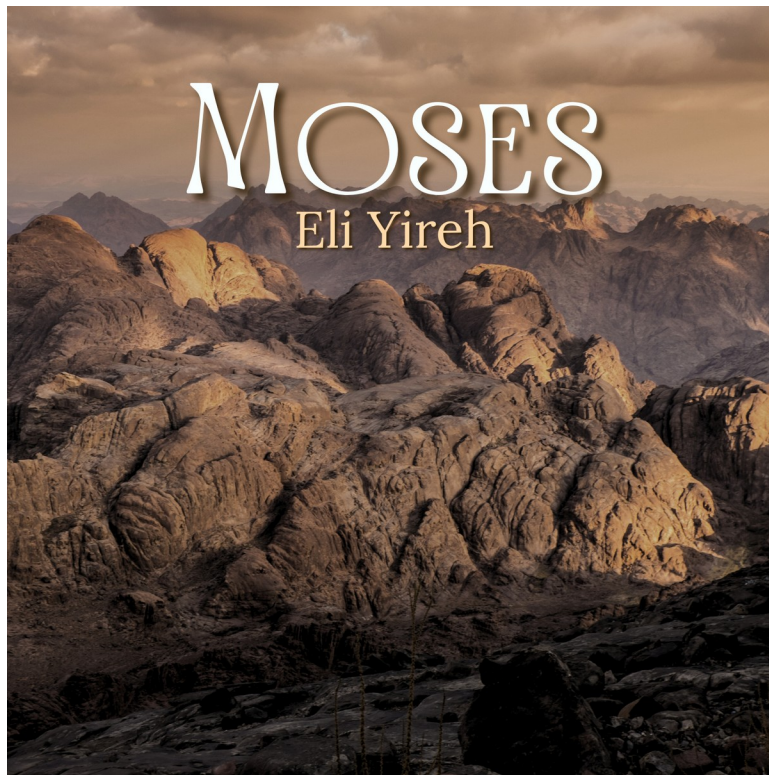


ELI YIREH

Moses

SCRIPTURE FOUNDATION

*Song narratives, Scripture foundations, connection notes, theological guardrails,
and booklet copy for 12 tracks*



Prepared in the four-part Scripture format established by the Miracles Album Creative Guide

Track Index

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2. Exile's Cry
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Editorial note: Full Scripture passages are printed beneath the Scriptural Foundation entry where each reference is discussed. Repeated passages are intentionally retained for reader convenience.

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Track 1 - Born Under the Shadow

SONG NARRATIVE

The album opens under Pharaoh's decree, following Jochebed and Miriam as the infant Moses is hidden, placed among the reeds, and providentially preserved. The song holds human courage and grief beside God's sovereign purpose, showing that Egypt's violence cannot cancel the deliverance God is preparing.

SCRIPTURAL FOUNDATION

Exodus 1:8-11: Primary anchor for the song's narrative: The album opens under Pharaoh's decree, following Jochebed and Miriam as the infant Moses is hidden, placed among the reeds, and providentially preserved.

Exodus 1:8-11 (CSB)

A new king, who did not know about Joseph, came to power in Egypt. He said to his people, "Look, the Israelite people are more numerous and powerful than we are. Come, let's deal shrewdly with them; otherwise they will multiply further, and when war breaks out, they will join our enemies, fight against us, and leave the country." So the Egyptians assigned taskmasters over the Israelites to oppress them with forced labor. They built Pithom and Rameses as supply cities for Pharaoh.

Exodus 1:22: Supports the song's central confession and the lyric, "Born under the shadow, but You light the flame!."

Exodus 1:22 (CSB)

Pharaoh then commanded all his people, "You must throw every son born to the Hebrews into the Nile, but let every daughter live."

Exodus 2:2: Supplies the wider biblical context for the song's movement toward faith, worship, repentance, or perseverance.

Exodus 2:2 (CSB)

The woman became pregnant and gave birth to a son; when she saw that he was beautiful, she hid him for three months.

Hebrews 11:23: Frames the listener application without making the song's testimony a universal promise of the same circumstances.

Hebrews 11:23 (CSB)

By faith Moses, after he was born, was hidden by his parents for three months, because they saw that the child was beautiful, and they didn't fear the king's edict.

Exodus 2:3: Adds supporting context for the character of God and the response invited by the song.

Exodus 2:3 (CSB)

But when she could no longer hide him, she got a papyrus basket for him and coated

it with asphalt and pitch. She placed the child in it and set it among the reeds by the bank of the Nile.

Exodus 2:5-6: Provides a final biblical lens for reading the song within the larger story of redemption.

Exodus 2:5-6 (CSB)

Pharaoh's daughter went down to bathe at the Nile while her servant girls walked along the riverbank. She saw the basket among the reeds, sent her slave girl, took it, opened it, and saw him, the child — and there he was, a little boy, crying. She felt sorry for him and said, "This is one of the Hebrew boys."

SCRIPTURE-TO-SONG CONNECTION TABLE

Passage	Connection to the Song
Exodus 1:8-11	Grounds the song's opening narrative and main biblical claim: The album opens under Pharaoh's decree, following Jochebed and Miriam as the infant Moses is hidden, placed among the reeds, and providentially preserved.
Exodus 1:22	Connects the song's repeated confession - "Born under the shadow, but You light the flame!" - to Scripture rather than emotion alone.
Exodus 2:2	Supports the movement from the song's opening tension toward trust, repentance, praise, or renewed obedience.
Hebrews 11:23	Guards the final invitation by placing the personal testimony inside the larger biblical story.

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ALBUM BOOKLET COPY

The album opens under Pharaoh's decree, following Jochebed and Miriam as the infant Moses is hidden, placed among the reeds, and providentially preserved. The song holds human courage and grief beside God's sovereign purpose, showing that Egypt's violence cannot cancel the deliverance God is preparing.

SCRIPTURE INSPIRATION: Exodus 1:8-11; Exodus 1:22; Exodus 2:2; Hebrews 11:23; Exodus 2:3

PULL QUOTE: *"Born under the shadow, but You light the flame!"*

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Track 2 - Exile's Cry

SONG NARRATIVE

Moses moves from palace privilege to guilt, flight, and obscurity after killing an Egyptian. In Midian, the man who tried to act in his own strength is confronted by God's call. The song traces the painful reshaping of a fugitive into a servant whose future depends on God's presence rather than personal power.

SCRIPTURAL FOUNDATION

Exodus 2:10: Primary anchor for the song's narrative: Moses moves from palace privilege to guilt, flight, and obscurity after killing an Egyptian.

Exodus 2:10 (CSB)

When the child grew older, she brought him to Pharaoh's daughter, and he became her son. She named him Moses, "Because," she said, "I drew him out of the water."

Acts 7:21: Supports the song's central confession and the lyric, "Exile's cry, I'm risin' through the flame!."

Acts 7:21 (CSB)

When he was put outside, Pharaoh's daughter adopted and raised him as her own son.

Exodus 2:11: Supplies the wider biblical context for the song's movement toward faith, worship, repentance, or perseverance.

Exodus 2:11 (CSB)

Years later, after Moses had grown up, he went out to his own people and observed their forced labor. He saw an Egyptian striking a Hebrew, one of his people.

Exodus 2:12: Frames the listener application without making the song's testimony a universal promise of the same circumstances.

Exodus 2:12 (CSB)

Looking all around and seeing no one, he struck the Egyptian dead and hid him in the sand.

Exodus 2:14: Adds supporting context for the character of God and the response invited by the song.

Exodus 2:14 (CSB)

"Who made you a commander and judge over us?" the man replied. "Are you planning to kill me as you killed the Egyptian?" Then Moses became afraid and thought, "What I did is certainly known."

Exodus 2:15: Provides a final biblical lens for reading the song within the larger story of redemption.

Exodus 2:15 (CSB)

When Pharaoh heard about this, he tried to kill Moses. But Moses fled from Pharaoh and went to live in the land of Midian, and sat down by a well.

SCRIPTURE-TO-SONG CONNECTION TABLE

Passage	Connection to the Song
Exodus 2:10	Grounds the song's opening narrative and main biblical claim: Moses moves from palace privilege to guilt, flight, and obscurity after killing an Egyptian.
Acts 7:21	Connects the song's repeated confession - "Exile's cry, I'm risin' through the flame!" - to Scripture rather than emotion alone.
Exodus 2:11	Supports the movement from the song's opening tension toward trust, repentance, praise, or renewed obedience.
Exodus 2:12	Guards the final invitation by placing the personal testimony inside the larger biblical story.

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Moses moves from palace privilege to guilt, flight, and obscurity after killing an Egyptian. In Midian, the man who tried to act in his own strength is confronted by God's call. The song traces the painful reshaping of a fugitive into a servant whose future depends on God's presence rather than personal power.

SCRIPTURE INSPIRATION: Exodus 2:10; Acts 7:21; Exodus 2:11; Exodus 2:12; Exodus 2:14

PULL QUOTE: *"Exile's cry, I'm risin' through the flame!"*

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Track 3 - Burning Ground

SONG NARRATIVE

At the burning bush, ordinary wilderness ground becomes holy because God is present. Moses' excuses, fear, and sense of inadequacy meet the self-revelation of the great I AM and the promise, 'I will be with you.' The song centers calling on God's sufficiency, not Moses' natural confidence.

SCRIPTURAL FOUNDATION

Exodus 2:15: Primary anchor for the song's narrative: At the burning bush, ordinary wilderness ground becomes holy because God is present.

Exodus 2:15 (CSB)

When Pharaoh heard about this, he tried to kill Moses. But Moses fled from Pharaoh and went to live in the land of Midian, and sat down by a well.

Exodus 3:1: Supports the song's central confession and the lyric, "Burning ground, You're calling my name!."

Exodus 3:1 (CSB)

Meanwhile, Moses was shepherding the flock of his father-in-law Jethro, the priest of Midian. He led the flock to the far side of the wilderness and came to Horeb, the mountain of God.

Exodus 3:2: Supplies the wider biblical context for the song's movement toward faith, worship, repentance, or perseverance.

Exodus 3:2 (CSB)

Then the angel of the Lord appeared to him in a flame of fire within a bush. As Moses looked, he saw that the bush was on fire but was not consumed.

Exodus 3:4: Frames the listener application without making the song's testimony a universal promise of the same circumstances.

Exodus 3:4 (CSB)

When the Lord saw that he had gone over to look, God called out to him from the bush, "Moses, Moses!" "Here I am," he answered.

Exodus 3:5: Adds supporting context for the character of God and the response invited by the song.

Exodus 3:5 (CSB)

"Do not come closer," he said. "Remove the sandals from your feet, for the place where you are standing is holy ground."

Exodus 3:14: Provides a final biblical lens for reading the song within the larger story of redemption.

Exodus 3:14 (CSB)

God replied to Moses, "I AM WHO I AM. This is what you are to say to the Israelites: I AM has sent me to you."

SCRIPTURE-TO-SONG CONNECTION TABLE

Passage	Connection to the Song
Exodus 2:15	Grounds the song's opening narrative and main biblical claim: At the burning bush, ordinary wilderness ground becomes holy because God is present.
Exodus 3:1	Connects the song's repeated confession - "Burning ground, You're calling my name!" - to Scripture rather than emotion alone.
Exodus 3:2	Supports the movement from the song's opening tension toward trust, repentance, praise, or renewed obedience.
Exodus 3:4	Guards the final invitation by placing the personal testimony inside the larger biblical story.

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At the burning bush, ordinary wilderness ground becomes holy because God is present. Moses' excuses, fear, and sense of inadequacy meet the self-revelation of the great I AM and the promise, 'I will be with you.' The song centers calling on God's sufficiency, not Moses' natural confidence.

SCRIPTURE INSPIRATION: Exodus 2:15; Exodus 3:1; Exodus 3:2; Exodus 3:4; Exodus 3:5

PULL QUOTE: *"Burning ground, You're calling my name!"*

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Track 4 - Let My People Go

SONG NARRATIVE

Moses stands before Pharaoh carrying God's command and confronting a ruler whose hardened resistance brings judgment upon Egypt. The song dramatizes the plagues as signs of the Lord's authority and the long-awaited breaking of Israel's chains.

SCRIPTURAL FOUNDATION

Exodus 7:10: Primary anchor for the song's narrative: Moses stands before Pharaoh carrying God's command and confronting a ruler whose hardened resistance brings judgment upon Egypt.

Exodus 7:10 (CSB)

So Moses and Aaron went in to Pharaoh and did just as the Lord had commanded. Aaron threw down his staff before Pharaoh and his officials, and it became a serpent.

Exodus 5:1: Supports the song's central confession and the lyric, "Let my people go, hear the heavens roar!."

Exodus 5:1 (CSB)

Later, Moses and Aaron went in and said to Pharaoh, "This is what the Lord, the God of Israel, says: Let my people go, so that they may hold a festival for me in the wilderness."

Exodus 7:13-14: Supplies the wider biblical context for the song's movement toward faith, worship, repentance, or perseverance.

Exodus 7:13-14 (CSB)

However, Pharaoh's heart was hard, and he did not listen to them, as the Lord had said. Then the Lord said to Moses, "Pharaoh's heart is hard: He refuses to let the people go.

Exodus 7:5: Frames the listener application without making the song's testimony a universal promise of the same circumstances.

Exodus 7:5 (CSB)

The Egyptians will know that I am the Lord when I stretch out my hand against Egypt and bring out the Israelites from among them."

Exodus 7:3: Adds supporting context for the character of God and the response invited by the song.

Exodus 7:3 (CSB)

But I will harden Pharaoh's heart and multiply my signs and wonders in the land of Egypt.

Exodus 6:6: Provides a final biblical lens for reading the song within the larger story of redemption.

Exodus 6:6 (CSB)

"Therefore tell the Israelites: I am the Lord, and I will bring you out from the forced labor of the Egyptians and rescue you from slavery to them. I will redeem you with an outstretched arm and great acts of judgment.

SCRIPTURE-TO-SONG CONNECTION TABLE

Passage	Connection to the Song
Exodus 7:10	Grounds the song's opening narrative and main biblical claim: Moses stands before Pharaoh carrying God's command and confronting a ruler whose hardened resistance brings judgment upon Egypt.
Exodus 5:1	Connects the song's repeated confession - "Let my people go, hear the heavens roar!" - to Scripture rather than emotion alone.
Exodus 7:13-14	Supports the movement from the song's opening tension toward trust, repentance, praise, or renewed obedience.
Exodus 7:5	Guards the final invitation by placing the personal testimony inside the larger biblical story.

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Moses stands before Pharaoh carrying God's command and confronting a ruler whose hardened resistance brings judgment upon Egypt. The song dramatizes the plagues as signs of the Lord's authority and the long-awaited breaking of Israel's chains.

SCRIPTURE INSPIRATION: Exodus 7:10; Exodus 5:1; Exodus 7:13-14; Exodus 7:5; Exodus 7:3

PULL QUOTE: *"Let my people go, hear the heavens roar!"*

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Track 5 - Blood On The Door

SONG NARRATIVE

The Passover night is told from inside the marked houses: a lamb is slain, blood is placed on the doorposts, and families trust God's word while judgment passes through Egypt. The song remembers deliverance through substitution and points carefully toward Christ, our Passover Lamb.

SCRIPTURAL FOUNDATION

Exodus 12:29: Primary anchor for the song's narrative: The Passover night is told from inside the marked houses: a lamb is slain, blood is placed on the doorposts, and families trust God's word while judgment passes through Egypt.

Exodus 12:29 (CSB)

Now at midnight the Lord struck every firstborn male in the land of Egypt, from the firstborn of Pharaoh who sat on his throne to the firstborn of the prisoner who was in the dungeon, and every firstborn of the livestock.

Exodus 12:12-13: Supports the song's central confession and the lyric, "Blood on the door... His mercy stays...."

Exodus 12:12-13 (CSB)

"I will pass through the land of Egypt on that night and strike every firstborn male in the land of Egypt, both people and animals. I am the Lord; I will execute judgments against all the gods of Egypt. The blood on the houses where you are staying will be a distinguishing mark for you; when I see the blood, I will pass over you. No plague will be among you to destroy you when I strike the land of Egypt.

Exodus 12:7: Supplies the wider biblical context for the song's movement toward faith, worship, repentance, or perseverance.

Exodus 12:7 (CSB)

They must take some of the blood and put it on the two doorposts and the lintel of the houses where they eat them.

Exodus 12:13: Frames the listener application without making the song's testimony a universal promise of the same circumstances.

Exodus 12:13 (CSB)

The blood on the houses where you are staying will be a distinguishing mark for you; when I see the blood, I will pass over you. No plague will be among you to destroy you when I strike the land of Egypt.

Exodus 12:30-31: Adds supporting context for the character of God and the response invited by the song.

Exodus 12:30-31 (CSB)

During the night Pharaoh got up, he along with all his officials and all the Egyptians,

and there was a loud wailing throughout Egypt because there wasn't a house without someone dead. He summoned Moses and Aaron during the night and said, "Get out immediately from among my people, both you and the Israelites, and go, worship the Lord as you have said.

Exodus 6:6: Provides a final biblical lens for reading the song within the larger story of redemption.

Exodus 6:6 (CSB)

"Therefore tell the Israelites: I am the Lord, and I will bring you out from the forced labor of the Egyptians and rescue you from slavery to them. I will redeem you with an outstretched arm and great acts of judgment.

SCRIPTURE-TO-SONG CONNECTION TABLE

Passage	Connection to the Song
Exodus 12:29	Grounds the song's opening narrative and main biblical claim: The Passover night is told from inside the marked houses: a lamb is slain, blood is placed on the doorposts, and families trust God's word while judgment passes through Egypt.
Exodus 12:12-13	Connects the song's repeated confession - "Blood on the door... His mercy stays..." - to Scripture rather than emotion alone.
Exodus 12:7	Supports the movement from the song's opening tension toward trust, repentance, praise, or renewed obedience.
Exodus 12:13	Guards the final invitation by placing the personal testimony inside the larger biblical story.

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The Passover night is told from inside the marked houses: a lamb is slain, blood is placed on the doorposts, and families trust God's word while judgment passes through Egypt. The song remembers deliverance through substitution and points carefully toward Christ, our Passover Lamb.

SCRIPTURE INSPIRATION: Exodus 12:29; Exodus 12:12-13; Exodus 12:7; Exodus 12:13; Exodus 12:30-31

PULL QUOTE: *"Blood on the door... His mercy stays..."*

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Track 6 - Red Sea Rising

SONG NARRATIVE

Trapped between Pharaoh's army and the sea, Israel can see no human path forward. God commands them to stand firm, opens the waters, and brings His people through while overthrowing the power that pursued them. The song turns panic into testimony: salvation belongs to the Lord.

SCRIPTURAL FOUNDATION

Exodus 14:21-22: Primary anchor for the song's narrative: Trapped between Pharaoh's army and the sea, Israel can see no human path forward.

Exodus 14:21-22 (CSB)

Then Moses stretched out his hand over the sea. The Lord drove the sea back with a powerful east wind all that night and turned the sea into dry land. So the waters were divided, and the Israelites went through the sea on dry ground, with the waters like a wall to them on their right and their left.

Exodus 14:24-25: Supports the song's central confession and the lyric, "Red Sea rising, walls of water stand!."

Exodus 14:24-25 (CSB)

During the morning watch, the Lord looked down at the Egyptian forces from the pillar of fire and cloud, and threw the Egyptian forces into confusion. He caused their chariot wheels to swerve, and made them drive with difficulty. "Let's get away from Israel," the Egyptians said, "because the Lord is fighting for them against Egypt!"

Exodus 14:13-14: Supplies the wider biblical context for the song's movement toward faith, worship, repentance, or perseverance.

Exodus 14:13-14 (CSB)

But Moses said to the people, "Don't be afraid. Stand firm and see the Lord's salvation that he will accomplish for you today; for the Egyptians you see today, you will never see again. The Lord will fight for you, and you must be quiet."

Exodus 14:9: Frames the listener application without making the song's testimony a universal promise of the same circumstances.

Exodus 14:9 (CSB)

The Egyptians — all Pharaoh's horses and chariots, his horsemen, and his army — chased after them and caught up with them as they camped by the sea beside Pi-hahiroth, in front of Baal-zephon.

Exodus 14:10: Adds supporting context for the character of God and the response invited by the song.

Exodus 14:10 (CSB)

As Pharaoh approached, the Israelites looked up and there were the Egyptians coming after them! The Israelites were terrified and cried out to the Lord for help.

Exodus 14:11-12: Provides a final biblical lens for reading the song within the larger story of redemption.

Exodus 14:11-12 (CSB)

They said to Moses, "Is it because there are no graves in Egypt that you have taken us away to die in the wilderness? What have you done to us by bringing us out of Egypt? Isn't this what we told you in Egypt: Leave us alone so that we may serve the Egyptians? It would have been better for us to serve the Egyptians than to die in the wilderness."

SCRIPTURE-TO-SONG CONNECTION TABLE

Passage	Connection to the Song
Exodus 14:21-22	Grounds the song's opening narrative and main biblical claim: Trapped between Pharaoh's army and the sea, Israel can see no human path forward.
Exodus 14:24-25	Connects the song's repeated confession - "Red Sea rising, walls of water stand!" - to Scripture rather than emotion alone.
Exodus 14:13-14	Supports the movement from the song's opening tension toward trust, repentance, praise, or renewed obedience.
Exodus 14:9	Guards the final invitation by placing the personal testimony inside the larger biblical story.

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Trapped between Pharaoh's army and the sea, Israel can see no human path forward. God commands them to stand firm, opens the waters, and brings His people through while overthrowing the power that pursued them. The song turns panic into testimony: salvation belongs to the Lord.

SCRIPTURE INSPIRATION: Exodus 14:21-22; Exodus 14:24-25; Exodus 14:13-14; Exodus 14:9; Exodus 14:10

PULL QUOTE: *"Red Sea rising, walls of water stand!"*

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Track 7 - Bread From Heaven

SONG NARRATIVE

In the wilderness, hunger and complaint meet God's daily provision of manna. The song explores dependence one morning at a time, the discipline of gathering only what God commands, and the deeper truth that life rests on God's word and provision.

SCRIPTURAL FOUNDATION

Exodus 16:2-3: Primary anchor for the song's narrative: In the wilderness, hunger and complaint meet God's daily provision of manna.

Exodus 16:2-3 (CSB)

The entire Israelite community grumbled against Moses and Aaron in the wilderness. The Israelites said to them, "If only we had died by the Lord's hand in the land of Egypt, when we sat by pots of meat and ate all the bread we wanted. Instead, you brought us into this wilderness to make this whole assembly die of hunger!"

Exodus 16:2: Supports the song's central confession and the lyric, "Bread from heaven... Your grace remains...."

Exodus 16:2 (CSB)

The entire Israelite community grumbled against Moses and Aaron in the wilderness.

Exodus 16:3: Supplies the wider biblical context for the song's movement toward faith, worship, repentance, or perseverance.

Exodus 16:3 (CSB)

The Israelites said to them, "If only we had died by the Lord's hand in the land of Egypt, when we sat by pots of meat and ate all the bread we wanted. Instead, you brought us into this wilderness to make this whole assembly die of hunger!"

Exodus 16:4: Frames the listener application without making the song's testimony a universal promise of the same circumstances.

Exodus 16:4 (CSB)

Then the Lord said to Moses, "I am going to rain bread from heaven for you. The people are to go out each day and gather enough for that day. This way I will test them to see whether or not they will follow my instructions.

Exodus 16:12: Adds supporting context for the character of God and the response invited by the song.

Exodus 16:12 (CSB)

"I have heard the complaints of the Israelites. Tell them: At twilight you will eat meat, and in the morning you will eat bread until you are full. Then you will know that I am the Lord your God."

Exodus 16:14-15: Provides a final biblical lens for reading the song within the larger story of redemption.

Exodus 16:14-15 (CSB)

When the layer of dew evaporated, there were fine flakes on the desert surface, as fine as frost on the ground. When the Israelites saw it, they asked one another, “What is it?” because they didn’t know what it was. Moses told them, “It is the bread the Lord has given you to eat.

SCRIPTURE-TO-SONG CONNECTION TABLE

Passage	Connection to the Song
Exodus 16:2-3	Grounds the song's opening narrative and main biblical claim: In the wilderness, hunger and complaint meet God's daily provision of manna.
Exodus 16:2	Connects the song's repeated confession - "Bread from heaven... Your grace remains..." - to Scripture rather than emotion alone.
Exodus 16:3	Supports the movement from the song's opening tension toward trust, repentance, praise, or renewed obedience.
Exodus 16:4	Guards the final invitation by placing the personal testimony inside the larger biblical story.

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ALBUM BOOKLET COPY

In the wilderness, hunger and complaint meet God's daily provision of manna. The song explores dependence one morning at a time, the discipline of gathering only what God commands, and the deeper truth that life rests on God's word and provision.

SCRIPTURE INSPIRATION: Exodus 16:2-3; Exodus 16:2; Exodus 16:3; Exodus 16:4; Exodus 16:12

PULL QUOTE: *"Bread from heaven... Your grace remains..."*

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Track 8 - Mountain Of Thunder

SONG NARRATIVE

Sinai trembles with thunder, fire, trumpet blast, and the holy presence of God. The song captures both awe and covenant: the Lord who delivered Israel now calls His people to listen, obey, and belong to Him.

SCRIPTURAL FOUNDATION

Exodus 19:18: Primary anchor for the song's narrative: Sinai trembles with thunder, fire, trumpet blast, and the holy presence of God.

Exodus 19:18 (CSB)

Mount Sinai was completely enveloped in smoke because the Lord came down on it in fire. Its smoke went up like the smoke of a furnace, and the whole mountain shook violently.

Exodus 19:16: Supports the song's central confession and the lyric, "Mountain of thunder, Your voice shakes the ground!."

Exodus 19:16 (CSB)

On the third day, when morning came, there was thunder and lightning, a thick cloud on the mountain, and a very loud blast from a ram's horn, so that all the people in the camp shuddered.

Exodus 19:6: Supplies the wider biblical context for the song's movement toward faith, worship, repentance, or perseverance.

Exodus 19:6 (CSB)

and you will be my kingdom of priests and my holy nation.' These are the words that you are to say to the Israelites."

Exodus 19:5: Frames the listener application without making the song's testimony a universal promise of the same circumstances.

Exodus 19:5 (CSB)

Now if you will carefully listen to me and keep my covenant, you will be my own possession out of all the peoples, although the whole earth is mine,

Jeremiah 31:33: Adds supporting context for the character of God and the response invited by the song.

Jeremiah 31:33 (CSB)

"Instead, this is the covenant I will make with the house of Israel after those days" — the Lord's declaration. "I will put my teaching within them and write it on their hearts. I will be their God, and they will be my people.

Exodus 19:19: Provides a final biblical lens for reading the song within the larger story of redemption.

Exodus 19:19 (CSB)

As the sound of the ram's horn grew louder and louder, Moses spoke and God answered him in the thunder.

SCRIPTURE-TO-SONG CONNECTION TABLE

Passage	Connection to the Song
Exodus 19:18	Grounds the song's opening narrative and main biblical claim: Sinai trembles with thunder, fire, trumpet blast, and the holy presence of God.
Exodus 19:16	Connects the song's repeated confession - "Mountain of thunder, Your voice shakes the ground!" - to Scripture rather than emotion alone.
Exodus 19:6	Supports the movement from the song's opening tension toward trust, repentance, praise, or renewed obedience.
Exodus 19:5	Guards the final invitation by placing the personal testimony inside the larger biblical story.

THEOLOGICAL NOTES

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ALBUM BOOKLET COPY

Sinai trembles with thunder, fire, trumpet blast, and the holy presence of God. The song captures both awe and covenant: the Lord who delivered Israel now calls His people to listen, obey, and belong to Him.

SCRIPTURE INSPIRATION: Exodus 19:18; Exodus 19:16; Exodus 19:6; Exodus 19:5; Jeremiah 31:33

PULL QUOTE: *"Mountain of thunder, Your voice shakes the ground!"*

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Track 9 - Golden Rebellion

SONG NARRATIVE

While Moses is on the mountain, Israel turns visible gold into a substitute for the God who rescued them. The song exposes impatience, idolatry, and covenant betrayal, while also showing Moses' intercession and the serious mercy that follows judgment.

SCRIPTURAL FOUNDATION

Exodus 32:15: Primary anchor for the song's narrative: While Moses is on the mountain, Israel turns visible gold into a substitute for the God who rescued them.

Exodus 32:15 (CSB)

Then Moses turned and went down the mountain with the two tablets of the testimony in his hands. They were inscribed on both sides — inscribed front and back.

Exodus 32:17-18: Supports the song's central confession and the lyric, "Golden rebellion, you break His heart!."

Exodus 32:17-18 (CSB)

When Joshua heard the sound of the people as they shouted, he said to Moses, "There is a sound of war in the camp." But Moses replied, It's not the sound of a victory cry and not the sound of a cry of defeat; I hear the sound of singing!

Exodus 32:2-4: Supplies the wider biblical context for the song's movement toward faith, worship, repentance, or perseverance.

Exodus 32:2-4 (CSB)

Aaron replied to them, "Take off the gold rings that are on the ears of your wives, your sons, and your daughters and bring them to me." So all the people took off the gold rings that were on their ears and brought them to Aaron. He took the gold from them, fashioned it with an engraving tool, and made it into an image of a calf. Then they said, "Israel, these are your gods, who brought you up from the land of Egypt!"

Exodus 32:6: Frames the listener application without making the song's testimony a universal promise of the same circumstances.

Exodus 32:6 (CSB)

Early the next morning they arose, offered burnt offerings, and presented fellowship offerings. The people sat down to eat and drink, and got up to party.

Exodus 32:8: Adds supporting context for the character of God and the response invited by the song.

Exodus 32:8 (CSB)

They have quickly turned from the way I commanded them; they have made for themselves an image of a calf. They have bowed down to it, sacrificed to it, and said, 'Israel, these are your gods, who brought you up from the land of Egypt.'"

Exodus 32:7-8: Provides a final biblical lens for reading the song within the larger story of redemption.

Exodus 32:7-8 (CSB)

The Lord spoke to Moses: “Go down at once! For your people you brought up from the land of Egypt have acted corruptly. They have quickly turned from the way I commanded them; they have made for themselves an image of a calf. They have bowed down to it, sacrificed to it, and said, ‘Israel, these are your gods, who brought you up from the land of Egypt.’”

SCRIPTURE-TO-SONG CONNECTION TABLE

Passage	Connection to the Song
Exodus 32:15	Grounds the song's opening narrative and main biblical claim: While Moses is on the mountain, Israel turns visible gold into a substitute for the God who rescued them.
Exodus 32:17-18	Connects the song's repeated confession - "Golden rebellion, you break His heart!" - to Scripture rather than emotion alone.
Exodus 32:2-4	Supports the movement from the song's opening tension toward trust, repentance, praise, or renewed obedience.
Exodus 32:6	Guards the final invitation by placing the personal testimony inside the larger biblical story.

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ALBUM BOOKLET COPY

While Moses is on the mountain, Israel turns visible gold into a substitute for the God who rescued them. The song exposes impatience, idolatry, and covenant betrayal, while also showing Moses' intercession and the serious mercy that follows judgment.
SCRIPTURE INSPIRATION: Exodus 32:15; Exodus 32:17-18; Exodus 32:2-4; Exodus 32:6; Exodus 32:8
PULL QUOTE: *"Golden rebellion, you break His heart!"*
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Track 10 - Face To Face

SONG NARRATIVE

This song enters Moses' longing for God's presence and glory. It reflects the unusual intimacy Scripture describes while preserving the Creator-creature boundary: Moses speaks with God in a singular way, yet still cannot contain or fully see the Lord's unveiled glory.

SCRIPTURAL FOUNDATION

Exodus 33:7: Primary anchor for the song's narrative: This song enters Moses' longing for God's presence and glory.

Exodus 33:7 (CSB)

Now Moses took a tent and pitched it outside the camp, at a distance from the camp; he called it the tent of meeting. Anyone who wanted to consult the Lord would go to the tent of meeting that was outside the camp.

Exodus 33:11: Supports the song's central confession and the lyric, "Face to face, I'm caught in Your light!."

Exodus 33:11 (CSB)

The Lord would speak with Moses face to face, just as a man speaks with his friend, then Moses would return to the camp. His assistant, the young man Joshua son of Nun, would not leave the inside of the tent.

Exodus 33:14: Supplies the wider biblical context for the song's movement toward faith, worship, repentance, or perseverance.

Exodus 33:14 (CSB)

And he replied, "My presence will go with you, and I will give you rest."

Exodus 33:13: Frames the listener application without making the song's testimony a universal promise of the same circumstances.

Exodus 33:13 (CSB)

Now if I have indeed found favor with you, please teach me your ways, and I will know you, so that I may find favor with you. Now consider that this nation is your people."

Exodus 33:18: Adds supporting context for the character of God and the response invited by the song.

Exodus 33:18 (CSB)

Then Moses said, "Please, let me see your glory."

Exodus 33:22: Provides a final biblical lens for reading the song within the larger story of redemption.

Exodus 33:22 (CSB)

and when my glory passes by, I will put you in the crevice of the rock and cover you with my hand until I have passed by.

SCRIPTURE-TO-SONG CONNECTION TABLE

Passage	Connection to the Song
Exodus 33:7	Grounds the song's opening narrative and main biblical claim: This song enters Moses' longing for God's presence and glory.
Exodus 33:11	Connects the song's repeated confession - "Face to face, I'm caught in Your light!" - to Scripture rather than emotion alone.
Exodus 33:14	Supports the movement from the song's opening tension toward trust, repentance, praise, or renewed obedience.
Exodus 33:13	Guards the final invitation by placing the personal testimony inside the larger biblical story.

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ALBUM BOOKLET COPY

This song enters Moses' longing for God's presence and glory. It reflects the unusual intimacy Scripture describes while preserving the Creator-creature boundary: Moses speaks with God in a singular way, yet still cannot contain or fully see the Lord's unveiled glory.

SCRIPTURE INSPIRATION: Exodus 33:7; Exodus 33:11; Exodus 33:14; Exodus 33:13; Exodus 33:18

PULL QUOTE: *"Face to face, I'm caught in Your light!"*

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Track 11 - Wandering Heart

SONG NARRATIVE

The wilderness years reveal a repeated cycle of fear, complaint, rebellion, discipline, and sustaining grace. The song is both Israel's story and a mirror for the listener, warning how quickly a delivered heart can forget the Deliverer.

SCRIPTURAL FOUNDATION

Numbers 11:1: Primary anchor for the song's narrative: The wilderness years reveal a repeated cycle of fear, complaint, rebellion, discipline, and sustaining grace.

Numbers 11:1 (CSB)

Now the people began complaining openly before the Lord about hardship. When the Lord heard, his anger burned, and fire from the Lord blazed among them and consumed the outskirts of the camp.

Numbers 11:4-5: Supports the song's central confession and the lyric, "Wandering heart... Your love is near...."

Numbers 11:4-5 (CSB)

The riffraff among them had a strong craving for other food. The Israelites wept again and said, "Who will feed us meat? We remember the free fish we ate in Egypt, along with the cucumbers, melons, leeks, onions, and garlic.

Numbers 11:11-12: Supplies the wider biblical context for the song's movement toward faith, worship, repentance, or perseverance.

Numbers 11:11-12 (CSB)

So Moses asked the Lord, "Why have you brought such trouble on your servant? Why are you angry with me, and why do you burden me with all these people? Did I conceive all these people? Did I give them birth so you should tell me, 'Carry them at your breast, as a nursing mother carries a baby,' to the land that you swore to give their ancestors?"

Numbers 14:11: Frames the listener application without making the song's testimony a universal promise of the same circumstances.

Numbers 14:11 (CSB)

The Lord said to Moses, "How long will these people despise me? How long will they not trust in me despite all the signs I have performed among them?"

Numbers 14:9: Adds supporting context for the character of God and the response invited by the song.

Numbers 14:9 (CSB)

Only don't rebel against the Lord, and don't be afraid of the people of the land, for we will devour them. Their protection has been removed from them, and the Lord is with us. Don't be afraid of them!"

Numbers 14:21: Provides a final biblical lens for reading the song within the larger story of redemption.

Numbers 14:21 (CSB)

Yet as I live and as the whole earth is filled with the Lord's glory,

SCRIPTURE-TO-SONG CONNECTION TABLE

Passage	Connection to the Song
Numbers 11:1	Grounds the song's opening narrative and main biblical claim: The wilderness years reveal a repeated cycle of fear, complaint, rebellion, discipline, and sustaining grace.
Numbers 11:4-5	Connects the song's repeated confession - "Wandering heart... Your love is near..." - to Scripture rather than emotion alone.
Numbers 11:11-12	Supports the movement from the song's opening tension toward trust, repentance, praise, or renewed obedience.
Numbers 14:11	Guards the final invitation by placing the personal testimony inside the larger biblical story.

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ALBUM BOOKLET COPY

The wilderness years reveal a repeated cycle of fear, complaint, rebellion, discipline, and sustaining grace. The song is both Israel's story and a mirror for the listener, warning how quickly a delivered heart can forget the Deliverer.

SCRIPTURE INSPIRATION: Numbers 11:1; Numbers 11:4-5; Numbers 11:11-12; Numbers 14:11; Numbers 14:9

PULL QUOTE: *"Wandering heart... Your love is near..."*

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Track 12 - From The Mountain's Edge

SONG NARRATIVE

At the edge of the promised land, Moses sees what he will not enter. The song holds consequence and faithfulness together: Moses' failure is not minimized, yet God's covenant purpose continues and His servant's life is remembered within a larger story of grace.

SCRIPTURAL FOUNDATION

Deuteronomy 32:48-49: Primary anchor for the song's narrative: At the edge of the promised land, Moses sees what he will not enter.

Deuteronomy 32:48-49 (CSB)

On that same day the Lord spoke to Moses, "Go up Mount Nebo in the Abarim range in the land of Moab, across from Jericho, and view the land of Canaan I am giving the Israelites as a possession.

Deuteronomy 34:1-4: Supports the song's central confession and the lyric, "From the mountain's edge, I see Your grace!."

Deuteronomy 34:1-4 (CSB)

Then Moses went up from the plains of Moab to Mount Nebo, to the top of Pisgah, which faces Jericho, and the Lord showed him all the land: Gilead as far as Dan, all of Naphtali, the land of Ephraim and Manasseh, all the land of Judah as far as the Mediterranean Sea, the Negev, and the plain in the Valley of Jericho, the City of Palms, as far as Zoar. The Lord then said to him, "This is the land I promised Abraham, Isaac, and Jacob, 'I will give it to your descendants.' I have let you see it with your own eyes, but you will not cross into it."

Deuteronomy 32:52: Supplies the wider biblical context for the song's movement toward faith, worship, repentance, or perseverance.

Deuteronomy 32:52 (CSB)

Although from a distance you will view the land that I am giving the Israelites, you will not go there."

Deuteronomy 34:5: Frames the listener application without making the song's testimony a universal promise of the same circumstances.

Deuteronomy 34:5 (CSB)

So Moses the servant of the Lord died there in the land of Moab, according to the Lord's word.

Deuteronomy 34:12: Adds supporting context for the character of God and the response invited by the song.

Deuteronomy 34:12 (CSB)

and for all the mighty acts of power and terrifying deeds that Moses performed in the sight of all Israel.

Deuteronomy 34:4: Provides a final biblical lens for reading the song within the larger story of redemption.

Deuteronomy 34:4 (CSB)

The Lord then said to him, "This is the land I promised Abraham, Isaac, and Jacob, 'I will give it to your descendants.' I have let you see it with your own eyes, but you will not cross into it."

SCRIPTURE-TO-SONG CONNECTION TABLE

Passage	Connection to the Song
Deuteronomy 32:48-49	Grounds the song's opening narrative and main biblical claim: At the edge of the promised land, Moses sees what he will not enter.
Deuteronomy 34:1-4	Connects the song's repeated confession - "From the mountain's edge, I see Your grace!" - to Scripture rather than emotion alone.
Deuteronomy 32:52	Supports the movement from the song's opening tension toward trust, repentance, praise, or renewed obedience.
Deuteronomy 34:5	Guards the final invitation by placing the personal testimony inside the larger biblical story.

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At the edge of the promised land, Moses sees what he will not enter. The song holds consequence and faithfulness together: Moses' failure is not minimized, yet God's covenant purpose continues and His servant's life is remembered within a larger story of grace.

SCRIPTURE INSPIRATION: Deuteronomy 32:48-49; Deuteronomy 34:1-4; Deuteronomy 32:52; Deuteronomy 34:5; Deuteronomy 34:12

PULL QUOTE: *"From the mountain's edge, I see Your grace!"*

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