

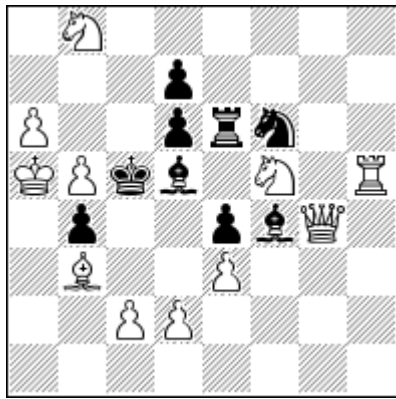
SECTION B: THREEMOVERS

Judging countries: France, India, North Macedonia, Serbia, Slovakia

Reserve: United States

Theme (proposed by Israel): A black halfpin is created after Black's first move and/or White's 2nd move. This halfpin must be fully exploited by the mates, namely, there will be at least one move by each of the two halfpinned black pieces followed by a mate exploiting the pin of the other piece.

B01



#3

11+9

1.Sg7! [2.Rxd5+,Sxd7+]

1...Be5 2.Qxe4 [3.Qxb4#] Bxb3/Bxe4/Bc3/Bc4/Bd4/Sxe4

3.Qd4/d4/Qc4/Qxc4,Qd4,d4/Qxd4,exd4/Sxd7#

1...Re5 2.Qxd7 [3.Qa7#] Bb7/Re7/Bxb3,Bc4/Sxd7

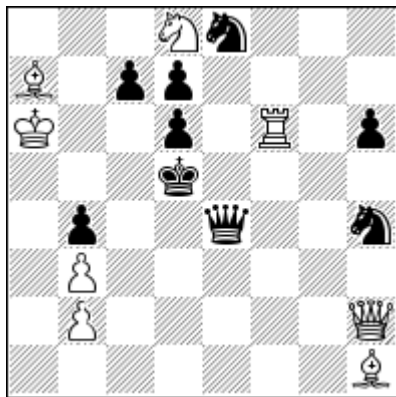
3.Se6/Qc6/Qc6/Sxd7#

1...Bxe3 2.Sxd7+

1...Bg5 2.d4+

1...Re7 2.Sxd7+

B02



#3

8+9

1.Rf1! [2.Rd1#]

1...Sf3 2.Qh5+ Se5 3.Rd1#

2...Sg5/Qe5/Qf5 3.Rf5/Bxf3/Qxf5#

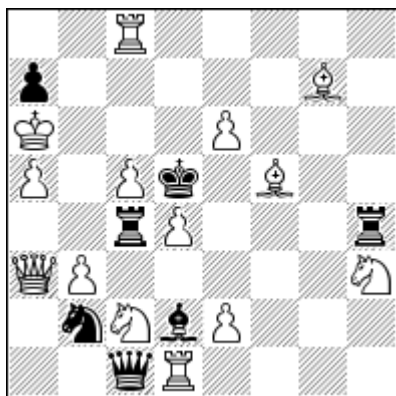
1...Qxh1 2.Qd2+

1...Qg2 2.Qxh4

1...Qf3 2.Qf4

1...Sg2 2.Qh5+

B03



#3

14+7

1.Sg5? [2.e4+ A Rxe4 3.Bxe4#]

1...Rhxd4 2.Se3+ B Bxe3 3.Be4#

1...Rcxd4 2.Qb4 [3.Qb7#] Rxb4 3.Se3# (3.Sxb4+? Rxb4!)

2...Bxb4 3.Sxb4# (3.Se3+? Qxe3!)

1...Be3,Bg5 2.Qb4 [3.Qb7#] Rxb4/Rxc5 3.Sxb4/Qxc5#

1...Qxc2!

1.Rc7! [2.Rd7+ Kc6 3.d5#]

1...Rhxd4 2.Sf4+ Rxf4/Bxf4 3.Se3 B/e4# A

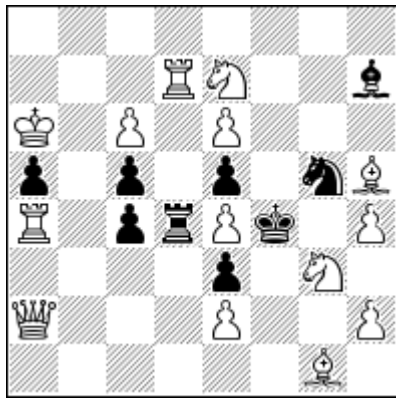
1...Rcxd4 2.Qb4 [3.Qb7#] Rxb4/Bxb4

3.Se3 B (3.Sxb4+? Rxb4!)/Sxb4# (3.Se3+? Qxe3!)

1...Rb4,Bb4 2.Qxb4 [3.Qb7#] Bxb4,Rxb4 3.Sxb4#

Annihilation of wPd4 transforms the black masked pin into 2 halfpins, play on the same square (B1, B2), 2x2 sacrifices (W2-B2), 2x2 pin-mates (in one pair with dual avoidance), 1 changed W2; and shift of white moves (A, B).

B04



#3

14+9

1.Qxc4! waiting

1...Sxe4 2.Qc1 [3.Qxe3,Bxe3#] Rd3,Rd2/Sd2,Sf2 3.Qf1/Sd5#

1...Bxe4 2.Ra3 [3.Bxe3] Rd3/Bd3 3.Sg6/Sd5#

(1...Bf5 2.exf5 [3.Sg6,Sd5#])

1...Sxe6 2.Qxe6 [3.Qg4,Qh6#]

1...Sf3,Sh3 2.B(x)f3 [3.Sh5#] Bg6 3.Sxg6#

1...Rd6,Rd2,Rd1 2.RxR [3.Sd5#]

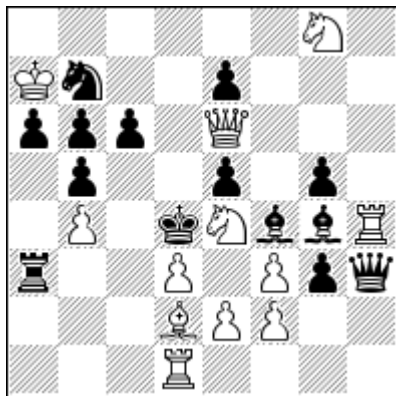
Side variations have duals:

1...Rxd7 2.cxd7,exd7

1...Rd3 2.Rxd3,Qxd3,exd3

1...Sf7 2.Bf3,Qc1

B05



#3

12+14

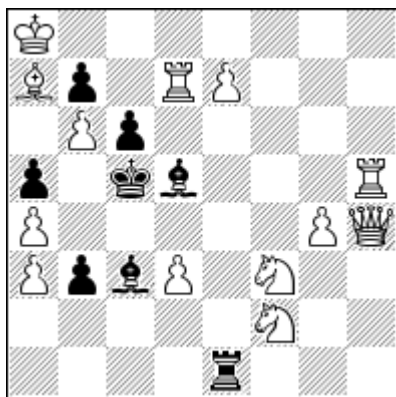
1.Qxc6! [2.Qxb6+ Kd5/Sc5 3.Sxe7/Qxc5#]

1...Sd6 2.Sxd6 [3.Qe4#] Bxf3,Bf5/Bxd2 3.Be3/Sf5#

1...Sc5 2.Sxc5 [3.Qe4#] Bxf3,Bf5/Bxd2 3.e3/Se6#

Changed mates to black defences.

B06



#3

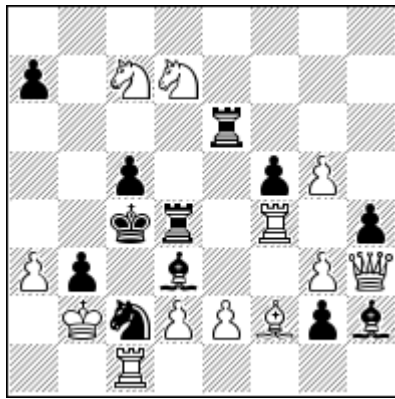
13+8

1.Qg5! [2.Rxd5+ cxd5 3.Qxd5#]

1...Re5 2.Qf6 [3.Qd6#] Be6/Re6 3.Se4/Q(f)xc3#

1...Be5 2.Qd2 [3.Qxa5#] Bc4/Bc3 3.d4/Q(d)xc3#

B07



#3

12+12

1...Rde4 c 2.Qxf5 [3.Qxe6,Qxc5,Qd5#] Re5 3.Sxe5#

1.Qxh4! [2.Rxd4+ cxd4 3.Qxd4#]

1...Be4 a 2.Rf3 [3.Rc3#] X Rd3 x/Bd3 y/Bxf3 3.exd3 Y/exd3 Y/d3#

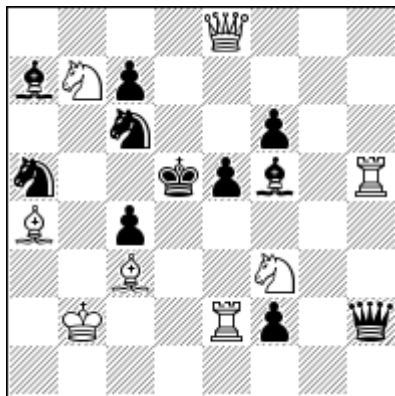
1...Ree4 b 2.Qh6 [3.Qa6#] Rd6/Re6 3.Se5/Qxe6#

1...Rde4 c 2.Rf3 [3.exd3#] Y Bxe2 z/Rd6 3.Rc3 X/Se5#

1...Rxf4 2.Qxf4+ Be4 a/Re4 b 3.d3/Se5#

Pseudo le Grand XxyY – YzX, transformation of defences a and b to 2nd moves with pin-mates, changed variation after c, pin-mate × 10.

B08



#3

8+11

1...e4 2.Qxe4,Qf7,Qg8#

1.Sxe5! [2.Bxc6+ Sxc6 3.Qxc6#]

1...Qxe5 2.Qg8+! Qe6/Be6 3.Qxe6(3.Qg2? Qe4!)/Qg2# (3.Qxe6? Kxe6!)

1...Sxe5 2.Qd8+!

2...Sd7 3.Qg8# (3.Qxd7? Qd6!) 2...Bd7 3.Qxd7# (3.Qg8? Be6!)

2...Ke6,Bd7 3.Q(x)d7#

1...fxe5 2.Qf7+! Be6 3.Qf3#

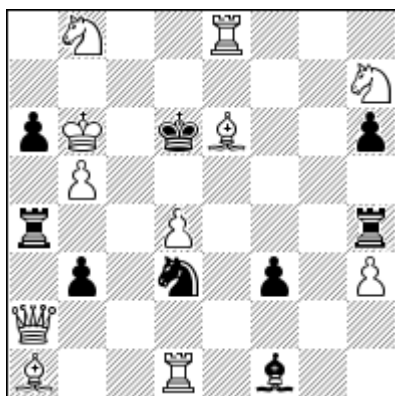
1...Sb4,Sd4,Sd8,Se7 2.Q(x)d8+ Ke6,Bd7 3.Q(x)d7#

1...Sb8 2.Sd3! [3.Qe4,Qe6,Qf7,Qg8,Sb4#]

2...Qd6/Sxb7/Qe5,Be3 3.Qe4/Qe6/Sb4#

Out of the initial halfpin system on the 5th rank, three new halfpin systems are created (one of them incomplete). Two pairs of thematic variations feature dual avoidance. All pin-mates are executed by wQ. White Aristocrat.

B09



#3

11+9

1.Bxb3? [2.Re6#]

1...Sf4, Re4 (Bxh3) 2.Rd8+ Ke7 (Ke7/Bd7) 3.Sc6# (Sc6/Rxd7#)

but 1...Rc4! x

1.Bf7? [2.Rd8+ Ke7 3.Rd7#]

1...Raxd4 2.Qa3+ Rb4/Sb4/Sc5 3.Be5# A [Qxb4+?]/Qxb4/Qxc5#

1...Rhxd4 2.Qh2+ Rf4/Sf4/Se5 3.Be5# A [Qxf4+?]/Qxf4/Qxe5#

but 1...Bxh3!

1.Bg8! [2.Rd8+ Ke7 3.Sc6#]

1...Rc4 x 2.Re6+ Kd5 3.Sf6#

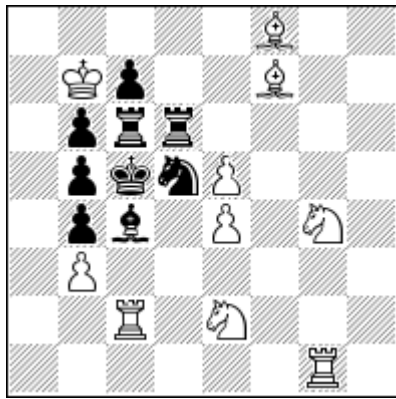
1...Raxd4 2.Qa3+ Rb4/Sb4/Sc5 3.Be5# A (Qxb4+?)/Qxb4#/Qxc5#

1...Rhxd4 2.Qh2+ Rf4/Sf4/Se5 3.Be5# A (Qxf4+?)/Qxf4#/Qxe5#

1...Sb4 2.Qh2+ Rf4 3.Qxf4#

Transfer of the black masked pin into a halfpin by means of annihilation of wPd4, which allows transfer of pin-mate A after moves by the bRs, as well as pin-mates by capturing the defending bS. An optional key. Adabashev synthesis: I) 1...~/Rc4; II) 1...Raxd4/Rhxd4.

B10



#3

10+9

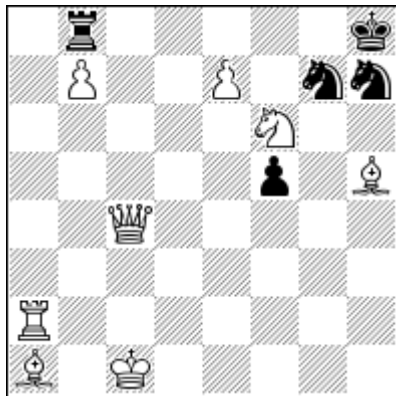
1.Sf2! [2.Sd3#]

1...Sc3 2.Rd1 Sxd1/Sxe2/Bxe2 3.Sd3/Rd5/Rd5#

1...Se7 2.Rg6 Sxg6,Sf5,Sc8,Sg8 3.Sd3#

2...Rd1,Rd2,Rd4,Rd5,Rd7,Rd8 3.Rxc6#

B11



#3

8+5

1.Rh2! [2.Be8 [3.Qg8,Rxh7#]]

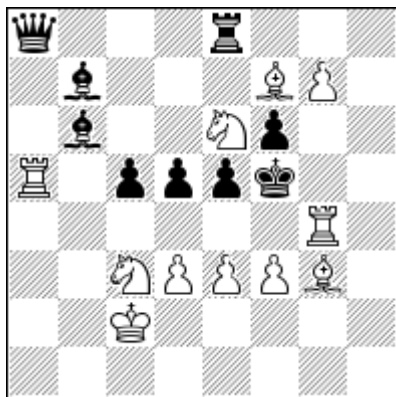
1...Sxf6 2.Bg6+ Sgh5/Sfh5/Sh7 3.Bxf6/Rxh5/Rxh7#

1...Sxh5 2.Se8+ S7f6/S5f6/Sg7 3.Rxh5/Bxf6/Bxg7#

1...Ra8/Rc8/Rd8/ 2.bxa8=Q+/bxc8=Q+/exd8=Q+

1...Rf8 2.exf8=Q+ [3.Qg8#]

B12



#3

11+9

1.Rh4? Rh8!

1.g8=~? Rxg8!

1.Se~? Black x S!

1.e4+? dxe4 2.Sd1 exd3+!

1.Sd1! [2.e4+ dxe4 3.Se3#]

1...d4 2.exd4 [3.Se3#] cxd4 3.Rf4# **A**

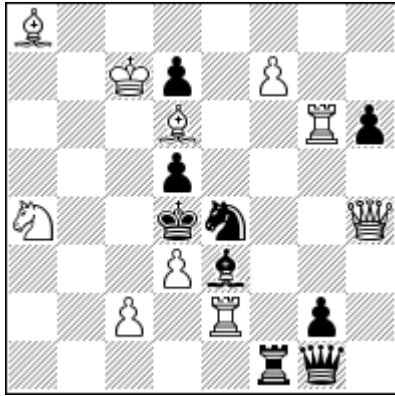
2...exd4 3.Sxd4# **B**

(1...c4 2.e4+ dxe4 3.Rf4# **A**

1...e4 2.dxe4+ (Sd4+?) dxe4 3.Sd4# **B**)

Each of the triple-pinned black pawns creates a halfpin, but only that of the d-pawn is fully exploited by repeating the pin-mates from two previous variations.

B13



#3

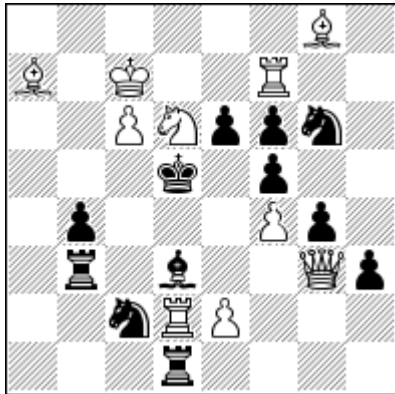
10+9

1.Rg4! [2.Rxe4+ dxe4 3.Qxe4#]

1...Rf4 2.Qe7! [3.Qe5,Be5#] Sxd6/Rf5 3.Qf6/Bc5#

1...Bf4 2.Qf6+! Sxf6 3.Be5# 2...Be5 3.Bxe5,Qxe5#

B14



#3

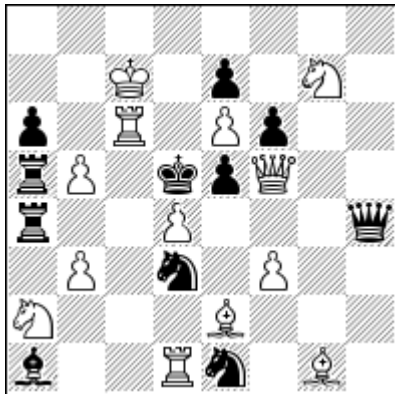
10+12

1.Rxf6! [2.Bxe6#]

1...Sd4 2.Rxf5+ Bxf5/Sxf5 3.Qxb3/e4#

(2...Se5 3.Rxe5#)

B15



#3

13+11

1...Rxa2 2.Rc5+ Sxc5 3.Bc4#

1.Se8? [2.Sxf6+] Rxd4/Bxd4 2.Sb4+/Sc3+
but 1...Qxd4!

1.Sh5! [2.Sxf6+ Qxf6/exf6 3.Qe4/Rd6#]

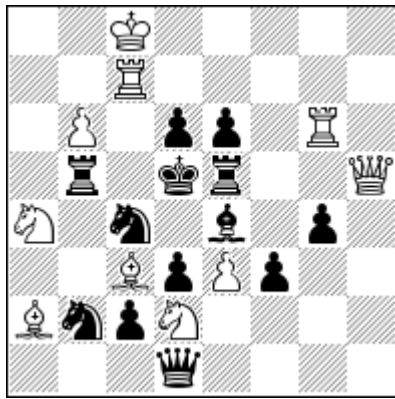
1...Bxd4 2.Sc3+ Bxc3 3.Rc5#

1...Rxd4 2.Sb4+ Sxb4/Rxb4 3.Bc4/Rc5#

1...Qxd4 2.Sf4+ Sxf4/Qxf4 3.Qe4/Rc5#

Three variations with the arrival of the bQ, bR and bB on the d4-square.

B16



#3

10+13

1...Rg5 x 2.Rxg5+ A Bf5/e5 y 3.e4/Qf7# B

1.Rg5! [2.Rxe5+ dxe5 3.Qxe5#]

1...Bf5 2.Qxg4 [3.Qd4#] Re4/Be4/Bxg4 3.Qxe4/Qxe4/e4#

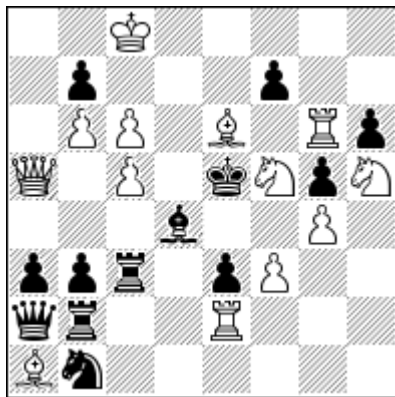
1...Rb3 2.Qe8 [3.Qc6#] Rxb6/Sxb6+/Sa5 3.Sxb6/Sxb6/Qb5#

1...Rxg5 x 2.Qxg5+ C Bf5/e5 y 3.e4/Qg8# D

1...Rf5 2.Rxf5+ Bxf5/e5 y/xf5 z 3.e4/Qf7 B/Qf7# B

Changed variation after defence x, changed mate after defence y.

B17



#3

13+13

1.Bxf7! [2.Rg8 [3.Re8#]]

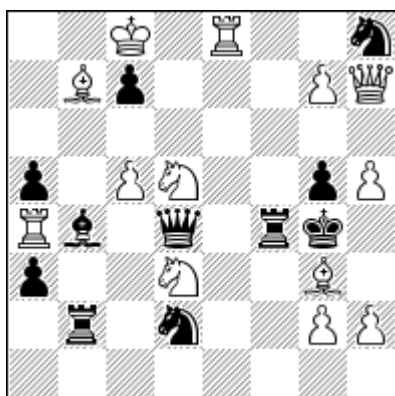
1...Rbc2 2.Sxh6 [3.Rxg5#] Rxc5 a/Bxc5 b 3.Rxe3 A/Qxc5# B

1...Rd2 2.cxb7 [3.b8=Q(B)#] Rxc5+ a/Bxc5 b 3.Qxc5 B/Rxe3# A

(1...Rxe2 2.cxb7 [3.b8=Q(B)#] Rxc5+ 3.Qxc5#)

Reciprocally changed mates, quiet threat.

B18



#3

13+11

1.Re3? [(1...Sg6) 2.h3+ Kf5 3.Qxg6#]

1...Rf8+ 2.gxf8=Q Qf4 3.h3#

1...Rf3 2.Sf2+ Rxf2 (Qxf2??) 3.h3#

but 1...Sf3!

1.Kb8! [2.Bc8+ C Rf5 3.Bxf5#]

1...Bc3 2.Sf6+ A (2.Sf2+? B Rxf2 3.Se3#; 2...Qxf2! a)

2...Qxf6 b 3.Sf2# B (2...Qxf2 a?) – Eclipse theme

2...Rxf6 3.Se5#

1...Bxc5 2.Sf2+ B (2.Sf6+? A Rxf6 3.Se5# 2...Qxf6! b)

2...Qxf2 a 3.Sf6# A (2...Qxf6 b?) – Eclipse theme

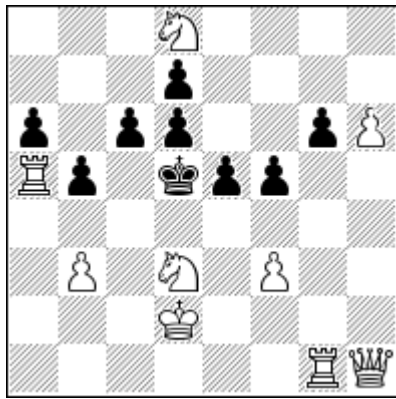
2...Rxf2 3.Se3#

1...Rf5 2.Qxf5+ (2.Bc8? C Bc3+! Bc5+!) Kxf5/Kxh5 3.Bc8 C/Rxh8#

1...Sg6 2.hxg6! [3.Qh3#] Kf5 3.Bc8# C

Transformation of black third-pin into halfpin. Construction of a mixed halfpin on W1. Eclipse theme doubled. Additional play with provision of a flight for the bK, including a variation with wQ sacrifice.

B19



#3

9+9

1.Rg5? e4!

1.Kc3! waiting

1...c5 2.Rg5 waiting

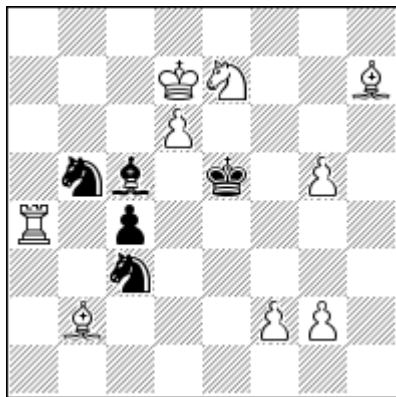
2...b4+/c4/e4/f4 3.Sxb4/bxc4/fxe4/Sxf4#

1...e4 2.fxe4+ fxe4 3.Rg5#

1...f4 2.Rg5 c5 3.Sxf4#

1...g5 2.Qh5 [3.Qf7#]

B20



#3

9+5

1.Rxc4! [2.Re4,f4#]

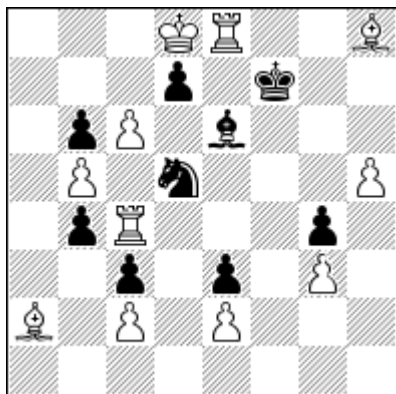
1...Sd4 2.g3 [3.f4#] Sd5/Sde2,Sf3,Se6 3.Sc6/Re4#

(2...Sce2 3.Rxc5#)

1...Bd4 2.g3 [3.f4#] Se2/Bxf2,Be3 3.Rc5/Re4#

(2...Sd5 3.Sc6#)

B21



#3

11+9

1.Bb3! waiting

1...dxc6 2.Rxc6 B~/Sf4,Sc7/Sf6,Se7 3.Rf6/R(x)c7/Bxe6#

1...d6 2.Re4! B~/Sf4,Sc7/Sf6,Se7 3.R4e7/R(x)f4/Bxe6#

1...Bf5 2.Rf4! [3.Rxf5,Bxd5#]

1...Sf6 2.Rf4 [3.Rxf6#]

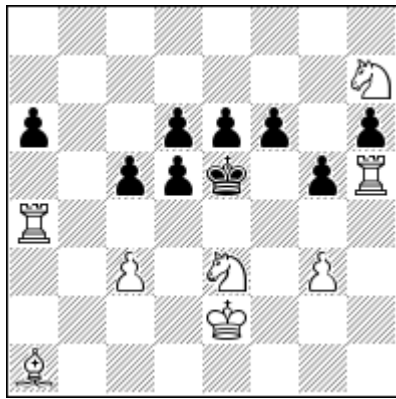
1...Se7 2.Rxf4+ Sf5 3.Rxf5#

1...Sc7,Sf4 2.R(x)f4#

Masked halfpin (something the examples failed to mention).

Visserman type (changed mates in sub-variations).

B22



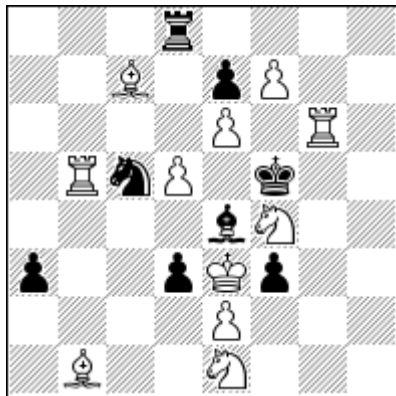
#3

8+9

- 1.Sf8? d4!
- 1.Rf4? f5!
- 1.Rd4? f5!
- 1.Ra5? Ke4!

- 1.Kf3!** [2.Sf8 [3.Sg6,Sd7#]] f5 3.Sd7#
- 1...f5 2.Ra5 c4/d4/f4/g4 3.Sxc4/cxd4/gxf4/Sxg4#
- 1...d4 2.cxd4+ cxd4 3.Bxd4#

B23



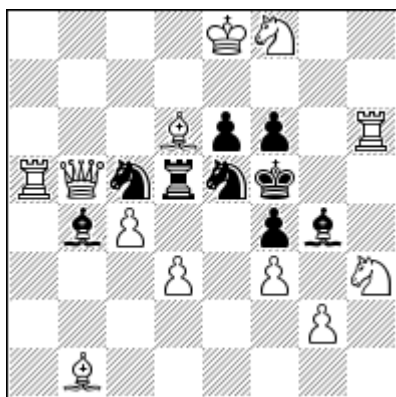
#3

11+8

- 1.exd3!** [2.dxe4+ Sxe4 3.d6,Bxe4#]
- 1...Bxd5 2.d4+ Be4 3.Bxe4# **D** (Rxc5+? **B**)
- 2...Sd3 3.Bxd3# **C** (Rxd5+? **A**) 2...Se4 3.Bxe4# **D** (Rxd5+? **A**)
- 1...Sxd3 2.d6+ Sc5 3.Rxc5# **B** (Bxe4+? **D**)
- 2...Bd5 3.Rxd5# **A** (Bxd3+? **C**) 2...Se5 3.Bxe4# (non-thematic)
- 1...Bxd3 2.Sxf3 [3.Sh4,Sd4#] 2...Rd6 3.f8=Q#
- 1...Rd6 2.f8=Q+ Ke5 3.d4#

Two masked batteries turn into a battery and a halfpin after B1. The thematic mates involve dual avoidance, when only capturing the moved piece mates, but capturing the piece from the halfpin doesn't. Additionally, moves d4 and f8=Q appear on the 2nd and 3rd moves alike, implementing Babushka theme.

B24



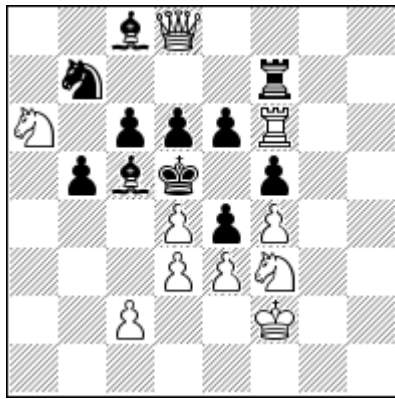
#3

12+9

- 1.Rh4!** [2.fxg4+ Sxg4 3.Rh5#]
- 1...Scxd3 2.Qd7 [3.Qxe6#]
- 2...Rxd6 3.Qh7# 2...S(e)x d7 3.Bxd3#
- 2...Bxf3 3.Rxf4# 2...Bxh3,Bh5+ 3.R(x)h5#
- 1...Rxd3 2.Qxb4 waiting
- 2...Sc~ 3.Bxd3# 2...Se4 3.fxg4# 2...Se~ 3.Bxd3# 2...Bxf3 3.Rxf4#
- 2...Bxh3,Bh5+ 3.R(x)h5#
- 1...Sexd3 2.Qb7 [3.Qh7#] 2...Sxb7,Scd7 3.Bxd3# 2...Rxd6 3.Qe4#
- 2...Bxh3,Bh5+ 3.R(x)h5#
- 1...Sxf3 2.gxf3 [3.fxg4#]
- 2...Scxd3 3.Bxd3# 2...Rxd3 3.Bxd3# 2...Rxd6 3.d4# 2...Bxf3 3.Rxf4#
- 2...Bxh3,Bh5+ 3.R(x)h5#

3x selfpin on d3, 3x changed mates after 2.Rxd6, 5x mate transfer (Bxd3).

B25

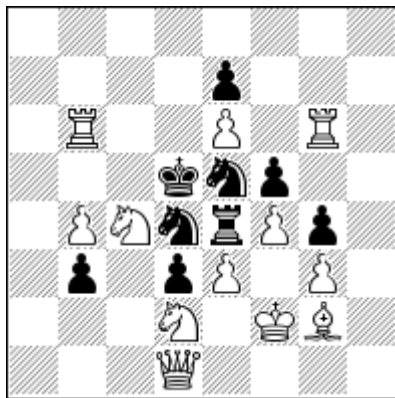


#3

10+11

1.Sd2! [2.c4+ bxc4 3.dxc4#]
 1...exd3 2.Qg8 [3.Qg2#] e5/Rg7 3.Sc7/Rxf5#
 1...Sa5 2.Qxa5 [3.Qa2#] b4/Ba3 3.Sxb4/c4#
 (1...b4 2.Sxb4+ Bxb4 3.c4#)

B26



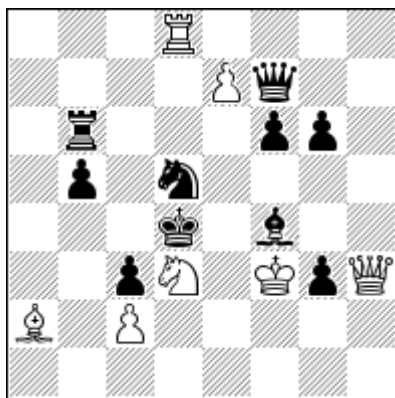
#3

12+9

1.Qh1! [2.Bxe4+ fxe4 3.Qxe4#]
 1...Sdf3 2.Qa1 [3.Qa5#]
 2...Sd4 **a** 3.Qxd4# **A** 2...Rxc4 **b** 3.Qxe5# **B** 2...Sxd2 **c** 3.Qd4#
 2...Sxc4, Sd7 **d** 3.Qa8# **C** 2...Sc6 **e** 3.Rb5# **D** (2...Rxe3 3.Sxe3#)
 1...Sef3 2.Qh8 [3.Qd8#] 2...Se5 **f** 3.Qxe5# **B** 2...Rxe6 **g** 3.Qxd4# **A**
 2...Sxd2 **h** 3.Qxd4# 2...Sxe6, Sb5 **i** 3.Qa8# **C** 2...Sc6 **j** 3.Rb5# **D**

Switchbacks of bSs. 4x changed defence of Visserman type. Play of wQ to the four corners. Utilisation of the entire chessboard. Paradoxical unpinning and pinning of black pieces.

B27



#3

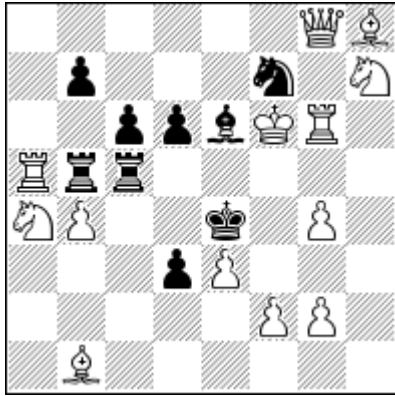
7+10

1.e8=Q? [2.Qe4#]
 but 1...f5!
 1.Qc8? [2.Qc5#]
 but 1...Rc6!

1.Qd7! [2.Qxd5+ Qxd5 3.Rxd5#]
 1...Rd6 2.Qa7+ Rb6, Sb6 3.Qxb6#
 1...Bd6 2.Qg4+ Sf4, Bf4 3.Qxf4#

Straightforward mates from the squares b6 and f4.

B28



#3

13+9

1.Ke7! [2.Sf6+ Ke5 3.f4#]

1...Kd5 2.Bxd3 [3.e4#] Rxb4/Rc4/Bf5/Sg5/Se5/Sxh8

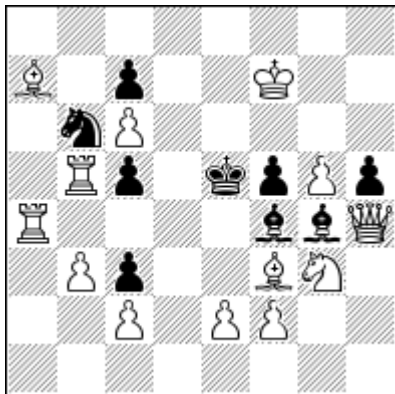
3.Sc3/Sb6/Rxd6/Rxg5/Qxe6,Sf6/Qxe6,Rg5#

1...Rxb4 2.Sc3+,Rxc5

1...Rc4 2.Rxe6+

1...Bxg4 2.Rxg4+

B29



#3

13+9

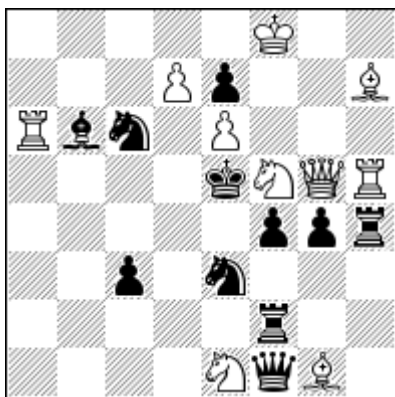
1.Rd4! [2.Rxc5+ Kxd4,Sd5 3.R(×)d5#]

1...Kxd4 2.Ke6 Sa4,Sd7/c4/Bc1,Bd2,Be3,Bxg5/Bxf3 3.Rb4/Rd5/Sxf5/e3#

2...Sc4,Sd5/Sa8,Sc8/Bxg3/Bd6,Be5/Bh3

3.Bxc5/Rb4,Bxc5/e3/Sxf5,e3/Qxf4,e3#

B30



#3

10+11

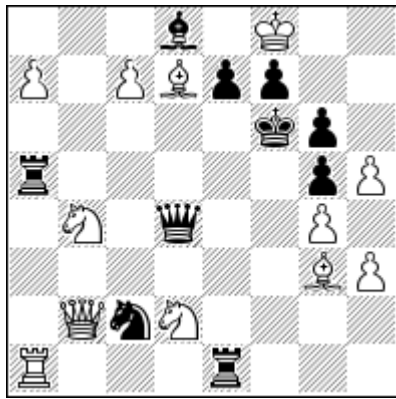
1.Sd4+? Sf5!

1.Sg7+! Sf5 2.Qxf5+ Kd4 3.Qe4,Qxf4# 2...Kd6 3.Se8#

1...Kd6 2.d8=Q+ Bxd8/Sxd8 3.Qe5/Qc5#

1...Kd4 2.Sc2+ Rxc2/Sxc2/Kc4 3.Qd5/Qxf4/Qb5#

B31

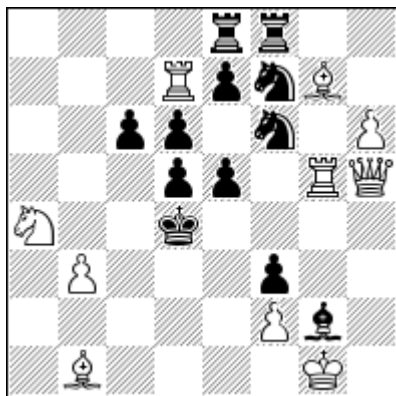


#3

12+10

- 1.h6!** [2.h7 [3.h8=Q(B)#]]
 1...Rae5 2.Ra6+ Re6,Qd6,Qb6 3.Sd5#
 2...e6 3.cxd8=Q(B)#
 1...Ree5 2.Rf1+ Rf5,Qf4 3.Se4#
 2...Qf2 3.Se4,Rxf2#

B32

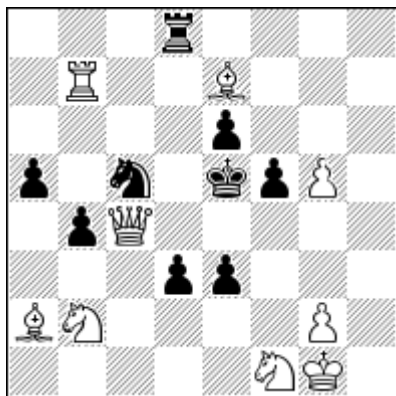


#3

10+12

- 1...Sxh5 2.Rg4+ Sf4 3.Rxf4#
1.Rxe5! [2.Re4+ dxe4 3.Qc5#]
 1...dxe5 2.Qh4+ e4 3.Qxe4#
 2...Sg4 3.Qxg4#
 (2...Se4 3.Qxe4#)
 1...Sxe5 2.Qg5! [3.Qe3#]
 2...Sc4,Seg4 3.Qf4#
 2...Sfg4 3.Qd2#
 (1...Sg5 2.Qxg5)

B33

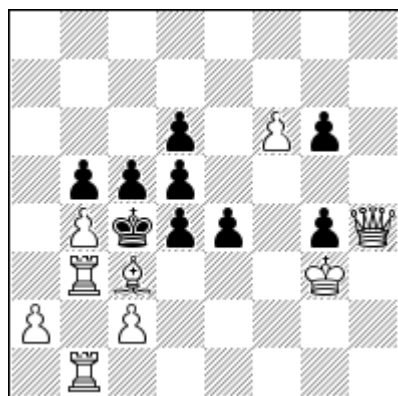


#3

9+9

- 1.Bxd8? [2.Bc7#]
 but 1...f4!
1.Rb5! [2.Rxc5+ Rd5 3.Sxd3#]
 1...Rd4 2.Qxc5+ Ke4 3.Qe5#
 2...Kf4/Rd5 3.Qxd4/Qxe3#
 1...Rd5 2.g3 [3.Qf4#] Se4 3.Sxd3#
 2...Rd4 3.Qxe6#
 1...f4 2.Qxe6+ Kd4 3.Bf6#

B34



#3

9+9

1.Ba1! waiting

1...g5 2.Qxg4 d3 **a** 3.cxd3#

2...cxb4 **b** 3.Qc8#

2...e3 **c** 3.Rc3#

1...d3 **a** 2.cxd3+ exd3 3.Rc1#

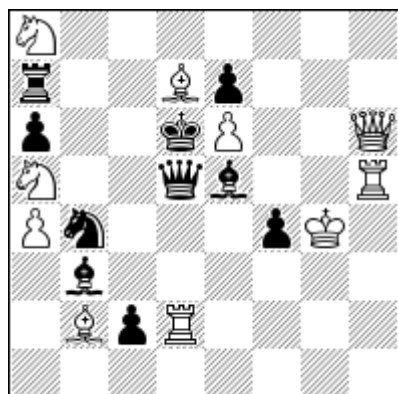
1...cxb4 **b** 2.Qh7 [3.Qc7#]

1...e3 **c** 2.Qxg4 [3.Rc3#] cxb4 3.Qxd4,Qc8#

Babushka theme.

Sequence of zugzwang in the thematic variation.

B35



#3

10+10

1.Qg5! [2.Qxe5+ Kc5 3.Bd4#]

1...Sd3,S~ 2.Ba3+! Sb4/Qc5/Sc5 3.Bxb4/Qxe5/Qxe5#

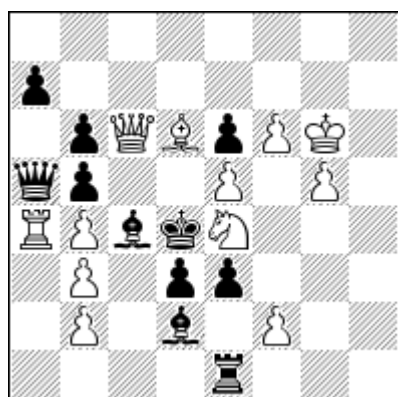
1...Kc5 2.Qxe7+! Qd6/Bd6 3.Qxd6/Bd4#

1...Bd4 2.Qxf4+! Be5/Qe5/Kc5 3.Qxb4/Qxe5/Bxd4#

1...Be~ 2.Qxf4+ Be5 3.Qxb4# 2...Kc5 3.Sxb3#

Three different halfpins created and fully utilised in a dual-free content.

B36



#3

12+11

1.f3! [2.Bc5+ Kxe5 **b** 3.Qd6# **A** 2...bxc5 3.Qxc5#]

1...Bxb4 2.Sg3 [3.Qe4#]

2...Bd5 **a** 3.Qc3# **B** 2...Bxd6 **c** 3.Qxd6# **A**

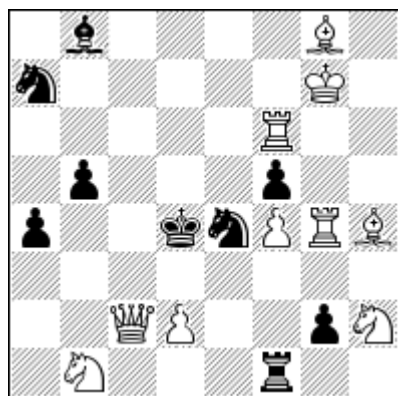
1...Qxb4 2.Sc3 [3.Qe4#]

2...Bd5 **a** 3.Sxb5# **C** 2...Qxd6 **d** 3.Qxd6# **A**

1...Bd5 **a** 2.Qc3+ **B** Bxc3 3.bxc3#

In addition to the required theme, the problem presents a change of mate (A, B) after B2 (a) as well as a three-phase mate transference (A) after various black defences (b, c, d).

B37



#3

10+9

1.Sa3! [2.Sxb5+ Sxb5 3.Qc4#]

1...Rxf4 2.Bf2+

2...Sxf2 3.Sf3# 2...Rxf2 x 3.Qc3# **X** 2...Ke5 a 3.d4# **A**

1...Bxf4 2.Rd6+

2...Sxd6 3.Bf6# 2...Bxd6 y 3.Qc3# **X** 2...Ke5 a 3.Rd5# **B**

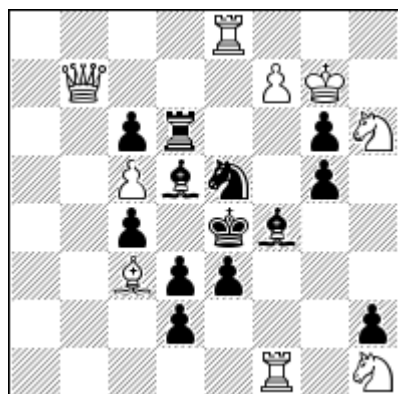
1...Sxd2 2.Qxd2+

2...Ke4 **b** 3.Bd5# **C** 2...Kc5 z 3.Qc3# **X**

1...Sc3,Sd6 2.Qxc3+ **X** Ke4 **b** 3.Qe3# **D**

Changed mate after 2...Ke4, changed mate after 2...Ke5.
3x mate transfer (Qc3#).

B38



#3

9+13

1.Qe7! [2.Qxe5+ Bxe5+ 3.Rxe5#]

1...Re6 2.Qxg5 [3.Q(R)xf4#]

2...Sf3 a 3.Qxg6# **A**

2...Rf6 **b** 3.Qg2# **B**

(2...e2 3.Qxf4# 2...Bg3,Bg5 3.S(x)g3#)

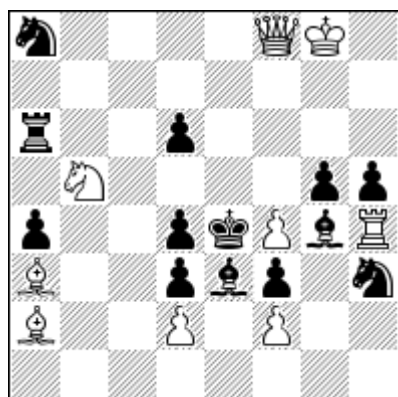
1...Be6 2.Qxd6 [3.Qd4#]

2...Sf3 a 3.Qxc6# **C**

2...Bd5 c 3.Qxg6# **A**

Changed mate after defence a, transferred mate A.

B39



#3

9+13

1.Qf6! [2.Sxd6+ Rxd6 3.Qe5#]

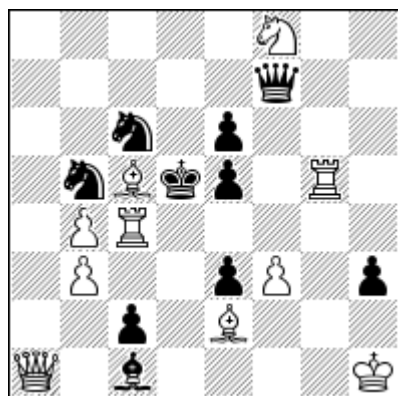
1...Bxf4 2.Be6! [3.Qxd4#] Be3,Be5/Bxe6+ 3.Qf5/Qxe6#

1...Sxf4 2.Bxd6! [3.Qe5#] Sg6/Be6+ 3.Qxg6/Qxe6#

(2...Rxd6 3.Sxd6#)

(1...gxf4 2.Bxd6 [3.Qe5#] Be6+/Rxd6 3.Qxe6/Sxd6#)

B40



#3

10+10

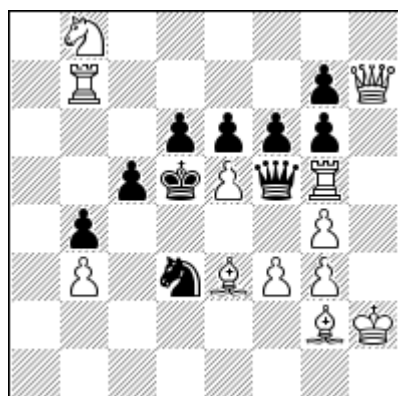
1.Qa8! [2.Rd4+ Sxd4 3.Bc4#]

1...Qb7 2.Sg6 [3.Sf4#] Sxb4,Sc~/Qf7 3.Se7/Rxe5#

1...Qf5 2.Sd7 [3.Sb6#] e4/Qxf3+ 3.fxe4/Bxf3#

1...Qf4 2.Rxf4 [3.Bc4#] Sa3,Sd6 3.Rd4#

B41



#3

12+10

1.Rb6! [2.f4+ Qe4 3.Rxd6#]

1...fxe5 2.Qxg7 (2.Sc6? Qxg5! 2.Sa6? e4!) [3.Qb7# (3.Qd7?)]

2...e4/Qf7 3.fxe4/f4#

1...dxe5 2.Qg8 (2.Qxg7? e4!) [3.Qd8# (3.Qa8??)]

2...e4/Qxf3 3.Qxe6/Bxf3#

1...Sxe5 2.Sc6 [3.Se7#]

2...S~ 3.f4# changed defence

2...Sxf3+ 3.Bxf3# changed defence, Black Correction

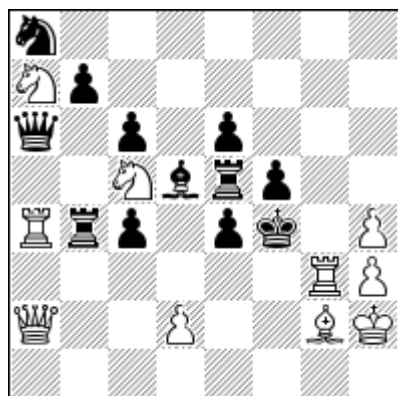
2...Sxg4+ 3.fxg4# Black Correction

2...Qxf3 3.Bxf3#

1...Sf4,Se1 2.Rxd6+ Kxe5 3.B(x)f4#

Self-pin cycle.

B42



#3

10+12

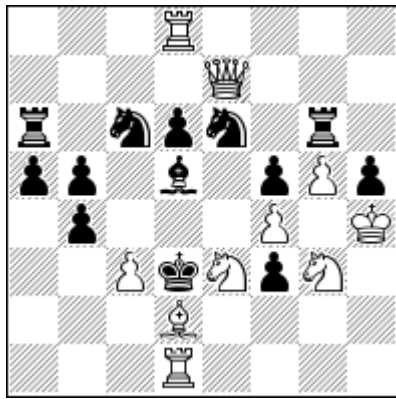
1.Qa3? c3!

1.Sc8! [2.Se7 [3.Sg6#]]

1...Rb1 2.Qxb1 [3.Qf1#] (2.Se7? Rh1+!) e3/c3 3.Sd3/Rf3#

1...Rb3 2.Qxb3! [3.Qe3#] (2.Se7? Rxg3!) e3/c3,cxb3 3.Sd3/Rf3#

B43



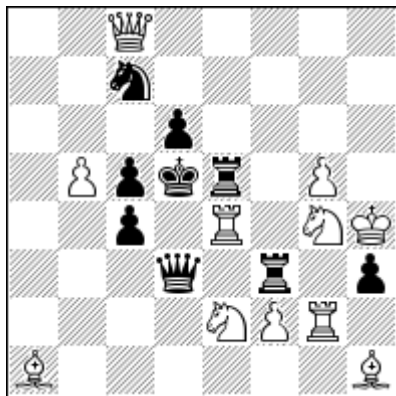
#3

10+13

1.Qxd6! [2.Qxd5+]
 2...Scd4 3.Qxb5# **A** 3.Qxf5# **B**
 2...Sed4 3.Qxb5# **A** 3.Qxf5# **B**
 (1...Scd4 2.Qxd5? Sxd8 3.Qxd4#, 2...Rd6!)
 1...Scd4 (Se7?) 2.Qe5 [3.Be1#]
 2...Sb3 **a** 3.Qxf5# **B**
 2...Be4 **b** 3.Qxb5# **A**
 (1...Sed4 2.Qxd5? Sxd8 3.Qxd4#, 2...Rd6!)
 1...Sed4 (Sc7?) 2.Qc5 [3.Bc1#]
 2...Sb3 **a** 3.Qxb5# **A**
 2...Bc4 **c** 3.Qxf5# **B**
 1...Scxd8/Sexd8) 2.Qxd5+ Sed4/Scd4) 3.Qxd4#

In addition to fulfilling the theme, the problem presents reciprocal change of black moves, change of mate, free change, and changed defences. Furthermore, it contains dual avoidance elements and the wQ's play to three adjacent squares.

B44



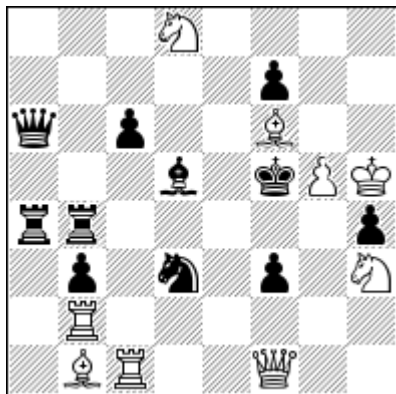
#3

11+9

1...Kxe4 2.Sf6+ Rxf6 3.Rg4#
 1.Rg~? Qxe4!
1.Rg1! [2.Sf6+ Rxf6 3.Rd4,Rxe5#]
 1...Qxe4 2.Rd1+! Rd3/Qd3/Qd4 3.Sf4/Sf6/Sc3#
 1...Rxe4 2.Qg8+! Rf7/Re6/Se6 3.Sf4/Sf6/Qa8#
 1...Se8 2.Rxe5+ dxe5 3.Qc6#

Five capture-free thematic pin-mates, three of which use double pin of thematic pieces. Initial white masked half-battery is transformed into halfpin. Corrective key.

B45

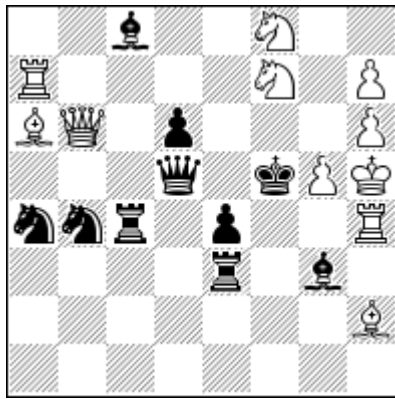


#3

9+11

1.Re1? [2.Re5#]
 1...Re4 2.Qxf3+ Sf4+/Rf4 3.Qxf4/Re5#
 but 1...Be4!
1.Re2! [2.Re5#]
 1...Re4 2.Qxf3+ Sf4+/Rf4 3.Qxf4/Re5#
 1...Be4 2.Rc5+ Sxc5/Bd5 3.Qxf3/Re5#
 2...Se5 3.Rxe5,Qxf3#

B46



#3

11+10

1.Qa5? Rc5!

1.Qb5! [2.h8=Q [3.Qf6,Qh7#]]

1...Be5 2.Sxd6+ Qxd6/Bxd6 3.Rf4/Rf7#

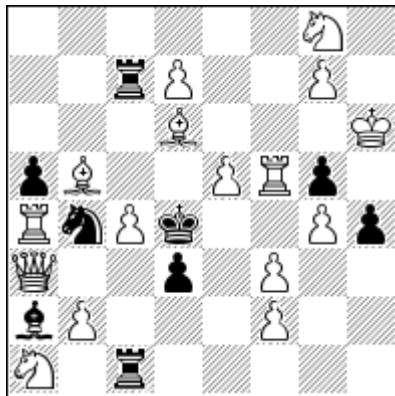
1...Sc5 2.Bxc8+ Se6,Qe6/Sd7 3.Bxe6/Bxd7#

1...Rc5 2.Qf1+ Rf3/Bf2 3.Qh3/Rf4#

2...Bf4 3.Qxf4,Rxf4#

1...Sd3 2.Qxd5+ Se5,Be5 3.Sxd6#

B47



#3

16+9

1.Se7! [2.Rf4+ gxf4 3.Sf5#]

1...Bxc4 2.Kxg5 [3.Rf4#] Sd5/Bd5/Re1 3.Sb3/Qxd3/Qc3#

(2.Sc6+? Rxc6! (not 2...Sxc6 or 2...Kd5))

2.Sc2+? Rxc2! (not 2...Sxc2 or 2...dxc2))

1...R7xc4 2.Sc6+ Sxc6/Rxc6/Kd5 3.Qc5/Qxd3/g8=Q#

(2.Sc2+? R1xc2! (not 2...R4xc2, 2...Sxc2 or 2...dxc2))

2.Kxg5? Re1! (not 2...Sd5))

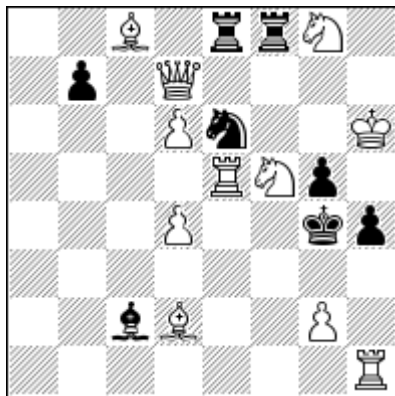
1...R1xc4 2.Sc2+ Sxc2/Rxc2/dxc2 3.Qc3/Qxd3/Qe3#

(2.Kxg5? Sd5! (2...Re1??) 2.Sc6+? R7xc6!

(not 2...R4xc6, 2...Sxc6 or 2...Kd5))

Self-pin cycle.

B48



#3

11+8

1...Rf6+ 2.Sxf6#

1.Qxb7? **C** [2.Qf3#]

1...Rxf5 **x** 2.Qf3+ **B** Rxf3 3.Rxg5# **A**

1...Be4 **a** 2.Qxe4+ Sf4 3.Qf3# **B**

1...Sxd4 **b** 2.Rxh4+ gxh4 3.Qg7#

but 1...Bd1! **z**

1.Qf7? **D** [2.Sf6,Qh5#]

1...Bxf5 **y** 2.Qh5+ Kg3 3.Qf3# **B**

but 1...Rxf7!

1.Rh3! [2.Se3+ **C** Kf4 3.Rf3#]

1...Bxf5 **y** 2.Qxb7 **C** [3.Qf3#] **B** Be4 **a**, B~ 3.Rxg5# **A**

2...Sxd4 **b**/Rf6+ 3.Qe4/Sxf6#

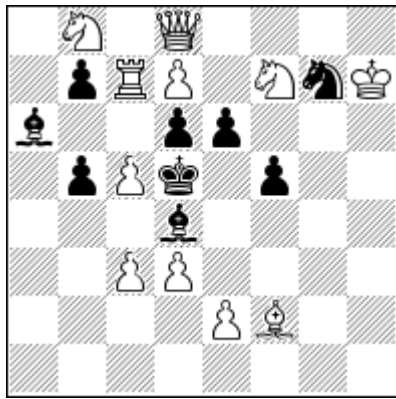
1...Rxf5 **x** 2.Qf7 **D** [3.Qh5#] Rxf7/Sf4,Sg7/Rxe5/Rf6+

3.Rxg5 **A**/Sf6/Qf3 **B**/Sxf6#

1...Bd1 **z**/Be4 **a** 2.R(x)e4+ Kxf5/Sf4 3.Qh7/Se3# **E**

B1 on f5 (x & y) and annihilation of wS transforms the masked pin into 2 halfpins with 2x2 pin-mates. A transferred mate between the thematic variations (A#), change of W2 after 1...x & 1...y between the respective logical try (C or D) and solution, change of W2 after 1...a between the try 1.Qxb7? and the solution, shift or changed functions of black moves between the try 1.Qxb7? and the solution (a & b are B1 & thematic B2, z is a refutation and actual B1); shift of white moves (B & C are W2 or W3); and shift of white moves (B & E are W2 or W3).

B49



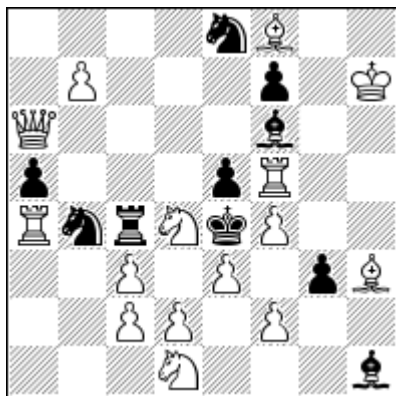
#3

11+9

- 1.Qf8? [2.Qxd6#]
 1...Be5 **a** 2.Sxa6! [3.Sb4#] bxa6/Bxc3 3.Qa8/Qxd6#
 but 1...Se8! **c**
 1.Qe7? [2.Qxd6#]
 1...Se8 **c** 2.dxe8=Q! Bxc5,Be5 3.Qxe6#
 but 1...Be5! **a**
- 1.Rc6!** [(1...b4) 2.Rxd6+ Kxc5 3.Qb6#]
 1...Be5 **a** 2.Qg5! [3.Qg2#]
 2...Bg3 3.e4#
 2...f4 3.Rxd6# (3.e4? fxe3 e.p.!)
 1...Bxc5 **b** 2.Qa5! [3.Qa2#]
 2...Ba3 3.c4#
 2...b4 3.Rxd6# (3.c4? Bxc4!)
- 1...Se8 **c** 2.dxe8=S! [3.Sc7,Qxd6#] Be5/bxc6 3.Sc7/Qxd6#
 1...bxc6 2.Qc7! [3.Qxd6,Qxc6#]
 2...Bb7,e5 3.Qxd6# 2...Se8,Kxc5,Bxc5,Be5 3.Qxc6#

The variations with thematic halfpins feature wQ vs. bB duel. Both black halfpins are created after moves by the same white piece and black piece. Key with wR sacrifice. Change of play and interchange of functions of black moves in non-thematic tries.

B50



#3

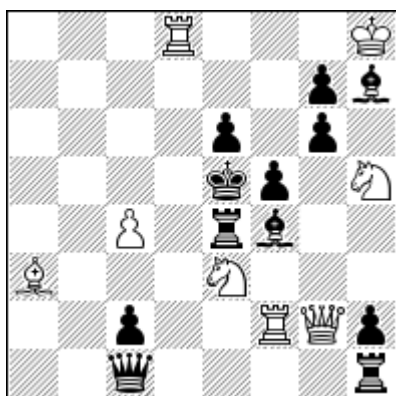
15+10

- 1.Bg4!** [2.f3+ Kd5/Bxf3 3.e4,Bxf3#]
 1...Kd5 2.f3! [3.e4#] Rxd4/Be7/Sd6/Bxf3/Rxc3
 3.Rxa5 **A**/Rxe5 **B**/Qxd6/Bxf3/Sxc3#
 1...exd4 2.Rxb4! [3.d3#] Rxc3/d3/Be5
 3.Sxc3/Qc6 **C**/Rxe5# **B**
 1...Rxd4 2.d3+! Rxd3/Sxd3/Kd5
 3.Qxd3/Qc6 **C**/Rxa5# **A**
 1...gxf2 2.Qxc4! f1=Q/Sd6 3.Se2/Sxf2#
 1...Sxc2 2.Qxc4! Sd6 3.d3#

Cycle of mates with changed defences: AB-CB-CA.

In the first additional variation, a white battery is created on the line of the black halfpins, with mate delivered by the piece which is captured in the thematic defences.

B51



#3

8+12

- 1.Bf8? Bh6!
1.Re2! [2.Sg4+ fxg4 3.Qxe4#]
 1...Qxe3 2.Bb2+ Qd4,Rd4/Qc3 3.Bxd4/Bxc3#
 1...Bxe3 2.Qg3+ Bf4/Rf4/f4 3.Qc3/Qxf4/Qg5#
 1...Rxe3 2.Rd5+ exd5 3.Qxd5#
 1...g5 2.Bf8! [3.Bxg7#]

The semi-pair mechanism is created by the bQ and bB on B1.