The 6th FIDE World Cup in Composing

Section B – Threemovers

Final award by

Zoran Gavrilovski

MMXVIII

Participants

B01	A. Sygurov (RUS)	B14	A. Feoktistov (RUS)
B02	K. Mlynka (SVK)	B15	S. Khachaturov (RUS)
B03	M. Chernyavskyi (UKR)	B16	J. A. Garzón (ESP)
B04	A. Litvinov (LTU)	B17	M. Marandyuk (UKR)
B05	E. Wyckoff (USA)	B18	V. Kozhakin (RUS)
B06	V. Syzonenko (UKR)	B19	S. Milewski (POL)
B07	Z. Labai (SVK)	B20	A. Kuzovkov (RUS)
B08	V. Shavyrin (RUS)	B21	V. Volchek (BLR)
B09	S. Vokal (SVK)	B22	V. Kapusta (UKR)
B10	J. Gorbatenko (RUS)	B23	G. Atayants (RUS)
B11	E. Fomichev (RUS)	B24	F. Davidenko (RUS)
B12	A. Slesarenko (RUS)	B25	V. Samilo (UKR)
B13	K. Velikhanov (AZE)	B26	I. Agapov (RUS)

A t the beginning I express my gratitude to the organizers of the FIDE World Cup 2018 for inviting me to judge the threemover section of this traditionally strong and prominent competition. From the tourney director I received 26 problems without authors' names.

In evaluating the problems I was guided by the following criteria: originality; quality and quantity of contents/play (the elements of strategy, harmony, elegance, beauty and surprise, including the unexpectedness of a key and other moves, as well as the number of thematic and sub-thematic variations), and construction (use of pieces and economy of material). By applying the above criteria I tried to be as much objective as possible, but my personal preference for certain types of ideas and renderings played some role, too (for example, the cycle and exchange of white moves in no. B11 is achieved with symmetrical play, which does not leave a good impression on me).

The quality of the problems sharply differed, because there was a group of nearly a dozen weak or average problems. On the other hand, there were several excellent or outstanding problems, so some good entries had to be removed from the short list of candidates for inclusion in the award, including few of those which could probably enter awards of tourneys of lower quality. Comments for some problems from the latter group are given bellow:

- In no. B10 bRs exchange their roles of being captured or pinned, but the captures are still unpleasant;

- No. B21 has essentially familiar self-obstruction mechanism, in spite of being extended to show Dresden theme;

- No. B22 shows three defences on the same square, but there is only ¾ of a wR cross; etc.

After online publication of the preliminary award, Grigory Atayants submitted anticipation claims for 2 problems:

- No. B26 is anticipated by Eeltje Vissermann, 1. Pr. Probleemblad 1974 (available online at http://www.yacpdb.org/#48520), which used only 9+12 pieces to show a Novotny threat, defences by bR and bB on the threat square (Umnov 2 theme) in two variations and delayed reciprocal change of white moves between the continuations in these variations and mates in another variation (a third one, not counting the threat); while no. B3 uses 11+15 pieces to merely add yet another (fourth) variation with 2 transferred mates in relation to the third variation.

- No. B13 is self-anticipated by Kenan Velikhanov, whose 1st Pr. 2nd Azeirbeijan CC Cup 2015 (available online at http://www.azerichess.az/images/Cup-AZE-problems/2-nd-Cup-2015/2nd%20azerbaijan%20chess%20composition%20cup%202015-award.pdf) had a serious constructional flaw of repetition of

the same 2nd move in the threat and the Keller paradox continuation in one of the two thematic variations (this flaw is remedied in no. B13).

Both problems might have scored a commendation providing that they contained a notice "After ..." or other indication on their relation with the respective earlier problem. Having no authorization to add such notice by myself, I decided to disqualify the two problems; however, kindly asking the composers to consider my suggestion that a judge and readers of the respective magazine or tourney to which they might decide to send their problem should be informed in advance about the existence of the respective predecessor. After removing nos. B26 and B13 from the prize list, two other lower-ranked prizewinning problems move upward, and the list of other distinctions remains unchanged.

After careful study of the problems originality, contents/play and construction, I ranked unusually high number of prizes (5) and I awarded a handful of other distinctions (2 Honourable Mentions and 2 Commendations).

~
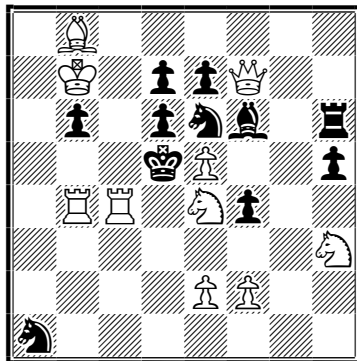
#3*ᵛ   10+11

1...♗g5 2.♘c3+!(F) ♔:e5 3.♖e4#

1.♔:b6?   ~   2.♖c5+!   d:c5
3.♘c3(♘:f4)#
1...♔:e5(a)   2.♖b5+!(E)   ♘c5
3.♖b:c5#
1...♗:e5(b) 2.♕f5!(D) ~ 3.♘c3#(F)
1...♘b3!

1.♘g3! ~ 2.♘:f4+! ♔:e5 3.♖e4#(A)
1...f:g3   2.f4!   ~(d:e5)   3.e4#(B)
1...♗g5   2.♖d4+!   ♔c5/♔:e5
3.♘e4#(C)/♕f5#(D)
1...♔:e5(a)   2.♖e4+!(A)   ♔d5
3.♖b5#(E)
1...♗:e5(b)   2.e4+!(B)   f:e3(e.p.)
3.♕f3#
1...d:e5(c)   2.♘e4!(C)   ~(d6)
3.♘c3#(F)

Trio of mates (A), (B) and (C) on e4 (Hartong theme) in the threat and after 1...f:g3/♗g5 is combined with the variations 1...♔:e5(a)/♗:e5(b)/d:e5(c) in which

4

White plays again (A), (B) and (C) at the same square, but now on W2 moves. The author claimed that this combination has been done for the first time, and I was not able to prove the contrary. The #3 by Aleksandr Kuzovkov (no. A1 in the Appendix) lacks play on the same square at B1 moves, while no. B14 in the present tourney also shows changed play after 1...♗g5/♔:e5/♗:e5 and additional change of functions of (D), (E) and (F), which appear as W2 moves in the set/try play and W3 moves in the actual variations 1...♗g5/♔:e5/d:e5. The content is embellished by various strategic effects, such as three pin mates (two after 1...♔:e5/♗:e5 in the try and 1 after 1...♔:e5 in the solution) and paired effects (X = switchback; Y = line opening, Z = self-block) in the actual play, which, according to the author, form the following cycle: 1...♗g5(XY)/♗:e5(YZ)/d:e5(ZX). The construction and economy are excellent and the key 1.♘e4-g3! is thematic, because it vacates the square e4, which is then occupied by 3 white pieces. One might argue that there is no prepared reply to the b♔'s flight in the set play, but this flaw could be forgiven in the context of the problem's rich content and superb technical presentation, especially having in mind the changed play after the b♔'s flight between the virtual and actual play. The above qualities fully justify the high ranking of this memorable problem!

2ⁿᵈ Prize – Silver medal
FEDOR DAVIDENKO
Russian Federation
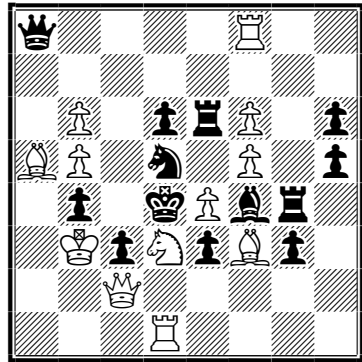
#3*   12+13

1...♘~   2.♕:c3+   b:c3   3.♗:c3#

1.♗e2! ~ 2.♘b2+ ♔c5 3.♘a4#,
      2...♔e5 3.♘c4#
1...♕:f8 2.♘c5+ ♔:c5 3.♖:d5#(A),
      2...♔e5 3.♘d7#(B)
1...♕a5 2.♘e5+ ♔c5 3.♘d7#(B),
      2...♔:e5 3.♖:d5#(A)
1...♕c6 2.♘:b4+ ♔c5 3.♘a6#,
      2...♔e5 3.♘:c6#
1...♗g5 2.♘f4+ ♔c5 3.♘:e6#,
      2...♔e5 3.♘g6#
1...♖:e4 2.♘f2+ ♔c5 3.♘:e4#,
      2...♔e5 3.♕:e4#
1...♘:b6 2.♘e1+ ♔c5 3.♗:b4#,
      2...♔e5 3.♘f3#

The popular and widely explored w♘ (also involving Siers) battery play has been shown many times, even in task settings such as Zagoruiko 3×4 by Henk le Grand, 1st Pr. Probleemblad 1997 (FIDE Album 1995–1997, no.

B191) and Zagoruiko 7×2 with 13 distinct mates (including 1 transferred) + 1 additional changed mate by Aleksandr Sygurov (no. A2 in the Appendix). No. B24 shows Zagoruiko 7×2 after 2...♘c5/♘e5 with 12 distinct thematic mates, including reciprocal change of mates in the variation 1...♕:f8/♕:a5 (for a related example showing only a similar reciprocal change of mates with a w♗/w♖ battery please see Štefan Sovik's 5th H.M. L. Szwedowski-75 JT, Rozmaitości szachowe 2008, no. B3 in FIDE Album 2007–2009). The b♔'s flights here are diagonal and the excellent key grants a lateral square to the b♔, which allows a changed white continuation after 1...♘:b6. The use of white aristocratic pieces is excellent and the rather heavy setting is almost insignificant in this nearly task problem. The reminiscence to earlier matrices brings memories to Sir Isac Newton's thought about "standing on the shoulder of giants", but I nevertheless believe that no. B24 is in itself a gigantic chess composition. Therefore, in spite of déjà vu feeling, the particular qualities of this problem make it a worthy prize-winner and a serious candidate for entering FIDE Album or any other chess problem anthology!
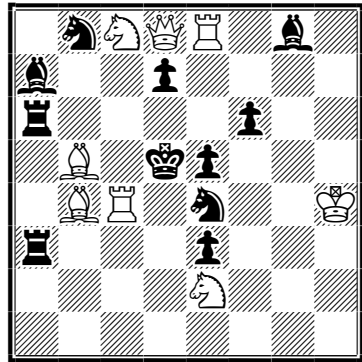
#3   8+11

1.♕e7! (2.♘f4+ e:f4 3.♕:e4#)
1...♘e~ 2.♘b6+! ♗:b6 3.♕d6#(A)
        2...♖:b6 3.♕c5# (B)
1...♘d6!(a) 2.♕e6+! (2.♘b6+?
♖:b6!) d:e6(♗:e6) 3.♘e7#
1...♘c5!(b) 2.♖d4+! (2.♘b6? ♗:b6!)
e:d4 3.♘f4#
1...♗e6 2.♕d6+ ♘:d6(♖:d6)
3.♘e7#
1...♗h7 2.♕f7+ ♖e6 3.♘e7#
1...♖e6 2.♕:e6+ d:e6(♗:e6)
3.♘e7#

Intensive thematic play on the squares d6 and c5, on which White traditionally mates after 1...♘e~ by exploiting Nowotny interference 2.♘b6+! ♗:b6/♖:b6 3.♕d6#/♕c5#, and Black paradoxically corrects his defence by arriving to these squares at B1 moves (a secondary Umnov 2 theme), defending against the secondary threat 2.♘b6+ by interfering with a line

of the w♕e7 (1...♞d6! 2.♞b6+? ♖:b6! 3.♕c5??) or the w♗b4 (1...♞c5! 2.♞b6+? ♗:b6! 3.♕d6+? ♔:d6!). In the latter pair of variations a heavy white piece utilizes interference of b♖a6 by 1...♞d6 for Raumungsöpfer sacrifice with self-block 2.♕e6+ d(♗):e6 3.♞e7# [3...♔e6??], or interference of b♗a7 by 1...♞c5 for a decoying sacrifice with a self-block 2.♖d4+ e:d4 3.♗f4# [3...♔d4??]. The content is embellished with reciprocal bicolour play on the squares d6 and e6 in the thematic variation 1...♞d6 2.♕e6+ and the sub-thematic variation 1...♗e6 2.♕d6+. The key is good because it unpins the b♗d7 and self-blocks a square for arrival of the white knight. A perfectly constructed strategic #3 without white pawns and with good use of white and black pieces.

~

4th Prize
ALEKSANDR KUZOVKOV
Russian Federation
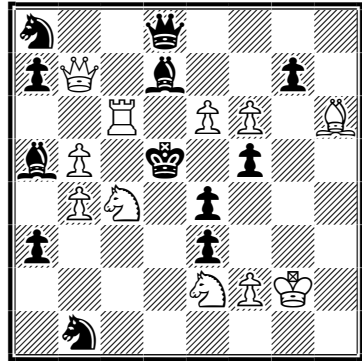
#3ᵛᵛᵛ   11+12

1.f:e3(C)? ~ 2.♞f4#, 1...♕c7!(g5!)
1.♗f4?(E) ~ 2.♞e3#, 1...♗b6!
1.♗:g7? ~ 2.♖c5+(A) ♔e6 3.♕d5#,
1...♞b6!
[1.♖c5+(A)? ♔e6!, 1.♖d6+(B)?
♔:c4!, 1.♗f4+?(D) ♔d4!,
1.♞:e3+?(F) ♔d5!]

1.♗g5! ~ 2.♖c5+(A) ♔e6 3.♕d5#
1...♗:b4 2.♖d6+(B) ♔~ 3.♕d5#
1...♞c7 2.f:e3!(C) ~ 3.♞f4#(D),
    2...♞:e6 3.♖c5(A)#
1...♞b6 2.♗f4!(E) ~ 3.♞e3#(F),
    2...♞:c4 3.♖d6(B)#
1...♞c3 2.♞f4+(D) ♔d4 3.f:e3(C)#
1...g:f6 2.♞:e3+(F) ♔e5 3.♗f4(E)#

Six variations with change of functions of 6 moves which appear as 2nd and 3rd moves (including exchange of white moves (C)/(D) after 1...♞c7/♞c3 and (E)/(F) after 1...♞b6/g:f6), play to the same square at W2 moves (e3 after

1...♞c7/g:f6 2.f:e3/♞:e3+; f4 after 1...♞b6/♞c3 2.♗f4/♞f4+) and pairs of mates on e3 or f4. However, the mechanism is essentially symmetrical, in spite of skillful masking of the diagonal symmetry by three (out of five) non-symmetrical black defences and four (out of six) white non-symmetrical thematic moves. The threat and the variations after 1...♗:b4/♞c7/♞b6 show w♖/w♕ battery play (though with crude double checks), while White after 1...♞c3/g:f6 exploits black distant self-blocks. The most convincing variations from a strategic point of view are those involving the obstruction of the b♕ or the b♗ by the b♞a8, following which White pursues the main plans, completing the Dresden theme after substitute defences by the BS: 1...♞c7 2.f:e3 ♞:e6 [2...♕c7??] 3.♖c5#, and 1...♞b6 2.♗f4 ♞:c4 [2...♗b6??] 3.♖d6#). However, while ♗f4? is refuted only by 1...♗b6!, 1.f:e3? is flawed by the unfortunate dual refutation 1...♕c7/g5! (the b♗g7 at first sight looks like a "troublemaker", but it is indeed necessary after the defence 1...♞c7 in the solution to refute 2.♗:e3? ~ 3.♞f4# by 2...g5!). In my view, the checking first moves of four tries claimed by the author are not relevant from either composing or solving point of view and thus they add nothing significant to the content (regardless of the fact that the same moves appear as

continuations in the solution); while the try 1.♗:g7? by the key piece is a welcome addition. The economy and construction are reasonably good. Even though this is a very good problem, the overall diagonal symmetry of the play and the dual refutation prevented a higher ranking.

5ᵗʰ Prize
MIKHAIL MARANDYUK
*Ukraine*
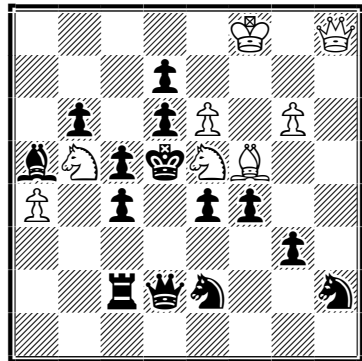
#3ᵛ   8+14

1.♔e7? ~ 2.♕a8+(A) ♔:e5 3.♕:e4#, 1...♞c3!

1.♔f7! ~ 2.♕a8+(A) ♔:e5 3.♕:e4#
  1...♕d3 2.♞c7+(B) ♔d4 3.♞g4#
  1...♕e3 2.e:d7 ~ [2...e3??] 3.♗e6#
      2...d:e5 3.♕a8#(A)
      2...♞d4 3.♞c7#(B)
  1...♞c3 2.♞c6 ~ [2...c3??] 3.♞e7#
      2...♔:c6 3.♕a8#(A)
      2...d:c6 3.♞c7#(B)

Two pairs of related variations include change of functions of white

8

moves (A) and (B), which appear as 2nd-move continuations in the threat and after 1...♕d3, and as mates in each variation of the second pair, after obstruction of the b♗e4 by 1...♕e3 and of the b♗c4 by 1...♘c3. The so-called Visserman change of play after B2 moves does not show Rukhlis theme as claimed by the author, because there are only transferred (not changed) mates. The white moves are not very much linked to each other. The construction is excellent and the choice of key improves the impression. This problem is a successful mix of familiar strategic and pattern elements.

1st Honourable Mention
GRIGORY ATAYANTS
*Russian Federation*
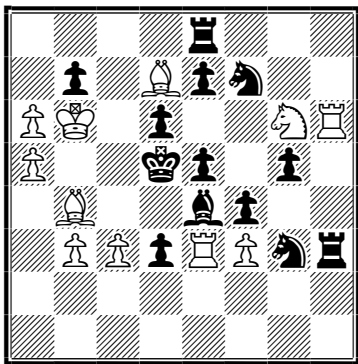
#3ᵛ   11+13

1.a7? ~ 2.a8=♘ ~ 3.♘c7#,
2...♖c8(♖:a8) 3.♘:e7#
1...♘d8 2.♘:e7+(C) ♖:e7 3.♖:d6#
1...♗:f3 2.♘:f4+ e:f4(g:f4) 3.♗e6#
1...♗:g6 2.♖:d3+ ♗:d3 3.♗e6#

1...f:e3!

**1.♗a3! ~ 2.♗b2(A) ~ 3.c4#(B),
2...♖c8 3.♘:e7#(C)**
1...f:e3 2.c4+(B) ♔d4 3.♗b2#(A)
1...b:a6 2.♘:e7+(C) ♖:e7 3.♗c6#
1...♗:f3 2.♘:f4+(D) e:f4(g:f4) 3.♗e6#
1...♗:g6 2.♖:d3+(E) ♗:d3 3.♗e6#
1...♗f5 2.♗b5! ~ 3.♗c4#, 2...♖c8 3.♘:e7#(C), 2...♔e6 3.♘:f4#(D)
1...♖h2 2.f:e4+ ♗:e4 3.♖:d3#(E)

Five moves change their functions, appearing either as 2nd or 3rd white moves. There are many interesting elements here, such as the good key; quiet continuations in the threat 2.♗b2! and after 1...♗f5 2.♗b5! (the latter granting a flight to the b♔ and allowing thematic moves 3.♘:e7#/♘:f4#, which also appear as 2nd-move continuations after 1...b:a6/♗:f3); exchange of the 2nd and 3rd moves (A) and (B) between the threat and the variation after 1...f:e3 (this defence also appears as a refutation to the "solvers-friendly" try 1.a7? in which the defence 1...♘d8 transfers the continuation (C)); opening of the w♖h6's line by White after 1...b:a6/♗:f3 2.♘:e7+/♘:f4+ and by black annihilation of the w♘g6 after 1...♗:g6 2.♖:d3+ etc. In spite of the wealth of content, the mechanism lacks sufficient unity and harmony of the play, which explains the relatively low ranking of this problem.

2ⁿᵈ Honourable Mention
VLADIMIR KOZHAKIN
Russian Federation
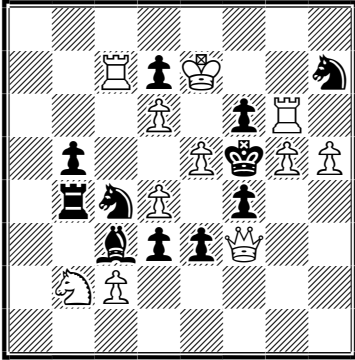
#3ᵛᵛ   11+11

1.c:d3?(A) ~ 2.♕h3#(D)
1...f:g5 2.♕h3+ g4 3.♕:g4#
1...♗:d4!(x)
1.♘:d3?(B) ~ 2.♕:f4#
1...f:e5 2.♖c5(C) ~ 3.♕:f4#
1...f:g5!(y)

1.♖c5!(C) ~ 2.e:f6+ ♘e5 3.♖:e5#
(2.c:d3? f:g5!; 2.♘:d3? f:g5!)
1...♘:e5 2.c:d3(A) (2.♘:d3? ♖:d4!)
~ 3.♕h3#, 2...f:g5(y) 3.♖:e5#,
2...♘:g5 3.♖:f6#
1...f:e5 2.♘:d3(B) (2.c:d3? ♘f6!;
2.♘:c4? ♗:d4!) **~ 3.♕:f4#**
**1...♗:d4(x) 2.♕h3+(D)** (2.♘:d3?
f:g5!) ♔e4 3.c:d3#(A)
1...f:g5(y) 2.e6+ ♘e5 3.♖:e5#

Self-pinning of black pieces at B1
moves and pin mates after quiet W2
moves, which also appear as first
moves in the tries. The refutations of
the tries also appear as defences in
the second pair of variations, in
which the play is not very subtle and
harmonic in comparison with the
first pair. The first try 1.c:d3(A)? x!,
1.Sol.!, 1...(x) .... 3.(A)# shows delayed
Vladimirov (not Vladimirov, as
claimed by the author) and
Dombrovskis: 1.(A)? ~ 2.(D)#, 1...(x)!;
1.Sol.!, 1...(x) 2.(D)#. The variation in
this try is merely extension of the
short threat, while the variation in
the try 1.♘:d3?(B) f:e5 2.♖c5(C)
shows reversal in relation to the
solution 1.♖c5!(C) f:e5 2.♘:d3(B), but
both tries are not sufficiently
convincing from a solver's point of
view. The use of white aristocratic
pieces is rather good (though the
position seems cluttered and
somewhat static because of many
pawns), but the key is rather obvious.

~
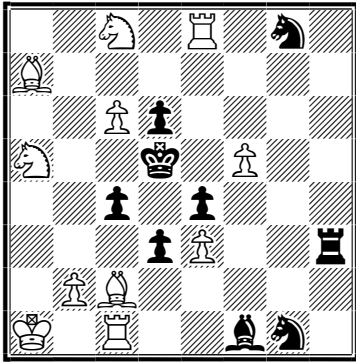
#3^{VV}   11+9

1.b4?(**C**) ~ 2.♘b6#(**A**),
1...♘e7 2.♘:e7+ ♔e5 3.♗d4#
1...♖:e3!
1.♗b3? (**B**) ~ 2.♗:c4#
1...♘e7 2.♘:e7+ ♔e5 3.♗d4#
1...d2!

1.♖e6! (2.♗d4! ~ 3.♘b6, ♖:d6#,
2...♖:e3 3.♖:d6#, 2...♖h6 3.♘b6#)
1...♘f3 2.b4(C) ~ 3.♘b6#(A)
2...c:b3(e.p.)(x) 3.♗:b3#(B)
1...♘e2 2.♗b3(B) ~ 3.♗:c4#.
2...c:b3(x) 3.♘b6#(A)
1...♖:e3 2.♗:e3 ~ 3.♘b6#

This problem shows the Erokhin theme: 1...♘f3 2.b4 ~ 3.(A)#, 2...x 3.(B)#; 1...♘e2 2.(B) ~ 3.♗:c4#, 2...x 3.(A)# in a semi-pure form, given that 2...c:b3 e.p. and 2...c:b3 are not indeed the same moves. This typically #2-theme is skillfully extended to a #3-form by interference of a lateral or diagonal

line, eventually allowing the main plans to work: 1.b4?(C) ♖:e3!; 1.♗b3?(B) d2!; 1.♖e6!, 1...♘f3 2.b4(C) [2...♖:e3??], 1...♘e2 2.♗b3(B) [2...d2?]. The combination of "alphabet soup" with strategic and logical ingredients would have merited a higher ranking if it weren't for earlier similar settings of Erokhin theme in the #2-genre with the same thematic play (please see Slesarenko's no. A3 in the Appendix), or quite similar play (in Dyachuk's no. A4 in the Appendix the w♕ gives the thematic mate).
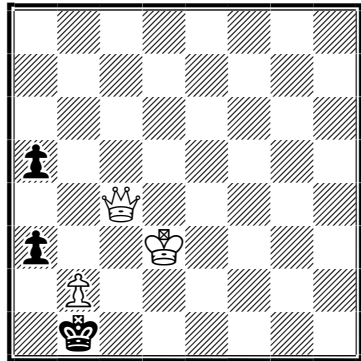
#3   b) b♙a5→a4   3+3

a) 1.♕b3? ♔a1!; 1.♕c5? ♔b2!
1.♕c3! zz
1...a4 2.♕:a3! zz 2...♔c1 3.♕a1#
1...a:b2 2.♕:a5! zz 2...♔c1 3.♕e1#
1...a2 2.♕c2+ ♔a1 3.♕c1#
1...♔a2(♔a1) 2.♔c2 ~ 3.♕:a3#

11

b) 1.♔c3! zz
1...a:b2 2.♕:a4 zz 2...♔c1 3.♕c2#
1...♔a1 2.♔c2 zz 2...a2 3.♕f1#,
2...a:b2 3.♕:a4#

Interesting miniature in two twins: a) zugzwang in one pair of variations and play on the same square by Black (1...a2/♔a2) and White (2.♕c2+/♔c2) in the other pair; b) zugzwang with one changed continuation and changed mates in both lines of play. The play is sufficiently rich and thematic for a miniature. The economy of material is good and the first moves in both twins are reasonably good. This problem might have scored a special prize for miniatures in a Russian or another eastern country's tourney and it is not unconceivable that it could become an entry for anthologies devoted to miniatures, but I nevertheless decided to rank it at the bottom of the award.

I thank all the participants for submitting their problems for this tourney, and I extend my gratitude to Mr Branislav Djurašević for searching possible anticipations for most of the honoured problems and finding nos. A3 and A4 in the Appendix. I congratulate the problemists whose problems entered the award and the organizers for organizing this high quality tourney. And last, but not least, I conclude this award by stating that it was a privilege to analyse and evaluate the competing threemovers and by expressing my hope and belief that the readers will enjoy the honoured problems as much as I did!

~   ~

APPENDIX
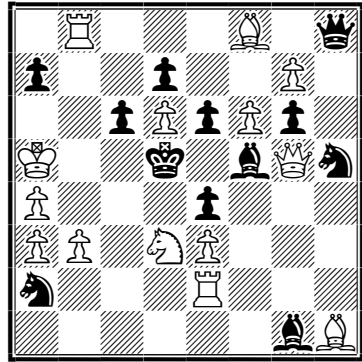
A1 – ALEKSANDR KUZOVKOV
1ST PRIZE
SOCHI TOURNEY, 2014
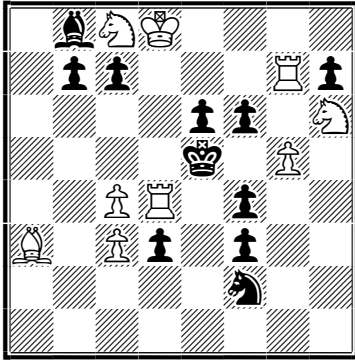
#3   9+11

1.♔d7! ~ 2.♖e7!(A) ~ 3.♖:e6#
(2.♘e7? f:g5!, 2.♘f7+? ♔f5!,
2.♖d5+? ♔e4!)
1...♘h3 2.♘e7!(B) f:g5 3.♘g4#
(2.♖e7? ♘:g5!)
1...♘d1 2.♗e7!(C) ~ 3.♗:f6#,
2...f:g5 3.♖:g5#
(2.♖e7?/♘e7? ♘:c3!)
1...♘e4 2.♖d5+ e:d5 3.♖e7#(A)
1...♘g4 2.♘f7+ ♔f5 3.♘e7#(B)
(2.♖e7?/♘e7? ♘:h6!)
1...f:g5 2.♖:g5+ ♔f6 3.♗e7#(C)
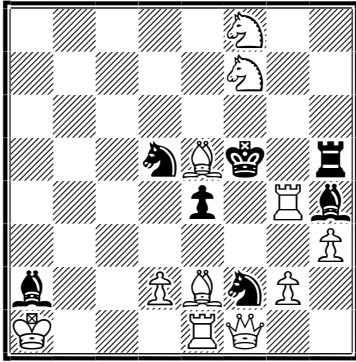
A2 – ALEKSANDR SYGUROV
1ST PRIZE
Z.BIRNOW MT, 2007

#3   14+12

1.♖d2!   ~   2.♘f2+   ♔c5/♔e5
3.♘:e4/♘g4#
1...♘c3   2.♘b2+   ♔c5/♔e5
3.b4/♘c4#
1...♘c1   2.♘f4+   ♔c5/♔e5
3.♖c2/♘:g6#
1...♘f4   2.♘b4+   ♔c5/♔e5
3.♘a6/e:f4#
1...c5   2.♘:c5+   ♔c5/♔e5
3.♖c8/♘:d7#
1...e5   2.♘:e5+   ♔c5/♔e5
3.♘:d7/♖e8#
1...♘:f6   2.♘b4+   ♔c5/♔e5
3.♘a6/♕f4#
1...♘b4   2.♘f4+   ♔c5/♔e5
3.a:b4/♘:g6#
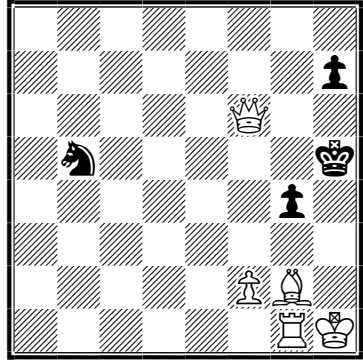
#2^{VV}   11+7

#2^V   5+4

1.♗d3?(A) ~ 2.♗:e4#
1...e:d3 2.♞d6#(B)
1...♗b1!
1.d4? ~ 2.♞d6(B)#
1...e:d3 e.p. 2.♗:d3(A)#
1...♗e7!
1.♖:e4! ~ 2.♗g4#
1...♔:e4 ♗d3#(A)
1...♖g5 2.♞d6#(B)
1...♞e3(♞f4, ♞f6) 2.♖(:)f4#

1.f4? ~ **2.♕:g5#(A)**
1...g:f3 e.p. 2.♗:f3#(B)
1...h6!
1.♗f3!(B) (2.♗:g4#)
1...g:f3 2.♕g5#(A)

14