sxc3# X
 1...Rxe4 2.Bc4#
 1...Kxe4 2.Bg2#

Bikos.

A43



#2

8+6

1...e5 2.Rf8#

1.Sf5? waiting

1...e5 2.Qxe5#

1...Kxf5 2.Rf8#

1...exf5 2.Qe5#

but 1...g3!

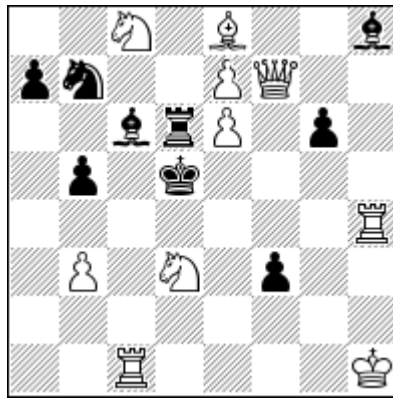
1.Bc3! waiting

1...e5 2.Bxe5#

1...g3 2.Rf8#

1...Kg3 2.Be5#

A44



#2

10+9

1...Be5 **a** 2.Sb4# **X**1...Sc5 **b** 2.Rxc5#1...Rxe6 **c** 2.Bxc6#

1.Re1? [2.Qxf3#]

1...Be5 **a** 2.Rxe5#1...Sc5 **b** 2.Sb4# **X**1...Rxe6 **c** 2.Qxe6#

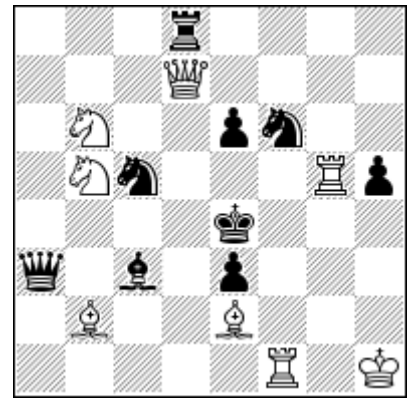
but 1...Bf6!

1.Qf4! [2.Qe4#]1...Be5 **a** 2.Qxe5#1...Sc5 **b** 2.Qxd6#1...Rxe6 **c** 2.Sb4# **X**

1...Kxe6 2.Qf7#

A three-phase Zagoruiko with changed mates after three thematic black defences. A fine flight-giving key with a Q switchback mate.

A45



#2

8+9

1...e5 2.Qf5#

1.Rgf5? [2.R1f4#]

1...e5 2.Bf3#

1...exf5 2.Qxf5#

1...Sd3 2.Bxd3#

1...Qa1 2.Sxc3#

but 1...Sd5!

1.Sd5! [2.Rf4#]

1...e5 2.Sxf6#

1...exd5 2.Qf5#

1...Sd3 2.Bf3#

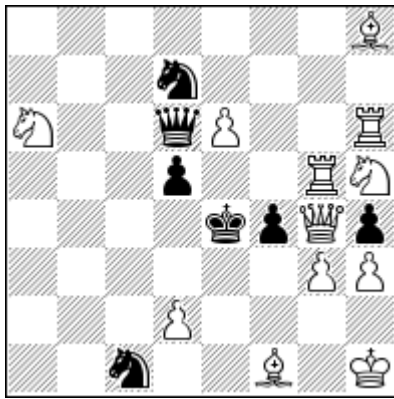
1...Qa1 2.Sdxc3#

1...Sxd5 2.Qh7#

1...Be5 2.Rxe5#

Tertiary Mate Correction with change of the thematic mate after 1...Sd3 and additional change after 1...Qa1, combining 3×1 + 2×2 changed mates with 3×1 + 2×1 changed defences. The key move on the same square and with the same piece as refutation of the thematic try.

A46



#2

12+7

1...Se5 **a**, Qa3 **b** 2.Qxf4# **X**

1.gxf4? [2.Qg2#]

1...Se5 **a** 2.fxe5# **A**

1...Qa3 **b** 2.f5# **B**

1...Qxf4 **c** 2.Qxf4# **X**

1...Se2/Qe5 2.Qxe2/fxe5#
but 1...Sf6!

1.Rxd5! [2.Bg2#]

1...Se5 **a** 2.Sf6# **C**

1...Qa3 **b** 2.Rd4# **D**

1...Qxd5 **d** 2.Qxf4# **X**

1...Kxd5 2.Qf3#

Doubling of the theme.

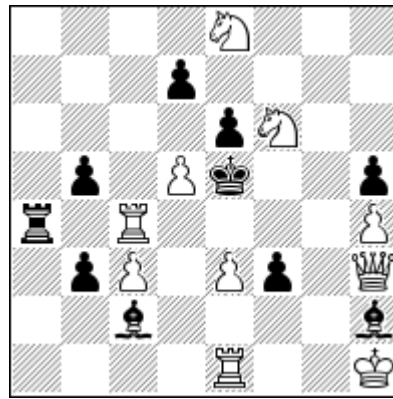
Versus thematic defence (a) and thematic mate (X): aX-aAcX-aCdX.

Versus thematic defence (b) and thematic mate (X): bX-bBcX-bDdX.

Flight-giving key, with a different mate after the K's flight move.

3 different mates after each of the thematic defences (a) and (b) across the different phases (an unusual form of Zagoruiko 3x2, with only 5 different mates, against thematic defences).

A47



#2

10+10

1...exd5 **a** 2.Sxd7# **X**

1...Bf4 **c** 2.exf4#

1.Qxf3? [2.Sxd7#] **X**

1...exd5 **a** 2.Qxd5#

1...Be4 **b** 2.Qxe4#

1...Bf4 **c** 2.Qxf4#

but 1...Ra7!

1.Rc5? [2.d6#] (2.Sxd7? **X**)

1...exd5 **a** 2.Rxd5# **A**

1...Be4 **b** 2.Sxd7# **X**

1...Rd4 2.cxd4#

1...d6 2.Qxe6#

but 1...Rc4!

1.e4! [2.Qxh2#] (2.Sxd7? **X**)

1...exd5 **a** 2.Qf5 # **B**

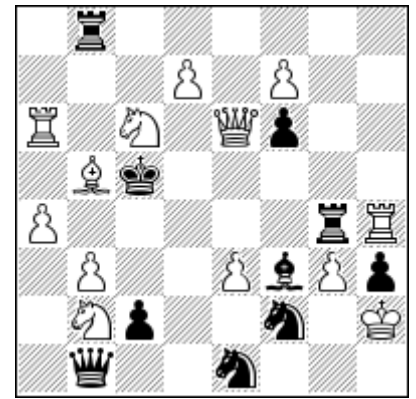
1...Bf4 **c** 2.Sxd7# **X**

1...Bxe4 **b** 2.Rxe4#

1...Bg1, Bg3 2.Q(x)g3#

4-phase 3x3 Zagoruiko, 4-phase changed mate regarding the defence 1...exd5; 3x Dombrovskis Paradox on the 3 thematic defences exd5/Bf4/Be4 (threat of 2.Sxd7 in the try 1.Qxf3?); Sushkov in try and solution; Bikos cycle on the 3 thematic defences (1 self-block and 2 captures); all refutations by Ra4; flight-giving key.

A48



#2

13+10

1...Se4 2.b4#

1.Bc4? [2.Qe7#]

1...Se4 2.Qd5#

1...Rd4 2.exd4#

1...Re8 2.b4#

1...Rxc4 2.Rxc4#

1...Re4 2.Qd5#

1...Rb6 2.f8=Q(B)#

but 1...Qd1!

1.Sc4! [2.Qd6#]

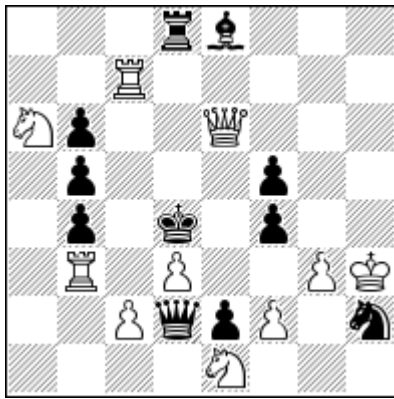
1...Qd1 2.b4#

1...Rxc4 2.Rxc4#

1...Se4 2.Qf5#

1...Rd4 2.exd4#

A49



#2

10+11

1...Qe3 a 2.Rxb4# X

1.gxf4? [2.Qe5#]

1...Qe3+ a 2.fxe3# A

1...Qxf4 b 2.Rxb4# X

1...Qxd3+ 2.Rxd3#

1...Sg4,Sf3 2.S(x)f3#

but 1...Rd5!

1.Sxb4? [2.Qf6#]

1...Qe3 a 2.c3# B

1...Qxb4 c 2.Rxb4# X

1...Rd5 2.Qxd5#

1...Rd6 2.Qxd6#

1...Qxd3 2.Rxd3#

1...Sg4,Sf3 2.S(x)f3#

but 1...Bc6!

1.c4! [2.Qf6#]

1...Qe3 a 2.Sc2# C

1...bxc3 e.p. d 2.Rb4# X

1...bxc4 2.Rxc4#

1...Rd5 2.Qxd5#

1...Rd6 2.Qxd6#

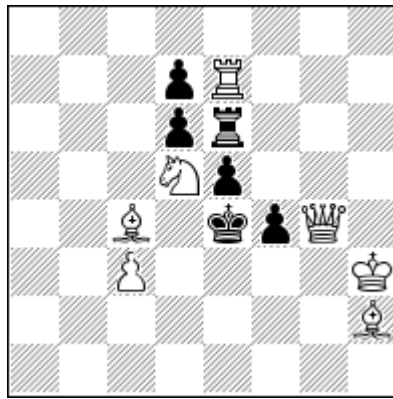
1...Qxd3 2.Rxd3#

1...Sg4,Sf3 2.S(x)f3#

Tertiary Mate Correction.

En passant capture.

A50



#2

7+6

1...Rg6 2.Qxf4#

1.Kg2? waiting

1...Rg6,Re7 2.Qxg6#

1...Rh6 2.Qxf4#

but 1...Rf6!

1.Bg1? waiting

1...Rg6 2.Qxf4#

1...Rf6,Re7 2.Sxf6#

but 1...Rh6+!

1.Bxf4! [2.Bf~#]

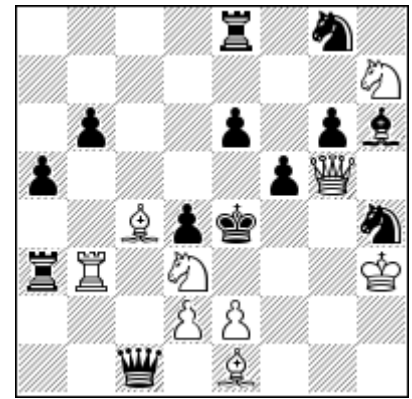
1...Rg6 2.Bg5#

1...exf4 2.Qxf4#

1...Rh6+ 2.Bxh6#

1...Rf6 2.Sxf6#

A51



#2

9+13

1...e5 a 2.Sf2# A

1...Bxg5 2.Sxg5#

1.Qf6? [2.Qe5#]

1...e5 a 2.Qc6# B

1...Bf4 b 2.Sf2# A

1...Bg7 2.Sg5#

1...Sxf6 2.Sxf6#

but 1...Sf3!

1.Rb5! [2.Re5#]

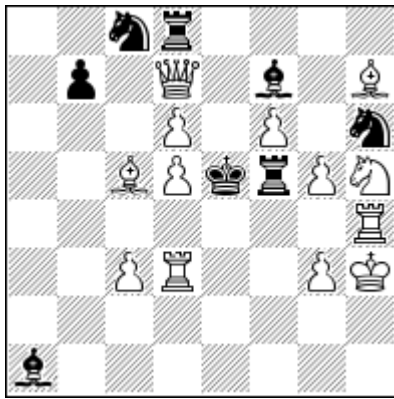
1...e5 a 2.Bd5# C

1...Sf3 c 2.Sf2# A

1...Bg7 2.Qf4#

1...Rxd3+ 2.Bxd3#

A52



#2

13+8

1...Bxd5 **a** 2.Bd4# **X**
 1...R×g5 **b** 2.Re4#
 1...S×d6 **c** 2.B×d6#

1.Rhd4? [2.Re3#]
 but 1...B×d5! **a**

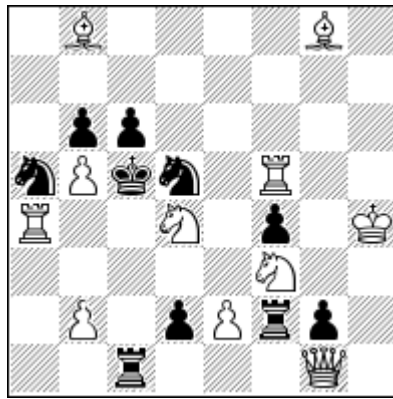
1.Sf4? [2.Re3#] (2.Bd4? **X**)
 1...Bxd5 **a** 2.Sg6# **A**
 1...R×g5 **b** 2.Bd4# **X**
 1...R×f4 2.g×f4#
 1...Sg4 2.Q×f5#
 but 1...S×d6! **c**

1.Q×b7? [2.Re3#] (2.Bd4? **X**)
 1...Bxd5 **a** 2.Q×d5# **B**
 1...S×d6 **c** 2.Bd4# **X**
 1...Rf3 2.Re4#
 1...Rf4 2.g×f4#
 but 1...Sg4!

1.c4! [2.Re3#] (2.Bd4? **X**)
 1...Bxd5 **a** 2.R×d5# **C**
 1...Bd4 **d** 2.B×d4# **X**
 1...S×d6 2.B×d6#
 1...Rf3 2.Re4#
 1...Rf4 2.g×f4#
 1...Sg4 2.Q×f5#

4-phase setting, 4× changed mate after the thematic move 1...B×d5, 4-phase mate transfer (2.Bd4#); 3× Sushkov in thematic tries and solution, 2 additional changed mates; additional try refuted by the thematic move 1...B×d5; 4 matching first moves guarding the same square and with the same threat.

A53



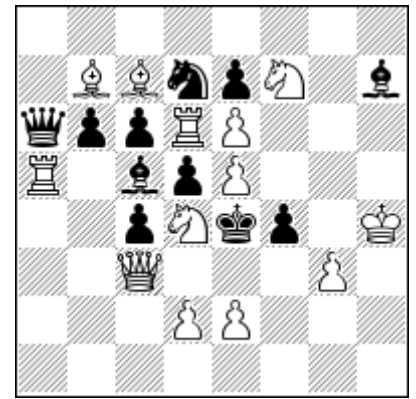
#2

11+10

1...Sc4 **a** 2.b4# **X**
 1.S×d2? [2.Se4#]
 1...Sc4 **a** 2.S2b3# **A**
 1...R×e2 **b** 2.b4# **X**
 but 1...Rc4!

1.Rf6! [2.Bd6#]
 1...Sc4 **a** 2.R×c6# **B**
 1...Sb7 2.R×c6#
 1...S×f6 **c** 2.b4# **X**
 1...Sc7 **d** 2.b4# **X**

A54



#2

13+11

1...S×e5 **a** 2.Sg5# **X**
 1...f×g3 **b** 2.Qe3#

1.e3? [2.Qc2#] **M** (2.Qf3? **N**)
 1...S×e5 **a** 2.Sg5# **X**
 1...f×e3 2.Q×e3# transferred
 but 1...B×d4! **c**

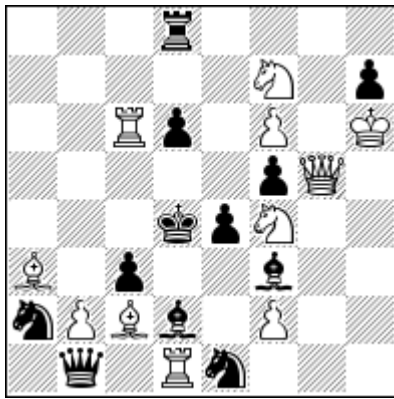
1.R×d7? [2.Sg5#] **X**
 1...B×d4 **c** 2.Qc2# **M**
 but 1...Bd6!

1.Sf5? [2.Qc2# **M**] (2.Qf3? **N**)
 1...S×e5 **a** 2.Q×e5# **A** changed
 1...B×f5 2.Sg5# **X** transferred
 1...f×g3 **b** 2.Qf3# **N**
 1...K×d5 2.Qc2#
 but 1...d4!

1.R×d5! [2.Qf3# **N**] (2.Qc2? **M**)
 1...S×e5 **a** 2.R×e5# **B** changed
 1...c×d5 2.Sg5# **X** transferred,
 (2.Qc2?)
 1...B×d4 **c** 2.Qc2# **M** (2.Sg5?)
 1...K×d5 2.B×c6#

12th WCCT theme with complete Sushkov: Sf5 & R×d5 with threats reappearing in the try and real play (pseudo Le Grand). Sushkov: e3 & R×d5 with Dombrovskis refutation. Cyclic pseudo Le Grand XM/MN/NX. Threat correction: R×c6 → R×d5

A55



#2

11+12

1...d5 a 2.Se6# A

1.Bb3? [2.Rc4#]

1...d5 a 2.Bc5# B

1...Qd3 b 2.Se6# A

1...Rc8 2.Rxd6#

but 1...Be2!

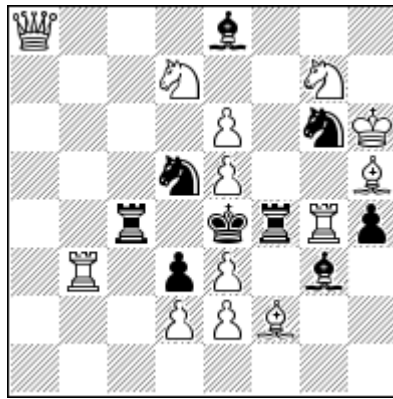
1.Qxf5! [2.Qd5#]

1...d5 a 2.Qe5# C

1...e3 c 2.Se6# A

1...Sb4 2.bxc3#

A56



#2

13+9

1...Sxe5 a 2.Sf6# X

1.Rg5? [2.exd3#]

1...Sxe5 a 2.Rxe5# A

1...Rg4 b 2.Sf6# X

1...dxe2 2.d3#

1...Rd4 2.Sc5#

but 1...Rc3!

1.Qa1! [2.Qh1#]

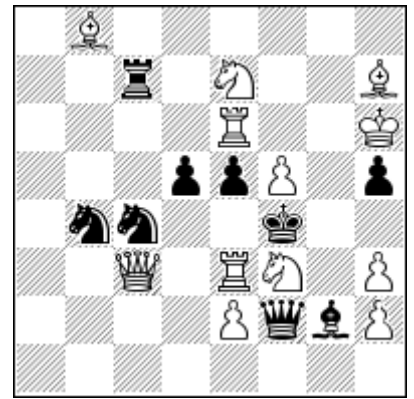
1...Sxe5 a 2.Qxe5# B

1...Sxe3 c 2.Sf6# X

1...Rc1 2.Qd4#

1...Bxd7 2.Bxg6#

A57



#2

12+9

1...Rxe7 a 2.Qd4# X

1.R3xe5? [2.S7g6#]

1...Rxe7 a 2.Re4# A

1...Qg3 b 2.Qd4# X

1...Sxe5 2.Qxe5#

but 1...Bxh3 c

1.Sxe5! [2.S5g6#]

1...Rxe7 a 2.Sd3# B

1...Qg3 b 2.hxg3# C

1...Bxh3 c 2.Qd4# X

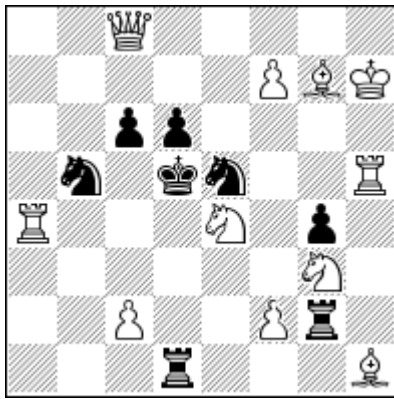
1...Sxe5 2.Qxe5#

2× change of mate after thematic defence (a) with masked battery play in both try & solution.

2× transfer of mate (X): the 1st move of both try and solution opens the lines of two black line pieces toward the mating line d4-f4; the line pieces abandon control of the mating line to defend against the threat.

An additional change of mate between try and solution around the thematic defence (b).

A58



#2

11+8

1...Sd4 a 2.c4# X

1.Se2? [2.Sf4#]

1...Sd4 a 2.S2c3# A

1...Rxf2 b 2.c4# X

but 1...Rd4!

1.Rh6! [2.Qe6#]

1...Sd4 a 2.Rxd6# B

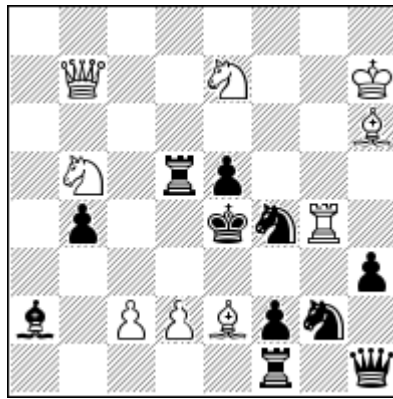
1...Sc7 2.Rxd6#

1...Sg6 c 2.c4# X

1...Sd7 d 2.c4# X

1...c5 2.Sf6#

A59



#2

9+11

1...Se3 2.d3#

1.Qb6? [2.Qg6#]

1...Se3,Sh4 2.Qxe3#

1...Rxb5 2.d3#

1...Rd6 2.Sxd6#

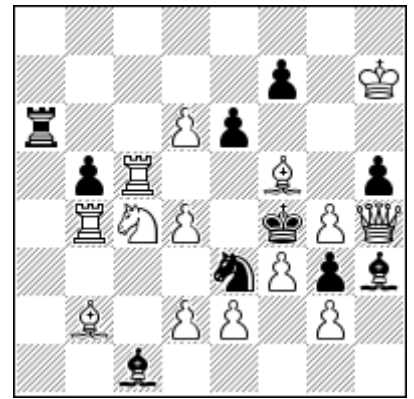
but 1...Rxd2!

1.Rg3! [2.Bf3#]

1...Se3,Se1,Sh4 2.Rxe3#

1...Sxe2 2.d3#

A60



#2

14+10

1...Sxg4 a 2.e3# X

1...Bxb2 2.dxe3#

1...hxc4 2.Qh6#

1.d5? [2.Be5,Sxe3#]

1...Sxg4 a 2.Se3# A

1...Sxc4 b 2.e3# X

1...Bxb2 2.dxe3#

but 1...bxc4!

1.Se5? [2.Sd3#]

but 1...Ra3!

1.g5+?, 1.gxh5+?

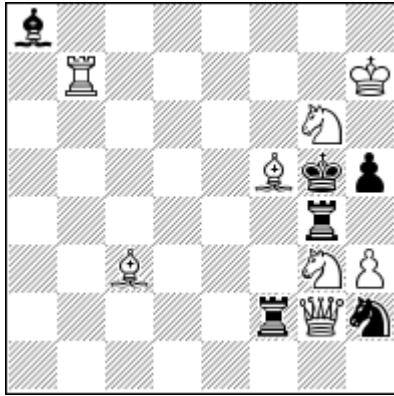
but 1...Bg4!

1.Qf6! [2.Qh6#]

1...Sxg4 a 2.Bxg4# B

1...Sxf5 c 2.e3# X

A61



#2

8+6

1...Rxf5 2.Se4#

1.Qd5? [2.Qd8#]

1...Rxf5 2.Qxf5#

1...Re4 2.Sxe4#

1...Rd2 2.Bd3#

1...Re2 2.Be4#

1...Rg3 2.h4#

but 1...Rd4!

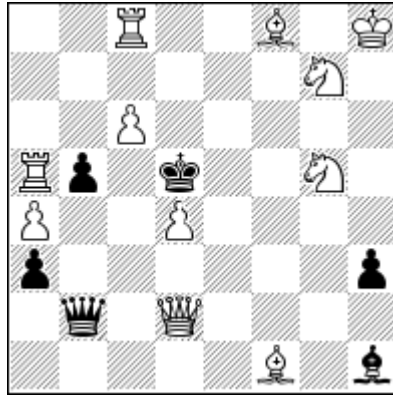
1.Rf7! [2.Bf6#]

1...Rxf5 2.Rxf5#

1...Rd4 2.Se4#

1...Rg3 2.h4#

A62



#2

11+6

1...Qxd4 a 2.Rxb5# A

1.Qe3? [2.Qe5#]

1...Qxd4 a 2.Qe6# B

1...Qh2 b 2.Rxb5# A

1...Be4 2.Qxe4#

but 1...Qe2!

1.axb5? [2.Rd8#]

1...Qxd4 a 2.b6# C

1...Qxb5 c 2.Rxb5# A

but 1...Qb4!

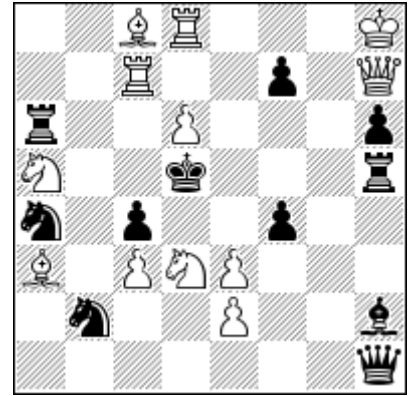
1.S7e6! [2.Sf4#]

1...Qxd4+ a 2.Qxd4# D

1...Qxd2 d 2.Rxb5# A

The theme is extended to
4 phases, showing a genuine
Tertiary Mate Correction.

A63



#2

12+11

1...Re5 a 2.Sb4# X

1...Rxd6 c 2.Rxd6# D

1...Sc5 d 2.Rxc5# E

1.Qg7? [2.Qxd4#] (2.Sb4? Ke4!)

1...Re5 a 2.Qxe5# A

1...Qe4 b 2.Sb4# X

but 1...f6!

1.Re8? [2.Qxf7#] G (2.Sb4? Kxd6!)

1...Re5 a 2.R8xe5# B

1...Qe4 b 2.Qxe4# F

1...Rxd6 c 2.Sb4# X

but 1...Sc5! d

(1.Bb7+? H

1...Ke6 2.Qxf7# G

but 1...Rc6!)

1.Re7! [2.Qxf7#] G (2.Sb4? Kc5!)

1...Re5 a 2.R7xe5# C

1...Qe4 b 2.Qxe4# F

1...Sc5 d 2.Sb4# X

1...Rxa5 2.Bb7# H

1...Rf5 2.Qxf5#

Changed mate 4x1 and
transferred mate 1x4, changed
mates after b, c, d (changed
function of moves G, H).