

44 – Ha’azinu - Outline

Ha’azinu Summary

- majority is the “Song of Moses”
 - purpose: to act as a witness against them in the future when they are blessed and turn to idolatry
 - it is meant to lead to an awakening, a call to repentance in the future
 - summary
 - part 1: God finds Israel in a howling wasteland and cares for him like a parent
 - part 2: Yeshurun grew fat and kicked and will be punished with famine, plague, beast, crawling things, foreign armies
 - the bulk of the song
 - part 3: God will take vengeance
 - the song is focused on God’s attribute of justice
 - “rock” is prominent in the song – hard, unyielding
- “put the words of the Torah on your hearts”
- God tells Moses to go up Mt. Nebo and be gathered to his people, “because you broke faith with Me in the midst of the sons of Israel...”
 - portion ends with what we could call a rather strict judgment of God
 - as a whole, the portion leans hard toward this idea of strict justice

History for How the Song Was Used

- The Kehot Chumash: it was sung on the Sabbath during the extra weekly sacrifice, the musaf sacrifice, but broken up into six parts that were sung on six consecutive Sabbaths
 - why six and not seven, the more complete number?
 - it’s like it’s incomplete
 - Kehot Chumash brings up a second question: we are commanded to be joyful on the Sabbath, and many of these six parts are very negative
 - the Kehot Chumash solution: it simply HAS to be joyful; the singers would have had to see beyond the strict justice to the love beneath that motivates the corrective actions
 - all of it from God’s hand is meant for good – both the smooth and the bumpy
 - “Ha’azinu” means “give ear”
 - the ear and hearing imply a certain way of sensing that requires integrating right and left, past and present; hearing is grounded in time and requires a kind of collecting together and integration of different parts of a sentence to create meaning
 - “Use your ears to hear the depths of the song, Israel, the love beneath each part

- our ability to look past the surface to see God’s hand and His love beneath all of it is the deep root of joy in our lives

Placing Ha’azinu

- at THIS moment in the calendar, we are invited to look back on the past 6 months and on our lives in general – both the good and bad – and express our trust to Him that all of it is for good, in the end
 - cathartic and a key foundation piece for moving forward into the journey ahead
- it’s appropriate to read of God’s wrath in the Days of Awe
 - the reminder that He can bring devastation into our lives until we turn away from the sin and repent
- we stand now exactly where Israel stands in this portion – on the edge of entering the Land of Promise
 - we are entering the darkness in the calendar (winter side) just as that generation put on the physical “body” of the Land under Joshua, sinking into the mundane daily activities of the Land and the relative “comfort” and “security” of the Land
 - “When you go in and are blessed, don’t forget the Source of your blessing!”

On Song and the Salvation Pattern

- we see “song” near the end
 - examples of song near the end
 - after crossing the Sea (Mi Chamocho)
 - when we complete the six days of working (song on Shabbat)
 - in the book of Revelation
 - the Song of Moses is one of Moses’ last acts and comes nearly at the end of the Torah
 - why is song associated with ending moments, and what is it about music and song that is so transcendent?
 - the end of salvation is about creating something much bigger than the individual, and being in that body that we create together is exhilarating
 - the end of salvation is about finding your place in the body and giving from that place and creating something together that is far, far beyond our individual abilities to create
 - music is transcendent because it is also fundamentally various parts coming together playing their individual “songs” but, together, creating something that far transcends each instrument or voice
- the most common chord progression today resonates with the Salvation Pattern
 - the [1-5-6-4 chord progression](#) is the root of much popular music
 - chord 1: relatively low and stable (like childhood)
 - chord 2: descends and unstable (discovering the darkness and death in the world)

- chord 3: ascending higher than the first chord (re-connection, but we're older now)
 - chord 4: even higher (development of deep echad, deep oneness)
- 3 steps of salvation in the Song of Moses
 - in a Torah scroll, the song is naturally divided into 3 sections based on punctuation (line endings start on left, switch to right, switch back to left)
 - 1) vss 1-14
 - oneness – God nurtures Israel as a child
 - 2) vss 15-38
 - separation – Israel kicks and suffers death
 - 3) vss 39-47
 - reunification – God takes vengeance on His enemies

Completing the Song of Moses

- In part 3 above, who is it that God is taking vengeance on? Is it the evil elements within Israel, or is it the nations that God uses to punish Israel?
 - it's ambiguous
 - we constantly find a pattern of God using the nations as a lash for Israel, and once Israel's cleansing is complete, God turns the lash on the nation that subjugated Israel
 - the rabbis see in the third part of the song an allusion to the Messianic Age, when the Messiah subdues the whole earth
 - but the song is not focused on the nations but on how Israel rebels, and the end of the song is cleansing in Israel
 - purposefully ambiguous – meant to be read both ways
 - if the nations are in view, then the picture the song presents is complete, as the cleansing of the nations completes the picture of salvation
 - **IF ONLY ISRAEL IS IN VIEW FOR CLEANSING, THEN SOMETHING IS MISSING FROM THE SONG**
 - regarding the cleansing of the nations
 - God's punishment is always for good – whether that punishment is applied to Israel or the nations
 - both are cleansed, but in an order: first Israel, then the nations; the nations are a bride to Israel
 - the great promise to the nations in Zephaniah 3: “Therefore wait for Me,’ declares the LORD, ‘for the day when I rise up to seize the prey. For My decision is to gather nations, to assemble kingdoms, to pour out upon them My indignation, all My burning anger; for in the fire of My jealousy all the earth shall be consumed. For **THEN I WILL GIVE TO THE PEOPLES PURIFIED LIPS, THAT ALL OF THEM MAY CALL UPON THE NAME OF THE LORD AND SERVE HIM WITH ONE ACCORD**” (Zephaniah 3:8-9)
 - recall that Jonah is read at Yom Kippur

- vs. 3: “Great and AMAZING are Your deeds, O Lord God the ALMIGHTY! Just and true are Your ways, O KING OF THE NATIONS!”
- vs. 4: “Who will not FEAR, O Lord, and glorify Your Name? For You alone are HOLY. ALL NATIONS WILL COME AND WORSHIP YOU, for Your righteous acts have been revealed.”
- there’s a balance; Moses’ song is not complete on its own
 - and in the same way, Moses is allowed to get very close to the Land but cannot make it all the way in
 - but he does through the doorway of Yeshua at the Transfiguration

Yeshua and the Fast of Gedaliah

- minor fast on Tishrei 3
 - remembers an event that probably happened on Rosh Hashanah, but we don’t fast on the 2 days of Rosh Hashanah, so it’s pushed over to the 3rd
 - recalls the assassination of the good governor Gedaliah during the time of the Babylonian exile
 - he called the remnant back to the Land, and they were coming and planting and harvesting again
 - he was assassinated by a member of the Judean royal family, Ishmael ben Netanyah, who was in league with a neighboring nation, the Ammonites, who sent him to murder Gedaliah
 - the remnant flees to Egypt against the prophet advice of Jeremiah, and the hope of Israel’s rebirth is quenched
 - Gedaliah is like Yeshua
 - AlephBeta does a teaching that draws parallels between Gedaliah and Joseph, and Joseph is a strong picture of Yeshua
 - <https://www.alephbeta.org/playlist/hidden-meaning-behind-tzom-gedaliah>
 - Gedaliah oversees the ingathering from the nations
 - he is betrayed by a Jewish brother as Yeshua was betrayed by Judas
 - he is elevated first by the Gentiles (Babylonians), in the same way that Pontius Pilate put a sign over Yeshua’s head that read, “King of the Jews.”
 - calendar connections
 - Gedaliah’s murder is an echo of Yeshua’s crucifixion on this side of the calendar
 - before Yeshua presents His blood in the heavenly Holy of Holies, His blood has to be spilled
 - God works everything for the good, as He does with Yeshua’s act of self-sacrifice

- take heart that as we are encouraged to look back on the “bumps” in the road and count them all for good that God, Himself, descends into the valleys before we do, and He is in the business of using everything for the good, as with Yeshua; trust Him in this

44 – Ha’azinu – Transcript (not exact)

Hello and welcome to Beth Tikkun and the Spiritual Seasons series, where we are exploring the weekly Torah portions and the yearly mo’edim in the light of God’s overall pattern of salvation. This week, we are in parsha Ha’azinu, the single long chapter of Deuteronomy 32. You know, at first I had planned to do a combined Ha’azinu and Yom Kippur teaching, but I found more connections here in Ha’azinu than I expected to, as is always the case, and so I’ve decided to do two teachings this week, which is a big challenge for me. So be looking for a separate Yom Kippur teaching too.

Ha’azinu Summary:

The majority of Ha’azinu is what we call the Song of Moses. We’ll get to a summary of the song in a minute, but let’s address the bits we are given in this portion after the song. After Moses and Joshua deliver the song to the people, Moses tells them to put the words of the Torah on their hearts because this will be life for them. And by this Word, they will prolong their days in the Land. In the last scene of the portion, God directs Moses to go up Mt. Nebo to be gathered to his people, and God adds, “because you broke faith with Me in the midst of the sons of Israel...” So, the portion ends with what we could call a rather strict judgment of God. But God adds that Moses will be able to see the Land at a distance. He just won’t be able to go into the Land He is giving the sons of Israel. In fact, this is a portion that, as a whole, leans hard toward this idea of strict justice, which is a theme of especially this early part of the month of Tishrei.

Turning to the song, itself, the purpose for it is given in the previous portion, Nitzavim-Vayelech, when God tells Moses that after he dies, the people will stray into idolatry and He will become angry with them. God then tells Moses to write out this song and put it on their lips so that the song will act as a witness against them. In other words, the Song of Moses is meant to lead to an awakening in the future wherein the people realize that their drifting away from God is the cause of the devastation they are experiencing. It is a message from the past that will say to them, “When God blesses you and you are comfortable, and you kick against Him, He will turn His face from you, and you will suffer, but in the end, God will purify you, so take heart. Don’t give up on God. He saw all of this from the beginning. Be hopeful, and repent. Return to Him.”

The song speaks of God finding Israel in a howling wasteland and rescuing him, encircling him and caring for him, lifting him high and giving him honey from the rock. In verse 15, there is a shift to Israel walking away. The verse says, “But Yeshurun grew fat and kicked—You are grown fat, thick, and sleek—Then he forsook God Who made him, And scorned the Rock of his

salvation.” The bulk of the song describes Israel’s idolatry and perversity and God’s punishments from famine, plague, beast, crawling things, and foreign armies. At the end of the song, there’s another shift in which God says that He will take vengeance on His enemies. And so there is a kind of resolution here. The final verse of the song says, “Rejoice with Him, O heavens; bow down to Him, all gods, for He avenges the blood of His children and takes vengeance on His adversaries. He repays those who hate Him and cleanses His people’s land” (Deuteronomy 32:43). Let me point out, though, that though we have a sort of resolution here, this song is focused on God’s attribute of justice, which is hard-edged and exacting and measure for measure. One of the main words in the whole song is the word “rock,” which we have already encountered twice just in the couple of verses I’ve mentioned already from the song. A rock is hard and unyielding. So let’s keep this in mind as we continue exploring. We’re seeing one side of God’s character emphasized here in this song, but there’s another side to God.

History of How the Song Was Used

As God promises, the Song of Moses was preserved by Israel. The Kehot Chumash describes how the song comes to be used at the Temple specifically on the Sabbaths ([original source: Talmud, Rosh Hashanah 31a](#)). It was sung during the extra sacrifice that was done after the regular morning sacrifice. This extra Shabbat sacrifice is called the musaf sacrifice. But interestingly, the whole thing wasn’t sung each Shabbat; instead, it was broken up into six parts that were sung on six consecutive Sabbaths until the song was finished. Now, one thing that strikes me, personally, about this, is that six is not the complete number that seven is. Why divide it into six rather than seven? It strikes me as indicating that there’s something about the Song of Moses that is not complete on its own. Let’s just file that idea away for the moment.

But the Kehot Chumash brings up a second problem. It says that we are commanded to be joyful on the Sabbath, and many of these six parts are very negative. How could it be divided into six parts and sung specifically on the Sabbath? The Kehot Chumash comes up with a solution – it says that the choice of this song for the Sabbath at the Temple means it simply HAS TO BE JOYFUL; this means, then, that those singing it simply had to be seeing in each part of the song a cause to be joyful. It’s like they looked at the words, understood them, and saw beyond them. They saw a bigger plan at work. They saw all this negativity as God’s love for them. They saw the punishment as what was needed to bring them back to Him, and they were able to tap into that deeper purpose in order to be joyful when singing this song on the Sabbath.

And this idea of seeing below the song’s surface to the love that is underneath it brings us to the title of the portion, “Ha’azinu.” “Ha’azinu” means “give ear.” The first line reads, “Give ear, O heavens, and I will speak, and let the earth hear the words of my mouth” (Deuteronomy 32:1). And so the title refers to the calling of the two unchanging witnesses, the heavens and the earth, to steep close and hear the song and be witnesses to the fact that this song was given over to Israel. But more deeply, the ears and hearing imply a certain way of sensing the world that requires integrating in a more profound way the right and left and the past and the present. We’ve talked before about how hearing especially brings with it the idea that we have to make meaning from the parts we’re hearing. Vision is rather different – we see and we

know. With vision, understanding is immediate. But hearing is lodged in time, and in order to make sense of it, we have to take in each word as it comes, then put it all together to make meaning out of the sentence. Israel is being told, “Listen to this basic song in the universe, and understand that God is above and beyond it. He is the Source of it. And it’s good. Use your ears to hear the depths of the song, Israel. Listen deeply. It’s not easy for God to discipline those He loves. But He will do that for your own good.”

And this is really the deep root of joy in our lives, our ability to look past the surface to see God’s hand and His love beneath all of it, both the smooth and the rough, the good times and the tough times. It’s all Him, and it’s all good. This is the place the Levitical choir had to reach to as they sang Ha’azinu on the Sabbath.

Placing Ha’azinu

And as we turn now to connecting Ha’azinu to the bigger movements in the calendar and God’s overall plan of salvation that is evident in the calendar, we can say that as we read Ha’azinu in THIS moment in the calendar between Rosh Hashanah and Yom Kippur, we are being invited to look back on our lives and on the journey of the previous 6 months and make sense of it by recognizing that it’s all good. It’s all for our growth with Him.

Let me just invite each of you to pause the video now and to cast your mind back to the previous half a year and really your whole life to this point, both the good and the not so good, and to say to God, “I trust You. And I know it’s all working together for good.” That bigger perspective is a key piece of our foundation for moving forward.

Continuing with a couple more connections now to the calendar, let’s remember that we are in the 10 Days of Awe, a time of focused repentance. And it’s appropriate at this time to read a song that, frankly, is focused on God’s wrath, His power to bring a necessary correction. We can’t ever let loose of the idea that God will not be content with our sin because it separates us from Him, and in a moment of time, He can bring devastation into our lives until we turn away from the sin and repent.

A final thought here is that we stand exactly where Israel stands in this portion – on the edge of entering the Land of Promise. Remember that Israel entering the Land under Joshua is connected to the period of the calendar when the darkness starts to dominate the day, which is what begins to happen near Rosh Hashanah each year. For the generation born in the wilderness, the generation that we read about here in Deuteronomy, going into the Land is the putting on of a physical body. The daily miracles of manna and water from the rock and the pillar of cloud leading them will end. When they inherit cities and permanent homes and fields, they will need to descend into the mundane tasks of life – the sowing and reaping and building and repairing and cleaning and weaving and the fetching of water.

And so the message to us as we descend into this same phase of the journey is that when we are blessed with physical abundance, when we bring in that big harvest and God begins the rain for the next planting, when we reach a place of physical stability and comfort, don’t forget the

One Who is the true Source of that blessing. He will not accept the loss of relationship. We have to always keep in mind that the physical world is here for us to elevate for spiritual purposes, and as we do that, God inhabits it and draws nearer and nearer to us. If, instead, the physical becomes an end in itself, it separates us from Him, and He will tear it down. We hear that message now as we head into the darkness.

On Song and the Salvation Pattern

I want to shift gears now to talk about the idea of song in general and how it relates to the salvation pattern. I know that sounds like a rather strange idea, but it will hopefully make sense as we explore a few points here.

First of all, song is something we see at the end of a big event or the end of a journey in general. The people cross the Sea and break into song. We complete the six days of working and what do we do on Shabbat? Song is a big part of God's people getting together as we celebrate the completion of another weekly journey. We see song prominently in the book of Revelation, too, particularly as this final book comes to its ending. And here now we have the Song of Moses as one of the last acts God has for Moses in his life and one of the last passages in the Torah.

Why is song associated with ending moments like this? And connected to this question is another: what is this great power that music has to absolutely transport us? I think the answer to both questions is that the end of salvation is about creating something much bigger than the individual, and being in that body that we create together is exhilarating. The end of salvation is all about finding your place in the body and giving from that unique place and creating something together that is far, far beyond our individual abilities to create. This is what makes music so special and such an appropriate expression for these ending moments. Each instrument or each voice, on its own has a certain limited glory. Picture a violin just playing on its own or even just playing a single note. But if you add in the dimension of time and more notes, so that we can hear a story that begins to emerge as note follows note, now it's more interesting. And then you add into that another instrument that is playing its own song simultaneously, and the two songs are made to blend together and harmonize over here, and clash a bit over here, and build up together here, now the glory of each is being magnified. And then you add in 10 more instruments doing the same, and then 100 instruments doing the same. And the overall body that they build over time – if they're skillful at it, that is – absolutely transports us. Again, it's about different parts that work together to create something that is far bigger than each piece is capable of on its own. This is why music transports us, and this is why music is so closely connected to the ending points of the salvation pattern, as we have here with this song near the end of the Torah.

And for an added dimension here, Ha'azinu serves a very practical purpose as a witness from one generation to another, from one moment of God's relationship with Israel to another moment. The layers are profound here with this song.

So it's appropriate to see song at the end, and that's one level of meaning here. I want to look next at how the words of the song tell a kind of familiar story, but before we leave the idea of music in general, I want to make an application here to a curious pattern in our modern music. Did you know that there's a particular chord progression that is well-known for how incredibly common it is in our popular music? It's the 1-5-6-4 chord progression. I'll play it for you here on my phone. [play it]

Let me suggest that this base pattern underlying a lot of our popular music resonates with us because its tapping into the salvation story.

Here's what happens in this chord progression: 1) the beginning chord is, relatively speaking, a bit low but stable; 2) the second chord literally descends lower on the musical scale, and it feels unresolved, unsettled, 3) a third chord lifts us up from that even a bit higher than where we first started, and 4) the fourth chord goes higher still and feels stable again. Listen again, and listen for that progression: 1) low and stable, 2) descending and unstable, 3) rising higher, and 4) highest of all and stable. [Play it.]

This is the story of how we grow from a lower place to a higher place. The reason this chord progression resonates so profoundly with us is that it echoes God's pattern of salvation. It echoes the story of Yeshua and our own story. In that story, we 1) start out at a lower place but as a protected child, 2) we begin to venture out, and we experience the true depths of that lower place, and the death there and separation from God, 3) we call out to God and are reconnected to Him at a place that is now higher than when we started, and 4) we go even higher from that place of reconnection to a stable place of deep oneness, deep echad.

Getting back to the Song of Moses now, we have a similar pattern here, or at least the gist of it, as we have three steps here rather than four. Grant points out that the layout of the song in a Torah scroll divides it into three sections. The Song of Moses is unique in its layout in the Torah scroll in that it's separated into two columns with a big blank space in the middle of the page. The ends of lines are indicated with a colon. As the song begins, the colons are all on the left side of the page, but at verse 15 it switches. Verse 15 begins with, "But Yeshurun grew fat and kicked," and at that point, the colons that mark the ends of the lines switch to the right column. They continue there until verse 39, when the tone of the song changes again to something like redemption. The colons go back to the left side.

I'm going to give a quick description of the three sections. Listen for the salvation pattern of oneness, separation, and reunification. The first section speaks of the greatness and faithfulness of God and eventually comes to the main idea of how God rescued and cared for Israel; it has imagery of Israel as a cast-off newborn that God finds in a wasteland and surrounds with protection. There is a kind of oneness between a parent and a baby that is completely dependent on the parent. But it's not a oneness of maturity yet, obviously.

In the second section Israel has grown up some and is called "fat," which biblically usually means something like "strong and healthy." And at that point, Israel stumbles into idolatry and

is punished for it. In the Song of Moses, this second point, the point of separation, is the longest section. Frankly, this separation is the emphasis of the whole song. As the Kehot Chumash puts it, the song is filled with “punishment, threats, and retribution.”

The third section starts with, “See now that I, even I, am He, and there is no god beside Me; I kill and I make alive; I wound and I heal; and there is none that can deliver out of my hand; I have wounded and it is I Who heal,” and it goes on to speak of God taking vengeance on His adversaries. And so there is a rectification and reunion that happens at the end of the song.

Completing the Song of Moses

But as I read it, the ending brings up a question: who is God taking retribution on? Is it those opposed to Him WITHIN ISRAEL or is it the nations He has used to punish Israel? It’s ambiguous. And as we chase down what it means that the ending of this song almost leaves us feeling incomplete, we’re going to see some amazing connections. So strap in.

What we know from the song is that the end result is that the Land is cleansed; there’s a healing that happens. On the one hand, the language sounds a lot like the parts of the prophets where God has used a foreign nation to punish Israel, but then when that cleansing of Israel is done, God turns around and brings punishment to that nation that took Israel captive. And the rabbis do read the ending of the Song of Moses this way. They see here an allusion to the Messianic Age, when the entire world is subdued under the Messiah. But on the other hand, as Believers in Yeshua coming to this song, we have to admit that the nations aren’t much in view throughout the song. The song has just gone on at length talking about Israel, herself, as standing opposed to God, and in the end here, it just says that God will take vengeance on His enemies. Which enemies? It looks more like it’s the enemies within Israel.

In truth, I think it is MEANT to be read both ways. You see, every part of creation contains the entire story of salvation within it, and this song must as well. And at the end of that story, the nations come under the same lash that Israel came under. So we can see it that way, as a whole picture.

But the fact that it’s so ambiguous here also pushes us to reach for another piece to finish this song. If we see in the song the idea that God is bringing correction to Israel, then the part about the nations is missing and the Song of Moses needs something else to complete it. The fact that this song was split into six parts and sung in its entirety over the course of six Sabbaths instead of seven during Temple times already is a clue we have seen that there’s something incomplete about the song. Yes, on the one hand we can say the whole picture is there, but on the other, it leans toward needing a completing movement, and that movement should have something to do with the healing of the nations.

You might be guessing what the completion of this song is by this point, but before we get there, let me talk for a minute about this pattern of first the cleansing of Israel, then the cleansing of the nations. You know, as we read the prophets, as I just mentioned, we keep seeing that when God is done using the nations to cleanse Israel, He turns His wrath on the

nations who oppressed Israel. Up until this week, I've been seeing that as "well, the nations get what's coming to them. They shouldn't be so willing to come against God's people." And there's some truth there. But this week I started seeing it differently.

A theme of Ha'azinu is that God's hand of wrath is always for a purpose, especially a cleansing purpose, and that applies equally to Israel and the nations. What we see over and over again in Scripture is that God cares just as much about the nations as He does about Israel. And He extends salvation to both. But there's an order. First God brings His hand of correction against Israel, then the nations, but in the end, both experience cleansing.

This week, the Lord led me in my daily reading to a certain passage in Zephaniah 3 where we read something remarkable about the healing of the nations. In the beginning of the chapter, Jerusalem is lumped in with other cities of the nations that have rebelled and been defiled and become desolate; Jerusalem and the whole earth are devoured by God's wrath. But the end goal of this wrath is not destruction but life, both for Israel and for the nations. I'm going to read a short passage from Zephaniah 3, and listen for what God promises to the nations:

"Therefore wait for Me," declares the LORD, "for the day when I rise up to seize the prey. For My decision is to gather nations, to assemble kingdoms, to pour out upon them My indignation, all My burning anger; for in the fire of My jealousy all the earth shall be consumed. For THEN I WILL GIVE TO THE PEOPLES PURIFIED LIPS, THAT ALL OF THEM MAY CALL UPON THE NAME OF THE LORD AND SERVE HIM WITH ONE ACCORD" (Zephaniah 3:8-9).

There's an intermingling here of the fate of Israel and the fate of the nations. Remember that the nations are a bride to Israel, and both receive correction at God's hand. But what I find remarkable here is God's statement that He "will give to the peoples purified lips, that all of them may call upon the Name of the LORD and serve Him with one accord." "To serve with once accord" here, by the way, is literally serving with one combined set of shoulders, "l'avdo sh'chem echad." "Echad" is a oneness in which different and often opposite parts come together as a oneness. We can say that Israel is the right shoulder, and the nations are the left, and they come together as one here to call upon the Name of the Lord and serve Him together. It's quite an image.

Recall that a special reading associated with the fall mo'edim is the book of Jonah, which is read in the synagogues on Yom Kippur afternoon. It's a book that is aimed at redemption for the nations. The whole premise of the book is Israel taking the light to the nations and the nations receiving that light and repenting. And so, while the book is usually associated with repentance and God relenting from a harsh judgment – two important ideas connected to Yom Kippur – it's important to notice that redemption is coming TO THE NATIONS in this story, the great city of Nineveh, which is in modern Iraq. This 7th month is the seed of this journey that is leading to redemption for the whole world.

My point here is just that there's a pattern in Scripture: first God cleanses Israel, then He cleanses the nations, and we can also add that finally He cleanses the earth, itself, and that's

the end of the salvation pattern. But with the Song of Moses, there's only a hint that the nations are in view at the end, but it's not clearly stated, and the whole song is not focused on the nations but on Israel. Where are the nations? Where is the end of the story?

All of this brings us to the missing piece: the Song of the Lamb. What the Song of Moses is missing, the ending piece, is the Song of the Lamb. We see that song in Revelation chapter 5. The emphasis of the Song of the Lamb is salvation for the nations and then all the creatures of the world. Let me read the passage now, and listen for those two ideas: salvation for the nations and the rest of the living creatures. Before I read it, though, a couple of words of background: the chapter begins with no one being found who is worthy to break the seven seals and open the title deed to earth, as Grant calls it – all of earth, including the nations and everything else, until Yeshua picks up the scroll. And it goes on:

“And when He had taken the scroll, the four living creatures and the twenty-four elders fell down before the Lamb, each holding a harp, and golden bowls full of incense, which are the prayers of the saints. And they sang a new song, saying, ‘WORTHY ARE YOU to take the scroll and to open its seals, for You were slain, and by Your blood YOU RANSOMED PEOPLE FOR GOD FROM EVERY TRIBE AND LANGUAGE AND PEOPLE AND NATION, AND YOU HAVE MADE THEM A KINGDOM AND PRIESTS TO OUR GOD, AND THEY SHALL REIGN ON THE EARTH.’ Then I looked, and I heard around the throne and the living creatures and the elders the voice of many angels, numbering myriads of myriads and thousands of thousands, saying with a loud voice, ‘Worthy is the Lamb Who was slain, to receive power and wealth and wisdom and might and honor and glory and blessing!’ And I heard EVERY CREATURE IN HEAVEN AND ON EARTH AND UNDER THE EARTH AND IN THE SEA, AND ALL THAT IS IN THEM, saying, ‘To Him Who sits on the throne and to the Lamb be blessing and honor and glory and might forever and ever!’ And the four living creatures said, ‘Amen!’ and the elders fell down and worshiped.” (Revelation 5:8-14)

Wow, such a scene! And so these lowliest ones, all the living things on earth, are brought into the song to give glory to the Lamb, and as they do this, the most exalted beings, the four living creatures around God's throne, are moved to fall down to worship, and there is a full circuit connection throughout all the living things in heaven and on earth, a oneness, and the creation is complete.

But there's more. The two songs – the Song of Moses and the Song of the Lamb – have to be put together to be complete. They have to be sung together. And we have a picture of that too. And what happens when the two are sung together is fascinating! We read about this as we are drawing near to the end of the book of Revelation and the end of the entire Bible, in Revelation 15. And who gets to sing this most complete of all the songs? It is those who conquer the beast, especially the beast within, we could say. And so let me read it. In Revelation 15, these conquerors, these overcomers, are standing by the sea of glass with harps in their hands, “And they sing the song of Moses, the servant of God, and the song of the Lamb, saying, ‘Great and amazing are Your deeds, O Lord God the Almighty! Just and true are Your ways, O King of the nations! Who will not fear, O Lord, and glorify Your Name? For You alone are holy. All nations will come and worship You, for Your righteous acts have been revealed” (Revelation 15:3-4).

What we notice about the combined song is the first part of each line is focused on God's power and justice and fear of God, which is the emphasis of the Song of Moses, and the second part of each line is focused on the nations. Listen again for these two sides to each line:

Verse 3: "Great and AMAZING are Your deeds, O Lord God the ALMIGHTY! Just and true are Your ways, O KING OF THE NATIONS!"

Verse 4: "Who will not FEAR, O Lord, and glorify Your Name? For You alone are HOLY. ALL NATIONS WILL COME AND WORSHIP YOU, for Your righteous acts have been revealed."

There's a balance here. The fact is that Moses and the covenant he mediates, on their own, don't quite get us to the goal – almost, but not quite. And so we see at the end of this portion, God says to Moses, "Climb Mt. Nebo, and I'll let you see the Land. But you can't go in."

But Moses does go in, doesn't he. We see him in the Holy Land at the Transfiguration of Yeshua. The way for Moses to go into the Land is opened only through Yeshua.

Yeshua and the Fast of Gedaliah

Well we've been talking about Yeshua all through here, but as we close today, I do have one final thought focused on Yeshua. It's a connection between Yeshua and a special day that we passed through during the week, the Fast of Gedaliah. This happens on the third of Tishrei, although the event that it commemorates likely happened on Rosh Hashanah, itself. We don't fast on Rosh Hashanah, however, and the tradition is that Rosh Hashanah is two days, even within Israel, so this minor fast is moved to the third of the month.

The Fast of Gedaliah recalls the assassination of the good governor Gedaliah during the time of the Babylonian exile. In the cycle of the fasts, which are connected to the cycle of exile, this is sort of an end point where all hope of reconstituting Israel is destroyed. Gedaliah was appointed over Judea after the ruling class was taken away to Babylon, and though he was appointed by the Babylonians to rule over what was left in the Land, the people respected him. He called the remnant to come back to the Land from the surrounding nations to which they had fled and begin working it again. And under his wise leadership, Israel began to form again as the people tilled and planted and began to harvest again, but not for long. Before the nation can fully get its feet under it again, Gedaliah is murdered at what is thought to be a Rosh Hashanah meal. He and all those with him are murdered by a surviving member of the Judean royal family named Ishmael ben Netanyah, who was sent by the king of the Ammonites to kill Gedaliah. Ishmael killed so many that day that he filled an entire large cistern with dead bodies. The remaining Israelites fled to Egypt against the prophetic advice of Jeremiah, and that was the end of Israel's rebirth in the Land.

AlephBeta has a teaching that draws out parallels between Gedaliah and Joseph. And as Grant has told us many times, Joseph is one of the clearest pictures in Scripture of the Messiah. Like the Messiah, Gedaliah oversees the ingathering from the nations. He is betrayed by a Jewish

brother as Yeshua was betrayed by Judas. He is elevated first by the Gentiles, elevated by the Babylonians in the same way that Pontius Pilate put a sign over Yeshua's head that read, "King of the Jews." In Gedaliah, we can see a picture of Yeshua.

The connection I want to make to the calendar here is this: we are about to celebrate the day that Yeshua brings His own blood into the heavenly Holy of Holies. What has to come before that moment is the crucifixion. We know that the crucifixion happens at Passover, but we have an echo here on this side of the calendar, the assassination of this wise and good leader of Israel, this uniter of Israel. But God takes this destruction and works it for good. In fact, Yeshua's death is from the beginning, from the foundation of the world.

So let's take heart in this season where we are encouraged to look back and count it all as good, both the ups and the downs. Let's be encouraged by this picture of Yeshua's death that we can see in Gedaliah that God suffers first. God can also look back on the ups and downs. God doesn't ask us to go through the valleys without first going through those same valleys Himself. You say, "Why should I look back on the horrible things that have happened to me and count it all for the good." The answer is, "Look at Yeshua, slain from the foundation of the world. God's Son went through worse than you, and God used it for the salvation of everyone. Trust Him in this."

Well, that's all for today. Thank you for listening. I will post an outline of this teaching below the video. May God make us a people who can truly hear God speaking through all that He brings into our lives. May we be a people of much song. And may we rise up to be the people He has made us to be. Shalom.