Ex. 1. This lead sheet outlines Beirach’s reharmonization of “All the Things You Are,” which differs substantially from the original composed changes, as written by Jerome Kern, for example, the first four chords—one per bar—were Fm, Bm, Bb, and A. In performance, Beirach also plays two bars of G7(b5), 9) and two bars of Cm7(b5), 9), repeating this progression to create an eight-bar introduction, interlude, or ending.