This project has examined three of the most commonly learned and performed bass concertos: the Domenico Dragonetti (Édouard Nanny) Bass Concerto in G major, Serge Koussevitzky Bass Concerto in E minor, and Giovanni Bottesini Concerto in A minor. The Bottesini and the Koussevitzky are often concertos that bassists must play at orchestral auditions. The technical difficulties that have been observed in these pieces are ones that many young bass players encounter. The solutions that have been provided in this paper are informed by the technical studies of many successful bass pedagogues. The pedagogues include Franz Simandle, Harold Robinson, Edgar Meyer, Franco Petracchi, and Eugene Levinson. Solutions that are included in this paper are suggested in order to make the music easier to play. Intonation, articulation, and tone are considered in these. The fingerings will allow for bassists to remain in the same position for as much of the music as possible. When the unnecessary shifts are removed from the fingerings, the bassist will have less opportunities to become out of tune. The bowings in this paper will allow for the player to have the best tone possible when playing the solos. If these concepts are executed and taught well, then the solutions will work.